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The Arion,

A CANADIAN JOURNAL OF ART, DEVOTED TO MUSIC, ART, LITERATURE AND THE DRAMA.

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OUR CHRISTMAS GREETING.

Greeting, kind friends. It is our privilege and pleasure to wish you a Merry Xmas, and in connection with the coming season of festivity, the young *Arion*, (looking to-day for the first time over the snow covered land), modestly desires to give expression to a few thoughts.

Our journal is but three months old to-day, a mere infant, in fact, and (if for this reason only) appeals strongly to your human sympathies, for since the days of Adam and Eve has not all humanity been; at some time or other, in a state of infancy, and the "peace and good will from God to man," which this season commemorates was heralded eighteen hundred and eighty-one years ago, by the birth of the most blessed infant the world has ever seen.

"All mealy wrapped in swathing clothes,
And in a manger laid."

And from that lowly birth grew out the vast power of christianity, the influence of which, for the good of the human race, who may measure? The Christmas season is one of rejoicing: It is a common bond of union between all men who have heard the name of Christ. The herdsman on the scorched Antipodian plains; The dwellers of the vine covered hills of sunny Italy; The fur-clad denizens of the north of Europe, and our own cold clime. It is a grand thought that, for one season of each year at least, the peasant in his cot; the noble in his hall; the monarch on his throne; the prisoner in his cell, all are moved as by a common impulse, and united in a common brotherhood. The custom of family re-union is a feature not least to be admired. What heart among us all will not beat, if but a moment, the faster, on receiving some token of loving remembrance be it ever so humble, from some loved absent one, whom cruel fate still holds asunder? and cold indeed is the heart that will not warm, as with hearty hand shake and cheery "Merry Christmas" he welcomes, or is welcomed to the Christmas fare, whether in lowly cot or lordly hall. Thanks to the law of compensation created by Him who doeth all things well. The humble cottage fare of roast-beef and plum pudding; the stolen kisses under the mistletoe, or its substitute, the homely gift of mystical Santa Claus in the little stocking, will yield as much pleasure in their anticipation and enjoyment, to Tom and Jane, and Baby Frank and little Ella, as banquet and ball and costly presents to lord and lady of high degree.

This is the bright side; but there is another and darker side to this pleasant picture. Let us draw aside the curtain—what see we here? Alas the "always with you,"

the helpless, friendless poor, whose suffering in our climate is only aggravated by the advent of the season which brings joy and gladness to those more blessed. The pure white snow, the thought of which brings joy to you, as you sit by your warm and cheerful hearth, and which you hope may adorn the Xmas morning; strikes terror to the heart of those whose home is the cheerless street or fireless garret floor. When sitting down to the Christmas board surrounded by friends in warmth and light, let your appetite be whetted by the blessed thought that some little act of kindness, some small sacrifice has lightened the burthen of, and shed a ray of light upon the darkened pathway of some, less fortunate of God's creatures.

"Inasmuch as ye have done it to one of these, ye have done it unto me."

Christ deserves our adoration, he needs not our help. Are we not most effectively realizing "Thy will be done on earth as it is in heaven," by reflecting a portion of the blessings with which we have been blessed, upon those of our fellow beings less fortunate than ourselves? Shall we not thereby prove ourselves Christians, not alone in name, but Christians in very deed?

A SONG entitled "The Blind Flower Girl," composed by "*Professor*" Workman, has been handed to us for criticism. We are not personally known to the author, and while we regret that the subject of our first review should have proved so unfortunate, we feel that we should utterly fail in our mission did we for that reason decline to speak the truth. As we have already stated the chief object of our paper is to encourage native Art. Had the song in question been written by some young student, while pointing out his faults, we would have encouraged him to try again. This song, coming as it does, from one who boldly prints upon the title page "Professor of Music at the Ottawa Normal School, and Musical Presenter in the Public Schools"—entitles the author to no such consideration at our hands.

With reference to the coming May Festival in New York, it would seem that Dr. Damrosch, Conductor of the Ontario Society of that city, has organized large auxiliary Choral Societies in Brooklyn, Newark, Jersey City and Nyack, for the purpose of uniting with the Oratorio Society, forming in all a chorus of about one thousand voices. At this particular time Mr. Theodore Thomas, it appears, makes a call upon the singers of New York for a huge chorus. Undoubtedly the prestige of his name will assist him in securing the desired chorus. But the friends of the Oratorio Society, not without reason, look with some jealousy upon this act of Mr. Thomas, and regard it at this particular time as an attempt to steal the gilt from Dr. Damrosch's gingerbread. However this may be the feeling among musical people seems to be divided upon the subject, and quite a petty war is waging between the journals holding opposite views on the subject.

FIVE-FINGER EXERCISES.

The Chicago *Musical Bulletin*, one of the ablest musical journals, says :

"A technique adequate to the demands of modern piano-forte playing *cannot* be gained through the playing of pieces alone, however carefully chosen. The fingers require a discipline which can only be obtained by the frequent and careful practice of technical exercises, which should be conducted so as to furnish, at the same time, physical and intellectual, aside from musical drill. Thus the employment for beginners, of pieces alone, is necessarily a waste of valuable time, to which we may add that the best time for purely physical training is when the muscles are soft and pliable, and more readily influenced than after the practice of some duration. With them, as with more advanced pupils, the practice of five-finger exercises and technics, can take no secondary place, and the inclination manifested among some teachers to make the acquirement of proficiency in piano playing a path strewn with roses, is an unmixed evil which cannot be too deeply deplored.

"No pianist has ever yet risen to eminence who did not toil, early and late, at finger exercises and etudes. Those who have heard Carl Tausing, especially in the latter days of his life, will not hesitate to admit that such a perfect technique has not been possessed by any man of our age. Even Liszt, though greater as an interpreter, scarcely equaled Tausing in perfection of mechanism, and no man has ever been more earnest in urging the claims of merely technical work. His views are enforced by the example and precept of all the great teachers and pianists of Germany, as well as of Dr. William Mason and many others in this country, who have, in their own personal experience, tested the matter.

"It is vain to hope for any great results, without labor of the severest description, in music or any other art, and, while a beginner should be led as quickly as possible into the understanding and appreciation of the beautiful in music, his progress will only be retarded by any process which does not combine the study of *musical* works with etudes and five-finger exercises, designed for the development of technical facility—independence, strength, and control of the fingers.

"The purpose of combining pieces, or works possessing musical beauty, with those of merely mechanical value, should be the preservation and development of a musical feeling and instinct, with a love for the forms of beauty which are the *end*, but alone can never become the *means* of a technical education. Without them, the interest would soon flag, and the mechanical development could not be carried on with any degree of success. Yet, owing to the interest excited by the study of pieces, they are not as valuable in this respect as etudes, where the musical element is subservient to the mechanical. One might as well assert that the study of the higher mathematics is valueless, unless always devoted to practical subjects and having an æsthetic value as well, thus ignoring the intellectual discipline, which, once acquired, may be applied in a thousand ways. Just in the same way a *technical facility once gained* may be applied to the interpretation of a thousand forms of beauty, but can *never be acquired by means of such forms alone*.

"Seek first *technique*, and all these things shall be added unto you !"

Miss Gertrude Griswold, the young American Lady who received an engagement from the Grand Opera House in Paris, is studying *Marguerite* in Gounod's Opera, and will soon make her *debut* in that role.

PALESTRINA.

Giovanni Perluigi Aloisio da Palestrina was born at Palestrina, the ancient Praeneste, in 1524.* The memoirs of his childhood are scanty. We know but little except that his parents were poor peasants, and that he learned the rudiments of literature and music as a choir singer, a starting point so common in the lives of great composers. In 1540 he went to Rome and studied in the school of Goudimel, a stern Huguenot Fleming, tolerated in the Papal capital on account of his superior science and method of teaching, and afterward murdered at Lyons, on the day of the Paris massacre. Palestrina grasped the essential doctrines of the school without adopting its mannerisms. At the age of thirty he published his first compositions, and dedicated them to the reigning Pontiff, Julius III. In the formation of his style, which moved with such easy, original grace within the old prescribed rules, he learned much from the personal influence and advice of Orlando di Lasso, his warm friend and constant companion during his earlier days. Several of his compositions written at this time, are still performed in Rome on Good Friday, and Goethe and Mendelssohn have left their eloquent tributes to the impression made on them by music alike simple and sublime.

The Pope was highly pleased with Palestrina's noble music, and appointed him one of the Papal choristers, then regarded as a great honor. But beyond Rome the new light of music was but little known. The Council of Trent, in their first indignation at the abuse of church music, had resolved to abolish everything but the simple Gregorian chants, but the remonstrances of the Emperor Ferdinand and the Roman Cardinals stayed the austere *fiat*. The final decision was made to rest on a new composition of Palestrina, who was permitted to demonstrate that the higher forms of musical art were consistent with the solemnities of church worship. All eyes were directed to the young musician, for the very existence of his art was at stake. The motto of his first mass, "Illumina Oculos meos," shows the pious enthusiasm with which he undertook his labors. Instead of one, he composed three six part masses. The third of these excited such admiration that the Pope exclaimed in raptures: "It is, it is John who gives us here in this earthly Jerusalem a foretaste of that new song which the holy Apostle John realized in the heavenly Jerusalem in his prophetic trance." This is now known as the "mass of Pope Marcel," in honor of a former patron of Palestrina. A new Pope, Paul IV., on ascending the Pontifical throne, carried his desire of reforming abuses to fanaticism. He insisted on all the Papal choirsters being clerical. Palestrina had married early in life a Roman lady, of whom all we know is that her name was Lucretia. Four

* Our composer, as was common with artists and scholars in those days, took the name of his natal town, and by this he is known to fame. Old documents also give him the old Latin name of the town with the personal ending.

children had blessed the union, and the composer's domestic happiness became a bar to his temporal preferment. With two others he was dismissed from the chapel because he was a layman, and a trifling pension allowed him. Two months afterwards, though, he was appointed chapel master of St. John, Lateran, his works now succeeded each other rapidly, and different collections of his masses were dedicated to the crowned heads of Europe. In 1571 he was appointed chapel master of the Vatican, and Pope Gregory XIII. gave special charge of the reform of sacred music to Palestrina. The death of the composer's wife, whom he idolized, in 1580, was a blow from which he never recovered. In his latter days he suffered great poverty, for the positions he held were always more honorable than lucrative. Mental depression and physical weakness burdened the last few years of his pious and gentle life, and he died after a lingering and severe illness. The register of the Pontifical chapel contains this entry: "February 2, 1594. This morning died the most excellent musician, Signor Giovanna Palestrina, our dear companion and *maestro di capella* of St. Peter's church, whither his funeral was attended not only by all the musicians of Rome, but by an infinite concourse of people, when his own "Libera me, Domine" was sung by the whole college."

Such are the simple and meagre records of the life of the composer who carved and laid the foundation of the superstructure of Italian music; who viewed in connection with his times and their limitations, must be regarded as one of the great creative minds in his art; who shares with Sebastian Bach the glory of having built an imperishable base for the labors of his successors. Palestrina left a great mass of compositions, glowing with the fire of genius, part of which have been published. His simple life was devoted to musical labor, and passed without romance, diversion or excitement. His works are marked by utter absence of contrast and color. Without dramatic movement, they are full of melody and majesty, a majesty serene, unruffled by the slightest suggestion of human passion. Voices are now and then used for individual expression, but either in unison or harmony. As in all great church music, the chorus is the key of the work. The general judgment of musicians agrees that repose and enjoyment are more characteristic of this music than that of any other master. The choir of the Sistine chapel, by the inheritance of long-cherished tradition, is the most perfect exponent of the Palestrina music. During the annual performance of the "Improperie" and "Lamentations," the altar and walls are despoiled of their pictures and ornaments, and everything is draped in black. The cardinals dressed in serge, no incense, no candles: the whole scene is a striking picture of trouble and desolation. The faithful come in two by two and bow before the cross, while the sad music reverberates through the chapel arches. This powerful appeal to the imagination, of course, lends greater power

to the musical effect. But all minds who have felt the light and beauty of these compositions have acknowledged how far they soar above words and creeds, and the picturesque frame work of a liturgy.

Mendelssohn, in a letter to Zelter, on the Palestrina music as heard in the Sistine chapel, says that nothing could exceed the effect of the blending of the voices, the prolonged tones gradually merging from one note and chord to another, softly swelling, decreasing, at last dying out. "They understand," he writes, "how to bring out and place each trait in the most delicate light, without giving it undue prominence, one chord gently melts into another. The ceremony at the same time is solemn and imposing; deep silence prevails in the chapel, only broken by the re-echoing Greek "holy," sung with unvarying sweetness and expression. The composer Paer was so impressed with the wonderful beauty of the music and the performance, that he exclaimed: "This is, indeed divine music, such as I have long sought for, and my imagination was never able to realize, but which I knew must exist." Palestrina's versatility and genius enabled him to lift ecclesiastical music out of the rigidity and frivolity characterizing on either hand the opposing ranks of those that preceded him, and to embody the religious spirit in works of the highest art. He transposed the ecclesiastical melody (*canto fermo*) from the tenor to the soprano (thus rendering it more intelligible to the ear), and created that glorious thing choir song, with its refined harmony, that noble music of which his works are the models, and the Papal chair the oracle. No individual pre-eminence is ever allowed to disturb and weaken the ideal atmosphere of the whole work. However Palestrina's successors have aimed to imitate his effects they have, with the exception of Cherubini failed for the most part. For every peculiar genus of art is the result of innate, genuine inspiration, and the spontaneous growth of the age which produces it. As a parent of musical form he was the protagonist of Italian music, both sacred and secular, and left an admirable model, which even the new school of opera, so soon to rise, found it necessary to follow in the construction of harmony. The splendid and often licentious music of the theatre built its most worthy effects on the work of the pious composer, who lived, labored and died in an atmosphere of almost anchorite sanctity. The great disciples of his school, Nannini and Allegri, continued his work, and the splendid "Miserere" of the latter was regarded as such an inestimable treasure that no copy of it was allowed to go out of the Sistine chapel, till the infant prodigy, Wolfgang Mozart, wrote it out from the memory of a single hearing.

THE Boston Cecilia Club, at its concert in January, will give Dudley Buck's cantata, "The Golden Legend." This is the work which received the prize at the competitive examination of the Cincinnati College of Music, and there will be a great deal of curiosity to hear it in Boston; where Mr. Buck has a great many friends.

A SACRED CONCERT was given in the Metropolitan Church, Toronto, on the evening of Thanksgiving Day, (Nov. 3), by the members of the choir, under the direction of the Organist, Mr. F. H. Torrington. The first number on the programme "Arm, Arm, ye brave," (Judas Maccabæus), was sung by Mr. O'Malley. This gentleman has a fair bass voice and rendered this song as others, which fell to his share during the evening, with credit to himself and satisfaction to the audience. The second number (Solo for Soprano) "Callest Thou Oh Master,"—Smart—was sung by Mrs Jenkin, whose clear and musical voice was well suited to the sentiment of the words and feeling of the music. Her articulation is distinct and her vocal method good. Aided by the tasteful organ accompaniment, from a purely musical point, this song was undoubtedly the gem of the evening. The next number was a Motett, by Gounod, "Jesus Word of God incarnate." This was well rendered by the choir, and demonstrated the high state of training to which it has been brought; a more careful attention to the *piano* passages would leave little to be desired. Number five (Solo for Soprano), "Send down Thy Blessings," (Millard), was rendered by Miss Richards. This young lady is a comparative novice in concerts; her voice is of good compass and power, and pleasing quality. The partial success which she achieved, was due to a musical temperament and power of imitation, rather than a knowledge of the art of singing, but this is a defect that time and study will cure. Number six, Recit and Aria, from "Jephtha," (Handel), was rendered by Mr. Jenkin, of Hamilton. Great expectations had been raised in reference to this *new* tenor, which were not fulfilled upon hearing. Mr. Jenkin, naturally, has a good Tenor Robusto voice, which, had it been properly developed, might have secured for him no mean position in the ranks of the Tenor singers. As it is, he rarely makes use of the middle register of his voice, but relies wholly upon *chest* tones: When sustaining a long continuation of notes in the upper part of the voice, the strain becomes too great; the musical quality of the voice is wholly lost, and a series of shouts, the production of several physical effort, is the result. Changing the vowel sound while vocalizing a passage, uncertainty of attack, too frequent and incorrect use of the *portamento* were some of the graver offences against a correct method, and the art of singing, of which Mr. Jenkin was guilty. Some careful study under a competent instructor, may remove these errors, which, while they remain, will ever mar the effects of a voice naturally good. The second part of the performance consisted of Weber's "Jubilee Cantata," which, as a whole, was faithfully rendered. The solo part, with the exception of Mrs. Bradley and Miss Wright, were sustained by the same singers as heretofore mentioned. These ladies rendered the duett, "A Loving Father," very tastefully. Mrs. Bradley's rendering of Recitative, in Cantata and Oratorio music, is faulty, and particularly open to the objection that it is too declamatory, wanting in breadth and force. A common error was occasionally noticeable in her method that is changing a vowel sound during a *portamento*, thus "mighty" was rendered mi—e—ty. In Aria Mrs. Bradley appears to much better advantage. Mr. Doward, organist of St. James' Cathedral, Toronto, was the solo organist on this occasion; his numbers consisted of a Prelude and Fugue by Hesse, and Sonata, No. 5, (Mendelssohn.) The concert was announced to close with the National Anthem by "Choir and Audience." The Choir fulfilled their part, but the audience failed to respond. Taken as a whole, the concert was a success, musically and financially, and both Choir and their Conductor, Mr. Torrington deserve great credit for the agreeable evening provided.

REVIEWS.

"The Blind Flower Girl" song composed by W. G. Workman, published by A. & S. Nordheimer, Ottawa. For this song we regret that we can find no good word. Of the title page, it is only necessary to say that the lithograph intended to arrest our sympathies in behalf of Lytton's blind girl, whom it is supposed to represent, is in the worst possible taste. Perhaps the only redeeming thing in its favor as a work of art, is its "eternal fitness" for the music within. A criticism of the latter, dealing with all its errors, would occupy half our space, suffice it to say that the song shows entire ignorance of the first rules of harmony and musical form, that it numbers some twenty-five radical errors, including consecutive fifths and octaves, false progressions and bad modulations, two of the former occurring in the first bar of the

introduction. Even the rhythmic form, the versification, as it were, of the music is, as faulty as the harmony. In short, almost every rule which governs the laws of harmony and composition, well known to the merest student, are here set at naught, and, as the only possible consequence, the most wretched failure is the result.

ANECDOTES.

DRAWING MADE USEFUL.—A curious incident occurred some time back in which a rascal was completely outwitted. A bachelor gentleman, who was a very superior draughtsman and caricaturist, was laid up in his apartments with the gout in both feet. He could not move, but sat in easy chair, and was wheeled in and out of his chair to the sitting room. A well-known vagabond, ascertaining the fact, watched till the servant was sent upon a message. The area door communicating with the kitchen, down went the vagabond, entered the kitchen, walked up stairs, where, as he expected, he found the gentleman quite alone and helpless. "I am sorry to see you in such a situation," said the rogue; "you cannot move and the servant is out." The gentleman started. "It is excessively careless of you to leave yourself so exposed, for behold the consequences! I take the liberty of removing this watch and seals off the table and putting them in my own pocket. And as I perceive your keys are here, I shall unlock these drawers and see what suits my purpose." "Pray help yourself," replied the gentleman, who was aware he could do nothing to prevent him. The rogue did accordingly; he found the plate in the side-board, and many other things that suited him, and in ten minutes, having made up his bundle, he made the gentleman a low bow and decamped. But the gentleman had the use of his hands, and had not been idle; he had taken an exact likeness of the thief with his pencil, and, on his servant's return soon after, he despatched him immediately to Bow Street with the drawing and account of what had happened. The likeness was so good that the man was immediately identified by the runners, and was captured before he had time to dispose of a single article. He was brought to the gentleman two hours afterwards, identified, the property on him sworn to, and in six weeks was on his way to Botany Bay.

ROMAN AND FRENCH SINGERS.—The French and Italian musicians have not been able to sympathize with each other for a long time, each believing the music of their own country the best. Few, however, are probably aware that the quarrel is ancient as the following story indicates. It should be borne in mind that before the time at which the story commences, musicians had been sent from Rome to teach the religious orders of Germany, France and England. The most pious King Charles having returned to celebrate Easter at Rome with the apostolic lord, a great quarrel ensued between the Roman and Gallic singers. The French pretended to sing better and more agreeably than the Italians, who in their turn, regarding themselves as more learned in ecclesiastical music, which they had been taught by St. Gregory, accused their competitors of corrupting and spoiling the true chant. The dispute being brought before the king, the French musicians thinking themselves sure of his support, insulted the Roman singers, who emboldened by superior knowledge, treated them as fools and barbarians. The king asked his chanters which they thought to be most pure, water drawn from the source, or that which after being mixed with turbid and

muddy rivulets, was found at a great distance from the original spring. They answered, "All water must be most pure at its source." The king answered, "Mount ye up then to the pure fountain of St. Gregory, whose chant ye have corrupted." He then applied to the Pope for singing masters, and the Pope appointed Theodore and Benedict, two chanters of great learning and ability, who had been taught by Gregory himself. He also granted to him choral books of that saint which he had written himself in Roman notes. One of the masters was sent to Metz, the other to Soissons. He commanded all the singing masters of his kingdom to correct their choral books, and to conform in all respects to the Roman manner of performing the church service. Thus were the French Antiphonaria corrected, which had before vitiated, interpolated, and abridged, at the pleasure of every choirman; and all the chanters of France learnt from the Romans the chant they now call the French chant. But as for the beats, trills, shakes and accents of the Italians, the French were never able to execute or express them, nor for want of sufficient flexibility in the organ of voice, were they capable of imitating in those graces anything but the guttural and tremulous noise of goats. The principal school was established at Metz, whose singers surpassed all the rest of the schools. The Roman chanters also taught those of France the art of organizing.

BREVES AND SEMIBREVES.

SHERIDAN, scholar, wit and spendthrift, being dunned by a tailor to pay at least the interest on his bill, answered that it was not his *interest* to pay the *principle*, nor his *principle* to pay the *interest*.

MOZART'S MUSICAL TOIL.—"It is a very great error," says Mozart, "to suppose that my art has been so very easily acquired. I assure you that there is scarcely anyone who has so worked at the study of composition as I have. You could hardly mention any famous composer whose writings I have not diligently and repeatedly studied throughout."

A MUSICAL ABSURDITY.—Henry Lawes, who composed the music of Milton's "Mask of Comus," is said to have been the first who introduced the Italian style of music into England, but he strongly censured the prevailing fondness for Italian words. "To make the public sensible of this ridiculous humor," says he, "I took a table or index of old Italian songs, and this index (which read together made a strange medley of nonsense), I set to a varied air, and gave out that it came from Italy, whereby it hath passed for a rare Italian Song."

MR. FREDERICK BOSCOVITZ, the pianist who was recently located in Chicago, gave the first of a series of two pianoforte recitals in the First M. E. Church of that city, on last Thursday evening, before an audience largely composed of musicians. The programme was one calculated to please the most exacting *connoisseur*, and Mr. Boscovitz, it is said, fully sustained his reputation. The *concerto* in A minor, Cp. 16, by Grieg, came first on the programme, and served to display the wealth of technique of which Mr. Boscovitz is master.

THE Paris *claque* is admirably organized. It is not by any means the random collection of admiring friends of an actor or author which goes by that name elsewhere. It is a carefully trained body of professionals. The *commissaire* learns the plan by heart and calls the attention of his neighbors to its beauties, repeating the most strik-

ing passages in his enthusiasm. The *rieur* is a fellow with a contagious laugh who catches every joke and makes the echoes of the theatre ring with his appreciation of it. The *pleureuse* weeps copiously at the pathetic passages. The *chatouillieur* exerts himself to keep the audience in good humor by various little arts. With fifty or sixty of these people scattered through the house the representation of a play cannot fail to appear successful, especially as the *claque* must all be familiar with its best points and trained to emphasize them with applause.

MUSICAL GOSSIP.

THE Toronto Choral Society are diligently rehearsing for their first concert, the date of which has not yet been decided upon.

THE Silver Medal, annually offered for competition by the Toronto College of Music, may be seen in the window of Messrs. Kent Bros., Yonge Street.

AT the request of the King of Saxony, an opera is being rehearsed at Stuttgart, which was composed by the father of Eugen, the late Duke of Wurtemberg.

EDMUND KRETSCHMER'S opera *Heinrich der Lome*, has been enthusiastically received in Dresden. The composer is a strong adherent of the Wagner school, and the success of his opera is another triumph of progress.

REFERRING to the new opera *Lancelot*, composed by Hentschel, and lately given at Leipsig, *Le Menestrel* says, "there is a good deal of talent in the work, but it is too servile an imitation of the style and peculiarities of Wagner."

THE Notation and choral class of the Toronto College of Music meets for practice every Monday evening at half-past seven o'clock. Application for membership may be made to the Secretary of the College, 237 Simcoe-street.

THE Philharmonic Society, Chorus and Orchestra, are diligently practising and preparing for their chief annual concert, which promises to be one of the best yet given to the citizens of Toronto. The date for the concert is not yet announced.

A SUCCESSFUL concert was given at the St. James' School Rooms on the evening of the 9th Nov. The programme was carried out by Miss Robinson, Captain Geddes, Miss McCutcheon, Mr. Shuch, and others. Mr. Rose acting as conductor in his usual efficient manner.

MRS. GRIMES wants to know who the "Lover of Music" is whose gushing letter about "Satter's" playing, was copied from a Montreal paper by the *Globe* of the 26th Nov., and whether under the guise of that *non de plume*, a certain piano firm, much more interested in Dollars than Art, may not be hidden.

MISS FLORENCE COPLESTON is spoken of by the *Musical Review*, New York, as a very talented pianist, and prints the programme of the last of a series of three pianoforte recitals. The twelve numbers which it contains are divided into five groups, and embrace compositions by Beethoven, Bach, Haydn, Rubenstein, Chopin, Reinecke and op. 46 for two pianos (Schuman), in which she is assisted by Mr. Joseffy.

AT the Toronto College of Music, forty-two pupils have this season registered their names on the books. Four of these are taking the Art course, and will go up for examination next June, when they will be awarded the first, second and third prize and Silver Medal which the College offers annually for competition, together with a certificate of proficiency according to merit.

AT the Associate Reformed Church, Fayette Street, Baltimore, on Wednesday morning, 24th November, the matrimonial knot was tied which bound together in the bond of wedlock Mr. Fred Stieff (member of the firm of Chas. M. Stieff & Co., piano-forte manufacturers) and Miss Sarah U. Waters (daughter of R. T. Waters, Esq.) both of Baltimore. THE ARION, sending his congratulations from afar respectfully begs the acceptance of the Xmas number as his humble contribution to the bride's presents.

THE VOICE, ITS PHYSIOLOGY AND CULTURE.

IN FORM OF A CONVERSATION BETWEEN MASTER
AND SCHOLAR.

(By J. Davenport Kerrison.)

PART III.

In our two previous lessons we have considered respectively, the Voice and its Physiology. We will devote this morning to a few hints with regard to its proper cultivation. Do not, however, imagine that all that the word implies can be exhausted in this morning's lessons, even if it were possible so to do, abstractedly, it would be of little use practically. Let us then rather suppose a voice of ordinary quality and compass. The first difficulty which presents itself is the unevenness of the scale. It may be said at once that this arises from the different form, or mode of producing sound, which the Vocal Organs assume on passing through the scale. This gives rise to those divisions of quality in the voice, which are technically known as registers. In all voices there are *three*, and although differently named by some teachers, may be simply described as *chest*, or lower; *medium*, or middle; *head*, or highest registers. These registers being of different tone quality and power it will readily be seen that while they remain in their natural state that the scale must be uneven, and one of the chief objects to which the art of voice culture is directed is the smoothing over and blending the breaks which occur at the junction of these registers. with the view of obtaining a smooth and equal scale.

SCHOLAR: You say there are three registers in the voice, are all these registers used in both male and female voices?

MASTER: No the Basso Profundo, which is the type of a true bass, should use only the chest or lower register. The Baritone and Tenor uses the first two, chest and medium. The head tones in men (sometimes called *falsetto*) should never be used.

Of the female voices, the Contralto generally uses only the chest and medium. The Mezzo Soprano and Soprano make use of all three, the most effective and brilliant part of the latter voice is the head register.

SCHOLAR: What is the compass and extent of the registers in the male voices, and do they differ from the female?

The chest, or lower register extends through the entire scale of all the male voices (excepting of course the forbidden head tones) but the upper notes of the Baritone and Tenor, the former extending *down* to A, fifth line Bass. The latter to middle C, (actual pitch) are common to both registers. The break which occurs in the Baritone will be generally found to occur about D, a third or fourth above the lowest note of medium register; and that of the Tenor about F, or F sharp. To smooth over this break and to blend the registers, the student should carefully practice notes alternately from each

register, and at the earlier period of their study give the greater part of their attention to the developing of the medium tones, the chest tones in both the Baritones and Tenor will generally take care of themselves. Necessary however, as this is to the successful formation of the voice, through ignorance or unwillingness, the reverse is the method generally pursued, bringing with it sooner or later the destruction of the voice.

In all the female voices, the chest register extends from the lowest note in the voice up to G, the second line in the treble cleff. The medium begins a fifth below the highest note of the chest register, that is middle C, and extends upward to C or D (treble staff), generally the former, here the head register begins and extends upward as far as the compass of the voice.

SCHOLAR: I perceive that the notes from middle C to G (second line) treble staff are common to both registers, are there any notes in like manner common to the head and medium.

MASTER: No. In the case of the chest and medium the notes should be practiced alternately from either register as before described, but in the case of the medium and head tones, no such alternative is desirable, even if possible, nor is there generally much difficulty in blending these registers.

SCHOLAR: Should the notes in the head register be used much?

MASTER: No. On the contra, as little as possible, but great care should be given to the cultivation of the medium, which on account of being generally weak and of a poor quality of tone, is frequently neglected in favor of the chest tones. Pupils frequently force this register above its limit (G), but do so at the risk of destroying the voice, without improving their position, for the break will assuredly occur, a note or two higher—that is to say, at the inevitable point of junction.

In training the voice it is better to begin with the chest tones; and this from the fact that the voice is weak and uncertain at that point where the registers play into each other, and therefore difficult to strengthen and equalize, *but without this equalization*, however good the quality or extent of the compass, the voice will be imperfect.

SCHOLAR: I think I understand the use of the registers; will you tell me the best method to develop the strength and flexibility of the voice.

MASTER: This will vary with different voices. No exact rule therefore can be laid down; but for general purposes the following method may, I think, be safely relied upon: Use the broad sound of the vowel *a* (as in far), taking the greatest care to *preserve* that sound, and not (as is too frequently the case by changing, ever so slightly, the formation of the mouth, during the emission of the sound) resolve the "*a*" into "*er*." Take a full easy breath, shoulders well thrown back and head erect, and give utterance to middle C (male voices will of course produce this note really an octave below). Do not hang

back, *after filling the lungs*, but emit the sound instantly after so doing, otherwise the force of the *attack* is lost, and a weak and uncertain note will result. Try the experiment a few times, take breath, hold it suppressed as it were for ever so small a space of time, then utter the sound. Do you not perceive a loss of power, and a sensation of fatigue and a desire to renew the air in the lungs?

SCHOLAR: Yes, such is the case; I have experienced it when, after taking breath, a momentary doubt has entered my mind with regard to the note to be produced.

MASTER: The sound about to be produced must be fully defined in the mind before attacking the note which represents it upon paper. This obtained, from the piano or other instrument, the student should sing one octave of the notes of the scale of C, taking care to give each note equal power and length of time. The object of the pupil at this stage of his studies should be to secure a round and pleasant *quality* of tone, and not to the attaining of power only. By this I would not be understood to mean to produce the tones in a mumbling under breath sort of a way; the attack should be certain, not hesitating, and the tone sufficiently full. Slight effort serves to strengthen and give control of the muscles which form the *larynx*; but over exertion, like any other severe physical effort, will tend to weaken and therefore destroy the very purpose it is intended to secure. If care is taken to practice in the way I have indicated for a few weeks, the pupil may proceed to other exercises, such as two notes in succession, gradually increasing the speed, at each exercise adding another note, until the whole scale is embraced, in tolerably rapid time.

SCHOLAR: At this period, how long should a student practice at a time?

MASTER: Not longer than half an hour, and less than that, if the pupil finds the exercise fatiguing. Several periods of ten or fifteen minutes during each day is preferable to any long continuation of the early studies. You will, I think, now understand something about the "registers" of the voice, their extent and mode of uniting them. When you shall have acquired a practical knowledge of that which I have theoretically taught you, your voice will be "cultivated," and you may partly proceed to learn the art of Singing, which involves "Articulation," Phrasing, Execution, and Expression generally. We will now close this lesson and leave these subjects for consideration on some future morning.

DOGREL ON A DOLEFUL DOG.

My neighbor has a doleful dog,
And a doleful dog is he,
When he opens his jowl
There escapeth out a howl,
That echoes o'er land and sea.

A musical dog is my neighbor's dog!
As he sings in a minor key—
He gives his whole mind
To rival the wind,
In a howl, from low G to high C.

O 'tis sweet, in the night
To be 'woke with afright,
When the moon is in the sky;
With a woeful wail,
Like a chromatic scale,
From this Canine's Dog's-ology.—*Prodigious.*

CRITICISM.

A Sacred Concert was given in the Richmond Street Methodist Church on Tuesday evening, Nov. 16, by the choir of that church, assisted by Misses McCallum, Kerr, and Blackwell, and Messrs. Beddow and Warrington. The singing of the choir was not good. The sopranos and contraltos, possibly from an effort to balance the basses and tenors, which were far too heavy for them, sang harsh and sharp. The delicate expression which the first chorus, "Send Out Thy Light," (*Gounod*), is well calculated to display, was entirely lost sight of in an effort to produce the greatest volume of sound. Mr. Beddow's songs were well rendered. This gentleman's voice, though somewhat light, is a pure tenor of musical quality, and even scale, and his method is very correct. Mr. Warrington sang "Palm Leaves," and "The Day is Done." Possessing a full baritone voice, his singing is characterized by careful phrasing and clear articulation. A noticeable defect, however, was the occasional introduction of a semitone below *en form d'une note de grace* when attacking a high note. Miss McCallum possesses a powerful mezzo-soprano voice which is imperfectly formed. She, however, sings with much taste, which, to a certain extent, hides the unevenness of the scale and faulty method. Miss Kerr contributed two piano solos *La Berceuse* (Chopin), and *La Fruite* (Heller), most delightfully, the former especially was deserving of praise for the smooth and effective manner in which it was rendered. Miss Blackwell sang "Consider the Lilies." This young lady has a clear mezzo-soprano of pleasing quality and good compass, which time and study will doubtless further improve. Her song elicited a warm recall, to which, however, she did not respond. The concert was brought to a close with *Dona Nobis* (Mozart), by the choir.

THEN AND NOW.

We wandered in the "sunny South,"
Mid creeping vines and scented flowers;
While mocking birds their music flung
From Myrtle trees and Orange bowers.

We saw the rolling prairies stretch,
From where the Wabash waters flow;
We wandered in the rugged North,
And braved the cold Canadian snow.

We stood upon the steamship's deck,
The white winged Gulls in circles flew,
While Porpoises and Dolphins met
To sport upon the Ocean blue.

When oft, in playful mood, I'd say,
"Dost love me? art thou only mine?"
With gentle sigh, she would reply,
"I am no other's, dear! but thine!"

The time passed by in tranquil flow,
Like waters of some limpid stream;—
With morning light, came all too soon
The waking from our blissful dream.

For four short years I worshipped there,
The idol that my heart enshrined;
For her I toiled and wearied not,
For her, all thoughts of self resigned.

Some cruel Inoclast at last
Has from its niche my idol thrown—
Now thro' the sunless world I roam.
Unloved, forgotten and alone!—*Oportidia.*

BUSINESS CORNER.

TORONTO, ONT. DEC., 1880.

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MUSICAL TRADE REVIEW.

The firm of Octavius Newcombe & Co., manufacturers and importers of pianofortes and organs, are doing a steadily increasing business, particularly in the celebrated Knabe pianos, and those of their own manufacture. Their handsome and commodious new premises, at the corner of Church and Richmond Streets, are now fully occupied, and at the present rate of increase of their trade, it will not be long before a further addition to their factory will be necessary. The building, which is of brick with cut stone facings, was specially designed for a pianoforte business, and is very complete in its arrangements. The warerooms are lofty and well lighted, and an elevator communicates with the basement and upper storeys, and affords every facility in shipping. A concert room, known as "Newcombe's Hall," with separate entrance from Church Street, is admirable in its acoustic qualities, and has become very popular for select musical entertainments. The factory is complete and fitted with every convenience for the experienced and skilful men that are employed. The aim of the Messrs. Newcombe is to make only high class pianos, substantial in construction, tasteful in design, and what is of most importance, excellent in touch and tone. This firm has certainly many advantages in its favor, not only in the high character of the instruments it represents, but in the facilities which it has for doing an extensive trade, and we anticipate for them a continued development of their interests and resources.

THE French Opera Company made a successful debut in *Robert le Diable*, at New Orleans, November 8. The Orchestra is declared to be "to all appearances, faultless," and the *mise en scène* "in keeping with the great musical drama." M'lle La Blache, the Soprano, is pronounced good, and to have a warm sympathetic voice; M'lle Delprato, as *Alice*, "is well up in her part, and has an excellent diction," M. Tournie, as *Robert*, "is magnificent as an actor, and appeared faultless as a singer, his voice is soft as velvet, deep, well modulated, ample and full, and at times, of that exquisite morbidity which knows so directly the way to the heart." M. Jourdain, as *Bertram*, "has splendid notes in the lower register, his talent has the charm of sympathy to color it, and art to give it expression." The house was crowded; and the critic from whose entree we have extracted the above opinions, declares "the hall was a fairy spectacle—it was a thing of life and beauty all over; and we can safely claim now the possession, of a genuine opera, with every detail well handled."—*N. Y. Musical Review*.

LAST month the musical society of St. Petersburg gave an extra concert in honor of Anton Rubinstein. The principal number on the programme was Rubinstein's new symphony in G minor, played from manuscript. It has four movements, and is said to show more delicate work than his other symphonies. The correspondent of the *Leipsic Signale* says it is based on a number of charming Russian melodies, which give it a highly original coloring, and he considers the symphony, as a whole, Rubinstein's finest orchestral composition. Another novelty was a concerto for violincello and orchestra, by Rubinstein. The great pianist played his *Caprice Russe* for piano and orchestra. During this part of the concert the orchestra was led by Napsawin. The other performances were conducted by Rubinstein, who received during the evening numerous testimonials of the esteem in which he is held.—*Musical Review, N. Y.*

COMMUNICATION.

To the Editor of *The Arion*:

DEAR SIR,—I have had the pleasure of perusing the first and second numbers of THE ARION, and I must confess that it far surpasses anything of the kind I ever read, both in its appearance and the tone of its articles. It supplies a want long felt in Canada, and long may it flourish. Wishing you all success and encouragement in your undertaking,

I remain, yours truly,

J. F. MCKAY, Vocalist.

ST. MARYS, Nov. 30th, 1880.

TO CORRESPONDENTS.

We solicit correspondence on all subjects of interest to the trade and profession of Music and Art, and shall always be happy to answer any enquiries our subscribers or readers may put to us in reference to such matters. In all cases, the full Name and Address of the sender must be given, not necessarily for publication, but as a guarantee of good faith. We must not be held in anyway answerable for the opinions of correspondents, nor the return of rejected MSS. Correspondence for insertion should be sent in not later than the 25th of each month.