Mr. Vogt and Oratorio in Canada

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in a thermometer until the inherent melody came out in chunks. This must indeed have been a "peculiar process," and by deeming it "not necessary to be alluded to here," your contributor has deprived his article of its strongest feature. Then we are told that "through any large sheet of ice there is always some one note humming," and, presumably, waiting for some one to boil it out in a thermometer bulb. About the Brazilian perpetual-motion machine I need say nothing; I too would gladly "linger by it for hours together," and make a little fortune by patenting it too. But it is a pity your contributor did not end with the imposing climax of these Munchausenisms. The subsequent information about water-clocks and hydraulic motors is sadly flat, besides having nothing in the world to do with the subject. As well, in speaking of human music, describe the common organ-blower.

I am, Sir, yours faithfully,
F. C.

MR. VOGT AND ORATORIO IN CANADA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I notice in THE MUSICAL TIMES for August some extracts from the Reading (Penn.) *Musical News* relative to a "crusade" against oratorio, which has been represented by certain parties as having been written by me. The journal you quote has since investigated the matter, and in the interests of fair play I forward you its more recent and enlightened editorial comments with reference to the supposed "onslaught" on the "oratorio nuisance," trusting you may do me the justice to publish them as well.

I feel certain that, had you been in possession of the facts of the case, no such influences as inspired your attack upon me in your issue of last May would have had the effect desired by your informant, whose hazy conduct in this affair has been severely and generally commented on here, where the merits of the case are understood. I have given your informant an opportunity of discussing the points raised in my letter, which he has misrepresented to you. He has, instead, seen fit to forward you the misleading comments of a New York journal as the basis of a personal attack upon me.

A recent issue of the *Musical Standard* contains the indignant repudiation of Mr. F. H. Torrington, of this city, of any connection with the cowardly intrigue which inspired comment on supposed statements of mine. While Mr. Torrington in this way openly disapproves of such conduct, I regret that he should feel that any suspicion should attach to him in the matter. The original letter, as written by me, was simply a plea for the encouragement of orchestral music in our midst. It was admitted on all sides to have been a timely article, and I am pleased to notice that many suggestions contained in it are now being acted upon. It contained absolutely nothing reflecting on oratorio as an institution, nor upon the part played by it as an educator.

It is a feature of musical life in Toronto that any independent expression of opinion is frowned down in certain quarters, especially if said opinion emanates from musicians "just returned from school." It is worthy of note that such exceptions are taken by men who have never attended any school.

It will be found as difficult to stifle honest opinion here as to set up a musical dictatorship, and, as in the past, I will continue to express myself when occasion demands it, asking no other favour than that my opinions may be judged upon their merits, and not, as in this case, upon untruthful reports of the same.—Yours truly,

A. S. VOGT.

Toronto, August 13, 1892.

"THE MESSIAH" IN SCOTLAND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Would you kindly permit me to correct an error which appears in the notice sent by your Glasgow correspondent last month. In it he says "Handel's work ('Messiah') was given on April 2, 1844, for the first time North of the Tweed." The date is correct so far as Glasgow is concerned, but it is in error as regards other

places in Scotland. The Edinburgh Musical Society, which existed from 1728 to 1800, had Handel's special permission to perform his oratorios, and they frequently gave complete performances of "The Messiah." Of other complete performances may be mentioned Urban's Choir (Edinburgh), 1803; Edinburgh Musical Festival, 1815; Edinburgh Musical Festival, 1819; Edinburgh Musical Festival, 1824; Edinburgh Professional Society of Musicians, 1819-1824; Aberdeen, 1828; Wilkinson's Choir, 1839; Edinburgh Choral Society, 1840; and Edinburgh Festival (opening of Music Hall), 1843.—Yours truly,
R. A. M.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BARITONE.—It is impossible to say; the "break" does not occur exactly at the same place in all voices of the same kind.

C. M. LEES, CONWAY.—We know no biography of the gentleman you name.

VIOLA.—Certainly not—unless, indeed, you have an exceptionally weak brain.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CATTERICK, YORKS.—A series of Organ Recitals after Evening Service on Sundays has been commenced at the Parish Church. Mr. Jas. Finlay, of Peebles, gave the first, which was much appreciated, on the 11th ult. His programme included works by Haydn, Mendelssohn, Gounod, Widor, &c.

CREWKERNE.—An Organ Recital was given in the Parish Church on Monday, the 12th ult., by the Organist, Mr. Louis A. Brookes. The following programme was listened to by a large congregation—Allegro, Mozart; *Hear my Prayer*, Mendelssohn; Largo Cantabile, Haydn; Fugue on "St. Anne's" Tune, Bach; "Gondola Song," Spohr; Poco Adagio, Kozeluch; Larghetto, Beethoven; Marche Militaire, R. H. Pearce.

EASTBOURNE.—On the 15th ult. the seventh Classical Concert was given at Devonshire Park, under the direction of Mr. Norfolk Megone. The orchestra gave a good account of itself in Beethoven's First Symphony and pieces by Berlioz, and also played the accompaniments to the first movement of Rubinstein's D minor Concerto, the pianoforte part of which was ably rendered by Miss Margaret Gyde, and to Saint-Saëns's Rondo Capriccioso, of which the violin part was well rendered by Miss Joseph Harmer. Vocal pieces were contributed by Miss Lucille Saunders and Mr. Albert McGuckin. Miss Gyde also played Saint-Saëns's Caprice on Airs from *Alceste*, gaining an encore.

EPPING.—On the 4th ult. a Festival Evensong was well rendered in the new Parish Church of St. John's, by the Epping Forest Church Choir Association. Mr. J. W. Ulyett conducted, and the organists were Mr. Henry Riding and Mr. Donald Penrose. A similar service was also held in St. John's, Loughton, on the 14th ult.

HERNE BAY.—An Organ Recital was given in the Parish Church on the 14th ult., after the Evening Service, by Mr. E. A. Cruttenden, Organist, when the following programme of music was rendered:—Overture to *Samson* (Handel), *Reverie des Alpes* (E. A. Cruttenden), Grand Fantasia, "The Storm" (Lemmens), "O for the wings of a dove" (Mendelssohn), *Marche des Rois Mages* (Dubois), "My heart ever faithful" (Bach), and *March in C* (Spohr).

KIMBERLEY (SOUTH AFRICA).—A most successful Concert was given by the Trinity Church Choir on Thursday, August 11, Mr. A. R. Gaul's Sacred Cantata *The Holy City* being heard in its entirety for the first time in Kimberley. The work was well received. The soloists were Miss Anderson, Mrs. W. J. Atkinson, Miss Alexander, and Messrs. E. Vincent, R. Blaine, and D. Edwards. The chorists were well up to their work and under their able Conductor, Mr. Neville, everything went smoothly. Mr. J. W. Ellison, the Organist, very ably discharged the duties of accompanist.

LOWESTOFT.—On the 15th ult. an excellent costume Recital of Balfe's pretty operetta *The Sleeping Queen* was given on the Pier by Miss Kate Fusselle, Miss Susetta Penn, Mr. Sinclair Dunn, and Mr. F. Swinford. The same party gave *The Waterman* on the 17th. Dr. Bunnett conducted.