Dramatic and Lyric.

Review of the Temple Music. — Hazel Kirke. — Couldock Reminiscences.—A Slap at De Koven.—Al. Hayman's Figures—Amusement Notes.

It was in all ways fitting that our musicians and poets should have celebrated the completion of the great Temple with special inventions of song and verse. The theme was a mighty one, and writers and composers could have found none more inspiring to move their pens. It was appropriate, too, that the music composed for the occasion, and rendered at various times in the course of the exercises, should have been given a public rendition by a full choir; it was due the composers, the singers and the public, and that the latter appreciated the opportunity of hearing the music was shown by the attendance at the Tabernacle last Saturday evening, when it was announced that the Temple music would form a part of the programme. The gathering was probably the heartiest which had been attracted by the prolonged series of concerts given throughout the course of the dedication fortnight. The only matter of regret is, that it was necessary to render the Temple music during the same evening that a body of 1200 children made up a portion of the audience. It was a sheer impossibility to keep the youthful choristers in any kind of order after they had discharged their obligation to the public; people simply had to accept the unavoidable and to take their minds with an accompaniment of titters and shuffles; there are many who to this moment are not sure that the string quartette did any more than to go through the motion of playing. In parts of the house the sound was entirely inaudible.

***

There were five original compositions on Saturday night's program, the composers being Joseph J. Daynes, the Tabernacle organist, L. D. Edwards, a well known musician from the north, Prof. Stephens, leader of the choir, H. S. Ensign, Jr., a member of the choir, and Prof. C. J. Thomas, director of the Union Glee club. It may be said at once that all the compositions show an advance in musical thought over preceding works of the same authors, and evince that the writers were stirred by the fitness of their theme. It is no part of our purpose to institute comparisons between the works, nor would this be an easy thing to do, as all are written in different styles; but we may say that the rendition which more nearly touched the listeners was that of Mr. Daynes' anthem, "Lord, I hear thy voice." We regard it as the very best of the author's many contributions to home music. It opens with a very palpable imitation of the Hallelujah chorus, it is true, but it immediately branches out with fervious and originality to the words "Let all Israel join and sing, while we praise our Heavenly Father, our Redeemer, God and King." The next movement in three-four time is very charming, the base runs being especially pretty. The next, a choral movement, is broad and deep and leads up to the most effective part of the anthem, an andante in six-eight time, sung *pianissimo, sotto voce*, with tremolo stops on the organ. Parts of this were thrilling. The anthem concludes with a great *forte* burst, to the inspiring words, "Hosanna to God and the Lamb. Amen," the tempos taking it flat just before the finish. Mr. Stephens is entitled to the credit of having achieved the most ambitious and original effort in his "Hosanna;" this is an anthem of a lofty and inspiriting style which runs into the familiar hymn of "The spirit of God like a fire is burning," the idea being to have a part of the choir and the entire congregation sing this hymn, while the remainder of the choir remorse what might be called a choral obligato—the voices being heard on the high notes of the words, "Hosanna, Hosanna," and carrying a separate tune, while the hymn is being rendered. The effect is inspiring, the only trouble being that half the audience—those are relied on to sing—prefer to listen. Another of Mr. Stephens' compositions, "The angels swept their harps of gold," was not rendered Saturday night; but it has evoked much comment during the course of the dedication exercises. Prof. Thomas' anthem "Arise ye saints," rendered by the full choir with a duet by Mrs. Edwards and Mr. Thomas, is a very striking musical composition. The duet in the minor is specially well written and was specially well rendered. Prof. Thomas conducted the anthem himself, and the singers caught much of his spirit. Mr. Edwards, one of our talented Welsh musicians, listened to the rendering of his anthem "Our Father in Heaven" from the rear of the building. It opens with a smoothly flowing melody written as a solo for soprano; then an alto and baritone take a solo and duet in the minor, followed by a quartette, struggled from the opening melody. A duet for soprano and tenor in six-eight time follows in very effective style. The concluding chorus is in the same time and the finish is a tender "amen." Mr. Ensign, an amateur, showed true feeling in a simple hymnal arrangement of "Lord, we come before Thee now."

The verses to which the music is set are well composed, and some of them denote genuine poetic warmth. Eliza Booth is the author of the middle composed by Mr. Edwards; Mr. Stephens was his own poet; Danielle Spencer wrote the words for Prof. Thomas. H. W. Naisbitt did some exceptionally good work in the verses to Stephens' "The angels swept their harps of gold." Two of the verses are as follows:

The angels swept their harps of gold,
And Heaven is filled with the wondrous song,
Which had thrilled the souls of the saints of old,
Which had rolled in all ages along.

This glorious song in chorus rose,
Though not to mortal the words were given,
For its glorious theme "God and our Redeemer,
The Lamb" is sung with an accent
Thrice blest by those who have gone before
Thrice blest by those who have gone before
Thrice blest by those who have gone before