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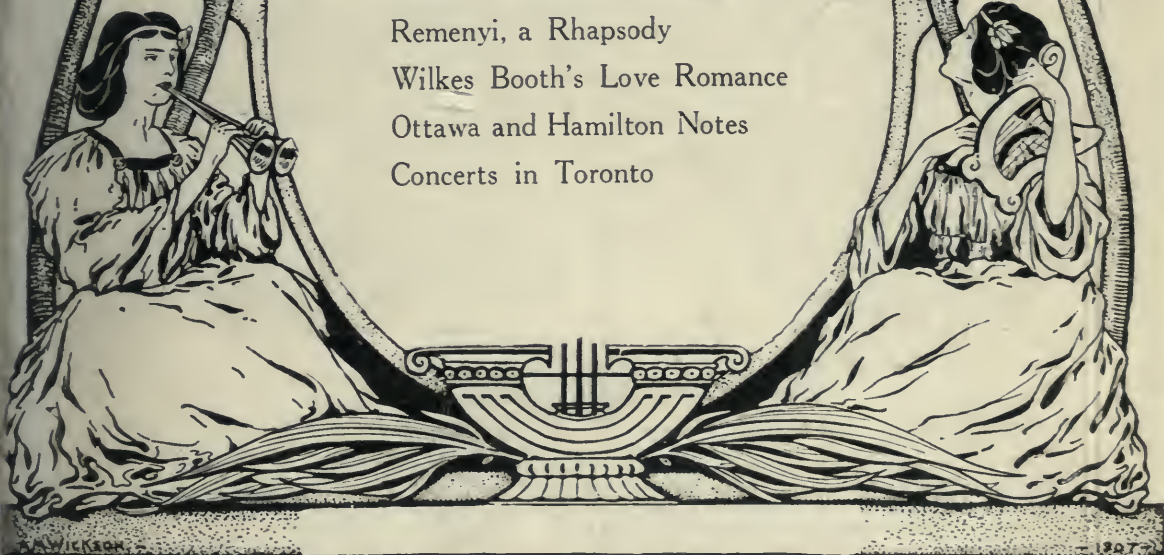
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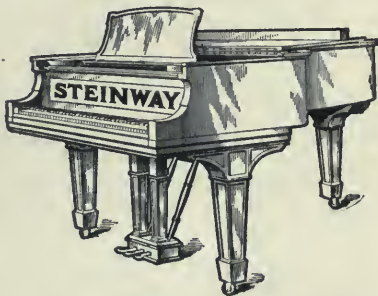
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**TORONTO, MAY, 1917**

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**A ROMANCE IN THE LIFE OF WILKES BOOTH**

BY AN AMERICAN PHYSICIAN

(From the London "Theatre" Magazine  
of March, 1895)

IN looking over an old scrapbook a few evenings since, I was reminded of an unknown romance in the life of Wilkes Booth, the assassin of President Lincoln. When the story was told me I promised never to make it public during the life of Edwin Booth, and in writing it at this late day I find it impossible to recall the pathetic words in which it was told.

In 1867, while practising medicine in a Western city, I was called professionally to see a lady who had received a serious injury, and had only reached her rooms in the hotel a few minutes before my arrival. I was obliged to make her daily visits for a number of weeks, and we soon became warm friends.

She was a refined, highly educated, and brilliant woman, winning to her everyone with whom she came in contact. In company with strangers she was bright, vivacious, and in every way charming; in the presence of her husband

she was dignified, coldly polite, apparently the most worldly of women. On several occasions I found her in tears while alone, and one evening, during her convalescence, I surprised her in the act of passionately kissing a cross. On seeing me she stretched out one hand, while she dried her tears with the other.

"I would like to tell you the story of this cross, if you care to hear it. It will do me good to tell it to someone, and I can trust you."

"Yes," I replied, "I shall be glad to hear it, and I am sure it will do you good."

Her lips were compressed, her eyes had a dreamy, far-away look. She at once began her story; which I here give as minutely as my memory will permit.

"I was born in the city of —, in the interior of this State, twenty-five years ago. I was an only child, and my parents were considered wealthy. On my twenty-first birthday I was formally introduced into fashionable society. Among the guests was a young and promising lawyer, who seemed attracted to me from the moment we met. We were soon engaged, and

within the year were married. Presently I began to realize that he could not have loved me, and that my feelings for him were not such as to constitute a consuming passion. We finally separated, and I returned to my father's home. He neglected his business, went from bad to worse, and, going to Chicago, plunged into every vice known to a great city.

"My father had a friend who had recently taken up his home near us, though his business interests were in Chicago. He was attentive to me, and was constantly telling me of the dissipation my husband was indulging in. He and my father soon began to urge me to take proceedings for divorce; but to this I would not listen.

"One morning I received an invitation from an old school friend to visit her in St. Louis. I promptly accepted it, and in a week's time was domiciled with her for an indefinite time.

"Wilkes Booth was to open an engagement in St. Louis on the following Monday, beginning as Richard III. I had never seen him, though in my school days I heard many a discussion about him. I therefore needed no urging when invited to be one of the party for the first night. The gentleman who had invited our party was a personal friend of Mr. Booth's, and had arranged to give him a supper in which we were to join.

"When I was presented to him my heart gave a great bound. I felt the blood surge to my face, and for an instant I thought I should die. He was seated by me at the table, and most of his conversation was directed to me. I was intensely happy; but for the time I did not attempt to analyse my feelings.

"On bidding me good night he held my hand in both of his for a moment, which again sent the blood coursing through my veins till my face seemed on fire. He said, 'We shall meet again.'

"I loved this man, loved him at first sight, and oh! how differently I felt from what I ever did before. And then, too, I felt, yes, I knew that he loved me in return. I could not sleep for very joy.

"The next day Mr. Booth called on my hostess. He asked for me, and I saw him again. As he looked at me his eyes penetrated my very soul. I was fascinated, riveted to the spot where I stood when I entered the room. He advanced toward me and took my hand, which I had no power to extend. As he held it a moment, he said: 'You see I am a good prophet—we have met again. May I call on you to-morrow at this hour? I must see you alone.' Without waiting for my answer, he said: 'Remember,

alone,' and then turned and again addressed our hostess.

"The next day I told my friend that Mr. Booth would call to see me. When he was announced she arose, put her arms around my neck, and, looking into my eyes, said, 'I see it, my dear. It is a case of love at first sight.' As she left the room by one door, he entered by another.

"He stretched out both hands to me, and I involuntarily placed mine in his. I could not have resisted doing so if I wished. He stood before me, looking down on my scarlet face. I knew he read my heart as an open book. He stood thus for a few moments, and then said:—

"'You may think it strange that I should seek this interview after an acquaintance of only a few hours, but it was beyond my power to resist. I am a man of strange but strong impulses, and every notable event of my life has been the result of some sudden emotion, which I have learned not to struggle against. When I stepped on the stage as the curtain went up last Monday night, yours was the first face I saw, and suddenly the wish came to me that I had a different part to play. Later I was delighted to think that you would see me as myself, for from the first moment I saw you I felt that I had met my fate, that you were the one woman in the whole world I had been long looking for. You must be my wife.'

"'I cannot,' I replied, almost in a whisper, 'I have a husband.'

"'I have heard your history,' he answered, 'and to me it is a convincing proof that you are destined to be mine. You are, in reality, free, and it is only a matter of form to be legally so.'

"He knelt beside me, and, taking both my hands in his, he said, 'It is useless to struggle against your destiny—our destiny. My heart tells me that you love me, and I can see it in your eyes.'

"For answer I burst into tears. He dried them with his kisses, and soothed me with such burning, eloquent words of love, as I had never heard, read, or dreamt of. Before he left me I had promised to write to take the necessary steps for a divorce, and that I would marry him as soon as it was obtained.

"During his stay in St. Louis he spent all his spare time with me, and accompanied me home every evening after the theatre. My happiness was beyond description. I could think of nothing but my great, Heaven-born love.

"The night of his departure soon came, and we had to say goodbye. I was too unhappy to speak a word. He, too, was much affected, but

tried to cheer me by picturing the happiness in store for us.

"With you by my side I shall ever have an inspiration for my work."

"On March 6th I received a letter from him announcing that he had given up his engagement, and would be in Chicago on the 15th if I could arrange to visit there. He said it might be embarrassing for me to receive his attentions at my home while my divorce was pending, and in this I agreed with him. I immediately replied that I would visit a friend in Chicago before that time, and remain till he came. I then wrote to another of my old schoolmates, who had long been urging me to make her a visit, that I would go to her if agreeable. She promptly urged me to come at once for a long visit. On March 14th I was installed in delightful quarters, and before retiring for the night I confided my secret to my friend.

"The next day, while we were talking over our school days, the butler announced Mr. Booth. My friend slipped from the parlor, and the next instant I was in his arms. For a time neither of us spoke. I was too happy to utter a word, and he seemed choked with emotion.

"I could not remain away from you longer. The days have seemed as years since I left you, and I could not enter upon a new engagement without seeing you."

"Oh!" I cried, "you are not going to have a new engagement at once."

"Yes," he answered, "very soon. I can remain here only a few days. Then I must return to Washington to complete my arrangements."

"Are you going to play in Washington?" I asked.

"Yes," he answered, "and it will be the greatest play of my life. If I succeed my name will be known throughout the world; but if I fail—ah! well, who knows what may happen? You will love me just the same, whether I succeed or fail, will you not?"

"Yes," I replied. "But you will not fail; you will succeed, as you always do."

"I hope so. If the rest of the company succeed in their parts I shall with mine; but on the stage of life, as well as on the mimic stage, one single error often ruins the entire play."

"He spoke with great earnestness; his cheeks were flushed, his eyes unusually brilliant. Soon his manner changed; and he began to tell me everything that had happened since we parted.

"On the morning of March 27th he came to me, and said: 'I have received an imperative order to return to Washington immediately, and I must leave at nine o'clock to-night.'

"His face was pale; his lips were tightly closed. Fearfully alarmed, I cried: 'I cannot let you go; you shall not go. Wait a few days; I will go with you.'

"After a terrible struggle with himself, he said: 'My darling, I have pledged my honour that I would obey this summons as soon as received. You would not have me sacrifice both duty and honour.'

"I feel you should not go—that you do not even want to go. Am I not right?"

"Had I met you before I signed this contract it would have been different; but now I cannot break it. It will soon be over, and if I live and cannot come to you, will you come to me when I send for you?"

"Yes," I answered, "I will go to you wherever you may be."

"He then took in his hand a little black cross I wore suspended from a chain round my neck, and said: 'Will you give me this if I give you one in return?'

"It was a gift from my mother on my fifteenth birthday, and I prized it very much; but I immediately took it from my neck and clasped it round his, saying: 'Wear it in memory of me.'

"He pressed it beneath his collar, and, taking me in his arms, left me without saying another word.

"I was terribly agitated during the rest of the day. I felt as if some calamity was hanging over me.

"He came at seven o'clock, and said he had but an hour to stay. His face was still deadly pale, with an expression which showed that he had struggled hard to keep himself to the duty before him, whatever it might be. We were both too unhappy to say much.

"He started up suddenly as the clock struck eight, and, taking from his pocket a cross, said:

"I had this made expressly for you. You see it incloses delicately wrought braids of hair and gold. The hair is mine, and if you examine it carefully you will find blended your initials and mine, and also the date of our first meeting. Wear it till I come, or if I should not come, till you cease to love my memory, for if I fail you death alone will be to blame."

"He spoke almost in a whisper. His hands were cold and trembling, and as I kissed him his lips were like ice. I could not speak. When he made a motion to go, I clasped my arms around him, saying, 'Don't, don't leave me.'...

"He gently unclasped my hands, and, holding them in his, said: 'My darling, this is the one, the only pure and noble passion of my life, and I want you to feel that, if any act of mine should

bring you sorrow, that it was not my intention, but a destiny from which I could not escape.'

"He kissed me and was gone.

"The next thing I remember was to find myself in my own room, and my friend sitting by my side. I had fainted. I was unspeakably sad and unhappy. I was certain that I should never see him again, and that he was engaged in some undertaking against which he naturally rebelled.

"On April 2nd I received word from my father that I must return home immediately. The next day my case was called, and I was speedily granted an absolute divorcee.

"I received a long and affectionate letter from my beloved, but he made no mention of the new play further than to say that I might not hear from him for ten or twelve days, as his time would be very much occupied. I could not eat, sleep, or occupy my mind in any way. I felt that some terrible calamity was about to happen to him, and in my anxiety I resolved to make a trip to Washington to see whether I could find him. On the night of April 14th I retired with my arrangements all made to start the next day.

"I had the most horrible dreams, and at last awoke in a fright. In my dreams I saw him pursued by an angry multitude of people crying for vengeance. I seemed to throw myself between him and them.

"When I descended into the dining-room boys were crying 'extras,' and the people on the street seemed greatly excited. My father had just entered with the morning paper. He exclaimed, 'This is horrible! Assassination of President Lincoln at Ford's Theatre last night. As the assassin jumped on the stage, he was recognised as Wilkes Booth.'

"For a moment I was stunned, as if by a blow on the head. Then came oblivion. For eight weeks I had brain fever.

"When I recovered my heart seemed to have turned to stone; I was no longer capable of emotion. On moving in bed I touched my cross, and I felt thankful that it had not been taken from me.

"One morning the nurse handed me a letter, saying, 'the doctor told me to give you this.'

"It was a letter from my loved one, and bore date April 17th. It comforted me then, does so now, and shall do so as long as I live. In substance it was as follows:—

"Forgive me for the sorrow my rash act has already caused you, and be assured that had I known you sooner my fate would have been different. I do not write to excuse my crime, but to explain to you the circumstances that led to it, and to ask your forgiveness and pity.

"I am a Southerner by birth and sympathy, and I had ever hoped for the success of the war. I met many men with like sympathies, and during the darkest days of the Confederacy I was invited to attend a secret meeting, the object of which was to devise means to end the war and secure the independence of the Southern States. We were all sworn to secrecy and to obey the commands of those who might be elected to direct our movements. We were stirred with appeals to our patriotism, and with recitals of the wrongs inflicted on the South, till we were ready to do and dare anything that would promise the slightest advantage to our cause.

"It was finally decided that the removal of the President and some members of his Cabinet would put an end to the war at once, and lots were cast to see who should do the work. I was one of the number on whom the lots fell, but before our plans could be consummated Lee had surrendered, and our cause was lost.

"It was then that I hastened to you, feeling that I had no duty before me except that prompted by my love for you. Though I had promised on leaving Washington to return as soon as possible on receipt of a certain summons, I felt that nothing further would be required of me.

"Well, the summons came as you know, and I tore myself from your arms in answer to it. On reaching Washington I found that it had been decided that, though we had not saved the South, we must avenge the lost cause. It was agreed that if we succeeded the South might again arise and win her freedom.

"I protested against this till I was called a coward and a traitor. Maddened almost to frenzy, I then agreed to do my best.

"How I succeeded you and the world know. It all seems to me like a horrible dream. Others failed in the parts assigned them; while I was driven on to success by the same irresistible fate that has ever pursued me.

"Now that I have awakened from the spell that bound me I see it all in its most horrible light. I am despised by the whole civilised world; I have brought disgrace upon the name I bear; I have wrecked your happiness, and have ended my own career. It is done, however, and I shall bear my part to the end. I shall die like a Roman, but shall never be taken alive. I shall not hastily add to my crime by taking my own life, but shall keep one bullet in reserve in case I must. It is better so that I should die on the gallows, and the tragedy is the sooner ended.

"In all the stages of this bloody tragedy your image has haunted me; and had you been near

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me at the last you would have saved me. Even now the memory of our love and the desire to meet you again makes me cry out, 'Oh! God, forgive.'

"Can you, darling, forgive me, and believe that it was not me but some demon that took possession of me, that did this deed? Can you think of me kindly, and believe that my last thought will be of you, and my last prayer for your happiness?

"My story is almost ended. As soon as I began to go out, my father's friend again renewed his offer of marriage, which was seconded by the entreaties of my father. It was the repetition of an old story. My father had become financially embarrassed, and his friend had lent him large sums of money. If I did not accept this offer it meant my father's ruin. What did it matter to me? I said I would give my hand, but had no heart to bestow. My heart is dead and cold in the unknown grave of Wilkes Booth, the assassin of President Lincoln."

I saw much of her during the succeeding year, but she never again referred to the subject, though she always wore her cross.

One day she called at my office.

"I come to bid you good-bye. I am going away where no one who has ever known me will

see me again. I have discovered that my husband is a gambler, and that he is the owner of all the big gambling places in the city. I am pointed at by his low associates as his wife, while I am mingling with respectable society under false colours. I cannot breathe the same atmosphere with him."

I tried to dissuade her from her purpose, but in vain. From that time she disappeared from society. Where she went, or what she did, no one could tell.

R. A. MASON

\* \*

### MASONIC MALE CHORUS

THE Masonic Male Chorus, under the conductorship of Mr. E. R. Bowles, gave a very excellent account of themselves at their concert on April 24th in Massey Hall. They sang with good musical tone and shading, excelling in soft effects. Miss Myrna Shallow, one of the *prime donne* of the Chicago Opera Company, made a very favourable impression by the attractive quality of a clear soprano voice. Violin solos were skilfully rendered by Pierre Henrotte, of the Chicago Opera orchestra.

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**ART VIOLINS IN CANADA***(From the Toronto "Globe," with some additions)*

THE term "Art" violins is applied to those violins which, while thoroughly satisfactory in the matter of tone, excel in beauty of form, pattern of wood, and colour and lustre of the varnish. These qualifications are met to the highest degree in the instruments of the famous Italian makers and to a lesser degree in those of their pupils and disciples. From the days of the seventeenth and eighteenth centuries, when the violins of Stradivari, Guarneri and Amati compelled the wonder and admiration of the musician and artist, there has been an ever growing desire on the part of the professional and amateur players to own one or two of these instruments, and there has also arisen a class of art-loving people who spend much time and money in forming collections of high class instruments. Painters, poets, singers, and those possessed of a taste for kindred arts have fallen under the lure of the "Cremona." W. E. Gladstone, the poet Longfellow, the novelist Lord Lytton, Oliver Wendell Holmes, and numerous other eminent men have written glowing panegyrics on the art violin.

With the growing demand and the limited supply, there has been a tremendous advance in prices of the best Italian instruments, especially during the past fifty years. It seems a marvel that while Stradivari charged, as a rule, only \$20 for his violins, well preserved specimens now fetch thousands of dollars. Only the other day Messrs. Hill & Sons, the dealers of London, Eng., sold the "Messie Strad," for \$25,000. The four British dukes who made Lady Hallé, some twelve years ago, a present of the "Ernst" Strad, paid \$5,000 for it. The Irish tenor, John McCormack, a few weeks ago paid several thousand dollars for the Wieniawski Guarneri. The appreciation of prices has progressed with the second rank Italian violins. A letter has just been received in Toronto from George Hart, the widely-known London dealer, stating that he has just paid \$5,000 for a Jean Baptiste Guadagnini, which thirty years ago his father sold for \$500. There has been a corresponding increase in the value of the instruments of the Italian makers of the third rank, as also of the stars of the Tyrolese school, of which Stainer is the leading representative. The competition of American buyers during the last thirty years has given an additional stimulus to the advance of prices. Canadian violinists, amateurs, and dealers have entered the purchase field, and have acquired an excellent collection of fine instruments, although the number is not yet large.



THE AYLESFORD STRAD

It would appear from what has been said that the possessors of high-class violins have a valuable asset.

It is difficult to obtain a complete list, but I have secured the names of a number of residents of Canada who have acquired high-class instruments.

The place of honour must be given to the private collection of Mr. R. S. Williams of Toronto. His most highly prized instrument is the "Aylesford" Strad, date 1683, which gets its name from the fact that it was owned by the Earl of Aylesford, who held it until 1822. It came into the possession of W. E. Hill & Sons, who sold it to Mr. R. S. Williams. It is valued at \$10,000. It is a beautiful instrument, with a fine pattern wood and a lovely amber varnish. It is in a wonderful state of preservation. Second on the list is an Andrew Guarneri, date 1691, valued at \$3,000. This is a splendid specimen of the master, well preserved, of appealing tone, and with a lustrous varnish of red amber colour. His third aristocratic violin is one by Joseph Guarneri, filius Andrea, remarkable for its superior tone. It is probably worth \$3,000. There is also in the collection a violin by Dom. Niccolo Amati of Bologna, the property of the late F. McLaughlin of Bowmanville. Instruments by this maker, who must not be con-

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founded with the Cremona Amati, are rare, and little as yet is known about them. Mr. Williams has also a large number of instruments by the second rank Italian and French, Tyrolese and old English makers. He has presented the Ontario Museum with a Gaspar di Salo double bass, formerly owned by the famous player, Dragonetti, and a set of Italian-made Kits, the small violins used in the old days by dancing masters.

The most important amateur collection is that of Mr. J. S. Loudon, assistant general manager of the Standard Bank. It includes a Giovanni Paola Maggini, Brescia, formerly the property of Lady Constance Shore, daughter of the second Duke of Larmouth; a Niccolo Amati, Cremona, a very fine specimen, grand pattern; an Antonius and Hieronymous Amati, Cremona, better known as the brothers Amati, fine viola, with beautiful varnish, and a Carlo Tononi, Bologna, viola, formerly the property of the Princess Chimay's husband.

Mr. Frank Morley, secretary of the Board of Trade, owns a Camillo Camilli, Mantua, a fine and perfect example. Camilli followed the Strad model.

Mr. Fred. Halstead, Waterloo, Ont., has a characteristic specimen of a Giovanni Tononi, Bologna, with a remarkably sonorous tone.

Miss Jevohn Nicklin, Millbank, Ont.—A Niccolo Amati, Cremona, 1654, grand pattern, in admirable order, and covered with rich amber-coloured varnish of the period.

Mr. George Grey, Toronto—A Niccolo Amati, a perfect example.

Miss Ruth Coryell, Toronto—A Peter Guarneri, Venice, formerly the property of Frank C. Smith, Toronto.

Professor Laidlaw, Toronto—A Jacob Stainer, Absam, a charming example.

Miss Rhoda Simpson, Winnipeg—A Peter Guarneri, Venice, a characteristic specimen of the maker.

Miss Isabel Williams, Toronto—A David Techler, Rome, one of the finest examples in existence, three-quarter size.

Miss Rachelle Copeland, Toronto—A Joseph Antonius Gagliano, Naples, 1806; a perfectly preserved specimen; wood of back in two pieces of medium figure, sides to match, head somewhat plainer varnish, a rich brown. It has a bright and big tone, as those who were present at Miss Copeland's recent recital may remember.

Miss Ecclestone, London, Ont.—A Giodredo Cappa, Cremona, a very fine example.

Mr. James Miln, Toronto—An Antonio Bagatella, Padua, an excellent example.

Dr. C. K. Clarke, Toronto—Old Italian violin, Maggini model.

Frank Converse Smith, Toronto—A Sebastian Klotz, a fine viola of excellent tone.

Mrs. W. S. Wood, Toronto—A Sebastian Klotz, one of the best examples, with beautiful varnish and in good condition.

Miss Hazel Wheeler, Port Arthur, Ont.—A Jean Karl Klotz, a very superior example and in perfect state.

Mr. E. R. Parkhurst, Toronto—A Sebastian Klotz, a characteristic example, model after the Italian style.

Mr. W. P. Graham, Toronto—A F. S. Pique, Paris, France, a very fine autograph example of this great French master's work.

Mr. H. Gale Legg, Ottawa—A Domenico Leper, Padova, a striking specimen.

Miss Agnes MacMillan, Cowley, Alta.—A Jean Baptiste Disheyes Salomon, Paris, 1750, a perfect specimen of this old French maker's work.

Miss Eva Chisholm, Toronto—A Bernard Simon Fendt, altogether an excellent example of the maker's work.

Mrs. O. M. Butchert, Owen Sound—Niccolo Gagliano, Naples, one of the finest and most perfect specimens.

Mr. L. C. Smith, Toronto.—Enrico Ceruti, Cremona, a representative example.

Miss Gladys Matthewson, Summerland, B.C.—A very pretty Jacob Stainer, amber colour varnish, in perfect state of preservation, value \$1,000.

Z. Caplan, Toronto—A Josef Guadagnini, 1802, in excellent condition; tone of telling carrying power and fine quality; purchased from the R. S. Williams collection of famous violins.

But few high-class violincellos appear to have been traced. Mr. William Webster of Toronto possesses a remarkably good instrument by S. A. Förster, London, England, and Miss Costigan, Toronto, owns a well preserved Benjamin Banks, London, England.

Mr. Batchelor, Toronto—A Giovanni Battista Gabrielli, Florence, in perfect state of repair, and a fine instrument.

While the honour of producing the world's greatest violins belongs to Italy, to Tourte of France, the bow owes its development. Tourte bows in good condition are very rare, indeed, and very expensive. A worthy successor to Tourte was Voirin of Paris. Mr. R. S. Williams has a collection of twelve of this maker, made specially for private customers, and which were acquired by Hill & Sons of London. These unique bows are valued from \$100 to \$200 each.

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## MUSIC AT OTTAWA

OTTAWA, April 27th.—The annual meeting of the Morning Music Club was held on the 11th inst., when a year of splendid achievement and success was reviewed. During the season ten concerts were given, three of which were by professionals, Miss Aline Van Barentzen, pianist, Mr. Rowe, baritone, song recital and Mme. Marie Ricardi, soprano. The officers elected for the coming year are: President, Mrs. W. Dale Harris; vice-presidents, Mrs. F. M. S. Jenkins and Mrs. A. D. Cartwright; treasurer, Mrs. A. Mayno Davis; secretary, Mrs. A. F. May; executive committee, Mrs. Alder Bliss, Mrs. Lyons Biggar, Lady Drayton, Mrs. D. P. Cruikshank, Mrs. A. G. Parker, Mrs. R. F. Uniacke, Mrs. A. R. Wade, Mrs. W. Sanford Evans, Mrs. William Denny and Mrs. I. W. Sheppard.

Ysaye, through the courtesy of the Willis Piano Company was heard in Ottawa at the Russell Theatre, April 25th. He was assisted by his son Gabriel, who is on furlough after eighteen months in the trenches, and by Maurice Dambois, the celebrated Belgian pianist. His programme included: (1) Sonata in D minor, for Violin and Piano (Geminiani). (2) Concerto No. 3, for Violin (Saint-Saëns). (3) Piano Solo. (4) Six Duets, for two Violins (Godard). (5) Reve d'Enfant, (E. Ysaye), Waltz in E minor, (Chopin-Ysaye), Two Mazurkas, (Wieniawski), Rondino, (Vieuxtemps). It was the great artist's third appearance in Ottawa and he was recalled again and again. Much sympathy was felt for him as it is said the war has financially ruined him.

A very delightful Flute recital was given by Arthur S. Greaves, assisted by Harry A. Underwood, tenor. The programme was: Ballade, Op. 288, Reinecke; Allegretto, from Suite Op. 116, Godard; "Nuit Persane," Duvivier; Songs, "I hear a Thrush at Eve," Cadman; "Melisande in the Wood," Goetz; Mr. Underwood. Flute, (a) Romance, Op. 37, Saint-Saëns; (b) "Snowflakes" Op. 197, Terschak; (c) Dance Nègre, Griffith; Song, "A Spirit Flower," Campbell-Tipton; Mr. Underwood. Concerto, Op. 283, Reinecke; accompanist, Mrs. J. E. C. Holmes.

The Easter music here was unparalleled. At McPhail Baptist Church there was a special carol service. In Chalmer's Church, "Christ, Our Sacrifice," was sung. Gounod's "Redemption" at St. Andrew's, and McLeod Street Methodist Church had special music, the choir being assisted by the Apollo Male Quartette.

"Iolanthe" was delightfully given in the Russell Theatre on the evenings of April 16th

and 17th by the Orpheus Glee Club, under the patronage of Their Excellencies, the Duke and Duchess of Devonshire. Both presentations were well attended and the Women's Canadian Club and Polish Relief Fund will receive very substantial sums. The singing was admirably expressive of the tuneful music. The entire productions reflect the greatest credit upon F. L. C. Pereira, stage manager, J. A. Smith, conductor, and Miss Bertha L. V. Warden, at the piano. Mr. F. L. C. Pereira as the *Lord Chancellor*, Miss P. Carnochan as, *Phyllis*, and Mr. E. A. Hawken as *Strepson* won unstinted applause. It is to be hoped this is only the initial presentation of the Orpheus Club.

Mrs. D. M. Leavenworth of Rochester, N.Y., a lyric soprano of great charm, was heard April 24th, in a delightful programme of songs in aid of the V. A. D. Fund. Other musicians assisting were Miss Grace Hiney, violinist; Miss Gladys Barnes, pianist; Miss Helen Langdon, 'cellist; Miss Hazel Payne at the piano.

Mr. F. H. Rowe, baritone, of Montreal, will come to Ottawa each week for a class of vocal pupils. Mr. Rowe was recently heard here in a delightful song recital and it is owing to the kindness of Mrs. F. M. S. Jenkins and Mrs. Mayno Davis that Mr. Rowe was persuaded to come here.

Miss Jessie Davis of Boston is a guest of Mrs. Mayno Davis. The former is a very prominent figure in Boston musical circles and accompanies many of the Metropolitan stars. Her visit here is being enjoyed by Mrs. Davis' large circle of friends. L. W. H.

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## MUSICAL HAPPENINGS IN HAMILTON

THE concert given on March 29th by the choir of the First Methodist Church, assisted by Mr. Frank Welsman, Mr. Frank Blachford and Mr. Leo Smith, of Toronto, was one of the most enjoyable of the season. The choir, under the able leadership of Mr. G. N. Fenwick, numbered seventy voices, having been augmented for the occasion by several singers from other city churches. The choral programme was entirely sacred, and with the exception of the last number unaccompanied. The various numbers were given with crisp attack, good expression, and an appealing beauty of tone, for which the choir master deserves much praise. The assisting artists were warmly received and their contributions to the programme most delightful, particularly the two trios by Grainger. The following was the programme:

Judge me, O God, Mendelssohn; Sonata for violin and piano, Grieg; Jesu, Friend of Sinners, Grieg; cello solos, (a) Gavotte, Bach; (b) Irish air, Traditional; (c) Ballad, Leo Smith; Ave Maria (Ladies' voices) Brahms; violin solos, (a) Sarabande, Sulzer; (b) Rondino, Beethoven; Legend, Tschaikovski; trios "Colonial song," "Händel in the Strand," Grainger; excerpts from "Rebecca," Barnby.

The following programme was played by Mr. W. H. Hewlett at the last organ recital of the season on April 7th: Sonata No. 3, Mendelssohn; (a) Allegretto in B minor; (b) Lamentation, Guilman; March from "Ruins of Athens," Beethoven; Allegro from "Unfinished Symphony," Schubert; (a) Spring song, Lemare; (b) Humoresque in C flat minor, Dvorak; "Benediction Nuptiale" and "Fiat Lux," Dubois. The assisting artist was Madame Harrison whose high soprano voice was heard to advantage in the aria "With Verdure Clad," Haydn; and "The Soul," by Sanderson.

The open meeting of the Duet Club, the last of the season, was held at the Conservatory of April 25th, when the following programme was given: Chorus, Spinning song, Wagner; Piano solo, "Shepherds' Hey," Grainger; Vocal duet, "Angelus," Chaminade; Piano duet, "Les Preludes," Liszt; songs (a) Romance from "Mignon," Thomas; (b) Street organ, Fibella; (c) Seguidilla, "Carmen," Bizet; (d) "Life and Death," Coleridge Taylor; Piano quartette, "Leonora Overture," Beethoven; Chorus, "Legend of Miana," De Fontenailles. N. H.

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## GRAND OPERA AT POPULAR PRICES

THE Aborn Grand Opera Company gave two weeks of opera at popular prices opening March 26th. Prices were scaled down to fifty cents which put the performances within the reach of the majority of music lovers. The productions were surprisingly good in ensemble, although naturally the company had to economise on the orchestra. The principals were Agostini, and Giordani, tenors; Helena and Soraya, soprani; Silva and Bunn, baritones; Shields, bass and Lillian Eubank, contralto. The repertoire included "Trovatore," "Faust," "Rigoletto," "Samson and Delilah," "Tales of Hoffmann," "Mme. Butterfly" and for the first time Wolf-Ferrari's "Jewels of the Madonna" which made a most favourable impression and which will be welcomed on a return visit. The Messrs. Aborn are entitled to high praise indeed, for their admirable efforts to supply the public with first class opera at the ordinary prices of routine drama.

\* \*

## TORONTO SYMPHONY ORCHESTRA

THE Toronto Symphony Orchestra, conductor Mr. Frank Welsman, gave a very enjoyable concert on April 25th in Massey Hall to a sympathetic audience. The principal number of a popular programme consisted of two movements of Tschaikovski's Symphony, No. 4, the slow movement of which was played with special distinction of refinement of tone from the various instruments, both strings and wind. The "Oberon" overture was rendered with alternate delicacy and brilliancy, and Berlioz' "Rakoszy" March was given a spirited interpretation. Smaller numbers such as Sibelius' "Valse Triste," Jarnfelt's "Preludium," and Grainger's Irish tune were very happily treated. The soloist was Miss Tilly Koenen, Dutch contralto, who revealed an appealing voice of velvety substance, and shewed herself an *artiste* in interpretation especially of *genre* compositions. The concert reflected much credit on the performers and the conductor who directed with care and good taste in regard to the reading of the music.

### MADGE MURPHY'S RECITAL

MISS MADGE MURPHY, solo violinist, gave a very successful recital on April 24th, in Foresters' Hall. In a selection that included the first movement of the Brahms concerto in D minor, and several *genre* pieces, she showed great technical efficiency, a large tone, and a broad style. The opening number of the programme was Grieg's duo sonata in C minor in which she had the co-operation of Miss Doris Chapman, who proved herself to be an accomplished player.

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### DR. HAM'S PUPILS

AN interesting and artistic vocal recital was given by advanced students, pupils of Dr. Albert Ham, in the Concert Hall of the Toronto Conservatory of Music, April 18th. The programme was varied and well selected to show the results of careful training particularly in the essential points of voice production, enunciation and diction. Those taking part were Miss Edna Davy and Miss Carrie Fink, sopranos; Miss Margaret Johnson, mezzo-contralto, and Mr. Harrison Best, baritone. The vocalists were ably assisted by Miss Georgia Ham, violinist, a clever pupil of Mr. Frank Blachford.

Pupils of Dr. Albert Ham, Miss E. Wakefield, soprano; Miss M. Watkins, mezzo-soprano; Miss W. Comstock, contralto; Mr. Albert Hart, tenor, gave a largely attended and successful vocal recital on Saturday evening, April 21st, in the Conservatory Concert Hall. The programme was delightfully varied and each number excellently rendered and listened to with much interest. Where each performer did so well it would be invidious to single out any special one. Certainly Dr. Ham should be congratulated on having students who give such convincing proof of the care bestowed by him, in every case, on voice-production, tonal quality, clarity of diction and correct interpretation. The vocal artists were assisted by Miss Rosie Palmer, pupil of Mr. Rudolf Larsen, who, by her skill and brilliance, added much to the enjoyment of the evening.

\* \*

### MISS MARJORIE HARPER'S RECITAL

MISS MARJORIE HARPER, who is one of Mr. F. S. Welsman's most brilliant pupils, won a pronounced success in her recital of March 27th, in the Conservatory Hall. A well contrasted programme was chosen which revealed Miss Harper's many sided gifts, her refinement of style and interpretation, and her special aptitude and facility for producing vivid tonal and dyna-

mic effects from her instrument. She gave a well-rounded performance of the Allegro from Beethoven's Sonate, Op. 32, No. 3, and on her next appearance played Chopin's Nocturne in B, two Mazurkas, and the C sharp minor waltz. The three latter pieces were played with a rhythmical swing which proved a delightful contrast to the cantabile of the Nocturne. Rachmaninoff's well-known Prelude, Grieg's "To the Spring," and the Verdi-Liszt "Rigoletto" Paraphrase formed the next group. In the massive chords of the Prelude, Miss Harper produced an immense volume of tone which was entirely free from harshness, while the Verdi-Liszt transcription was given with alternate sweetness and fiery abandon. The D minor concerto of Rubinstein, with Mr. Welsman at the second piano, made an admirable closing number. The slow movement was played with an appealing beauty of tone, and the last movement culminated in a brilliant and forceful climax. Miss Greta Harper, a pupil of Dr. Edward Broome, contributed Puccini's "One Fine Day" and Easthope Martin's "Red Letter Days" in fine voice and with considerable distinction of style. Both of the young artists responded to numerous recalls during the evening.

\* \*

### NORDHEIMER RECITAL

THE House of Nordheimer have a recital on April 3rd, in which Miss Jessie McAlpine, pupil of Mr. W. O. Forsyth, and Mr. Arthur Blight, the well-known Toronto baritone, appeared. The recital opened with Percy Grainger's "Colonial Song," which was followed by Cyril Scott's "Mountain Brook." Both compositions are of the modern school, and while interesting in themselves they lack depth and inspiration. Rubinstein's "Valse de Concert" was played by Miss McAlpine in a very fluent and brilliant way.

The next group comprised Moszkowski's Barcarolle, Op. 27, a Poldini Etude, Chopin's "Berceuse, Op. 57, Liszt's "Venezia e Napoli." All these compositions were rendered by Miss McAlpine with great brilliancy and technical skill. Miss McAlpine possesses a very musical nature and charming personality. She was heartily applauded and played as an encore Chopin's Tarantelle. The best number of the programme was the first movement of Schumann's beautiful Piano Concerto, Op. 54, in which the Nordheimer "Human Touch" Player played the orchestral parts. The performance gave evidence how a player piano can be used if

manipulated with skill, which Mr. H. Pouwells did. Mr. Arthur Blight sang in his usual splendid voice and style three songs by Chadwick, "Sweet Wind that Blows," "Thou Art so like a Flower" and "Before the Dance." In the second group he sang a Recitation and Aria from "Esmeralda" by Goring Thomas, in which Mr. Blight showed good interpretative power. Miss Vera Hagerman played the accompaniments very satisfactorily.

\* \*

#### HICKS-LYNE VARIETIES

Miss WINNIFRED HICKS-LYNE has been successfully active since the war in organizing entertainments in aid of several of the battalions, and her most recent, a "varieties" for the 234th O. S. Battalion on the 19th April, was not the least attractive. She is entitled to much credit for her energy and talent in organization. A feature of the "Varieties" was the programme offered by the "Carry On" Plantation Singers, a mixed chorus of pupils of Miss Lyne who sang appropriately and sweetly several numbers of which one may mention Scott Gatty's "Far away over dere," "De Ring Tailed Coon" and "De Ole Banjo." Miss Helen Le Vesconte, and Miss Helen Blachford appeared in two solo dances, in which they pleased greatly by their grace of movement. Miss Ivy Hunt, soprano, and Mrs. Martin Perry, contralto, each gave a group of songs, winning enthusiastic recalls by the appeal of a winning style and uncommon vocal gifts. Miss Lorna Stuart, a talented pupil of Mrs. Grace Smith, contributed to the enjoyment of the evening by her piano solos. Her expressive interpretation of the beautiful Chopin Nocturne in E flat major receiving a special tribute of applause. Mrs. Evelyn Waddell, in recitations, and "Pierret" and "Pierrette" in duets, won general favor. The farce "Betty Baker," by J. Maddison Morton, cleverly acted by Messrs. Ward Price, B. W. Price, and the Misses Beryl W. Price and Edna W. Price, brought the programme to an amusing close.

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#### VICTORIA CHOIR CONCERT

THE Victoria Choir, conductor, Mr. Donald MacGregor, brilliantly sustained their record for excellent singing at their ninth annual concert on April 6th, in Victoria Presbyterian Church. An audience of one thousand people testified enthusiastically to the attractiveness of the programme offered them. The finished details and the musical quality of the voices were demonstrated in particular in Gounod's sacred motet, "O Day of Penitence," "The Heav-

ens are Telling" from Haydn's "Creation" was a fine effort from a small choir, and Gounod's "Unfold ye Portals" was also a feature of the choir's efficiency. In the "Creation" number, the trio parts were sung effectively by Miss Florence Ralston, Miss Fern Smithson and Mr. R. B. Foster. In the numbers of lighter texture Mr. MacGregor obtained many pretty and felicitous effects from his singers, showing that he has a keen perception of the taking results which can be achieved in the careful preparation of compositions in small form. One may mention in this connection Eaton Fanning's "The Miller's Wooing," Pinsuti's "Spring," the Scottish song "My Ain Folk," and Stebbins' "The Fairy Pipers" (for ladies' voices with solo by Florence Ralston). Mr. MacGregor sang in expressive style "The Death of Nelson," his telling voice showing to advantage. Assistance was rendered acceptably by Owen Smily, elocutionist; Roland Roberts, in violin solos, and Joseph Quintile, harp solos. Encores were numerous. The choir and their conductor are once more congratulated on the success of their annual function, which is regarded as the leading musical event in the district.

\* \*

#### McCOLLUM-IVEY RECITAL

THE Nordheimer Recital Hall was crowded to its utmost capacity on April 17th, on the occasion of the concert by Miss Margaret McCollum, concert pianist and Miss Lenore Ivey, mezzo soprano. Miss McCollum's selections were most exacting and artistic. The "Funeraillles" of Liszt, her opening number, received a splendid interpretation and revealed a young pianist of remarkable musicianship and a very promising artist. Mozart's Sonata in D, which followed, was played with delicacy of touch and fluency of technic. Her legato playing in the Andante was specially praiseworthy. The Chopin Nocturne, Op. 62, revealed a contemplative mood with many nuances of tone colours. The other numbers by Enesco, Scriabine and the Caprice Espagnol by Moszkowski were rendered with versatility of interpretation which won for this young artist a decided success. Madame Lavoie-Herz must be congratulated for producing such an artistic pupil. Miss Lenore Ivey, pupil of Signor Morando, sang most artistically. Her beautiful mellow mezzo soprano revealed itself to advantage in Salvator Rosa's Star vicino. In the "Sunshine" song by Schumann, Miss Ivey sang with a charm of expression seldomly attained by one so young. Her other numbers by Cornelius, Massenet and Chaminade,

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were sung with graceful ease and versatility. Both artists were enthusiastically recalled after each programme number and were recipients of many beautiful floral offerings.



### G. D. ATKINSON'S CLASS

On Tuesday evening, April 3rd, in the Toronto Conservatory of Music Recital Hall, the advanced pianoforte students of the class of Mr. G. D. Atkinson presented an unusually interesting recital programme, giving unmistakable evidence of sound schooling and carefully developed technical and interpretative powers. The composers represented ranged from Bach and Beethoven to Scott, Rosenbloom and Yon, and much interest was lent the various numbers by the verbal annotations given by Mr. Atkinson. Those taking part were the Misses Jessie Drummer, Nina Dunlop, Gladys Hart, Gertrude Hull, Violet Keeler, Aileen O'Hara, Dorothy Whitteker and Mrs. Glenn H. Campbell, A.T.C.



### DR. HAM'S NEW CANTATA

DR. ALBERT HAM's latest work, "The Solitudes of the Passion," a cantata for chorus and tenor and baritone solo voices, with organ accompaniment, was given its first presentation April 4th, in St. James' Cathedral before a congregation that filled the church. The words of the text were selected by E. A. Welch, vicar of Wakefield, Eng., at one time rector of St. James', Toronto. There was an enlarged choir, and the soloists were Albert Hart, tenor, and Frank Oldfield, bass.

The *Globe* has the following appreciation.

"The work made a deep impression, the music being appropriate to the solemn subject, and thoroughly religious in spirit. The score reveals the gifted musician, one well versed in the traditions of the Church. Dr. Ham has not been tempted to write display music for either vocalists or chorus; he has never departed from the solemn import of the 'Passion.' He has largely availed himself of the ecclesiastic or church modes. The cantata may be considered his most important and successful composition. A favourable impression is made at the opening of the work, which is appealingly sweet. The tenor solo, "Take Away All Iniquity," is distinguished by its elevated style of melody. In the "Via Dolorosa" section, the unaccompanied number "Daughters of Jerusalem," for four part male voices, to which later is added a tenor solo, is very beautiful. The sections "Praetorium" and the tragedy of "Calvary," are treated with fitting solemnity, and without recourse to theatric effects. The singing was admirable, both of soloists and chorus. One may express admiration for the beautiful tone of the trained boys' voices."



### HAMBOURG CONSERVATORY OF MUSIC

THE Hambourg Conservatory of Music continues to grow rapidly under the direction of Mr. Boris Hambourg, and the spring term has commenced with a larger enrollment than ever.

Last month, activities of the Conservatory included recitals by pupils of the following teachers:—E. J. & B. Farmer, Mrs. S. R. McCully, Miss Falconbridge and Miss Mae Morris.

Boris Hambourg, the eminent Russian vip-

tuoso, is prepared to give lessons in the art of ensemble playing and accompanying. This should prove of much interest and a unique opportunity to the musical profession, as well as to all other serious students of the piano, violin, and violin-cello, to get the advice of an artist whose interpretations are acknowledged to be authoritative by competent European and American critics.

Those taking part in the Faculty Concert being arranged at the Massey Hall on the evening of May 10th, are as follows:—Pianists, George E. Boyce, Evelyn Marie Chelew, Gwladys Cornfield, Ernest Farmer, Grace Gillies, Eva Galloway, Irene Jinks, Gerald Moore, Rene Thompson, Harold Wallace and Madge Williamson; Dramatic Reader, Elwood Genoa. Violinists, Georges Vigneti and Ernest Johnson; and Cellists, Boris Hambourg and Harold Bachelor and several members of the vocal staff to be announced later. The concert is under the distinguished patronage of Lady Hendrie, and the proceeds will be sent to England in the form of a birthday gift to Queen Mary, as a contribution to Her Majesty's own work amongst Canadian soldiers. Popular prices will prevail, all seats being reserved at 25c. and 50c.

\* \*

#### CANADIAN ACADEMY OF MUSIC

THE Canadian Academy of Music announces a most important addition to the Faculty in Mr. Francis de Bourguignon, the celebrated Belgian pianist. Mr. Bourguignon was, until the war started, a professor at the Brussels Conservatoire, he having been placed on the staff of that famous institution at a much earlier age than the regulations usually permit by reason of his wonderful ability. He appeared frequently at the Belgian Court concerts and was a great favourite of the Belgian Queen, whose musical talent and artistic discrimination is so well known. On the outbreak of hostilities the young artist, who knew how to handle a rifle, was put right into the firing line. He fought at Malines, Termonde, and was at the fall of Antwerp. Shortly after that event he was invalided to England and after several months convalescence he again resumed his professional work by playing for all kinds of charitable and national purposes. Then his wanderings took him to Australia where he received the warmhearted treatment that his nationality, personality and art would beget. At one of his recitals Mm. Melba presented him with a wreath and wattle tied with the Belgian colours and afterwards engaged him as soloist for her concerts. He returned to

England for re-examination by the military authorities but was not yet strong enough to undergo the hardship of campaigning and so set sail for South America. During a year's stay in Brazil he gave many recitals. Mr. Bourguignon will give a recital in Foresters' Hall on May 8th, and the interest which this young virtuoso's arrival in Toronto has already created in musical circles will no doubt ensure a splendid audience.

Arthur Ely, the popular violinist on the Academy staff, scored a distinct success at a recital in Hamilton. His solos included Tartini's "Devil's Trill" sonata, Beethoven's Romance in F and Kohler's Indian Romance. He was accompanied by his teacher, Luigi von Kunits.

Miss Lillian Vise, a very talented pupil of Zusman Caplan, gave a violin recital, playing the Mendelssohn and Bruch concertos and a group of smaller solos. Miss Vise continues to make splendid progress in her art and is undoubtedly one of the most talented of Toronto's young musicians. Mrs. Alfred Bruce was an efficient accompanist. At this recital Miss Gretta Doherty, pupil of Peter C. Kennedy, played a group of piano solos with much distinction.

Piano pupils of W. F. Pickard, including Misses Vera Gilmore, Laura Craig, Evelyn Walker, Grace Weston, Mrs. W. Pollard and Vallance Bussey, gave a most interesting and artistic programme. Miss Leila Auger, pupil of Stanley Adams, sang with her accustomed grace and charm.

Miss M. L. Strachan's pupils gave a piano recital with Miss Muriel Hall, soprano, pupil of Miss Emily Taylor, assisting.

Mrs. G. E. Grove, Mus. Bac., directed another pleasing entertainment by the youngsters of the school.

\* \*

#### EDWARD REMENYI—A RHAPSODY

By DR. WILLIAM H. WATSON

THE large and brilliant assemblage at Dr. McCall's reception at Auteul, near Paris, will always remember the gypsy melodies of this master violinist. He looked as "one risen from the dead," bringing the folk-lore music to us, which cheered the hearts of those romantic people, wandering tribes who loved nature, the golden sunsets and the eternal green. The pictures remain in our imagination, of their tents upon fertile places, near the silvery sounds of running streams, overshadowed by stately trees. We still hear the plaintive cry of the waterfall, the bark of the hill-fox, the sound of neighbouring cattle, peacefully grazing in their

pasture and the bleating of the young lambs as they gambol gleefully on their way to the fold.

The enchanter held his bow to the vibrating string, giving us the wonders of his native Magyar melodies, the cry of a people who have known the miseries of revolution and oppression. The wails of the widow and fatherless, having

the land of joyful bliss and harmony. Others use similar language in praise of his music. In a review of his work, *The Perfect Way*, Australia said:

"This man of genius tells his pupils that the enemy of spiritual vision is materialism, and it is to dematerialize himself that a pupil obtains the



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lost their bread-winner in the fight for liberty. He touched the string with feelings of love, his way of expressing his emotions, a deep-seated feeling more eloquent than language, which found response in our own hearts, for we knew that this music was a taste of what we will hear in heaven,

seeing eye and hearing ear in respect to divine things."

He made a little speech and told us about his patriotic troubles between Hungary and Austria. He joined his people, who revolted against unjust taxation, following the action of Bohemia,

with its Czech regiments desiring freedom from Austrian rule. He was the leading light to encourage the soldiers in their fight for liberty. Such was his power of mind and genius, working upon their sympathies through his music, its charms gave them renewed energy and superhuman strength, with greater effect than the wind instruments of the military bands. "One can chase a thousand, two can chase ten thousand."

The King and his officers at Vienna heard of his wonderful influence over the insurgents, how his music made them into fierce antagonists, which surprised the Austrian soldiers, who could not understand the cause of their valour, so superhuman was their onslaught, when repelling the enemy from Hungarian ground. The government was alarmed and created a new law to bear upon his case, sending forth an edict against him to cease playing to the revolutionists, on pain of death, a high compliment to his splendid command of his instrument, the violin, and the value of his music, in defence of his country.

He did not acquire his music, although he studied, at Vienna Conservatory. The citizens of Heres, Hungary, told many stories about his genius, in his days of infancy and adolescence. When he was three years of age, he often sat near the organist in the church, and could carry any melody home to his parents, remembering every note. He was continually singing and beating time long before he could read. When in the infant school, he displayed such talent, that he taught his fellow scholars, older than himself, to sing the national anthems, not from notes, he could not read, but remembered what he heard at the organ. At four he sang correctly, and could play simple melodies upon his first violin. At this time, his reputation began, for the people engaged him to perform at their concerts, until the news reached Buda-Pesth. The infant prodigy played in that city, before the critics, who were pleased to say that Paganini had returned to earth again. This great compliment was published in the Vienna papers, and his world-wide reputation commenced, when he played before the Emperor, who endorsed the criticism of the Hungarian critics, by saying he had the matter and manner of Paganini.

He made use of his natural-born talent, and brought the world, so to speak, to his feet. The world began to improve when this child stepped upon the stage. The wondrous talent made people think of their souls. They were converted to better ideas, receiving an uplift toward spiritual things, and causing them to believe in God's inspiration, and the saving of mankind from their material gods. The power of music

in the child was like an inflowing of holy, good thinking into the minds of people. By some unexplained means, his music touched their hearts, and many of them were so overcome that they knelt and prayed; some had never uttered a prayer before in all their lives.

The subtle, beautiful quality of his music drew many comments from the pens of leading educators, in words of appreciation. They wondered if eugenics played a part in giving him the power to imitate Paganini. A writer in *Vitality* magazine gives reasonable advice to students: "You must grow in the possession of this spiritual music power, because it is the natural usefulness of your immortal self. Your highest work is the exercise of your spiritual gifts in doing good."

Our celebrated visitor was a wandering gypsy who entertained us with exciting stories and incidents of his travels. He was on a ship going from Edinburgh to Aberdeen and observed a Scotch man cook, stirring a large cauldron of soup. "What is in it?" asked Remenyi. "There is cabbage intilt (in it). Onions intilt." "What is intilt? my man," further questioned the violinist. The Scotchman repeated what he had said about the onions being in it so often that he struck Remenyi on the head with the wooden spoon. Once he was summoned to appear before the Mikado at Tokyo, and was told not to turn his back upon the Emperor when leaving. He forgot about this command, and as he shook hands with the Mikado, he turned and walked out. After that, he practiced walking backwards. He had souvenirs from all parts of the world—Pictures of the Rocky Mountains and Shoshone Falls, views of Chinese, Algerian and South American cities, where he had played, one of Egypt's great pyramids, reminding him of his strange action in playing his violin upon its apex.

He was also a dreamer. He seriously informed us that during sleep he took himself into the past, and played before Cleopatra and other characters. His violin was part of himself during these nocturnal visits or nightmares. He believed in a life everlasting which had no beginning, and told us that he always existed, and always played, and many other things of an occult and cryptic nature, which none of us could fathom. He had a right to his beliefs that would assist him in working out his salvation, and we could not successfully contradict him on one point of his argument, so we became agnostics at once.

We met him again at our soirée, 23, Avenue du Bois de Boulogne. It was the English night, with Sir Arthur Sullivan as our guest. Remenyi

had one number upon the programme, which comprised a *melange* (medley) of Scottish airs. Sir Arthur had written an eulogy in the *Times* upon the work of the master, in which he said that he was unequalled, as soloist and quartette player, that he was an extraordinary violin virtuoso, the only one possessing the esoteric spirit in Gypsy and Magyar melodies. Upon Sir Arthur's recommendation he was made soloist of the Court, Buckingham Palace.

Liszt paid him a similar compliment when he became soloist at the Court of Vienna. The great pianist also spoke of his having the esoteric spirit (the inward soul) which cannot be explained in a scientific way, but we must imagine that these musicians meant the universal soul or spirit, permeating both worlds, heaven and earth, the interior and unseen inspiration, which is the basis of all music and art. Liszt enlarged upon this in three letters, but no person has been able to get a logical understanding of it, with a view to bringing it into practical use. One writer thinks it part of religion, a spiritual not a material fact. Perhaps his words in the *New Church Messenger* may throw some light upon the subject:

"In the spiritual world, methods of teaching by means of representatives make interior truths easily comprehended. What is now required is a more definite idea of how we can bring the spiritual life that we expect to live in heaven to us, to maintain the knowledge of spiritual things."

We felt better after meeting Remenyi. His admirers will agree with me when I say that he was a unique personality, with his own methods, improving upon the work of Paganini. And the soul of Remenyi! How it filled the poor boxes in churches, and how it followed the precepts of all Scripture, by feeding the hungry, which leads me to write: "Well done, good and faithful servant, go up higher."

\* \*

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### DEGENERATE MUSIC

A FEW years ago Harry David Kerr, writing in the "Musical Observer" made a strong indictment against ragtime music. Among other things he said:

What does a ragtime song suggest? Only the sensuous "Turkey Trot," "The Bunny Hug," "The Grizzly Bear," all dances that originated in the underworld, and which have been taken up, approved, and even printed on the programmes that are used in the ball rooms of our best society, and danced by innocent girls not yet out of their teens. Still, if you should suggest to the mothers of these same girls some of the results that very often arise from these dances and songs, they would fly up in matronly rage and denounce such an idea as preposterous.

The evolution of ragtime has shown that it is only the odd rhythm, the syncopated movement that has made it so popular. In the days of old, when the round dance was unknown, we had no such hybrid of musical rhythms as ragtime. It is little wonder that a majority of the clergy denounce the round dances as malicious and

bound to have their bad effects. Ragtime originated about twenty years ago in the South, among the Southern negroes, and was the accompaniment on the banjo to their roustabout dances and songs. Since its introduction in the North, first as a march or two-step, it has gradually entered into our national music to such an extent that it is the predominant factor that has been the forerunner of the numerous dances, some of which have heretofore been mentioned.

It is the lively swing of the double rhythm that has fascinated the younger generation just, as "Fisher's Hornpipe" and "Turkey in the Straw" and like pieces made the square dances of the past generation so popular. Only compare the difference between the old-fashioned square dance, where partners merely touched fingers, while they saluted each other gracefully, to the ragtime dances of to-day, where the young man encircles his arms around the form of your innocent sister and goes through all of the disgusting and lascivious motions that these dances call for.

The girl of poor parentage, who, perhaps, works in a department store during the day, has,

it seems, but one pleasing diversion at night, and that is to attend a dance with her "steady." Her parents know little of the society that she encounters there, or the class of dances in vogue. The girl is tired from standing behind a counter all day, and enters into the spirit of the dance with all of the abandon of a half-starved Hottentot. And then we wonder why the white-slave traffic in our cities flourishes, and we denounce the girl when she falls, and turn her out into the world an outcast.

As a contribution to our national music, ragtime and ragtime songs have little or no merit. The music is not lasting, nor does it have sufficient melody or harmony to seriously commend it. A popular ragtime song to-day is forgotten in a few months. Can anyone recollect a single instance where a ragtime or suggestive song has lasted a year? Hundreds are written and published, some sung to death for a short period, and then consigned to the waste basket, only to be followed by another almost exactly like it, but perhaps more suggestive in title and lines.

The music publisher is not wholly to blame, for he sees only a chance for big profits and will put any song on the market, no matter how lewd or meaningless a doggerel it is, so long as he thinks it will sell; and there is no one to stop him; no board of censors, and no public authority who lifts a hand. He accepts a song from the writer, publishes it and perhaps spends as much as twenty thousand dollars advertising it, and hiring singers to use it in the vaudeville theatres.

Is it not pitiful to look upon a little girl, seven or eight years old, snapping her fingers, swaying from side to side, and lustily singing as if her very heart were in every note "Ev'rybody's doin' it, doin' it." She hears her big sister sing it; her big sister hears it at a "show," and her beau buys it for her. Glance at the sheet music displayed on the piano in the "front parlour" of nearly every home in the country. Do you see any songs like "Annie Laurie," "Ben Bolt," or "The Last Rose of Summer?" No, you see "The Devil's Ball," "The Dippy Rag," "The Baboon Baby Dance," and "The Tango Twist," each one with a title page picturing contorted dancers partly clothed and the printed words, "The reigning success of the day." And the worst of it all is that these songs appeal not only to the low and vicious-minded, but the great majority of our church-going, pious-minded people pay out their money to attend theatres in order to hear and applaud them.

It cannot be denied that these songs are having their effect, and the clean-minded minority seem

to take little note of such effect upon the youthful generation to-day.

Some of the music publishers are becoming so bold as to publish songs that are so lewd or suggestive that the postal authorities should take a hand and repress the sending of them through the mails.

Every song of real musical merit should convey its individual charm. If it is an Indian song, it suggests the wild and attractive life of the plains. If the song has a martial air the thrill and daring of war time is pictured in the mind of the bearer. If it is a sentimental piece, the heart emotions are played upon.

There is the pretty Indian song "Hiawatha," which a few years ago was so popular, and which would have lived forever had not so many cheap imitations of it been sung and played in every corner of the globe. Take again, the simple lines and the simplest of melodies wedded together in that beautiful little number, "Sweet Marie," the fascinating and lingering lines of Balfe's "Killarney," the power, the noble dignity of that wonderful song of the sea, "Rocked in the Cradle of the Deep," and that song of the heart, the song that reached one and all in its impressive reverential, immortal simplicity, "Home, Sweet Home."

\* \*

### JOSEPH JOACHIM

By DR. WILLIAM H. WATSON

In the village of Kittsee, Hungary, lived the humble parents of this violinist-composer-teacher. They had no knowledge of music or philosophy, as such talents could not be traced to any members of the family, who were merchants from a distant ancestry, having no ear for music. The appearance of the boy Joseph set the *quid nuncs* of that country to having incessant discussions as to the meaning of his arrival. The boy phenomenon recalled the Biblical stories of prophecy, when such arrivals were predicted by leaders of the tribes.

In my perusal of articles of that time, I find that bitter acrimony and prejudice existed between thinkers of the various cults. The Vedic or Indian philosophy had swept over Europe, claiming Jew and Gentile as its converts. The Rabbinical teaching grew broader, emerging out of the orthodoxy into liberalism. Yet the ancient traditions held people in their grasp, and they treated with scorn, the innovations of Theosophy and Buddhism which had crept into the minds of those who tried to "love one another," no matter whence they sprang from, yellow, black or white races. The little Joseph was the object, bringing animated discussions

and bitter enmity among the factions, in a mental war of words, where reason came out victorious, in a new period of human brotherhood and religious reformation.

The child, the wonder, renewed the best pages of history, when men's intellect and love governed the warring forces of our primeval ancestry; which cling to us like an incubus or vampire to this day. The little man changed preconceived notions about heredity, survival of the fittest, and like begets like. The press of the new reformation leaned toward Oriental philosophy and boldly declared that he came in fulfillment of prophecy, as the people of Budapest had said their land would produce a wonderful specimen of modern genius, who would come of obscure parentage, living in an obscure village, that he would be master of all the arts and a teacher of world-wide reputation, raising humanity into higher flights of imagination in all the arts and into a better understanding of the religious instinct.

Invitations sent out by Isabella, Queen of Spain, included Rev. Father de Lawnay, who was my preceptor in Paris, to meet the violinist at her reception at the Hotel Continental. By request I was also given an invitation, receiving a warm welcome at the hands of the Queen and the ambassador, who introduced me to Joachim, the greatest violinist of his time, the man who was reported to be a marvelous reincarnation of musical genius; which was true, for his instrument seemed to be part of himself, speaking his soul language, with a perfect intonation, the only man who could produce it, at that time. He had a wide variety of tone in his classical music; and played with ease and dignity, with a smile upon his countenance that drew us towards him by his deep feeling, and attracting love, for that was his creed.

We desired to know how he became a liberal, a democrat, a free thinker, and we learned that he always was averse to any show of religion, and that the people's hardships arose from too much government; the unequal balance of opportunity and the uncharitable tendency to make people, who are dependent, into everlasting "hewers of wood and drawers of water." His parents were the victims of race prejudice.

He distinctly told us that as a child he spent much time in carving, and painting, as his attempts were sold to those who came to hear him play his baby-violin. He saw the folly of a society which drew the line upon his parents and himself, as he was never welcome anywhere without his violin. He objected to being ostracised by people who had wealth, but no talent for music or art. This treatment caused

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PRAISE GOD FOR LIFE MADE NEW  
[Illumination]  
SHEPHERD TAKE ME BY THE HAND  
LOVE NEVER FAILETH  
IN MY FATHER'S HOUSE ARE  
MANY MANSIONS  
LOVE NOT THE WORLD  
AWAKE THOU THAT SLEEPEST

The majority of Church singers are quite frequently obliged to transfer their affections professionally from a Church of one denomination to that of another and in consequence are at times confronted with the problem of a suitable repertoire. For instance, what may be sung in a Methodist, Presbyterian, Episcopal and Baptist Church may not be allowed in a Unitarian and Universalist Church and texts wholly appropriate for the service in either of these churches are generally unsuitable for Christian Science Service. Again many songs, because of both text and character of the music, which are ideal for Christian Science service, are quite out of place in other Churches because they are too specific. The composer has therefore made a selection of texts that are in his opinion, not only admirably suited to any Church service, but, because of the varied character of the words and music, should make these six songs a very useful contribution to the Church Singer's repertoire. Particular care has been taken with the accompaniment which may be played on either the piano or organ without losing its life on the one or sounding jerky on the other.

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him to fight against the bad conditions of social life, leading him to take up the study of social democracy, feeling happy in republican France.

He played the violin at five years of age. Studied in Pesth. At the age of seven he played in opera, in Eck's double-concert. And at twelve he made his debut in Vienna with Clara Schumann's concert company in the Gewandhaus, and at Garcias's concerts. He was known in London as the Hungarian Boy at the Drury Lane Theatre where he played the "Otello Fantasia." He became director at the Berlin Academy of Arts, and the great teacher in the Hochschule.

I met him again at Spandan near Berlin, when I represented the musical press of Paris. He cordially received me and said he had yet much to learn and that we must be careful not to offend "God's little ones" for the most object of his creatures need our tender commiseration. They are with us for a purpose. The great man was loved by all, and I studied his lesson; it was in teaching talented poor boys free of any charge. He gave away his knowledge, tried to implant his genius, fed and clothed the poor boys of Berlin. In this alone he was a God among us. The critics were right when they gathered around him at birth. The village of Kittsee was honoured with their wise men. Their words came true. I testify that Joachim was like all good people, a saint never to be forgotten, because he brought peace and goodwill to earth, as well as the bright qualities of his music.

He was the interpreter of Bach and Beethoven and composed Hungarian concerts and other works. In recognition of his exalted genius as a man and philosopher whose care was poor humanity, he was made doctor of Philosophy at Gottingen, and received the decorations of civil laws of Oxford, Glasgow and Cambridge.

My presence in Berlin was to attend the great Jubilee. His pupils came from all parts of Europe to see his glorification, his apotheosis of music art and love. His poor boys had made reputations and came with laurels to crown their master, the prince of violinists and one of God's noblemen. They came to show their gratitude with tears of joy, for many of those young gentlemen, had their birth in lowly places and

even in the slums of Berlin. Like all the masters they sprang from poor but honest parents, to lead the world in its progress toward a millennial age. They placed the brightest star in his crown. By it he is known in heaven, for charity is the greatest gift, which carried him into the angelic heights, for it was the wish and prayer of his pupils, at that jubilee. Across the horizon of the future will ever glow the name of their most esteemed teacher, Joseph Joachim.

\* \*

### REVIVE THE HARP

By CARLOS SALZEDO

(In *Musical America*)

LAST spring I was asked by two prominent American musical firms to write a harp "method." Although it is needless to say that I appreciated deeply the compliment implied by this request I felt obliged to decline, for several reasons. First of all, it seems to me that a work such as this should be the crowning effort of one's career, or at least should not be undertaken while one has still much to learn. Furthermore, I cannot believe that it is a good idea to attempt to speak with finality about an instrument that is still in the process of evolution.

The composing of harp music by those who are both harpists and composers seems to me a far more important work just now for those who wish to further the cause of harp playing. Instruction book for beginners and advanced players are numberless. The names of Nadermann, Dizi, Labarre, Oberthur, Parish-Alvars, Godefroid, Posse, Larivière, Bochs, Thomas, Holy, Martenot, Pay'r, Zamara, Schuëcker, Snoer, Vizthum, Zabel, Kastner, Tedeschi, de Montbron are familiar to all harp students. Frankly, I do not approve of many of these. Pay'r of Vienna, for instance, has written 887 exercises in harp technique, of which only a small portion is sufficient to drive any ordinary person insane! After the pupil has mastered the fundamental technical exercises (consisting of scales, arpeggios of all kinds, and exercises to develop independence of the fingers and suppleness of the wrists), I firmly believe the only really valuable way to further develop technique is to use difficult passages in actual compositions as exercises.

A good many harpists who have practised from many exercise books and who have succeeded in developing a very rapid technique are still unable to play a simple, delicate little figure. Mere velocity counts for little in really artistic harp playing. The trouble with a too speedy technique is that it tends to preoccupy the player too much with this side of the instru-

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ment alone—a fault common not only to the harp but to all musical instruments. Fireworks for their own sake are intolerable as a means of expressing art, and should serve merely as a training for independence in fingering. So many works are spoiled in execution by players whose only impulse, apparently, is to do what could be done far more adequately by a mechanical player-instrument.

The harp is a much misunderstood instrument. Unfortunately, a great deal of this misconception of its possibilities has been caused by those who are sincerely trying to serve the cause, but who are hurting it by playing the hopelessly inferior works of such composers as Hasse, Godefrid, Zabel, Oberthur, Tedeschi, and too many others of the same order. These misguided disciples seem to be totally unaware of the fact that at least three prominent harpist-composers of whom I shall speak later on (and in all modesty I venture to include myself as a fourth) have received a musical training far beyond that of the famous harpists of the last century, and have already written and published a real répertoire of genuinely interesting harp music.

Up to a comparatively few years ago most harp music was written by two classes of com-

posers, both of whom were disqualified to write it. These were:

Harpists who had neither a thorough musical education nor a gift for composing.

Composers who knew little or nothing of the technical resources or tone-colour possibilities of the instrument.

In my opinion one of the most interesting of harp composers, is Mlle. Henriette Renié of Paris. Aside from her unique gift for the harp, she possesses an unusually thorough musical education. Liking or disliking her compositions is purely a matter of personal taste, but their value is incontestable. Marcel Grandjany, her friend and favourite pupil, has already proved his gift as a composer, besides being a splendid harpist. Marcel Tournier is another harpist-composer who has helped the development of the instrument by writing good music for it. To these names should be added that of my former classmate at the Conservatoire, Ada Sassoli (now Mme. Sassoli-Buata), who, although not a composer, has been an invaluable co-labourer for our cause.

Besides these harpist-composers who, together with myself, have written much for the instrument, many of the most famous contemporary composers have written in a most

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interesting manner for the harp, either alone or in combination with other instruments. These include Fauré, Saint-Saëns, Widor, Pierné, Debussy, Ravel, Ducasse, Laparra—to name a few—and many others of lesser reputation.

With such a répertoire to choose from, there is no need for the modern harpist to play either inferior music or music transcribed for the harp from other instruments. I am in general opposed to transcriptions from one instrument to another. (I speak solely of solo transcriptions; music can be transcribed for a combination of instruments with, I believe, satisfactory results.) The piano compositions of Beethoven, Weber, Schumann, Chopin and Liszt are absolutely out of place on the harp, no matter how well played, as the sonority of the two instruments is utterly different. There are a few exceptional cases, of course, of works that can be transcribed without deforming their character; for example, the music of certain eighteenth century composers—Rameau, Couperin, Dandrieu, Domenico Scarlatti and Paradisi. The instruments for which these men wrote were certainly nearer to the modern harp than to the modern piano, and harp transcriptions of their works do less violence to the intentions of the composer. In addition to my work upon original compositions, I am at present devoting some time to the revival of some of these old and charming works and am annotating these transcriptions with remarks which will in themselves serve the purpose of a harp method. Mlle. Renié has already published two very interesting volumes of Bach pieces which offer the beginner a splendid opportunity to absorb sane and healthy musical nourishment.

\* \*

**EDISON'S CONTRIBUTION TO VIOLIN TEACHING**

BY ARTHUR ELY

*(From The Canadian Bandsman)*

FROM my experience as a teacher, I have found that Mr. Edison's re-creation of the violin has great value for the student. To listen to the masterly bowing of great artists, as re-created by Mr. Edison, is a tremendous inspiration to one endeavouring to master the violin. It is even more than that. It is of practical help to him in improving practically every phase of his work—intonation, interpretation, tone, and phrasing.

It has been said that while the re-creation of the instrument is perfect, the beginner does not get fingering from listening to the great artists play as Mr. Edison has re-created them.

If, however, the student would take the edition that the artists play from he would find the

fingering there. What few changes the artist would make in bowing can be heard on the record.

Take, for instance, Carl Flesch's "Ave Maria." If the student would get the Wilhelmj Schubert arrangement he would find that Flesch uses exactly the same fingering and bowing as Wilhelmj.

The advantage of listening to the Edison recreation of the great artists also lies in the fact that the student has the comparison before him all the time—can repeat it at every point. To study the masters in this way would not cause the student to become mechanical, because it requires the most perfect ensemble to play along with the phonograph. It is harder to play along with the Edison instrument than with a string quartette. It is the best kind of ensemble practice. If the violin player can play with the Flesch or Spalding record he need not be afraid of any kind of ensemble work.

To play in direct comparison with the Edison re-creation, it is necessary to have your violin pitched with the instrument. This is accomplished by using the "A" Disc, which I understand is furnished by the Edison Company. This is the pitch used while making records at their laboratories, and when tuned to the "A" Disc you are immediately in tune with any record made on the Edison.

\* \*

#### MUSIC IN OSHAWA

*(From our own Correspondent)*

THE season just passed, as far as Oshawa is concerned, has been noted for many offerings of more than unusual interest to music lovers generally. On December 14th, the Cherniavsky's delighted an audience, in the Grand Theatre, by their clever playing, demonstrating their ability to satisfy the most exacting.

The atmosphere seemed musically charged from the first, and each succeeding number was received with repeated outbursts of applause. While the attendance was not as large as should have been, this was attributable to lack of publicity, rather than to any other reason, and I predict a capacity house should they play a return engagement.

The Adanac Quartette, probably the best quartette of its kind in Canada, rendered a splendid programme in Martin's Theatre, on Friday evening, March 16th, to a crowded house. This organization fairly captured the large audience with the manner in which the several numbers were given, being especially good in Nevin's "The Bells of Shandon," and "The Rosary," having to respond with encores repeatedly. The different solo numbers by members of the quartette were all thoroughly en-

joyed. Special mention might be made of Mr. Albert Downing's singing of "The Snowy Breasted Pearl," Mr. Jas. Fiddes's "Macushla," H. Ruthven McDonald's "The Bard of Armagh," and Arthur Blight's "The Old Plaid Shawl." Altogether it was a grand concert, and St. Patrick's Society, under whose auspices it was given, is to be congratulated on its enterprise. Preceding the quartette the Misses Smit and Cummerford rendered a duet on a magnificently toned concert grand piano, kindly loaned for the occasion by the Williams Piano Co.

The members of the Simcoe Street Methodist Church Choir are acquitting themselves nobly in providing choral music in a community which has been practically without since the days of the old Oshawa Choral Society. This choir is establishing a name for Oshawa which cannot fail to be of benefit in the days to come. Under the capable leadership of Mr. M. M. Stevenson, Gaul's "Holy City" was given on Friday evening, March 23rd, and in spite of the fact that the rain fell in torrents, there were few vacant seats in the large auditorium of the church. The choir never showed to better advantage, and Mr. Stevenson is to be congratulated on the very excellent musical talent he has developed during the short time he has been in our midst. The solo parts were all

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taken by members of the choir, with the one exception of Mr. Marley Sherris, baritone soloist, Toronto, who was engaged at the last moment, to fill the vacancy caused by the indisposition of Mr. Geo. Henley. All the solos were very creditably taken, especially those of Miss M. Salmon, "Then shall the King Say," and Mrs. G. L. Hall, "These are they, Mrs. C. T. Puckett in her contralto solo, "Eye hath not seen," never sang to better advantage. Mr. Sherris delighted the audience with his rendering of the solos, "Thus saith the Lord," and "I heard the voice of Harpers." The semi chorus by ladies' voices, "List the Cherubic Host," was very effective as was the unaccompanied chorus by the choir, "The Fining Pot." This choir is making quite a name for its unaccompanied work, displaying a beauty of tone and shading quite out of the ordinary. The heavy chorus, "Let the Heavens rejoice," by the full choir, displayed a surety of attack, certainty of execution, and finish of phrasing which will long be remembered.

On Friday evening, March 9th, under the auspices of the Hospital Auxiliary, a concert was given in Martin's Theatre, to a crowded house. The artists were: Mrs. Jessie Alexander Roberts, Miss Josephine Hodgson, Miss Irma Williams, and Miss Lenora Hurd, all of Toronto. Jessie Alexander is always a favourite here, and her several numbers brought down the house. The piano solo by Miss Lenora Hurd was good, as was also the singing of Miss Irma Williams, especially the number "Christina's Lament." Miss Hodgson gave a graceful representation of Grecian Dances set to the music of Schubert's "Moment Musical" and Mendelssohn's "Spring Song," which was much enjoyed. The hit of the evening, however, was the clever acting of little Helen Beal in "The French Doll."

The third of the series of delightful concerts by the Simcoe Street Methodist Church Choir, was given on Tuesday evening, May 1st. The assisting artists were Miss Irene Symons, dramatic soprano, Miss Beatrice M. Prest, violinist, and Mr. Marley Sherris, baritone. The work of the choir was especially good, and those who were fortunate enough to be present were given a rare treat. The principal choral numbers were Mendelssohn's "Hear My Prayer," and Rossini's "Inflammatus" from the "Stabat Mater," with solo parts by Miss Irene Symons. In the number "Hear My Prayer" this excellent choir showed a familiarity of the technical requirements of which any leader might be proud, and Miss Symons' artistic interpretation of the theme, "O Had I the Winds of a Dove," will linger long in the minds of many.

By request the ladies' chorus from the "Holy City," "List the Cherubic Host," was repeated and was warmly received. Miss Symons in the solo, "O Dry those Tears," with violin, organ, and piano accompaniment, won a distinct success and was forced to respond with an encore. Other numbers were song cycle "Indian Love Lyrics," and Gounod's "Ave Maria," also with violin, organ, and piano accompaniment. Miss Symons will always be welcome here. Miss Beatrice M. Prest, violinist, captivated the audience from the start with her playing of the "Adagio," by Ries, producing an excellent tone and promises great things to come, possessing talent, technique, temperament and youth,—an essential combination.

Her other solos were "Serenade" Czerwonky and "Minuet," Mozart. Mr. Marley Sherris in "A Dream," and "At Nightfall," was well received and came in for a generous round of applause. He was especially good in the duet with, Miss Symons, "I feel thy Angel Spirit," Hoffman.

Miss Frankish at the organ and Miss Mildred Ellis at the piano filled their respective positions very acceptably.

R. NEWTON JOHNS

\* \*

#### GALLI-CURCI IN TORONTO

THE ITALIAN COLORATURA SOPRANO AROUSES ENTHUSIASM OF IMMENSE AUDIENCE AT MASSEY HALL.

On May 16th, Toronto music lovers were given the first opportunity of hearing Mme. Galli-Curci, the Italian singer about whom so much had been published in advance. The engagement was made by Mr. George H. Suckling, who felt confident that the singer would win a great triumph here. Massey Hall was crowded with an audience that numbered about three thousand people, whose verdict fully realized Mr. Suckling's anticipations. The local critics, without a single dissentient voice, acclaimed her as the most brilliant and engaging singer of florid music that has been before the concert public for many years. The *Globe* in part, said:

"Her voice, as revealed, is comparatively light in texture, but is delightfully clear in quality, exceptionally flexible, of wide range, and with a technical command of floriture, or florid work, that is astonishing. The wonder of it all is that Mme. Galli-Curci is mostly self-taught. Her voice is nature-given, but her development of it in musicianly graces and in its technique seems to have been the result of thoughtful experimenting, and her ideal conception of tone values. She commenced her career in an obscure town

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in Italy, and after a transient appearance in Rome she is recorded as creating a furore in Buenos Aires, South America, and next in Barcelona and Madrid. And last autumn she won triumphs in Chicago with its opera company, of which she was the chief attraction, and soon after taking musical Boston by storm.

Mme. Galli-Curci gave as her early numbers Giordani's "Caro mio ben," Bononcini's "Per in Gloria," Mozart's "Voi che Sapete," which were examples of smooth, sustained melodic singing which won her the intent attention of her audience. She then gave a "tour-de-force" of rapid and distinct vocal articulation in Rossini's "Tarantella Napolitano," very seldom heard in these days, which was a brilliant achievement in every way. Then followed her great triumph in the "Bell Song" from Delibes' "Lakmé," first introduced here in concert by Emma Thursby. In this she rose to the height of her powers in colorature. The difficult intervals were sung with faultless intonation, the staccato flights scintillated with limpid crispness and glitter, while the quieter and more expressive passages were rendered with genuine musical feeling. This number showed her voice and execution to the best possible advantage. As an encore, which was enthusiastically demanded, the singer gave "The Last Rose of Summer," which she rendered with engaging simplicity of style.

Her second great success was in Auber's "Laughing Song," and as an encore "Home Sweet Home." Her final triumph, and in many ways the climax of her efforts, the "Mad Scene" from "Lucia." The florid work in this was a splendid revelation of finished vocal workmanship true to intonation, pure in tone, and brilliant in attack. The opening melodic passages were touchingly rendered, and supplied a fine contrast to the ornate music that followed.

Among the smaller numbers given by Mme. Galli-Curci during the evening, one must specially mention Grieg's exquisite "Solveig's Lied," from his "Peer Gynt" Suite, although introduced here in concert by Mme. Henschel, with conspicuous success, it has been neglected unaccountably by our local singers. Perhaps Mme. Galli-Curci's beautifully tender interpretation of it may bring it into vogue again.

The flute obligato to the "Lakmé" excerpt and the "Mad Scene" were skilfully played by Mons. Borenguer, while the piano accompaniments were sympathetically played by Mr. Homer Samuels except in the case of "The Last Rose" and "Come, Sweet Home," in which Mme. Galli-Curci played her own accompaniment."

Mme. Galli-Curci will fill a return engagement in September next.

\* \*

### THE ORATORIO SOCIETY'S "ELIJAH"

THE Oratorio Society seems to have taken the place of Dr. Torrington's Philharmonic and Festival Choruses, whose activities were mainly devoted to the production of standard oratorios. Dr. Edward Broome may be congratulated in taking up the work in which Dr. Torrington so consistently laboured for many years.

On May 3rd, the Oratorio Society gave a notable performance of Mendelssohn's great work, the "Elijah." They had the assistance of the Russian Symphony orchestra and of Mr. Edgar Schofield, baritone, of New York.

The chorus surpassed all their previous efforts. Their singing was marked by brilliancy and power of tone, generally in the full chorus, but specially in the soprano section. Consequently, they achieved seizing effects in the series of Baal choruses, the descriptive "Thanks be to God," the majestic "Be Not Afraid," the responses to the *Queen's* denunciations of *Elijah*, and the "Earthquake" number.

In the subdued passages, their singing was musical and well graduated.

Mr. Schofield was evidently suffering from a bad cold, but nevertheless in the music of the role of *Elijah*, made a very favourable impression. He has a sympathetic voice, and a very suave method, which showed to advantage in the "It Is Enough."

The local vocalists were Mr. Gladstone Brown, tenor; Miss Winifred Henderson, soprano, and Mrs. Mary Hallman Schell, mezzo-contralto.

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The great opportunity for Miss Henderson was the "Hear, Ye Israel," exacting in its demands on dramatic expression. Miss Henderson, while not attaining to the full extent the supreme possibilities of this inspiration of the composer, surprised the audience by the merit of her achievement. She has an attractive voice, and sings with conscientious care. Mrs. Schell also won a conspicuous success in "O Rest in the Lord," and in the *Queen's* declamatory sentences. Mr. Gladstone Brown sang with emotional fervour, "If with All Your Hearts," always a favourite number. Among the general numbers one may specially praise the duet "Zion Spreadeth Her Hands For Aid," with its Jewish chorus as refrain and counter subject, the duo parts being sung with charming simplicity by Miss Henderson and Mrs. Schell. the scene between the *Widow* and *Elijah*, although one may think the *Widow's* opening aria was taken too fast, the double quartette and the beautiful trio, "Lift Thine Eyes."

The orchestral accompaniment was supplied by the Russian Symphony Orchestra, who played with rare discretion in support of the soloists, and gave a fine rendering of the overture. Mr. Tattersall at the organ gave valuable service. One may congratulate Dr. Broome on the result of his labours, and his enterprise in giving the oratorio with such ample means. He conducted with a marked development of authority and ease and certainty of technical directions.

\* \*

#### NATIONAL CHORUS REORGANIZATION

PLANS for the reorganization of the National Chorus for the season of 1917-18 are well under way, and a number of new voices have already been added to the membership. The splendid success of the chorus, especially of recent years, has resulted in a great stimulation of public interest, and Dr. Albert Ham has been in receipt of many applications for voice tests which he has been conducting at his residence, 561 Jarvis Street. There are still opportunities for those wishing to take advantage of the possibilities of a membership in the chorus.

The programme for the work to be undertaken in the fall is the most ambitious yet attempted, and has aroused much interest among the members. Mr. R. A. Stapells recently returned from New York, where, on behalf of the Executive, he was able to complete arrangements with the management of Madame Louise Edvina whereby she will appear as assisting artist at next year's concert. The great Canadian prima donna already has a strong local following, and her engagement will be noted

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#### A MAY FESTIVAL

THE Oratorio Society's annual meeting took place last month. The secretary-treasurer, Mr. Arthur Brown, subsequently reported a very satisfactory financial condition, and announced the fact that a cheque for five hundred dollars had been sent to the War Veteran's Fund, being the profits of the recent "Elijah" concert. Mr. Fred Thomas, the choir secretary, handed in a large list of names of applicants for new membership, besides reporting that over fifty men from the chorus had joined the C. E. F., as well as a large number of graduate nurses and V. A. D.'s having gone overseas. Dr. Edward Broome, the conductor, reviewed the season's work, and while congratulating them upon their success, called for still greater effort and activity for next year.

Dr. Broome outlined his plans which, briefly stated, are that rehearsals will be resumed October 2; that "Messiah" will be given in Massey Hall, December 13th; that the Russian Orchestra has been engaged to assist, and, further, that a May Festival of two, or perhaps three nights will be given with Cesar Frank's oratorio, "The Beatitudes," a short choral work, and orchestral numbers, with selections of unaccompanied choruses, which he hoped would include something new from his own pen. Popular prices such as prevailed at the recent "Elijah" concert will be continued.

The meeting concluded with the usual votes of thanks to all who had contributed their free services to the advancement of the society's activities.

\* \*

#### MAY WILKINSON RECITAL

MRS. MAY WILKINSON, the gifted soprano, gave a very successful recital in the Conservatory Music Hall, May 8th. She sang in charming style a well chosen selection of numbers.

### BOURGUIGNON PIANO RECITAL

MONS. FRANCIS DE BOURGUIGNON, the Belgian pianist who has won honors in continental Europe and also in Australia, gave his first recital in Toronto, May 8th, in Foresters' Hall. There was a large audience, composed of amateurs specially interested in piano music, and many of our prominent professional pianists. Mons. Bourguignon won a decided success with his audience. In the varied selections he gave he proved himself to be a most fluent technician, a master of finely-contrasted tone and a thoughtful interpreter. In his first group of numbers one might single out the Handel "Chaconne Varie" for its elasticity and clarity of execution and its well-modulated colouring, and the Paradies "Toccata," a brilliant example of extremely rapid playing without loss of clearness. His second group consisted of Schumann's "Evening," "Soaring," "Why" and "Whims," which were rendered in appropriate mood, and with refinement of tone and expression in the "Evening" and "Why" numbers. His third group introduced compositions of his own, a taking "Petit Morceau," a "Prelude" and "Theme," and variations for left hand alone. The last named was a wonder of left hand execution, which would easily have passed as a two-handed study if played behind a screen. Mons. de Bourguignon brought his programme to a climax with three numbers by Chopin, the Rubinstein "Staccato" etude, Tschaikevski's "Chant Sans Paroles," and his own remarkable transcription of the Wagner "Ride of the Valkyries." In these he reached the heights of virtuosity, while revealing appealing nuances of expression in the Chopin Nocturne and the Tschaikevski "Chant Sans Paroles." Mons. Bourguignon has joined the Faculty of the Canadian Academy of Music, and will be a valuable accession to the ranks of our resident pianists.



### RUSSIAN CATHEDRAL CHOIR

THE visit of the Russian Choir of the New York Cathedral of St. Nicholas on May 11th, was a welcome event which drew a large and interested audience to the Convocation Hall of the University of Toronto. The concert was under the auspices of the University of Toronto, and the Mendelssohn Choir and was arranged through the generosity of Mr. Charles R. Crane of New York, and all admissions were by invitation. The choir which consisted of twenty-nine men and boys sang a representative selection of Russian Church music. Their chief claims were the finished light and shade effects,

and the sonorous deep voices of the basses. In intonation they were not always faultless. The conductor was Ivan T. Gorokhoff, formerly of Moscow, whose original method of directions produced splendid results.



### CONCERT OF RUSSIAN MUSIC

THE faculty of the Hambourg Conservatory of Music gave a very interesting concert May 10th, at Massey Hall, in aid of Queen Mary's Needle Guild. The programme arranged by Boris Hambourg introduced many Russian compositions of merit. Georges Vigneti, Gerald Moore and Boris Hambourg, violin, piano and 'cello respectively, gave a finished ensemble performance of the Arensky trio, which was warmly applauded. Mon. Vigneti gave as violin solos the Tschaikevski "Chanson Triste" and Wieniawski's Mazourka, the former with well controlled expression, and the latter with brilliancy of style. Austin Conradi, a guest artist from New York, proved himself to be a pianist of refinement of tone and expression in three numbers by Chopin, of which the Ballade in A flat was the most notable. Boris Hambourg contributed three violoncello solos by Glazounoff, Mark Hambourg and himself, with his accustomed distinction of style and mellowness of tone. Mr. Geo. E. Boyce, Grace Gillard, Irene Jinks and Ernest J. Farmer, in piano solos; Winifred Parker, James E. Fiddes, Mable Manley Pickard and J. Bernard Kennedy in vocal solos, and Ellwood Genoa, in the recitation, "The Toy Gun," all won successes.



### ARTHUR BLIGHT'S RECITAL

ARTHUR BLIGHT, Toronto's popular baritone, scored another triumph at his song recital in Forester's Hall, on Tuesday evening, May 1st. His voice was never in better condition, full and resonant, and his enunciation defied criticism. "The Wreck of the Hesperus," "Edward" and "Lorraine, Lorraine, Lorraine" were interpreted with a dramatic fervour that was outstanding. The quaint "Up From Somerset" which was requested was most realistic. The "Ave Maria" by Kahn with violin obligato and the groups of little songs including "Meet me by Moonlight" and "Tommy Lad," all gave evidence of versatility as the charm of the whole programme was in the fact that a different atmosphere was created for each song. The groups by the Canadian composers, G. D. Atkinson, Frank E. Blachford and W. O. Forsyth, all well-known musicians, were given a decided prominence, each composer playing his own accompaniment. "A Little Time," "Troubles,"

(the words by Dr. Bach of Toronto), and "A Lullaby" by Atkinson; "Thou art so like a Flower," "Slumber Song" and "Oh, where is another so Sweet," all artistic little songs by Blachford. "Summer Showers are Falling," and "Alone in my Bower I am Dreaming" by Forsyth were all much appreciated. Frank E. Blachford's violin numbers, including a "Romance" of his own composition, were much enjoyed. Vera Hagerman was a most efficient accompanist.

\* \*

#### DOROTHY SHAVER'S RECITAL

ON Saturday evening, May 12th, a very successful recital was given in the Toronto Conservatory Music Hall by Miss Dorothy Shaver, pupil of Mrs. J. W. Bradley. Miss Shaver has a fine contralto voice of wide range and sang her programme of operatic selections and ballads in excellent style, being specially successful in a group of Woodford-Finden's songs, "The Rice was under the water" ("Stars of the Desert"); "Less than the dust" ("Indian Love Lyrics"); "Far across the desert sands" ("Lover in Damascus"); which are admirably suited to the full rich tones of her voice. Her selections also included Bemberg's "Chaub Hindu", a very pleasing number and sung with good effect; Hutton's "The Enchantress" and "Che faro senza Euridice" from Gluck's opera "Orpheus." Of the lighter numbers "Kathleen Mavourneen" and "Bonnie Dundee" were especially pleasing, and in addition a couple of light little songs composed by Mr. G. D. Atkinson, "Lullaby" and "Troubles," were very attractive. A sacred number, "Like as the Hart," by Allitt with 'cello obligato played by Mr. W. G. Staples, and with piano and organ accompaniment, played by Miss Jessie Allen and Mr. G. D. Atkinson respectively, was very effectively sung.

During the evening a piano number was played by Miss Jessie E. Drummer, a pupil of Mr. Atkinson. She showed excellent technique and temperament in her selection, Schumann's *Faschungsschwank Aus Wien Op. 26 Allegro*.

The accompaniments to Miss Shaver's songs were artistically played by Miss Jessie Allen.

\* \*

#### MISS HELEN HUNT'S RECITAL

A MOST unusually attractive recital was that given Saturday evening May 12th, by Miss Helen Hunt in the Conservatory Music Hall. This young student who has been studying with Mr. Rudolf Larsen, the eminent Scandinavian virtuoso since his arrival here, proved to be one of the genuine musical treats of the student year. Her programme, which consisted of Vieuxtemps'

famous Concerto in D minor, played with surprising warmth of tone, brilliance of technique and considerable abandon, comprised also Vitali's "Chaconne," a group of charming Kreisler numbers, a Chopin Nocturne, and Wieniawski's difficult Caprice. The last mentioned piece proved one of the most notable and excellently rendered of an extraordinarily delightful concert. Variety was given to the programme by the artistic piano solos of Miss Helena Holmes, pupil of Mr. Donald Herald.

\* \*

#### MR. BLIGHT'S PUPILS RECITAL

THE recital given by Mrs. Harvey Robb, soprano; Mrs. Frederick C. Brunke, contralto; Mr. William C. Ruttan, tenor; and Mr. Percy Milnes, baritone pupils of Arthur Blight, in the Forester's Hall on Saturday evening, May 5th, was of a very high order. The song cycle, "The Philosopher and the Lady," by Easthope Martin, was presented for the first time in Toronto. A most interesting miscellaneous programme was given and all four voices were well balanced and afforded a most artistic as well as instructive evening's entertainment. Miss Geraldine Allison, pianist from the studio of W. O. Forsyth, gave several interesting piano numbers. Miss Vera Hagerman assisted most capably with her accompaniments.

\* \*

#### CANADIAN ACADEMY OF MUSIC

Numerous recitals were given during the past months and until the end of the season several will be given each week. The notable improvement in the work of many students was a feature of the recitals, while the exceptional talent and artistic energy of quite a number of the very advanced students was successfully demonstrated in their clever performance of works which require a plentitude of technique and interpretive imagination.

Five dual recitals of distinct musical value were given by artist pupils of Mr. Peter C. Kennedy, and Signor Morando. The recital hall was taxed to its capacity to house the enthusiastic audiences which greeted these young artists with appreciative artistic discrimination.

Mrs. E. Varty-Roberts presented a number of pupils in a vocal recital. The well-trained voices and the excellent arrangement and variety of the programme gave great pleasure.

Mr. Zusman Caplan's violin pupils gave a very fine performance of several of the masterpieces of violin literature.

Miss Emily Taylor's pupils were heard to advantage in a vocal recital which interested and pleased.

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## TORONTO CONSERVATORY OF MUSIC

THE exceptionally fine quality of the recitals given at the Toronto Conservatory of Music during the past month again convincingly demonstrated the institution's high aims and further revealed the splendid character of its general equipment and the efficiency of its distinguished faculty.

Recitals covering the work of pupils of the various Preparatory, Junior, and Intermediate grades were of frequent occurrence and attained a high standard. Amongst recent recitals by more advanced performers, mention may be made of a programme offered by organ and piano pupils of Mr. G. D. Atkinson, on April 3rd, in the Music Hall; a violin recital by pupils of Mr. Frank E. Blachford on the same evening, in the new Recital Hall; a rehearsal recital by senior pupils of the piano and vocal departments in the Music Hall on April 4th; a piano recital in the Music Hall on April 10th, by Mr. Simeon Joyce, pupil of Mr. F. S. Welsman, assisted by Mrs. Ellison West, vocal pupil of Dr. Albert Ham; a violin recital by Miss Edwina Palmer, pupil of Mr. Rudolf Larsen, assisted by Mrs. T. F. Holt, in the Music Hall, on April 17th; the regular special recitals of advanced pupils of the Piano, Organ, Violin, and Vocal Departments on April 11th, 18th, and 23rd; song recitals by pupils of Dr. Albert Ham, April 19th and 21st; a piano recital by Miss Olive Cooper, F.T.C.M., pupil of Mr. F. S. Welsman, assisted by Miss Sydney Aird, L.T.C.M., pupil of Miss H. Ethel Shepherd; a piano recital by advanced pupils of Mr. Paul Wells on April 26th; a piano recital in the new Recital Hall, by senior pupils of Miss Maud Gordon on April 27th; rehearsal recital by

senior pupils of the Piano and Vocal Departments on April 28th; vocal recital in the Music Hall by Miss E. Marie Underhill, A.T.C.M., pupil of Miss Jean Williams, assisted by Miss Jessie M. Allen, pupil of Mr. Paul Wells, on April 28th; piano recital on April 30th by Miss Jessie Henderson, A.T.C.M., pupil of Miss Mona Bates, assisted by Miss Kathleen Reed, violinist, pupil of Miss Lina Adamson; an organ recital by pupils of Mr. G. D. Atkinson on May 5th; piano recital by Miss Lily Timmins and Master Bert Proctor, pupils of Mr. F. S. Welsman; song recital by pupils of Mr. M. M. Stevenson, May 9th; song recital by pupils of Miss Jean Williams, May 10th; piano recital by Miss Gladys Parsons, pupil of Miss Bates, assisted by Miss Marion Lawrason, pupil of Mr. Dalton Baker; song recital by Miss Dorothy Shaver, pupil of Mrs. J. W. Bradley, May 12th; violin recital by Miss Helen Hunt, pupil of Mr. Rudolf Larsen, assisted by Miss Helena Holmes, pupil of Mr. Donald Herald, May 12th; violin recital by pupils of Mr. F. E. Blachford, May 14th; and song recital by pupils of Mr. Dalton Baker, May 15th.

The forthcoming mid-summer examinations are meeting with a greater response on the part of candidates from all parts of the Dominion than ever before.

The Western Examinations from Manitoba to the West Coast inclusive will be presided over by Mr. Ernest Seitz, the brilliant Canadian piano virtuoso, who will also be heard in several recitals in leading cities of the West.

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MISCHA ELMAN, the Russian virtuoso, will probably give a recital in Toronto in the early fall.

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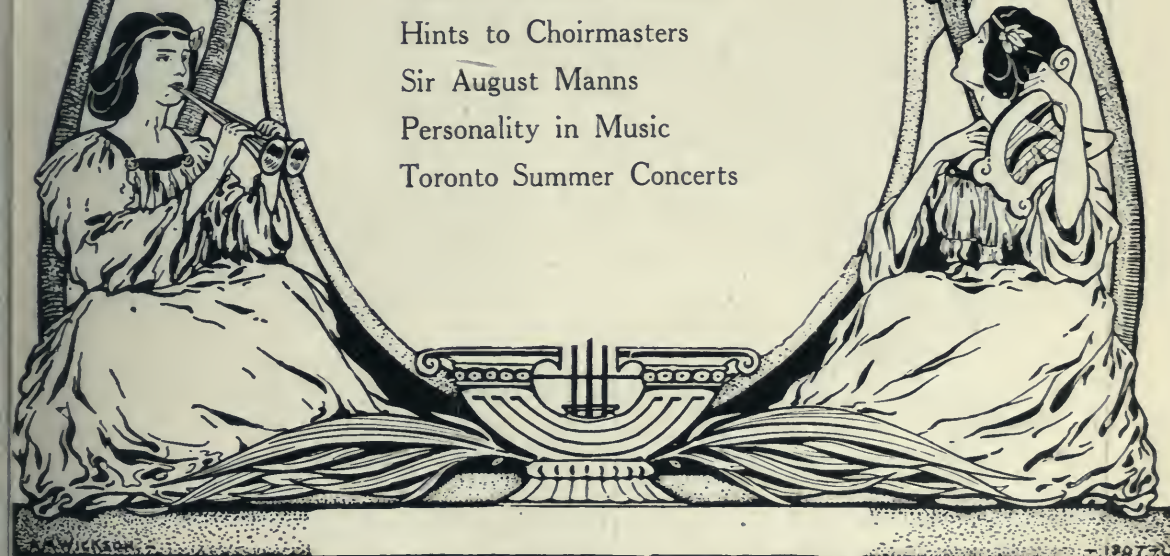
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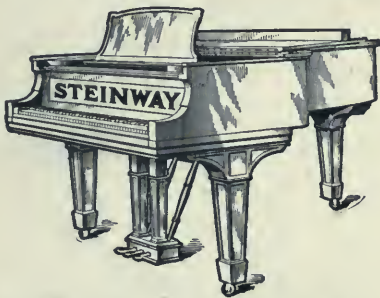
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### MODERN TEACHING

THE following from the pen of the musical Lancelot of the London *Referee* is quoted in full as applying to certain changes in music teaching which have already been undertaken in Britain:

"In recent years there have been many changes in the art of teaching. The very fact that the communication of knowledge is now recognized as an art requiring special training is in itself a proof of the different point of view from which that art is now regarded. These changes in system and methods have by no means been confined to music. It is doubtful if there be any subject which is taught to-day as it was taught twenty-five years ago. Research has shown that many principles long regarded as fundamental are only superstructures on deeper truths, and the knowledge of those deeper truths has shown us quicker and more certain roads to desired ends.

"Keen observation of the processes of training has made us realize that the muscle that the instrumentalist requires is of a light, steely quality as being most responsive to mental

impulse; that this kind of muscle and quickness of responsiveness, on which brilliancy of execution depends, is best cultivated apart from instrumental practice. The endeavour of nearly all prominent teachers has been to adduce from their experience as a certain method. This applies to the study of the violin and pianoforte quite as much as to vocal production. The practice of scales, to which examiners attach such supreme importance, has been systematized until the new style differs from the old as greatly as a piano from a clavichord."

"Nearly all the old methods of teaching were based upon imitation and repetition. These two principles are to-day regarded only as elements and by no means of first importance. In their stead are placed observation and imagination. Imitation is an important factor in education. We are all influenced by it, much more than we imagine, but the imitator at best can only reproduce his original, which means that no art progress is possible. We can only acquire facility in any muscular movements by repetition, but unthinking repetition or repetition which leaves the analytical faculty at rest has not only

a deadening mental effect, but if persisted in paralyzes the music it is supposed to develop. All the advanced systems of education aim to make it impossible for the student's mind to wander from what he is doing, to make him as alert with his brains as he is with his fingers."

The recent strictures passed on the training at some of our schools of music are indications of the changes that are still taking place in our methods of education in every branch of the musical art. Teachers outside the schools have the advantage that they are free to adopt new systems which the schools would be scarcely justified in doing until the superiority of the new style over the old had been established. All the great schools can point to artists who have acquired distinction and, in many cases, celebrity owing to the training on the old methods and a certain responsibility rests upon the executive of these institutions with regard to the methods being sound and reliable. Moreover, it is difficult for teachers of long experience to assimilate new views, particularly when they have had successes in the old style. One way out of the difficulty would be to have a committee of inquiry into new methods and to give their exponents every opportunity of proving the truth of their theories. One thing is certain: the technique required for advanced music is different from that sufficient for the performance of classical works, and the requirements of composers must be met."



#### OBITER DICTA FOR CHOIRS

WE quote some aphorisms for choirmasters from a lecture delivered by Mr. Hugh S. Robertson, conductor of the Glasgow Orpheus Choir, at a meeting of choirmasters and choristers in Queen's Rooms, Glasgow, on May 1st.

Tone, technique, interpretation: the inter-relationship of these is obvious. Tone may be likened to the raw material; technique to the means by which the material is shaped and fashioned; and ordered interpretation—the art of using the shaped, fashioned and material so that it may be presented in a form calculated to satisfy the highest sense in man.

If you cannot pattern to your choir, all the angels and archangels will need to be on your side if you hope to succeed. If you cannot imitate and make fun of throaty tenors you will have to endure them. Talking will never do it. If you cannot satirize a beautifully sloppy portamento your sopranos will slop to the end of time. So will contraltos bawl and basses bellow.

You cannot sing rapidly with clear diction

without having your tone forward. There is no time for the tone to scuttle to the back of the mouth.

Get your tone as forward as you like, and you have not solved the problem of how to gain richness and distinctive colour. The tone must be placed high as well as forward. Get this high forward tone and you get brilliance, colour, and compactness.

The shading and blending of vowels is one of the most important factors in producing that glamour which distinguishes the first rate and poetic from the merely ordinary in performance.

A vibrato voice in a choir is like a rotten apple in a barrel. Vibrato may be due to physical weakness, or to nervousness, or to affectation. The physically weak and the nervous may be cured, but the young lady who *affects* vibrato is the bad girl of the choral family, the girl who has taken the wrong turning.

If tone is the foundation of choral work, technique may be described as the scaffolding and outer walls. Remember it is nothing more; for if music were made up only of tone and technique, music would not be art, but cool, calculable science.

Touch in choirs is a much neglected point. We all know the part it plays in the education of the pianist. It is just as important in the education of the choralist. The old-fashioned choirs did not bother about it. They rubbed along in the old rule-of-thumb, hit-or-miss, there-or-thereabout method. They had only one touch, the sledge-hammer. If you had asked them to flit about like fairies, touching little bells of tone and swinging them from note to note, in gay festoons of golden melody, they would have dropped dead; and still, how is all the fine old music of Merry England to be sung if choirs do not acquire delicacy of touch, so that the moment they light on a note, however softly, the tone speaks at once?

Following on touch there is tone-flow. Tone should flow out in undulations. It may be swelling to a climax, it may be lulling to a point of rest, it may be floating dreamily and apparently aimlessly, but its undulations are ever onward.

Practise swelling on chords, keeping the tone musical to the last particle of breath. Practise moving slowly to a climax with ever-gathering strength. Practise the long *diminuendo*, nursing the tone till it vanishes into space. With a reliable touch and a well controlled tone-flow, much working colour can be got, although the higher type of tone-colour is a physical rather than a physical manifestation.

The character of the tone-flow is determined

by the shape and curve, the rise and fall, and the relationship of the phrases. To break a phrase in music is like breaking a spell.

Many a good phrase has perished on the rock of diction. Protruding consonants, bulging vowels, slovenly colourless patches of sound all go to break up the line of a phrase, and when the line of a phrase is broken there are no dug-outs to retire to. It is simply a case of surrender. Diction is the vehicle of tone. How doubly beautiful tone becomes when the vehicle itself is beautiful!

Words should glow more. They should have a polish and a finish. Get your choir to sing a piece over in their own way, and then ask them to sing it again, but to let you see them forming the words. Now ask them to think of the beauty and meaning of the words, and to reflect that beauty and meaning in increased glow and vitality.

Good diction is a mark of good breeding in a choir. By good breeding I do not mean high social standing. Let me illustrate. Recently I heard a choir singing those glorious words of renunciation, "Love, I give myself to Thee, Thine to be eternally." So callously were the words mouthed that nothing else the choir did could possibly atone for it.

The rhythmic interest must never flag, not even between the verses of an ordinary strophic part-song. Pauses have a rhythmic relationship. Sub-consciously it may be, but the conductor of fine sensibility will let nothing escape in order to get variety, elasticity, and freedom in his rhythms. Almost any conductor can tell when voices go out of tune. It is only the rare ones who can tell when rhythm goes out of step.

Music must satisfy not only the mind and ear, but the soul. Performance built merely on points of tone and technique would leave one cold. The material things of which I have spoken are but a means to an end. The end is the expression of the inner meaning of the music echoing from one's own soul and striking echoes in the souls of the hearers. That is interpretation at its highest.

How many conductors strike the right pace of a piece? To get the maximum result out of any piece of music, pace is primarily the determining factor. Without the proper pace the whole poise of a piece of music is upset. Work in emotion, work in richness of tone, work in expression *ad lib.*, and your working will be largely in vain if your pace is wrong, for then, for a certainty, your poise will be wrong.

Are you dissatisfied with the poise of a piece of music? Depend upon it your pace and rhythm

want looking to. The choirmaster has a multi-speed gear in his equipment. Let him work with it till he gets it rightly adjusted to the gradient. The right pace helps to the right rhythm. With the right pace and the right rhythm the right poise is not far off.

Plan your work as an artist plans his picture. You want colour; you want mood; you want atmosphere. First things first. Interpretation is the last thing. Interpretation is magic brought to bear on material forces. Do not trifle with it. The true artist is the true magician, transmuting common metals into the pure gold of achievement.

If I were asked to mention the most regrettable feature revealed in the working of our festivals I should say—the number of conductors who attain a certain standard and stick there. What is the reason? Have they reached the limit of their musical capacity? Such conductors are invariably of the non-self-critical variety. Be your own best critics. Be careful of dispraise; be more careful of selfpraise! You cannot reflect beauty if the vision of beauty be not in your own soul.



### WOMEN COMPOSERS

WHY the woman composer never scales the heights attained by men is discussed by Mrs. H. H. A. Beach, whose eminence as an American composer gives weight to her words. She says: "I have often thought of the strangeness of such a fact, but can find no thorough explanation of it. It is certain that in the high flights of musical creation women do not begin to compare with men. But then, music is the superlative expression of life experience, and women by the very nature of her position is denied many of the experiences that colour the life of man. Nor has she the necessary strength to sustain the tremendous pressure involved in carrying through the problems involved in composition—mental labour exhausting enough to react with far-reaching physical effect. But these are only theories. A definite, comprehensive answer I cannot give."

How music grips and solaces in times of danger is simply and beautifully told by a survivor of the hospital ship *Lanfranc*, which was torpedoed. "After the dockers had left, and we had got all straight and tidy, some of the wounded went to the piano and began to sing—they are wonderful! It made us feel queer to hear them sing 'Pack up Your Troubles in Your Old Kit-Bag,' etc. After a little while Miss Waldegrave went to them and said that she felt they ought to give thanks for being safe—would

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they join in a hymn? Every man came to the piano, except one who was too bad to move. They sang most wonderfully, 'O God, our help in ages past.' Then Miss Waldegrave said a short prayer, and before she could move away one of the men said, 'Might they have "For those in peril on the sea" for their mates? as they did not know where they might be.' I have never heard anything like it. Many broke down. In the middle the cars came to take them away. They finished the hymn, and then said 'Good-bye.' They gripped our hands until it was painful. Many of them ran back two or three times, 'Thank you, thank you; we shall never forget this morning.'"

\* \*

### PERSONALITY IN MUSIC

By FRANCESCO BERGER, in *The Monthly Musical Record*

To a certain extent, not a great one, the personality of some composers is reflected in their music. Something of the kind is found also in the works of other creative artists; painters, sculptors, architects, novelists, poets, historians, writers generally, have not only selected congenial subjects, but have treated their material in *their own way*; and their way was their own, because it was the *natural outcome* of their personality.

In Music, personality does not show to an equal extent in the works of all composers; one may safely say that its presence is in inverse ratio to their greatness. There is far less personality in Palestrina, Purcell, Bach, Haydn, Handel, Mozart, and Beethoven, than in the lesser lights of Mendelssohn, Schubert, Schumann, Brahms, Bennett, Raff, Weber, Meyerbeer, Auber, Rossini, and Verdi. And when we come to more modern ones, to Gounod, Saint-Saëns, Massenet, Dvorak, Grieg, Tchaikovsky, Elgar, personality asserts itself more conspicuously; until in Strauss, Debussy, d'Indy, Reger, and the Russians there is little else but obtrusive personality left.

Wagner is, and probably will remain, the very sphynx of musical art. He uproots all theories, upsets all calculations. When we most abhor the man, we are forced to admire his

music,—when we most admire his music we are forced to forget the man. When we think of him as an orchestral colourist but no melodist, he surprises us with a flood of mighty melody; when we think of him as a melodist but no counterpointist he overwhelms us with the "Meistersinger Overture". From such a man one could not expect music to be anything else than brimful of personality,—and so it is. His "heavenly moments" and his "deucedly ugly half-hours" glare at us throughout his pages.

It is difficult to describe the personality of the great composers in a single adjective. Perhaps the following may be appropriate: for Palestrina, *sublime*; for Purcell, *inspired*; for Bach, *consummate*; for Handel, *noble*; for Haydn, *human*; for Mozart, *enchanting*, and for Beethoven, *grand*.

The distinguishing quality in MENDELSSOHN is his perfect "finish." We find it not only in such masterpieces as his two oratorios, both his symphonies, his violin concerto, his two pianoforte trios, his two piano and 'cello sonatas, his concert-overtures, his part songs, his organ music, his "Midsummer-night's Dream," but even in his least important works. Everywhere the same exquisite neatness of detail, the same finess of material to subject, the same clear-cut outline, and mastery of "form". No projecting rocks in the middle of a slumbering ocean, no whirlpools in a smoothly-gliding stream, no extravagant excursions into unexplored wildernesses, no bungling return-homes because of its being about time to do so. His Muse is not the undraped female of Greece; less still is she the fleshly matron of Dutch Art. She is the pure, graceful virgin of Italy, adorned with French elegance, and tutored with German learning. Every bar of his bespeaks the enthusiastic Art-student, the man of cultivated taste; the avoidance of extremes in all his works adds to their attractiveness. He reproduces neither the groans of man's misery, nor the vulgarity of his coarser nature. He handles delicate jewels with clean hands, and leaves others to deal in rough stones with grimy fingers.

SCHUMANN's personality asserts itself most in his pianoforte music, which is indeed the strongest part of his life-work. No one can pretend that he is fairly represented by anything else, for, with the exception of a few songs, hardly any other work of his is *uniformly* first-rate. His instrumental trios and duets are beautiful only in parts, while his orchestral works are little more than tentative. He shines supreme in his pianoforte concerto, and a good many (but not all) of his solos for that instrument.

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Want of balance is his greatest failing, and he frequently exhausts interest before the end of a movement by a too persistent rhythmic repetition. But he has *much* to tell us, much lofty imagination to communicate, and he does so in his own unconventional, outspoken language. His life was not a happy one, hence there is but little sunshine in his music.

We are all agreed that it would be impossible to overestimate what the world of pianism owes to CHOPIN, but not everyone agrees with the fashion, set by the rhapsodical writings of Liszt, of searching his works for the hidden grain of Polish personality. If some of those people who profess to have discovered it were asked to point it out, or say what constitutes it, they would find it difficult to do so. I unhesitatingly assert that in the larger part of Chopin's works there is no trace whatever of Polish origin. The whole of his etudes, his preludes, his bolero, berceuse, tarantelle, and barcarole are absolutely devoid of it. They are extremely brilliant, tender, impassioned, original, essentially *pianistic* compositions, overflowing with richly ornamented passages that flash and sparkle like tiaras of diamonds, but not more Polish than Japanese. There is very much more of Art than of Nature in all he wrote: the Art of

pageants, of brilliant assemblies, of fine ladies and gallant cavaliers, in fact of "pomp and circumstance." It is "romantic" music of the finest quality, but it is not the romance of fields and mountains, of trickling streamlets and roaring cataracts, of Atlantic hurricanes or pine-scented forests. Nor is it the romance of Roman amphitheatres, or Greek temples, or Egyptian plains overlooked by monstrous idols. Chopin's life-love was more an *amour* than a grand passion, and his music is the apotheosis of refined sentimental luxury. None but he *could* have written as he wrote, and he was impelled to write *that way* by his personality.

There are two SCHUBERTS. One, the incomparable composer of incomparable songs, singer among singers, bard among bards, whose every note is a pearl of priceless value. The other Schubert wrote works that contain some precious gems marred by inartistic blemishes, from which we could spare many a page without material loss. The pity is that Schubert died so young; had he lived longer he would have learnt to correct his tendency to diffuseness, learnt to economize his resources, learnt that a banquet should *not* be a surfeit, however choice each item may be in itself. That he ended his days in obscurity and poverty

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is the fitting epitaph on such a monument as his songs have reared for him. It needed but *this* to stamp him as one of the world's elect. 'Tis not his person but his spirit that pervades all the riches he has bequeathed to us.

LISZT has been so much discussed, and so, ably, in these columns as well as elsewhere, that there is little left for me to say of him. His music is as inseparable from the man as the rind is from the apple: the essence of the fruit is in its rind, the essence of Liszt's music is his personality. Liszt is Liszt, *voilà tout*, with all his merits and his foibles. When you list to his music you are listening to a Liszt whom you must enlist in your list of distinguished pianist-composers, and who a *l'istesso tempo* will not bear to be played listlessly!

He wrote in his usual high-flown manner about WEBER, extolling his sonatas to the skies. He calls them "romantic" and heroic," and this they certainly are if compared with many by his strait-laced, predecessors, but surely not in the presence of a Beethoven. There is also too much alternation of tonic and dominant in them to suit our modern taste, and many of their passages sound *roccoco* to nineteenth-century ears. But in his operas he is far greater, for in these he found wider scope for his dramatic leaning, and his overtures have not been surpassed in picturesqueness even by Wagner, who, by the way, was a candid admirer of them. Many "tunes" from his operas have endeared themselves to the hearts of millions, in every land, and become "household melodies" in the homes of humble and exalted all the world over. What more convincing proof that they hold the germ of enduring life! For only that which emanates from the heart can enter the heart of man; the rest is purely brain-work, to be bound in handsome volumes, put on the shelf, and never to be taken down. In whistling or humming Weber's tunes while at work or at play, (I feel almost tempted to say while awake or asleep) we are cherishing the personality of one who made his appeal not to "the schools" but to the entire human race. None, more than *he*, infused his own tender sympathy into music.

I said at the beginning of these remarks that the great composers had less personality than the smaller ones; and, as though to counter-balance matters, some very small composers have superabundant personality. Here is an instance. A certain organist once received an urgent request from a lady-parishioner, who was lying ill in bed, to call upon her. When he went he found she had a pinaforte placed in her bedroom, and she begged him to do her

the favour of playing to her, as she felt she was not destined to hear much more earthly music. He readily consented. "That was Handel," said he; "how did you like it?" "Oh, it was grand," said the invalid; "pray play something by Mendelssohn now. I always find him so soothing." Again the musician complied. "That was heavenly," said she; "and now, may I ask for just *one* more piece, and leave the choice to you, this time." Once again the obliging man played, and then, turning to her said, "That was my own; my latest composition. How did you like it?" He received no answer. The lady was dead.

\* \*

### VIOLINIST DIES FROM WOUNDS

THE many friends of James Tretheway, the violinist, learned with regret last month of his death from wounds in France.

He was formerly a member of the staff of the Conservatory of Music, and of the Toronto Symphony Orchestra.

Two years before war broke out he left Toronto for Victoria, whence he returned to England to enlist. He had been in France for over twenty months, and was wounded on April 23rd, succumbing two days later.

\* \*

### GADSKI RESIGNS

JOHANNA GADSKI, for many years a member of the Metropolitan Opera, New York, has resigned voluntarily from that institution because she feels that her withdrawal at this moment would be for the best interest of all concerned.

Mrs. Gadski was attacked in the press principally on account of the indiscreet acts and expressed opinions of her husband on behalf of Germany.

\* \*

### DISTINGUISHED PIANIST HERE

THE distinguished pianist, Austin Conradi, has decided to settle in Toronto as head of the piano department of the Hambourg Conservatory of Music. Mr. Conradi has had an extremely successful career both as a concert pianist and a teacher, and has been Ernest Hutcheson's assistant at Chatauqua for the last six summers. Conradi's constant association for 12 years as pupil and assistant to Ernest Hutcheson, the great Australian pianist, makes him a particularly successful disciple of the latter's methods. Mr. Conradi has appeared as soloist with the New York Symphony and Russian Symphony Orchestras, at the New

York State Music Teachers' Convention, Lowell May Festival, and has given recitals in many of the eastern States. In 1912, Conradi was awarded a prize for a set of piano compositions (which are used in the famous Art Progressive Series edited by Godowsky, Sauer and Hofman) by the St. Louis Art Publication Society, open to composers of the world, for which 3,000 composers competed.

\* \*

BENEATH the monument erected to his memory in the old historic cemetery of Frederick, Maryland, is the resting place of Francis Scott Key, writer of the "Star Spangled Banner", which our Allies and American cousins are singing now as they never sang it before. There in the same place are the graves of Barbara Fritchie, Whitier's character familiar to us all in our school days; Admiral Schley, hero of the battle of Santiago; and many confederate soldiers who fell in battle in that district during Lee's first invasion of Maryland.

\* \*

### BASE HOSPITAL BENEFIT

ARTHUR BLIGHT, baritone, has forwarded a cheque for \$184.62 to the Base Hospital, Gerrard Street, as the net proceeds of his song recital given on May 1st.

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**MEDICINE AND MUSIC**

IN the *New York Medical Journal* for May 5th is an article on "Medicine and Music," by Dr. Thomas J. Mays, of Philadelphia. Clarence Lucas, the Canadian composer, has the following to say on the subject:

When we are sick come not with hymns  
To medicate our weary limbs,  
Nor seek to soothe our aching head  
With Brahms and Strauss around our bed.  
Let us repose in silent peace  
Without a Liszt piano piece.  
May no soprano skyward soaring  
Or bass down in the basement roaring,  
Or alto full or thin or throaty,  
Or tenor good or bad or goaty,  
Or violinist French or Prussian,  
Belgian, English, Dutch, or Russian.  
Or cellist from across the ocean,  
Or organist, once get the notion  
That we require six hours of minor,  
The same of major, and the finer  
Subdivided mixed chromatics  
To cure our baldness or rheumatics.  
We want no Bach, Ravel, De Koven,  
Gluck, Rachmaninoff, Beethoven;  
Schumann, Elgar, Sousa, Cadman,  
Saint or sinner, sane or madman  
When neuritis comes to claim us,  
Or the German measles maim us.  
We demand unbroken stillness  
When we're down and out with illness.  
If Philadelphia Dr. Mays  
Desires his convalescent days  
To pass with sacred hymns of praise,  
We care not.  
Let him hear legendary lays  
Of ancient Greek or Roman frays  
When history was in a haze  
And good for operatic plays;  
Or further northward turn his gaze  
And follow Wotan's wandering ways  
And Siegfried's confab with the jays  
And Fafner whom he slyly slays;  
See Mime make a meal of maize  
And watch the smithy's furnace blaze,  
And get the whole Wagnerian craze  
For music which will surely raise  
Your spirits—so says Dr. Mays.  
"Fidelio" and "William Tell"  
Might help to make the patient well.  
If not—then let him go to Pittsburgh or  
Atlantic City.

\* \*

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**SIR AUGUST MANNS**

By DR. WILLIAM H. WATSON

THE romantic school of artists and poets, a pre-Raphaelite group, which met at the home of William Scott, my teacher, at Chelsea, attracted people of similar minds, working in the liberal arts. It was here where I first met Ruskin, who welcomed our musician, Sir August, to the exclusive circle. I remember a conversation between him and Letitia Scott, which led me into the study of the occult. Canon Barry, a representative of the Catholic Church, was also interested, and believed the teaching of the new school would spread over the world, which has proved true.

Manns told me his experience as a "dreamer" when he began life at Stolzenberg, Germany; how the churchmen came to "exorcise" from him the unseen intelligence who caused those dreams—or visions. Such things were then regarded as coming from spirits of darkness. They wanted to place angels of light in their places. Lutheran pastors said that Luther threw an inkstand at the devil, and that the same resentful action was in order at all times. The most important phases of his dream were visions of cities and scenery which he saw in fact, when he travelled, recognizing the places. He declared that he never heard occult music like Gounod and others, but his mental faculties always perceived views that existed on earth. He believed that his execution upon violin, clarinet and flute, was part of nature's laws, as it came to him as easy as his dreams, and he was considered to be a natural born artist.

This was interesting to the artists, and agreed with Rossetti and Ruskin's ideas of inspiration. These critics founded their school upon visions, but could not quite agree with those who said the Chelsea artists were overshadowed by evil influences. The public had been accustomed to see heavy, distinct objects on pictures, without soul, and their minds were not broad enough to accept a new art. "Openness of mind means openness to all truth and readiness to accept each new item of art, music and poetical knowledge, however radical these may prove to be."—*Constructive Quarterly*.

Manns, with his three instruments, made his *début* at Torgelow, when he was ten years of age. His great success carried him to Danzig, where he played in the Opera orchestra as first violin, and was first clarinet in the regimental band. From there, his genius made him conductor of Gungl's orchestra, Berlin, and solo violinist. He was known as the boy phenomenon, who drew admirers from all parts of

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Germany. The emperor decorated him after the consensus of musical opinion was taken that he was the most capable in northern Europe. Therefore, as first musician in the land, he was made conductor of the imperial bands at Königsberg and Cologne. Writers in musical papers began to speak of him as an inspired person, with a certain "divine right" which was always attached to the mysterious masters of the past. "Talented men of old spake as they were moved by the divine spirits, and their messages to mankind, having been preserved to us in substance at least, are evaluated to us in terms of modern experience. What is inspiration? This may be a difficult question to answer in precise categorical definitions; but there can be no doubt of its modern existence." —*Zion's Herald*.

He believed that effects in art and music were natural processes, led by the ideal. He asserted that all beings belonged to and are governed by nature's laws, and that nothing was supernatural. He said that superstition had no meaning and was useless in any debate. He was regarded as an exalted human being, but did not feel any better than other men. If his music had the touch of superiority, he took no credit to himself, as he played without effort, and he liked to hear his own music. He compared himself to a flower, coloured by nature like his music, which came to him in childhood days. The flower does not colour itself, and he did not originate his talent for musical execution.

The wonderful "touch of nature" gives value to all works of art. I remember an incident of this kind which happened in the Paris Art School. A student near my own easel had drawn a figure. We went the next day and the figure was changed. Bougereau had been there and placed four lines on the drawing. These lines finished the work. His artistic touch was recognized at Chimery's art gallery, and it was sold for a big price. Without those lines, the picture would have been valueless. "It is the gentle folk that really do things in this world. They learn their lesson from the world of nature. It is the artist of quiet mind and heart that accomplishes his purpose, and that purpose of artistic value. From bottom to top of creation the law is sustained that gentleness is power." —*Christian Advocate*.

Manns thought his music was part of nature's plan in the improvement or growth of the race. He believed that all prophets had something new to say and work out in the arts, not confined to language or the prediction of future events. Nature's expressive notes in music

or colour come through prophets. All advanced ideas are prophetic. Canon Barry was a prophet when he said our ideas would be universally accepted and the old ideas ignored. The *Homeletic Review* speaks of it as news:

"Every prophecy uttered by man must be news. It must have in it some element of originality, some information in musical vibration or art, from God, that was never heard before. The most stimulating lesson is that good men may hear God speak in any age. It is our high privilege, not only to read what has been written, but also to add to it, what God may speak to us."

The managers of the Crystal Palace always presented the best talent. They sent their representative to Cologne to see and hear the brilliant conductor, and to offer him the position as conductor of the Saturday concerts at the Palace, which became famous as many visitors to London took advantage of the event, to hear the finest orchestra in the city. The concerts became one of the "sights" of London. Manns conducted the Handel festivals and is said to have conducted twelve thousand concerts.

In order to preserve the establishment of a religious peace during the Middle Ages, any person who had any special gift of music and

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art, appearing in their days of infancy, was cast into a dungeon. The spiritual gifts were ignored. The kings tried to have religious institutions upon tradition instead of giving the nature of God full play, and allowing the Lord to build them. "Except the Lord build the house, they labour in vain that build it."

In those ages of physical valour, the beauty of music was drowned by harsh noises. The direct cause was the foolhardiness of Crusaders and soldiers of fortune, only equaled by their ignorance when they made the tournament a test of all actions by valour. The physical "assault at arms" dulled their mental capacity, and their reason. In their blind strength they fought against a supposed enemy—the Turks—who could not understand their valour, which was pitted against them by the point of the lance and the edge of the curtal-axe. The melodies of Europe came from Asia Minor, because genius was encouraged by Asiatic races, as being part of divine creation, a fact not accepted by people who were fanatical, not allowing it in the churches. Anything of artistic or musical value, coming from supposed heathen, was regarded as from the devil. These fighting men did not understand the power of mind when they read; "Wherefore, gird up the loins of your minds, be sober, and hope to the end for the grace that is to be brought into you."

The crude ideas against the inspiration of art and music were produced by crude minds, unlearned in the spirit, but very skilful in writing the caligraphy of the uncial letter of condemnation, which has killed the reasoning powers of man for many generations, "The letter killeth." The Turks and other musical people of the East, knew that God is the ruling power of life, from whom come "the issues of life."

If progress has been slow in Church music and decorative art, we must feel grateful to Manns for creating a public taste. In recognition of this work, he received the honour of knighthood. We know that many cults sprang up after the Reformation, who bitterly denounced stained windows in churches. There are churches to-day without any ornament or an organ. The members of the congregations are not permitted to touch their pianos on Sundays, as they are taught to believe that musical instruments came from the devil. I speak with knowledge, for I was taught such pious lessons at Morpeth, my home town, near the borders of Scotland. I have known some good people who did not allow any cooking on Sunday. But they were humane, walking to church, leaving their horses and automobiles in the

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barns to enjoy the day of rest. The London *Times* says:

"Sir August Manns makes the orchestra express all the modifications of feeling that an imaginative soloist would give voice to on a single instrument. It is this power of wielding his band that he accustomed his audiences during his years of his conductorship. He is gifted with a devotion that makes him loyal to the indications of the composer, and has enabled him to transcend the limits of a mere conductor."

\* \* \*

### "THE CITY OF GOD"

A MUSICAL production that created a serious religious impression was the singing of H. Alexander Mathews' cantata, "The City of God," June 12th, at the Bloor Street Presbyterian Church by the combined choirs of the Bloor Street and Chalmers Presbyterian Churches under the direction of Mr. Peter C. Kennedy. The work was written specially for the quadricentennial of the Reformation, and deals with the foundation, decay and restoration of the religion in Germany, closing with the time of Luther. The music is grateful for its fine choruses which in many instances reach an impressive emotional height. Luther's chorale, "Ein Feste Berg," is used as a leading theme. One may mention as of compelling interest, the striking massing of voice parts—the chorus "Hear me, when I call," the churchly "Come unto me" (unaccompanied) in from four to eight parts, the chorus, "Now have we peace with God?" a skilful inter-weaving of contrapuntal imitations, and the final chorus of great dignity and brightness. The solos, especially the soprano and tenor solos, are melodious, as well as dramatic in style. Mr. Kennedy, who in the past has achieved a reputation for getting refined and intelligent results from his church choirs, fully sustained his standard in this respect, in his presentation of the work. The choral singing was throughout finished, musical in tone quality and gradation and emotionally suggestive. The soloists were Miss Lillian G. Wilson, soprano; Miss Pearl B. Steinhoff, contralto; Mr. Albert Downing, tenor, of Bloor Street Church, and Miss Ada Richardson, soprano; Mrs. Florence

Fenton-Box, contralto; Jack White, tenor, and George C. McIntyre, baritone, of Chalmers Church, all of whom sang with symmetry of interpretation and attraction of voice. In the prefatory miscellaneous part of the programme, Miss Ada Richardson sang "O had I Jubal's Lyre," Handel, with clear enunciation of the brilliant division passages and appealing clarity of voice. Mr. Albert Downing sang Barnby's saccharine "Soft Southern Breeze," with much smoothness of finish and expression, and Mrs. Florence Fenton-Box revealed a warm-coloured, even contralto in Liddle's "Abide With Me." Mr. D'Alton McLaughlin of Chalmers Church accompanied at the organ with uncommon sympathy.

\* \*

#### MISS MARIE STRONG'S RECITAL

On Saturday afternoon, June 16th, the studios of Miss Marie C. Strong were crowded to hear a recital given by Miss Reta Norine Brodie, assisted by Miss Marie Nicolieff, Miss Lillian Vise and Miss Irene Jinks. Miss Brodie sang fourteen songs in English and a duet with Miss Nicolieff. Miss Strong specializes in songs in English and remarked at the commencement of the recital that good singing could be accomplished in the English language just as well as in any foreign language and the pleasure afforded the audience would be much greater when the words were understood. The lyric quality in Miss Brodie's singing was beautifully portrayed in "Indian Lullaby," by Stewart, "Good Morning," by Grieg and two songs by Landon Ronald, "April's Here" and "Dawn in the Forest". She secured splendid tonal effects and dramatic expression in "Damon," by Stange, "Out of My Soul's Great Sadness," by Franz and in the Gounod waltz arietta from "Romeo and Juliette," while "The Year's at the Spring," by Harriet Beach was sung with sparkling vivacity. Miss Brodie is one of Canada's leading representative artists and a soprano of whom Toronto should be most proud. Miss Marie Nicolieff is an artist pupil of Miss Strong and possesses a rich dramatic soprano voice of wide range and superb flexibility. Her numbers on the programme included an aria by Mercadante; "Mira o Bella," by Donizetti; "Ah Figliol" from Meyerbeer's "Il Profeta," and a group of Scotch songs and one part of the charming duet "April Morn," by Batten. Miss Nicolieff did some splendid work in the operatic arias, the tones rolling out big and resonant and the interpretation of each song was particularly well done. Miss Lillian Vise played two violin

solos with beautiful tone and sincere expression. Miss Irene Jinks gave "Waltz Brillante," by Chopin and the Moszkowski Waltz in E major with brilliance and surety and played many of the accompaniments during the recital in a wholly efficient manner.

\* \*

#### MR. CAPLAN'S SEASON

MR. ZUSMAN CAPLAN, the noted Russian violinist, has completed a most successful season both as soloist and teacher. Each appearance was a fresh triumph. In his last recital at the Canadian Academy of Music he surprised his many admirers and obtained fresh laurels by the successes of his various pupils, many of whom are now making a name for themselves in the musical world and incidentally gaining fame for their teacher. Special mention may be made of Miss Vise, who this season has captivated all hearers by her masterful and brilliant



ZUSMAN CAPLAN

playing and who bids fair to become one of Canada's leading lady violinists. Those who heard Miss Lillian Vise can not but wonder at her marked progress and rapid success and the fact that she has been entirely under Mr. Caplan's tuition since her advent into music speaks volumes for Mr. Caplan's ability as teacher of the violin. Next season bids fair to surpass all others for Mr. Caplan, as his list of pupils is continually increasing and already many are making enquiries from many points out of town. That Mr. Caplan always has the interest of his pupils at heart may be gathered from the fact that several times he has refused very flattering offers to go on tour.

## CANADIAN ACADEMY OF MUSIC

THE close of the season was marked by several recitals of unusual artistic merit. Miss Mignon W. Telgmann, a pupil of Luigi von Kunits, gave a violin recital which surprised and delighted the large number of string players in the audience. Miss Telgmann, who comes from Peterboro, played concertos by Viotti, Spohr, and Godard and also the Fantasia Appassionata by Vieuxtemps. These exacting works were played by her with a technical fluency and interpretative ability worthy of a great artist. Miss Doris Robins, another very clever young violinist and pupil of Mr. von Kunits, gave a very interesting and unhackneyed programme which included the suite Concertante, Geminiani; Sonata, Borghi and a group by Bach, D'Ambrosio, Coleridge-Taylor and de Beriot. Miss Robins played with notable virility of tone and neat technique. An evening was devoted to a general recital by other pupils of Mr. von Kunits.

Signor Morando presented his class in two song recitals. The first given by the junior class was remarkable for the singing of several of the students who displayed vocalization and interpretation of such a high order that the junior qualification seemed a misnomer. Those taking part were: Miss Maisie Tough, Miss Carolyn Gillmor, Miss Olga Tough, Miss Irma Williams, Miss Grazia Gratia, Miss Ruth Smith, Miss Mary Bothwell and Mr. George A. Thom.

The second recital showed to the best advantage the great ability of Signor Morando as a vocal teacher. The participants have mostly secured an artistic reputation, professional or otherwise, for themselves which has been freely recognized in Toronto and many other localities. With such a combination of talent available the performance was strikingly at variance with the ordinary students' recital. Brilliant and well-trained voices, authoritative interpretation and seriousness of artistic aim made the evening memorable. Where all were good it would be invidious to specially praise any one, but the tremendous enthusiasm of the large audience was a fitting climax to the high standard displayed. The singers included, Mrs. John Macdonald, Mrs. Douglas Raymond, Mrs. W. J. Henning, Miss Lillian G. Wilson, Miss Marguerite Fleury, Miss Lenore Ivey, Miss Pearl Forfar, Miss Jean Anderson, Mr. d'Arignon Morel, Mr. Blake Lister, and Mr. Douglas Stanbury.

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A grand faculty concert at Massey Hall proved a brilliant success. A Russian programme was arranged by Boris Hambourg at which fourteen members of the staff appeared. The concert was given in aid of Queen Mary's Needlework Guild and was under the immediate patronage of Lady Hendrie, who was present on the occasion.

In addition to the above some twenty-five public recitals were given by teachers and their pupils.

Two prodigies gave recitals at Foresters' Hall, viz., Maurice Turland, gifted pupil of George E. Boyce, the successful and brilliant Canadian pianist, and Max Fleishman, the wonderful violinist, who left for New York to study with Jan Hambourg.

A couple of composition recitals have also

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been given by the pupils of Ernest J. Farmer. An important addition to the musical life of the Dominion is the newly organized "Allied Trio," consisting of three eminent artists; Austin Conradi, American pianist, George Vigneti, French violinist, and Boris Hambourg, Russian cellist, who contemplates giving a series of concerts in Toronto and other cities.

As in former years the Hambourg Conservatory is holding a summer course in all its departments. Many applications have been received from different points throughout the Dominion and a busy summer season is expected.



### NATIONAL ANTHEMS OF THE ALLIES

G. SCHIRMER, New York, has just published a very handsome edition of the National Anthems of the Allies, piano and voice, beautifully printed on fine paper. The Allies represented are: United States, England, France, Belgium, Russia, Japan, Serbia, Italy, Rumania and Portugal. The history of each anthem is given. The price is only 25 cents.



### MR. MARTINDALE'S PUPILS

An interesting recital by advanced pupils in voice and piano, of Mr. H. S. Martindale, took place June 12th, in the Central Y. M. C. A. Hall. Miss Grace Irwin proved herself to be an accomplished pianist in a group of piano numbers by Chopin, Cyril Scott, and Goddard; and Dana Porter showed good style and brilliancy in Schumann's "Warum" and the Allegro from Beethoven's sonata "Pathetique." Of the sopranos, Mrs. F. Danks displayed a beautiful voice and real art in her rendering of

"Spring's Awakening," "Thy Hidden Gems," and an aria from "Robert le Diable"; while Miss Mable Watson and Miss Hazel Carter sang with fine tone and finish. One of the best efforts of the evening was "The Leaves and the Wind," sung by Miss Freeda Montgomery, who possesses some rich low notes. Two other contraltos, Miss Isabel Knight and Miss Florence Bunt, sang quite acceptably. The quality of the men's voices was particularly good. Mr. Sidney Smith sang the popular cavatina from "Faust," "Avant de quitter ces lieux," and Mr. Herbert Rutherford "La Donnae Mobile," with good spirit. Mr. Albert, Mr. Roy King, Mr. Carl Connor and Mr. John Stewart also deserve mention. The tone production and enunciation were much above the average. Six of those taking part were soloists.



### DR. COWARD'S LOSS

SYMPATHY with Dr. Coward will be felt by his many friends in Canada on hearing of the death of his eldest son, Capt. Henry Coward, Border Regiment, from wounds received in action. Captain Coward was distinguished as an honours man in three universities, and was an all-round athlete. He was classical master at Stoke Grammar School.



THE Eaton Memorial Church Choir gave an attractive concert on May 7. The principal number was Silas' "A Festival Service." The soloists, all of who sang most effectively, were: soprano, Mrs. Eileen Millett Low; contralto, Miss Winifred Parker; tenors, Mr. Gladstone Brown and Mr. Josef Shlisky.

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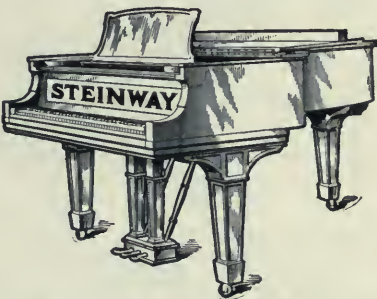
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### ORIENTAL MUSIC

LECTURETTE BY LESLIE GROSSMITH. DELIVERED BEFORE THE LADIES' MUSICAL CLUB, VICTORIA, B.C.

THERE is a great difference between music of the Orientals and Oriental music composed by Europeans.

On first hearing melodies of Oriental nations, one is inclined to laugh because of its extreme unorthodox nature; but is this not a common fault of humanity found throughout history in all phases of life? Are we not inclined to look upon things not accepted by our formalities as being either incorrect or below the required standard? I am speaking on a broad plain, embracing everything including music.

Music study is nothing, unless it is broad-minded.

It is a great mistake to condemn everything not conforming with our own stereotyped conception as Heathenism.

Both Orientals and Europeans have studied music to a high degree; naturally the music of the lower class Oriental is of a poor standard,

but surely it is not worse than that of the lower class European.

Music should not be treated as an exact science (which it is not) but as an everlasting evolution traversing side by side with the evolution of humanity.

Oriental music, like all other music, takes its place in this great evolutionary chain, dating back for the most part before the invention of harmony, and progressing in exact accordance with the progress of the nation to which it belongs. The Orientals in their music, as in other things, are reluctant to adopt European methods.

There is nothing mystical or extraordinary about their intervals. They are so simple and natural as possible. They are not restricted as we, with our method of equal temperament, in which we allow only twelve half steps within the octave. They move with much more freedom using quarter steps and intervals of considerable less degree.

It is owing to our restricted formula of intervals that enables us from producing a correct simile of Oriental music. An imitative colouring is about the nearest we can approach.

I am most enthusiastic in my belief that the quarter-tone is destined to play an important part in music of the future. I do not meet many who agree with me on this question, but I hold to my opinion with all that. Oriental music might be classed as natural music dealing with melody and rhythm; European music might be classed as scientific music dealing with harmony and counterpoint. I would like to impress you with the thought that there is as much beauty in natural music to those capable of seeking it as there is in natural flowers and scenery.

On entering an academy, harmony is taught as a foundation and the musical conception is built upon a scientific and technical basis; I would like to advocate teaching melody and rhythm as a foundation and building up the musical conception on a natural basis. Harmony would then follow in its regular order of evolution, for no matter how much nature may do the combination of nature and cultivation will do so much more, and in this way I feel confident greater results can be obtained.

There is a vast opportunity for teachers and composers who will cease to look upon our present system as the "acme" of perfection, who will study the characteristics of other nations and adopt them on proper occasions for the production of new effects.

\* \*

## TONE PRODUCTION IN THE VIOLINIST

By JOHN DUNN

It must not be imagined that any hints can be given by which a violinist may acquire a tone better than his own, and at the same time out of harmony with his temperament and character. However much a violinist may practise or study to improve his tone, the most he will gain will be ease and certainty of method. Actual character of tone is so much a part of the player that the same peculiarity may be distinguished in him from the very beginning to the end of his career, however much—or little—the early rasping or later polish may tend to disguise it.

Brilliance, power, delicacy, nuance, shading, etc., depend on the character of the player and the shape and touch peculiar to each player's hand and wrist. Usually if a player believes in brilliancy he will play thus. If cold and powerful or rigid he will play in this manner, and generally have a large tone and so forth; while a broad character will possess all or most of the qualities combined. It is the latter broad character of violinist which we should

strive to imitate if we desire to play almost every style of music. The man with nothing but brilliance to grace his playing would not be very acceptable in the more gentle or contemplative styles, and the massive-toned player would probably fall short in delicate nuances. The most talented, however, usually only excel naturally in one or two styles, and therefore in order to become all round players must particularly cultivate the rest.

The qualities of tone must difficult to effect are loud tone with slow bow, soft tone, crescendo, diminuendo, sforzando, and general accents. The many different methods of producing all these make it a difficult matter to lay down any law amounting to a set rule even for any particular occasion. The following may be regarded as safe hints:

For ordinary medium tone, not much pressure will be necessary, and only a corresponding moderate amount of pressure from the resisting grip of the thumb. The bow will travel about an inch from the bridge on the first and fourth strings, and a shade over an inch on the D. That is, the thinner the string the nearer may the bridge be approached without producing a grating tone. The bow should always be well tilted over at the heel and gradually assume a non-tilted position by the time the down stroke reaches the point of the bow. This latter may be regarded as a strict rule in producing medium tone and may be frequently disregarded in the production of loud tone. The louder the tone the nearer the bridge is the usual plan. In allowing that the position of the wrist (unbent) at the heel which brings the hair flat on the strings, more power is gained, but greater care will be required to avoid the slightest scraping. It should be resorted to only for very coarse effects.

Greater pressure of the first finger on the stick, and greater rigidity of thumb pressure, etc., are also necessary for very loud, sustained tone production. For soft playing the reverse process must be observed; the stick held gently and with absolutely no pressure, and with the wrist curved in the extreme degree—even at the point—and the bow removed far from the bridge. Very soft flute-like tone is produced when the bow is moved slightly over the finger-board.

Making a gradual swell from one end of the bow to the other is usually most easily effected with an upstroke. This should be so contrived whenever possible by altering the bowing marks in pieces requiring such provision. Many of the principal classics for the instrument have, however, at least one good edition with all

suitable fingering and bowing for the student's requirements.

Great command of the bow is necessary for making crescendos, even when taken with the up bow, but much more difficult is the down bow crescendo. In any case the bow will be placed a good inch or so from the bridge as in pianissimo, and well-tilted over, gradually becoming less tilted as the stroke swells to forte, and at the same time moving nearer to the bridge. It is well to be economical with the bow in crescendos, reserving the greater part for the loudest portion of the stroke.

Thus the bow will move very slowly at the beginning of a crescendo for about a third part of the bow, and then the speed will accelerate in proportion to the pressure and loud tone required. Exactly the reverse of the crescendo process is practised for producing a decrescendo. The position of the arm has a great deal to do with facilitating the crescendo and the decrescendo. This then would be a slight raising for the soft portion, and lowering toward the loud for the crescendo, and vice versa for a decrescendo. But mind—very slightly as a rule.

Ordinary sforzandos can be attained in several ways. The bow may be set firmly on the strings or simply be let fall on them, or pushed or drawn. The heel or the point are most commonly chosen for any of these methods, but other parts of the bow are equally suitable.

In the first method care must be taken to set the bow on the strings without too much bite or scratch, unless a very harsh sforzando is required, and the same care must also be taken in "dropping" the bow on the strings. The pushed sforzando is used when no crispness of attack is intended. Many degrees of force may be used just as occasion may suggest—from the most furious down to the merest emphasis. The soft sforzandos or common accentuations of notes require little more than the slightest extra force or crispness, or perhaps a trifle more of the bow. Some surprising results are obtainable through means of the many varieties of sforzandos, but the highest skill is essential for their production.

—From *Violin Playing*

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## THE "STABAT MATER"

BY ERNEST FORD

(In the *Monthly Musical Record*)

THE beautiful poem *Stabat Mater dolorosa* is believed by many historians to have been written by Giacomo Bendetti, a Franciscan monk, towards the end of the thirteenth century. It is evident that but little time elapsed before it became widely known, for it is soon found in use in devotional exercises, through the direct encouragement of the clergy. Not, however, until some four hundred years should elapse, did it become part of the Roman Missal. It is sung on the Feast of the Seven Dolors in Holy Week and during the Devotions for the Way of the Cross.

That it has fascinated the poets of many countries, is shown by the numerous translations in various languages. One rendering into English by Bishop Mant is particularly striking, and begins with the beautiful line, "By the Cross sad vigil keeping"; another by the Rev. E. Caswell is found in Hymns, Ancient and Modern.

The Latin opening is this:

*"Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filius."*

What a world of suggestion in nine words! Whole volumes could hardly convey more. The heartrending scene, theme of unending contemplation, is pictured in all its tragedy.

Here is the sympathetic version of the Rev. E. Caswell:

*"At the Cross her station keeping  
Stood the mournful Mother weeping  
Where He hung, the dying Lord."*

Probably few who sing these words in the churches to-day know that they were inspired by the Latin poem of an Italian monk who died more than six hundred years ago.

It is little to be wondered at that words which have so moved poets, should prove to be a source of inspiration to the musician; hence the continued succession of musical settings from the fourteenth to the twentieth century. Space will only permit reference to a few of them, but those by Josquin, Palestrina, Astorga, Pergolesi, Rossini, and Dvorak are certainly either among the finest or among the best known. In the first category the magnificent works of Palestrina and Dvorak are, in their different styles, unequalled, while the set-

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ting by Rossini is unquestionably the most popular of all.

Josquin was born about the middle of the fourteenth century, and died in 1521. He early won fame, and, before reaching his fortieth year was regarded as the greatest composer of the time. His music, even during his life became known over the whole civilized Europe, and it needs but little thought to appreciate the nobility of this fact.

While it is of profound interest to the antiquarian and of great value to the student of music, it must be confessed that it falls strangely on the modern ear. The counterpoint is elaborate to the verge of complication, while the words would seem to be regarded as of little importance; except as a medium for its display. That the church authorities became restive on this subject of over-elaboration, and threatened to revert to the exclusive use of Plainsong in the services, is certain; and the threat remained over the heads of church composers until the genius of Palestrina came to lift it, and bring church music into a saner and more reverential condition. However, that this opinion of Josquin's music is not universally shared, is proved by the fact that the late W. S. Rockstro, one of the greatest authorities on ancient ecclesiastical music, was an enthusiastic admirer of it.

I remember on one occasion when, as a boy, I was staying with him at Babbacombe, he said; "You, as the grandson of one of the many Irishmen who fought in the French Revolutionary armies, ought to be interested in anything relating to France, and above all in French music. Josquin will ever remain one of its greatest glories."

With the advent of Palestrina opens a new era in the Art. A new sense of beauty is brought to light, and an entirely new power of reflecting the spirit of the words is revealed. Instead of a cold and rigid science, an Art that is at once a combination of skill and inspiration breaks into being, and is to prove the forerunner of modern music. The way was paved that was to lead to the giant wonders of the near past, and on which tread the Elgar and the Debussy of to-day.

The supreme service Palestrina rendered to music was the composition of a Mass which

was adjudged by the Pope and Cardinals to be worthy of the Church, and a model for future composers; for, had their decision been adverse, the disastrous effect would have been incalculable. The decision was epoch-making.

When at the zenith of his powers, Palestrina wrote his setting of the *Stabat Mater*. It is a work of extraordinary beauty, originality, and skill. Judged from either point of view it is faultless. The opening is stupendous. The three consecutive major chords, beginning with that of A, followed by those of G and F, the treble part starting on the keynote and rising by steps of the second to C, the bass beginning on A and proceeding inversely to F, produce an effect that is, even to-day, thrilling. What must have been the feelings experienced by those who first heard them, when we, who have enjoyed Wagner and listened to Strauss, are moved by them! Suffice it to say that the work, as a whole, is one of the most splendid specimens of ecclesiastical music in existence.

Palestrina died in 1594, when upwards of seventy years of age.

Before dealing with the works of Astorga and Pergolesi, it is well to take the fact into consideration that they were written in a century of absolute decadence, as far as Italian music is concerned. Church music, before Palestrina, was more suggestive of intellectual than emotional appeal, but, at least, it was reverent and serious. You may charge it with monotony, but never with frivolity.

Church music fifty years after Palestrina was neither reverent nor serious, and its appeal was more sensuous than spiritual. Contemporary writers were disparaging and even denunciatory, and Salvator Rosa is quoted by M. Romain Rolland as going to the extent of describing it as "l'abaissement de l'art, le chant mondain a l'église." He continues: "Le misere qui devient une chaconne, ce style de farce et de comédie, avec des giges et des sarabandes." Such language is, however, absolutely inapplicable to the *Stabat Mater* of Astorga, which is far more ecclesiastic in its style than most of the church music of his day. Although containing numbers such as "Qui sest Homo" and "Fac me plagis vulnerari," which are more operative than sacred, still, the settings of, "O quam tristis et afflicta" and "Eia Mater" are of high interest and value, and are quite worthy of the fame which has clung to the work. A fact that makes it a more meritorious performance of the composer is that Baron d'Astorga was a diplomatist and a great traveller, and music was but a much-

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loved pastime of his leisure hours. He was born in 1681 and died in 1736.

After considering a work of such grandeur as the *Stabat Mater* of Palestrina, it is somewhat difficult to guard one's sense of proportion and deal justly with it, when we come to the setting by Pergolesi of the same poem. This is so inferior, from whatever point of view it may be judged, that it is impossible either to compare it with Palestrina's or assign it any place in such glorious company. The work of a young man, undisciplined and unused to serious thought, whose time was generally occupied in composing operas, mostly of a comic kind, there is little cause for surprise that it is found theatrical in style and utterly lacking in genuine feeling. To account for its popularity, one need only say that it abounds in melodies that fall pleasantly on the ears of the multitude. A glance at it is, however, sufficient to show how decadent the Roman school had become during the century which had elapsed since the death of Palestrina. Viewed as a translation of the wonderful poem into the language of music, it is without value.

It is sometimes said that the people of the North are unable to understand the "Latin temperament", and are easily led astray in

their judgments of its music. There may, possibly be some element of truth in the idea, but we are certainly able to appreciate Palestrina, Verdi, in his Requiem, "Otello" or "Falstaff," Berlioz, César Franck, Saint-Saëns, Vincent d'Indy, Debussy, and many others. We are, however, just as capable of recognizing the decadence of the Italian school of Pergolesi's time as well as the decadence of the English school of the eighteenth century.

When we come to the *Stabat Mater* of Rossini, we are again confronted with the absolute impossibility of accepting it as an adequate setting of the poem. Granted its brilliancy, fertility in melody, and immense effectiveness, can it be truly held that it represents the varied emotions of the words?

To offer one example and a fair one, can, any two things be more opposed in feeling than the words and music of the "Qui est Homo". The one grave and sad, the other gay and happy. Clever to the extreme acceptance of the term as were most things that Rossini wrote, his setting of the *Stabat Mater* can only be received as a striking illustration of the fact. It was first performed in Paris during the year 1842, with immense success, and has retained its popularity ever since.

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With a sense of relief, one turns to the work of Dvorak, with its splendour of imagination, grandeur of inspiration, and intensity of dignity. From beginning to end there seems not a bar that would willingly be spared, not a bar that does not seem to emanate from the very soul of the poem.

*Dum pendebat Filius.* Such a line is tragic enough by itself, yet Dvorak's music lends intensity even to this. *O quam tristis et afflicta.* Sad as are these words, they are made more sorrowful by the music that accompanies them. And so, as the work proceeds, does the poetry continue to be vivified and lighted up by the religious passion which burns in this wonderful inspiration.

The *Stabat Mater* of Dvorak is the masterpiece of one of the greatest musicians who have ever lived, and it would be useless to cite any one movement as being greater than another; but it might be permissible to point to the quartet and chorus accompanying the words of consolation that conclude the poem—

*"Quando corpus morietur  
Fac, ut animæ donetur  
Paradisi gloria"*—

as, perhaps, his supreme achievement. It was composed in 1876, the thirty-fifth year of his life.

\* \*

**NEW BOOKS**

THE MODERN ORGAN, by Ernest M. Skinner.  
The H. W. Gray Co., of New York

THIS work has the great merit of being clear, comprehensive and concise. Its purpose is to describe the modern organ, with such references to its predecessors as becomes necessary for purposes of comparison.

Chapter I. contains an interesting and instructive account of the evolution of the action from the old tracker system to the modern electro-pneumatic. The second chapter deals with the problem of wind-pressure, and in Chapter IV. a strong plea is made for the "Augmented Pedal." The chapter on the location of the organ contains thoughtful and valuable suggestions. Chapter V. will probably cause some discussion. In it Mr. Skinner claims to have proved, among other things, that reed and flue pipes obey the same acoustical law; that sound issues from both the top and the bottom of the pipe; that a reed tongue completely closes its opening, and that the wind-sheet does not strike the upper lip. On this last point, on which so much depends, Mr. Skinner is opposed to the theory of Tyndall and other writers.

## CONRADI PIANO RECITAL

AUSTIN CONRADI, who recently accepted the position of head of the piano faculty of the Hambourg Conservatory, gave an invitation recital at Foresters' Hall on Saturday afternoon, June 30th. There was a large audience of amateur and professional pianists, who received the programme with every evidence of approving interest. Mr. Conradi compelled a favourable verdict on his playing, every number eliciting enthusiastic applause. In a selection that consisted of numbers by Bach-Liszt, Scarlatti-Tausig, Strauss, MacDowell, and Chopin, in which he revealed extensive executive powers, a plastic touch, and refinement of delicacy of style. He has, moreover, exceptional fluency and equality in legato runs of extreme velocity. He avoided treating the brilliant Chopin numbers with that muscular force so much indulged in by modern players, playing the forceful passages with a restraint that prevented excess. His rendering of the Chopin-Nocturne, on the other hand, was instinct with expression and was marked by subtle nuances of musical tone. The Bach number may be classed as a virtuoso achievement. In the trio by Beethoven, Op. 11, in which his associates were Georges Vigneti, violin, and Boris Hambourg, 'cello, he proved himself to be a judicious and sympathetic ensemble artist.—*The Globe*.

\* \*

## MENDELSSOHN CHOIR

THE Mendelssohn Choir is adding to its repertoire Elgar's "Fourth of August," which is part I. of the Trilogy; "The Spirit of England," part III., "For the Fallen," having been sung under Dr. Vogt, the late conductor of the society, last February. In a critical review of the new and splendid work, Ernest Newman, the famous Birmingham critic, writes: "And it is because Elgar has risen as no other composer has done, and as no mere beating of the traditional patriotic drum could do, to the full height of this sacredness of love and time-transcending righteousness of hatred that I, for one, accept with gratitude the succession of works in which is so nobly expressed not only our love for our own, but our hatred, not indeed of Germany, but of the foul thing for which Germany has come to stand amongst the nations."

\* \*

AN article on String Quartette music will appear in the September number.

## SCORE OF BANDS AT THE "BIG FAIR"

INNES, THE BANDMAN, TO HEAD UNUSUALLY GOOD MUSICAL PROGRAMME

"INNES, THE BANDMAN," who will head the musical programme this year at the Canadian National Exhibition, with his famous band of soloists, is an Englishman, a graduate of the London Conservatory of Music, and the Band of the Life Guards. Later he went to Paris, where he attracted the attention of the late Pat Gilmour, the greatest of all American leaders. He accompanied Gilmour to America, and has proved a worthy successor to the old master. Innes' band was acclaimed the finest of the many fine bands heard at the Panama Pacific Exposition. He it was, also, who planned and carried to success the remarkable series of festivals which made the Alaska Yukon Exposition notable among all other exhibitions for its musical programmes. Innes will give two free concerts daily, and, in addition, there will be concerts by a score of other bands day and night.

\* \*

MR. FRICKER, the new conductor of the Mendelssohn Choir, is expected to arrive in Toronto towards the close of this month.

**"It Will All Come Right in the End"**

Song by Herbert Oliver

**"Roseen-Dhu"**

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**WHITBY CHORAL SOCIETY**

At an enthusiastic meeting of those who are interested in choral work, which was held in the Council Chamber, Whitby, a choral society was organized in the town, with the following officers: president, Dr. F. Warren; secretary, W. D. Dykes; treasurer, Wm. Ayres; conductor, Ernest Odell; pianist, R. E. Nicholson. No active work will be done during the summer, but about the first of September the society expects to commence rehearsals.

\* \*

**FROM THE BRITISH MUSIC TRADES**

THE following cable, dated London, June 30th, 1917, was received by Mr. W. Eastman of Chappell & Co., Ltd., 41 East 34th Street, New York:

Please inform the presidents of all the American Music Trades Associations of the following resolution: "That this convention of the Music Trades of Great Britain assembled in London, having heard of the enthusiastic support that the Music Trades Association of America are giving the United States Government in preparation to join the allies in the great war for human liberty, we send them hearty congratulations and thanks. Our people are now assured that the union of the great peoples of the United States with the allies will bring victory and lasting peace and will lead to a closer union between the people of America and Great Britain for the greater happiness of mankind. It is our fervent hope that our friends in the Music Trades of America and we here will come closer together to our mutual advantage and for the development and strengthening of musical culture throughout the world." (Signed) Pentland, President.

\* \*

**SUMMER ACTIVITIES OF HAMBOURG  
CONSERVATORY**

THE summer term is now in full swing at the above Conservatory. Amongst the teachers who are in constant attendance are George E. Boyce, Mr. Harold Wallace, Miss Irene Jinks, Mr. E. J. Farmer and others, piano. Georges Vigneti, Mrs. McCully, Miss Ruby Dennison, Ernest Johnson, violin. Signor Carboni, T. B. Kennedy, Dora de la Lowe, Winifred Parker and others, vocal. Mr. Conradi, at present time is teaching at Chautauqua. He also gave the first recital of the series on Monday, July 16th, with conspicuous success. He is expected in Toronto on September 5th. and it is hoped that the Toronto piano students and connoisseurs will appreciate the work of this

virtuoso, who is a disciple and demonstrator of Ernest Hutcheson methods in piano playing.

The Hambourg concerts will again take place as in former years, a big repertoire of works is now under consideration and will be announced at an early date. A prominent place will be given to the Allied Trio (Conradi, Vigneti and Boris Hambourg) which made a profound impression at its initial appearance this season. Messrs. Vigneti, George E. Boyce, and Conradi are contemplating giving recitals, and Misses Williamson and Chelew will appear in two-piano concert work. Maestro Carboni is also hard at work and will disclose his plans at an early date.

\* \*

### CONSERVATORY ANNUAL CALENDAR

THE annual Calendar of the Toronto Conservatory School of Expression has been issued. It contains complete information about the courses in Public Speaking and Reading, Platform Repertoire, Voice Culture, Dramatic Art, Physical Education, Literature, etc. Interesting features of the work of the Toronto Conservatory School of Expression are that the regular courses may be taken in either day or evening sessions of the School and that students who do not care to take the complete course may choose any single subject or combination of subjects. The calendar will be sent free upon application.

\* \*

### "YOU'LL FIND IT A BIT QUIET!"

"GLAD to see you down at my place any time, old chap! You'll find it a bit quiet, but . . . a change you know, a change!" I overheard this scrap of conversation in a city club the other day, and it set me thinking.

Why do we feel that we ought to apologize for a place being "quiet"? One would imagine that bustle and noise was the natural state of mankind. We crowd into our cities; we throng our theatres and picture houses; we jostle one another uncomfortably at our "At Homes" and social fetes. We seem to live, move, and have our being in the sure belief that "life" is at its best where the colours are the gayest, the wit the most sparkling, and the jest the noisiest. At any rate, we seldom apologize for our place, or our habits, on the score of its garishness or their restlessness.

Yet, sociable contentment is just as easy as social gush, and much more durable; it is possible for intercourse to sparkle with merriment without the harsh rattle of hysteria as an essential accompaniment; and surely! the wild hyena laugh is not the best guarantee of mirth.

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I was at a "down town" banquet a few nights ago. All sorts of fun and jollity had held carnival without stint during the evening. Life in the gathering was all glitter and sparkle, with never a half tone to relieve the glare.

Then someone sang "Down here," a quaint, whimsical little song telling us. "Oh! its quiet down here, yes, as quiet as a mouse. Save the sigh of the wind, and the clock in the house," in a haunting tuneful way that only the best music takes.

For a group of us as we went homeward in the "wee sma' hours," the wit and banter of the evening were lost in the recollection of that sweet little song.

Our thoughts strayed to the mighty Hebrew King's calm preference:—"I would rather be a door-keeper in the House of my God than dwell in the tents of ungodliness!" We recalled dauntless Cromwell's heart-wrung cry, uttered at the moment of his greatest fame:—"I would rather be tending my sheep, I would!" and thought of brave Sir Henry Wotton's picture of the happy man:—

"Whose state can neither flatterers feed

Nor ruin make oppressors great!"

There should be more songs written and sung bearing the message so beautifully enshrined in that little song "Down here." For, if we reflect, it was "quiet" down there where the old Homestead nestled in the heart of God's own countryside. It was "quiet" down there when the Old Book was taken down and its leaves turned lovingly by the wrinkled old hands of the Mother now gone to her long home.

And . . . notwithstanding talk and gush, and fashion and "life" as it is to-day, it will be "quiet" once again for all of us when our long day closes.

Brave little song "Down here!" So tuneful and simple, so honest and strong. It will echo a blessing in the hearts of all who hear it. And may they be many, for, God knows! we at home need to be "quiet" above all things these heavy days.

YENMITA

\* \*

THE following verse is suggested in the United States as a new version of "My Country, 'Tis of Thee":

Two Empires by the sea,  
Two people great and free,  
One anthem raise.  
One race of ancient fame,  
One tongue, one faith, we claim  
One God Whose glorious name  
We love and praise.

## HAVING A SHOT AT MUSIC

I ACCEDE to the editor's request that I should give some concrete examples of the humour that is the life and soul of any collection of English boys. I cannot claim that all the incidents happened at Harrow, though most of them did, and they may seem somewhat pointless when put down at random in a disconnected form; but they seem to me worth preserving, if only on the ground that musical jokes are, in the language of the nursery, rather seldom things.

Some of these gleams are found, unconsciously enough, in answers to examination questions. The candidate, if he is an average boy, will always "have a shot." Thus we get the translation of *piu mosso* as "more piously"; *express*, "as fast as a train." The sign for a flat produces the explanation, "When you see this little sign you must play somewhat to the left"; and an inquiry as to the nature of time elicited, from a boy so innocent that the wit was probably unintentional, "Music is divided into bars, and you have three bleats in a baa". I am not so sure of the innocence of the lamb who, when asked to give specimens of accidentals, wrote "triplets"; but I think a definition given me of "fugue" was the genuine outcome of a dislike for that

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particular form of composition. "A fugue is a kind of joke. One part begins with something and the other parts come in one by one. Each of them thinks he has the tune, when really there isn't any." He added, I never can fathom why, "the Scotch are peculiarly addicted to it." From a divinity paper came the satisfying answer that "selah" was what David said every time a harp-string broke; but the most perfect example of the value of a single word occurred in the sketching of the life of Bach. The candidate had evidently been struck by the outstanding fact that the great man had twenty children, and so began his essay: "John Sebastian Bach was an habitual parent."

I have always had a little sympathy for the boy who, after plodding through a movement of a Mozart sonata, looked up plaintively and said, "Don't you think, sir, that all classical music is very much alike?" Also for the cheery lad who burst into his teacher's room, waving a letter, with "Please, sir, I've got home leave to learn Tipperary." But not with a singer (you will guess he was a tenor) who complained of the piano in his practice-room wanting the tuner. "At least, sir, it's all right when you play it alone, but it's dreadfully out of tune when I sing to it." He must have been a descendant of the ancient hero who, having a cold, asked his accompanist to "put it down a crotchet." Let us hope he was the actual victim of the bitter criticism in a school magazine: "We did not much enjoy the singing of Jones major; nevertheless, he was frequently in tune."

My last story comes from Dr. Lloyd. There was a prize offered for the boys' compositions, and one boy, a Jew, sent in a song with Hebrew words. The judge played it through carefully, but with difficulty hid his distress at the awful cacophony. At the end, not wishing to humiliate the boy, he murmured comforting words about doing better next time. But the boy placidly remarked, "You see, sir, it has Hebrew words so the music has to begin at the end and go backwards."—Percy C. Buck, in the *R. C. M. Magazine*, Eng.

\* \*

### CHARLES HENRY BANISTER

By DR. WILLIAM H. WATSON

LORD SALISBURY and Sir George Williams came to the Paris Christian Association, to engage my services as interpreter in certain occult affairs, which happened at the birth of this pianist and composer. At that time I acted as librarian and had become a member of the Society of Advanced Therapeutics, where the mind and its activities were subjects

of investigation under government auspices. They were gathering data concerning eugenics and the creation of genius. The scientists of Europe began a new line of thought upon reading Charles Gounod's article, read before the Paris Research Society. That composer said that all music in the air, if we could develop a sixth sense to hear. Byron wrote about the music of the spheres, and lamented about our possessing dull ears. But Gounod's ears were attuned to that unheard music, and he was quite sure he heard some of it in his dreams when in a semi-conscious condition of cataleptic sleep.

Banister's testimony on the subject was ridiculed in London. His critics admired his music, but declared that he was a second Swedenborg, a visionary, unworthy of serious attention. When he came into the world, it was not ready to receive him. As a child he was held up to ridicule, and his parents were advised to send him to an asylum for the weak-minded. Lord Salisbury acted in behalf of other unfortunates or infant prodigies, who might be incarcerated within the four walls of asylums, placed there by good, honest and pious parents, but woefully ignorant of the phenomena of mental science, and the laws pertaining to the fostering of artistic and musical genius. In Banister's case, fear of offending God ruled the religious advisers; they became pale with fear and prayed for the evil spirit to be taken away from the child, but it stayed there just the same. Because he improvised original music, composing it correctly when he was ten years of age, religionists stepped in with their slogan, saying the days of miracles are past, and all such unusual things must be suppressed, as they are the work of the devil, the victim being under his evil spell.

The commission of inquiry accepted the version of Gounod, who said that such things belonged to nature and could be perceived by children, who had not become dulled by the world and the flesh. All heroes and heroines of history had the same visitations in their youthful days. He had pupils with experiences similar to those of Banister, and he was quite sure that all things originate with decarnate souls, a fact accepted by all churches, when they speak of answers to prayer coming from guardian angels. However, they do many other things. Have we not read about inspired saints, painters and prophets?

Charles, the son of a violoncellist of London, suffered the horrors of persecution. He was punished when he added any variation to the music. Under strict discipline and watched

all the time, he could not even sing any original melody with which he was impressed. He was kept to the letter that killeth, until sickness overtook him, and the spirit that giveth life was on the point of going back to the God who gave it. But the sea air at Folkestone, and a cessation of piano practice gave him new life and more hope. He returned to London and entered the Royal Academy of Music, at fifteen, where he surprised the professors with his brilliant execution. This was kept from the public as the boy-player aroused much jealousy, and people would empty the schools by saying that musical genius is born, not made. This would deter others practicing, and older men would throw away their pianos, like many violinists, who stopped playing when they heard Paganini.

When he came to Paris, he was at home in the Latin Quarter, because he moved in the music and art circles of Bohemian London, and was a splendid comrade to the students. The great pianist, in his younger days, was a contemporary and friend of Turner, the painter. He played the requiem at Westminster Abbey when that artist's remains were laid there, by special request of Ruskin. He related many anecdotes about Turner, whom he met at Folkestone. The painter would not allow anyone to stand "behind" him when he painted the scenery from nature. They were kindred spirits, for both of them wanted to be "alone" at work. The artist and the boy-musician were known as "inseparables," Turner, the recluse of Harley Street, and Charles, the recluse of the Academy of Music, who could not associate with anyone but those of his own kind, among whom were Ruskin, Rossetti and Browning. England began to recognize inspiration in the arts, when they placed the heroic statue of Turner in St. Paul's Cathedral, and made the boy, Charles, professor of harmony at the Academy of Music, with pupils older than himself.

The reputation of the man and the boy caused them much trouble. They received many invitations to receptions to be given in their honour, which were refused. They travelled under assumed names to prevent people from meeting them. Both had suffered in their boyhood days, and could not forget the persecutions of jealous critics and severe hardships endured during their class instruction, from incompetent amateurs. They were often seen in seacoast towns and sometimes recognized by their admirers, but Turner was the abrupt man who kept them at a distance by calling the police for protection from the crowds of curiosity

seekers, who would have congregated around his easel, thus preventing his work. The great friend of our musician passed away in Chelsea, under an assumed name, but it was known to the Chelsea painters and to Ruskin, his executor.

When Banister was professor of the Guildhall School of Music, a clause was inserted in the agreement to the effect that he must be guarded by the police; that no visitors or letters of invitation should enter his private studio. He must be alone in his work of composing symphonies, overtures, piano pieces and cantatas, of which, "Sea Fairies," and "Maiden's Holiday," may be mentioned. He produced songs, chants and anthems.

His most important contribution to musical literature is a text book of music, which became very popular under eleven editions. A splendid book, "Musical Art and Study," proclaimed him to be a master, but his seven musical lectures in book form "Interlude" showed that he had literary talent as well.

Banister was anything but a recluse, when he greeted us in the Latin Quarter. Always in a hopeful mood, he played and danced in merry good humor. His boyhood days had been dull, but we observed that the real days of youth came at last, making us think age was only a figure of the imagination and an unnecessary evil. We saw the great "boys" together, a happy crowd, without any care. The group returns to my vision of happy memory—God's people, teaching the human race how to live and how to think—Salisbury, Williams, Banister and Gounod.

He gave us lessons about the mental control of ourselves, which are beneficial in all walks of life. Great stress was laid upon "concentration." When at work, all artists think about many things outside that work. They become mechanical, in composing and in playing, causing their work to be commonplace, without the touch of originality. Pupils have many moods, and a variety of interests, which prevent the flow of inspiration, and they are not in the humour for serious work. It was advised that we should exclude the "foreign" thoughts when trying to concentrate upon any work of art.

Ruskin, the art critic, tells a story of Sir Frederick Leighton, who painted his masterpiece "Iphegenia". The artist had consulted Fowler and Wells, the expert phrenologists, who gave him a horoscope, which stated that he lacked concentration. He was determined to overcome this weakness, and studied the matter at the Metaphysical Club. He began his picture under the rules of perfect mental conception.

At first, it was difficult to collect his thoughts in forming an exalted conception of the model who posed. He painted an ideal figure of what the lady should be, not as she was. It was a splendid figure of his imagination, a "child" of his mind, not like the model, but a super-human being, who could scarcely exist on this earth. He had trained his mind to meditate upon the beauties and wonders of creation, never heeding the small things of life and the troublesome discords which came to him through the atmosphere of carnal mind. This president of the Royal Academy had solved one problem of art by the delicate method of exalted concentration. The *Paris Art Journal* speaks of the new ideas:

"The talks upon musical achievement and the mental processes necessary to produce art, as given in the Latin Quarter, seem to be in close connection with our religious instinct. We are told to prepare ourselves before attempting any serious work. It is like preparing our minds and morals for the Holy Eucharist, so that we may receive the inspiring benefit. It is a species of ideal worship when we paint goddesses instead of women, and when we compose such high class music which can be understood by the few who live in the sacred precincts of this musical holy of holies. We believe in preparation, but our mundane brothers living on this planet, want music and art that are natural, showing our weaknesses and uncultivated tastes. Our vulgar crowd do not experience nice distinctions between *chairosciro*, concentration, and high ideality. It is all right and beautiful if the teachers are able to educate us up to its proper appreciation. Then, of course, it will be the golden age of the millennium."

Many of our musicians and artists failed to work out their life purpose by a lack of understanding the principles of concentration. They produced the usual shop pictures and rag-time music, seeking patronage in Montmartre and Batignolles, places of dancing and variety merriment in the music halls, anything but ideal or elevating. These unfortunate pupils passed out of existence as bad dreams. They called us "dreamers". But it is the dreamers who conquer "the world, the flesh and the devil." These same dreamers have given us all that is good in civilization, and the masterpieces of art and music were created and made practical by their genius, heard and seen in dreams.

We learned that each individual is a messenger of God, an exponent of life, an expression of creative force. He is a channel, not a source. That verities or truths must be accepted, if



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"By associating closely with nature, the artist who is close, gets the most out of life. To do this we must put ourselves in a receptive mood. Nor must we consider the tree from its financial value as so much lumber, or as a bit of furniture. Flowers have a high value, which will present itself when we are ready to receive it."—*New York American*.

Banister experienced the psychic effects of music and read a passabé from the *Journal of Amiel*: "This morning, the music of a brass band which had stopped under my window, moved me almost to tears. It exercised an indefinite home sickness over me. It set me dreaming of another world, of infinite passion and supreme happiness. Such impressions are the echoes of Paradise in the soul; memories of ideal spheres whose sweetness intoxicates the heart. Plato and Pythagoras heard these harmonies. If music thus carries us to heaven, it is because music is harmony."

Then we remembered that Swedenborg was also called a visionary, who wrote: "Harmonious sound and its varieties in the natural world correspond to states of joy and gladness in the spiritual world existing from the affections of love, which in that world are the affections of goodness and truth."

\* \*

#### WELSH HYMN TUNES

THE favourite Welsh hymn tunes of Mr. Lloyd George, which are to be sung at the national eisteddfod, have been annotated by Mr. J. H. Roberts, Mus. Bac. "Dyfrdwy" is a simple tune presenting no difficulties, its chief melody being kept in a moderate compass. "Hyder" is in the minor, and is, if anything, a

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better melody than "Dyfrydwy," and quite as popular. "Dorcas" and "Jabez" are other favourite old minor melodies. "Llangristiolus" is reckoned among Dr. Joseph Parry's best tunes, and "Bryn Hyfryd," by J. Williams, is an old Welsh tune which does not fall short of the other six in its popularity. "Dymuniad" is a special favourite. Originally called "Desire," it is said to have electrified the people when first sung in the Tabernacle Welsh Congregational Chapel in Liverpool.

\* \*

## OCTAVES ON THE VIOLIN

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## PERSONALIA

RUTHVEN McDONALD, Toronto's popular baritone, is having a busy summer season in the West. His Chautauqua tour covers the States of Montana, Colorado, Utah, Idaho, Oregon and Washington and British Columbia, Alberta, Saskatchewan and Manitoba. He will complete the tour September 3rd.

\* \*

MISS MARIE STRONG is passing part of her vacation at Roche's Point.

FRANK S. WELSMAN, who has been conducting examinations at various points in the Province for the University of Toronto and the Conservatory of Music, has left for his summer cottage at Lake Joseph, Muskoka.

\* \*

BORIS HAMBOURG has left Toronto for an extensive concert tour through western Canada, the Rockies and California. He will be assisted by Gerald Moore, the young, talented pianist, and Arthur Lambert, the well-known singer. Mr. Hambourg will be back in the beginning of September, in time for the opening of the Hambourg Conservatory.

\* \*

## AVIATION CLUB CONCERT

AN enjoyable concert was given May 21st, in Forester's Hall, by the Aviation Aid Club, under the direction of Mr. E. W. Schuch. The contributors to the programme were Miss Marcia Boasi, Albert Downing, Florence McNair, Robert Herdman, Stanley Adams, Frederick Manning, vocalists; Arthur Ely, violin soloist, Jessie McAlpine, pianist, all of whom won successes.

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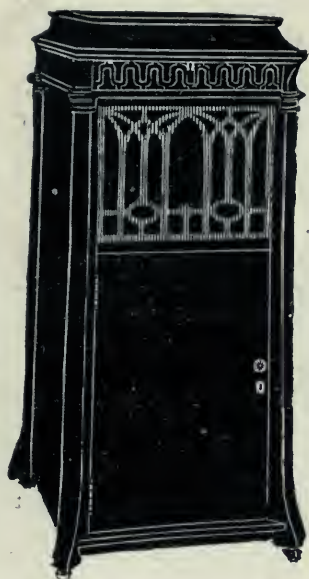
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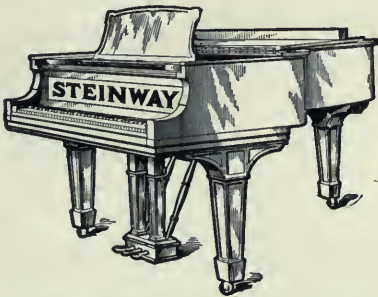
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## **HINTS ON THE ART OF ACCOMPANYING**

BY ALLAN BROWN, F.R.C.O., L.R.A.M.,  
A.R.C.M., L.Mus.T.C.L.

(From the *Musical Herald*)

THE qualified accompanist should be able to read well at sight from two, three, or more staves; he should have acquired a good technique and a wide knowledge of various styles of music. He should be familiar with all the well-known songs, duets, operas, oratorios, instrumental works such as violin concertos and sonatas, 'cello concertos, etc. He should be able to harmonize a melody at sight at the keyboard; to transpose to the extent of a third; to modulate from one key to another (in case of a "group" or "cycle" of songs, etc.); to extemporize, and to play such pieces as the following from memory: "Rule, Britannia," "God save the King," national anthems of Allies, and other patriotic airs and songs, "Auld Lang Syne," "The Lost Chord," "British Grenadiers," "The Last Rose of Summer," "The Better Land," "The Harp that once through Tara's halls," "March of

the Men of Harlech," "The Minstrel Boy," "Robin Adair," "Annie Laurie," "Comin' through the Rye," "Home, Sweet Home," "Loch Lomond," "I'll sing thee songs of Araby," "Yeoman's Wedding Song," "Take a pair of sparkling eyes," "In cellar cool."

A handy book for accompanists with doubtful memories is "Thirty-eight Songs for Camp Concerts," edited by Dr. Walford Davies (J. Curwen & Sons, Ltd., 6d. net).

(a) Songs.—In the modern song the voice part and pianoforte part are generally of equal importance, e.g. Schubert's "Erlking" and Schumann's "The Two Grenadiers." A musical phrase is often begun in one part and continued or completed in the other, e.g. "April weather" (No. 5, "Spring Songs"), Mackenzie. Sometimes the musical interest is almost entirely in the accompaniment, e.g. Cornelius' "Ein Ton."

In older music by Handel, Arne, and others, the chief interest is generally in the vocal part, the accompaniment simply supporting the voice—often with an "Alberti Bass"—and any par-

ticular interest in the accompaniment is usually confined to the introductory and concluding *ritornelli*, and to connective passages where the voice is silent.

Many of the songs of Bach (e.g. "My heart ever faithful"), Mozart and Beethoven, have beautiful accompaniments, which, though not always so independent as those of more modern songs, are of such great intrinsic interest that they require to be interpreted as carefully as the voice part.

A right balance must always be observed, and a good accompanist should be able to recognize at sight where the chief interest lies, and modify the prominence of the pianoforte part accordingly.

Similarly, songs depending on what is now called "atmosphere" rely almost entirely upon the accompaniment for their special effects, e.g. several of Debussy's songs and the ultra modern school in general.

In a large number of French songs, even prior to the ultra-modern school, the accompaniments are so light and delicate as to suggest an "atmosphere" of their own. They seem to surround the vocal melody with a filmy "lacework," without any special suggestion of individual notes or phrases. Most of these delicate effects can be produced by a very light and dainty "touch" and very careful pedalling, often both pedals being employed.

In folk-songs, national songs, etc., whether traditional or purposely composed in this style, the rhythm must be kept well to the fore, and the accompaniment as a whole rather subdued.

In all traditional music of this nature the skilled accompanist generally varies the pianoforte part from verse to verse according to the varying sentiment of the words, just as the organist does in accompanying hymns. Arpeggios may be reduced to plain chords, or *vice versa*.

In accompanying a soprano or tenor voice (or a violin or other high-pitched instrument) the pedal may be more freely used than when accompanying a contralto or bass voice (or a cello or other low-pitched instrument).

Similarly, rhythmical figures in the bass of the accompaniment tend to be "smudgy" if much pedal is used. Whenever a distinctive melody or figure occurs in an accompaniment, a reflection as to the orchestral instrument for which it might be specially appropriate will often suggest the best tone-quality to aim at.

(b) Oratorios, Cantatas, etc.—It is sometimes necessary to alter slightly the printed accompaniment—especially if it has been originally

arranged for the organ—so as to render it more "pianistic." (Compare Best's and Novello's editions of the *Messiah*).

A firm, steady, and devout style of accompaniment should be aimed at.

The accompanist should specially endeavour to ascertain and interpret all "traditional renderings" of recitative. The final chords should generally be played with much precision.

(c) Operas, etc.—A more brilliant, spirited, and vivacious style of accompaniment is necessary. Traditional renderings should be known. Accent and rhythm should be well marked, with a judicious use of *sforzando* effects in tremolo passages (to mark changes of chord or harmony). All introductions, connective instrumental passages, and final symphonies should interpret the general spirit of the solo. In quick passages it is quite allowable to simplify by playing octave passages in single notes. And, especially in the older Italian operas (say, of Bellini), it is often quite good to fill up and amplify the "thin" pianoforte part, and even occasionally to incorporate phrases from the voice part.

Both in oratoria and opera it is advisable to study the full score, in order to suggest appropriate instrumental tone-colour.

In accompanying the great music-dramas of Wagner, which like the works of Bach, are essentially contrapuntal in character, the leading themes must be distinctly brought out, and the pedal must be used with great discretion lest the outlines be blurred.

In accompanying duets, trios, or other ensemble pieces, the greater the number of voices or instruments the more strongly emphasized should be the rhythm of the accompaniment.

#### KEEPING WITH THE SINGER

"Unless there is a previous rehearsal, the accompanist must always be prepared to submit to the tempo, rhythm, style and other points of interpretation adopted by the singer. Any attempt to enforce his own views on these matters is fatal. Often, of course, the accompanist plays the introduction at a different speed to that which the singer expects; he will, therefore, have to be prepared to modify the speed as soon as the singer commences.

"Be on the alert to anticipate the singer's wishes at every point of the song, and particularly whenever there is a *rallentando*, *accelerando*, *tempo rubato*, or *ad lib.* passage. In a choice of evils, it is better to be a shade in front than behind; the latter always produces a distressing effect of 'dragging.' The great aim of the accompanist should be to be 'one with the singer,'

to phrase with him, and, as it were, to enter into the same atmosphere. He should also be on the alert for accidents on the part of the singer, so as to 'pull him together,' but so unobtrusively that the average listener would not detect any mishap.

"Whenever a phrase of the vocal music is immediately repeated (or even imitated) on the pianoforte, the same tempo, force and style should be observed.

"Arpeggios, syncopated passages, typical figures of rhythms, etc., should never be allowed to drag. All full chords should have their notes sound simultaneously, i.e., not arpeggiando.

"In an instrumental passage after a *rallentando* the accompanist should be ready to resume the original tempo (if necessary).

"It is wise for the accompanist to cultivate every kind of touch; also to study very carefully every variety of effect obtainable by means of the right and left pedals, either singly or in combination."

**Accompanying Instrumental Music**—This is more exacting than accompanying vocal solos, as there are no words to follow, and frequently the accompaniments are more difficult.

The accompanist requires a quick and accurate ear. Many passages do not stand out so clearly on a stringed instrument as on a wind instrument, pianoforte, or harp. When accompanying a violinist or 'cellist playing quickly arpeggio or scale passages, listen for the main accents, also the first note of a group. Use the right pedal sparingly against the 'cello when playing on the lowest strings, or a quiet passage at any pitch. The violin, especially in high passages, will stand much more pedal and a fuller accompaniment.

Keep the rhythm clear; be ready for a slight *rallentando* when "harmonics" are being played. If anything goes wrong (such as a lapse of memory, an error in "turning over," or temporarily losing the place), play softly and try to re-establish the correct rendering without calling undue attention to the *contretemps*.

If the piece is an adaptation of an orchestral work (violin or 'cello concerto, etc.), study the full score beforehand, as it is quite possible to suggest various tone-colours, e.g. a thinner tone for an oboe and a fuller tone for flute, clarinet, bassoon or horn. For brass effects (trumpets and trombones), full strong, and well-accented chords (without the slightest suggestion of *arpeggiando*) are most appropriate. Quickly repeated notes on the "strings," and drum rolls, can be represented by *tremolo* on the pianoforte. Sustained woodwind or brass effects, with possibly detached notes for strings can be

suggested by using the right pedal to sustain the chords and playing the string passages as nearly as possible as written.

It is frequently necessary to alter the orchestral "figures," or positions of chords, in order to adapt them to the resources of the pianoforte.

**Musical Monologues.**—In accompanying musical monologues considerable previous practice with the elocutionist is desirable. The accompaniment should, in general, be subdued while the voice is being used. It is, in the main, of the nature of *tempo rubato*, but should approximate to a more regular time at the more emphatic words and cadences.

**Practicing.**—Apart from actual accompanying, the accompanist should make a daily practice of playing unfamiliar works, gradually increasing in difficulty. He should specially aim at grasping the central ideas of the music, be ready to adapt, simplify, or elaborate, as occasion may dictate—all without any sacrifice of the composer's obvious intention.

Adopt a steady tempo in practicing, and do not stop or hesitate at difficult passages. Always practice at a slightly quicker tempo than would be required at a performance, so as to ensure perfect facility.

As far as possible play expressively, carefully watching the phrasing of the singer's part as well as that of the accompaniment.

In a piece in simple time, abounding in intricate time-divisions, it is advisable to count twice as often in the bar as for a simpler piece. Similarly, three times as often in compound time.

Finally, keep an eye on all *rallentandos*, *accelerandos*, and other variations of speed, touch, or accent.

In bringing out a melody, either for right or left hand, be particularly careful to keep subdued all accompanying notes or chords. This is one of the most difficult and important features in the art of accompanying.

**Sight-reading.**—Do not forget to notice the clef and the key. Many unfortunate mistakes have been made by the thoughtlessness of accompanists in this connection. Arpeggios should be read in reference to the chords on which they are founded, so that if difficult (say, for a small hand) they could easily be slightly re-arranged without interfering with the general design.

Items abounding in semiquavers and demi-semiquavers are not necessarily very quick. The old masters, especially, often adopted a quaver as the beat note, and many of their

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compositions which *look* rapid and difficult are in reality quite the reverse.

Before going on the concert platform look through the music to see *that all the pages are there* and arranged in proper order.

\* \*

### STRING QUARTETTE MUSIC

Translated from an "*Etude sur le Quatuor*," by  
M. EUGENE SAUZAY, Professor at the  
*Conservatoire de Musique, Paris*

A QUARTETTE is generally written in four movements.

The first movement is usually in moderate *tempo*, and serves in some sort to define the character of the movements that are to follow. The opening contains the *idees mères* of the composer and is repeated for the sake of emphasis; then the writer goes on, like a skilful advocate, to present the same ideas in every possible light, and to develop and modify them, finally returning to the principal subject and 'o on to a conclusion.

The resources of such a form for a well-balanced imagination and the logic of its construction will be at once appreciated.

Then follows, in the form of a *largo*, *adagio* or *andante*, the slow movement which may be called the meditative part of the quartette. The mind is soothed and lifted up by the breath and grandeur of thought, softened and lulled into dreams by gentle charm of feeling. This movement and the *andantino*, which is its animated form, are not always repeated. Sometimes the thought glides on and merges itself (particularly in Haydn's writings) into a melody played by the first violin, and merely accompanied by the other instruments, like a figure standing out from the background of a picture. In many instances—and what admirable examples are to found!—it serves to introduce a varied theme.

A short movement, called the minuet, is introduced between the *adagio* and the *finale*. It is divided into two parts; each repeated. The second of these two parts is generally in a different key, and was formerly, as its name indicates, written as a trio; then a *da capo* re-introduces the minuet, which now is not repeated,

but serves to bring the movement to an end. This transition movement made surely effective in its agreeableness and brevity comes down to us from the old-fashioned dances of which we have spoken above—minuets, pavanés, chaconnes, giges and gavottes.

The scherzo, which sometimes takes the place of the minuet and generally borrows from it the elementary form of repetition, trio and *da capo*, is employed by Beethoven more often than the minuet properly so called, in quick time, and in a more ambitious form.

The Quartette concludes with a finale, the divisions of which are not always repeated, but whose chief characteristics is the frequent and regular return of the leading theme.

The development of this movement, having in it something of the life and charm of the original ideas, enlivens the hearer by its vivacity of style and forms, with its sprightly grace, and agreeable change from the movements that have gone before.

Such is the general form of the quartette, with which genius and fancy can associate an infinite variety of detail, and on the lines of which have been written the most beautiful compositions that exist.

If we analyze this form we shall find, on looking at it from a general point of view, that it has the merit of realizing, by the diversity of its movements, the great principle in art of *variety in unity*, and that regarded from a musical standpoint, it proves the language of sound to have, like every other language, grammar and logical construction; and, moreover, that in musical as in literary composition the phrase is subject to laws of regularity and sequence, and is enabled, without wandering from its rightful province, to express to an attentive and intelligent listener a complete succession of ideas, from the loftiest to the most simple. Music, considered in this light, ceases to be merely a pleasure for the ear, and becomes a powerful appeal to the capacities of the head and of the heart, in proportion to the natural intelligence or acquired learning of its hearers.

Let us now examine the instrumental resources of the quartette and their individual and relative value.

Two violins, a viola and a violoncello! But do not be deceived: this orchestra, small as it is, possesses a strength that is almost incredible. The four instruments are four spirits that sing, or talk, or dispute, or agree under the influences to which they are subject.

The first violin has the right to assume the dictation and responsibility of the movement, to indicate the general character of the work

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and to lead the attack; upon it depends the real and ideal interpretation of the quartette. It must, like the leader of an orchestra, keep touch of the *ensemble* and retard or hasten at need, but yet always be ready to abdicate its authority at the proper moment for the role of accompanist. Were it not for this adaptability of the first violin—and it is a rarer quality than one would suppose—the quartette would cease to be a conversation and would degenerate into a quarrel, in which each instrument, carried away by the example of the leader, would endeavour to silence and crush its neighbour, and exult triumphantly over the ruins of the work.

The second violin, the natural confidant of the first, is yet called upon at times to emerge from its modest retirement and take the lead in the musical conversation. The music assigned to it was formerly played upon an instrument larger than the violin *a la française* used by the leading performer and much less penetrating in sound; now, however, that the first and second violins are of equal strength, the executant has need of all his tact and discretion to keep within his proper limits, and the hearer must pay great attention if he would follow the delicate role which necessitates either prominence or effacement according to the design of the work.

The part of the viola or alto in the quartette is one of conciliation. It seems intended as a bond of union between the high-pitched voice of the violin and the deep notes of the bass. Its soft and expressive notes partake of the fulness of the one and the lightness of the other, without losing any of their peculiarity of *timbre*. It is entrusted with the plaintive or pathetic passages which are not suited to the imperious violin or the deep-toned bass, and, in short, it is to the quartette what the bassoon is to the orchestra. Many are the instances in which this instrument seems almost to have inspired the passages assigned to it.

Finally, the violoncello has two characters. It may be employed merely to accompany with its lower notes, as Haydn wrote for it in a great number of his quartettes; or it may “sing” throughout the full extent of its register, and so be on an equality with the other instruments. It has been used in this manner by Mozart and Beethoven, and, as a consequence, by all the modern composers. The musical construction rests upon it as upon a key-stone, and its importance in the *balance* of the quartette is almost equal to that of the violin.

In the Quintette, the addition of a second viola or a second bass varies the sound resources.

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From the modest performance of a quartette of amateurs to the brilliant interpretation of skilful artists before a large audience, the playing of a quartette never fails to give pleasure. At the same time it must be granted that this class of music is best appreciated when heard in that friendly intimacy which is so well suited to the naturalness and simplicity of the great masters' works. Under these conditions, the performers have the indispensable freedom and *abandon*, spontaneity and lack of self-consciousness, that their task demands. The technically difficult beauties of the work may be enjoyed without the embarrassment or anxiety which the presence of a large audience would entail. It is in these friendly meetings of artists and amateurs, with whom the worship of art is almost traditional, close friends engaged from their childhood in the pursuit of the Beautiful in all its varied aspects, men who can the better appreciate Haydn and Mozart for their study of the genius of Racine and Raphael, or Beethoven for the sake of Shakespeare and Michael Angelo, in these gatherings of intelligent listeners, whose sympathy and admiration encourage and inspire the performers, that the quartette gives greatest delight and attains its highest interpretation.

The books are opened—books filled with masterpieces in every variety of character and movement. Which among these shall be played? The feeling of the moment, the request of a friend, often the recollection of an absent one's liking for a certain piece, are enough to turn the scale. How delightful then the impression made by the opening bars of the quartette as their harmony knits together the thoughts of all present, and directs to the same object the regard of the most opposite characters, and to quote the words of Napoleon to Baillot, "change en un instant la situation de l'âme!"

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## SAFE IN TORONTO

HERBERT A. FRICKER, CONDUCTOR OF MENDELSSOHN CHOIR ESCAPES SUBMARINE PERIL—HIS RECORD OF ACTIVITY AND EXPERIENCE

MR. HERBERT A. FRICKER, conductor of the Mendelssohn Choir and organist of the Metropolitan Church, arrived in Toronto, on Sunday, August 5th. Although his steamer was delayed off the Irish coast on two occasions by submarines the vessel eluded them.

As an organist he is recognized as one of the most brilliant performers in the Empire, having been, at various times, a pupil of Sir Frederick Bridge, Dr. W. H. Longhurst and Edwin H. Lemare. In 1898 Mr. Fricker was appointed organist of the corporation of the city of Leeds, after competition with some of the most eminent musicians in the British Isles. Soon after taking up his duties in Leeds, Mr. Fricker was appointed chorus master to the Leeds Philharmonic Society, and subsequently became its conductor. When appointed chorus master for the society, Sir Charles Villiers Stanford was the conductor of the choral concerts. In the concerts of the Leeds Philharmonic Society, Mr. Fricker was also associated with the late Dr. Hans Richter. Mr. Fricker was also associated with the late Sir Arthur Sullivan in the concerts of the Leeds Musical Festival, and, since 1904, has acted as chorus master of this greatest of English musical festivals, having been, in 1913, associated with Sir Edward Elgar, Mr. Arthur Nikisch and Dr. Allan. The Leeds Philharmonic Choir, under Mr. Fricker's direction, has sung in London and Paris, always achieving pronounced triumphs. Besides his choral activities in Leeds, Mr. Fricker has also been associated with the Bradford Choral Society as conductor. Amongst other works conducted by Mr. Fricker may be mentioned Bach's B Minor Mass, Verdi's Requiem, Mozart's Requiem, and other great works. Mr. Fricker has also had the honour of being associated as conductor with Sir Thomas Beecham and Landon Ronald. He has also been conductor of the Leeds Symphony Orchestra for some years, several notable series of concerts having been conducted by him in this connection.

Two sons of Mr. Fricker—Cecil and Eric—are serving their country, the former in the Royal Field Artillery, the latter in training in England. Cecil is an undergraduate of Leeds University, and, when war broke out, was about to enter upon a three-year course in the Agricultural Department. Eric left the Leeds Grammar School, where he was preparing for

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a scholarship at the Oxford or Cambridge University, at the age of eighteen, and joined the 17th West Yorks, was wounded at the battle of the Somme on July 30th, 1916, and has since been in hospital with a badly fractured right leg. For his services in the field he has been awarded a Military Cross. Mrs. Fricker will remain in England until the war is over, after which she hopes to bring out the two boys to Canada to join Mr. Fricker at Toronto. The elder son is a bombardier; the younger, a first lieutenant. The members of the Leeds Symphony Orchestra recently presented Mr. Fricker with a silver salver, and Dr. Michael E. Sadler, vice-chancellor of Leeds University and president of the Leeds Saturday Orchestral Concerts, publicly thanked Mr. Fricker for his long services as conductor at the final concert with the society on March 17th.

\* \*

**A SUCCESS AT COBOURG**

MRS. YOUNG, the Toronto soprano, created a most favourable impression at Cobourg last month, when she sang at St. Peter's Church, at an organ recital given by Miss K. Warner. The Cobourg World says: "Mrs. Young possesses a soprano voice of good range and power, which showed to remarkably fine advantage in her first selection, 'By the Waters of Babylon' (Howell), which was heard with much pleasure, as also the beautiful setting of the grand old hymn, 'O God, our help in ages past.' Mrs. Young delighted all with her singing, and lovers of music will be glad to hear her again."

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## PERSONALIA

DONALD C. MACGREGOR, the accomplished vocalist and musical director, is not only the only member of the profession to be elected a member of the civic government, but has now been appointed a Justice of the Peace by the Ontario Government for Toronto and the county of York. We do not know of another member of the profession in Canada who ever held either of these positions.

Mrs. S. R. Bradley and her daughter, Mrs. Young, have returned from their vacation at Cobourg.

Mr. Edward L. Crawford, the popular baritone and church singer, for seven years choirmaster and soloist of High Park Presbyterian Church, has resigned to take a similar position September 1st, in Bond Street Congregational Church, with Dr. Harvey Robb as his associate at the organ.

Arthur Blight, the popular baritone and teacher will open his studio in the Nordheimer Building, on Tuesday, September 4th. Mr. Blight reports a most enjoyable holiday at his summer home at Frenchmen's Bay.

\* \*

## BRITISH AND FOREIGN MUSIC

A WRITER in the *Melbourne Argus* is taken to task by Mr. A. E. Floyd, Mus. Bac., organist of the cathedral there, for saying "there is no need to fear that British genius will not find due recognition at the hands of the British public." Mr. Floyd's view is "that we have not practised free trade in music. First, we have protected the German article; that is to say, English music (and, to some extent, all non-German music) has had to pay a heavy duty, in the form of prejudice, before entering the realm of our minds; whereas German music has entered free. Second, that we alone, of all civilized peoples, have shared the Germanic delusion that Germany in the last twenty years still led the musical world, whereas everybody else knew perfectly well that the leadership had passed to France and Russia. Third, that British genius has not, in the past, found due recognition at the hands of the British public, and this for three reasons: one being our extreme distaste for boasting—a sentiment we have carried so far as to let it cause us to belittle, or ignore, our nation's musical achievements; another being out national stupidity and laziness in all matters of art; and another the fact that we have allowed the Germans to brow beat us into believing that we never were a musical nation."

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### ERNEST SEITZ'S ACTIVITIES

ERNEST SEITZ, who recently returned from the West where he conducted the mid-summer local examinations for the Toronto Conservatory of Music, enjoyed a well-earned rest at Roche's Point, Lake Simcoe. Mr. Seitz resumed his duties at the Toronto Conservatory of Music September 1st. There is every indication, from the large number of applications already made for piano instruction under his guidance, that the coming season will be an exceedingly busy one for him. It is most interesting to those of us who recall Mr. Seitz's brilliant student achievements under Dr. Vogt, to note the splendid development which has placed him in the foremost rank as a virtuoso. Following eight years of study at the Toronto Conservatory of Music, where he graduated with great distinction in 1910, Mr. Seitz continued his artistic work in Europe, where he had the advantage of courses of study with some of the most celebrated masters, the climax of his work being reached in four years of close contact with Josef Lhevinne, the famous Russian pianist, whose favourite pupil he was. The technical and interpretative ideas of this world-renowned master, who occupies an exalted position amongst present day virtuoso teachers, constitute the basis of Mr. Seitz's pedagogical routine and activities in his classes at the Conservatory.

Early in the season Mr. Seitz will also resume his studio recitals for the benefit of his own pupils, and will be heard in public recitals as well.

\* \*

### RE-OPENING OF HAMBOURG CONSERVATORY OF MUSIC

THE Hambourg Conservatory of Music reopened on September 1st, with an excellent staff of teachers, mostly chosen by Boris Hambourg. Many virtuoso concert artists are among them, such as Conradi, the American pianist, Geo. E. Boyce, Canadian pianist, E. J. Farmer, Harold Wallace, Grace Gillies, Evelyn Chelew, Eva Galloway, Madge Williamson and Irene Jinks. Many of the teachers are well known as experienced pedagogues, Misses Anderson, Miss Charlotte Bowerman, Caroline Dunn, Miss Falconbridge, Bertha Clapp, French pianist, and the two rising young Canadian stars, Colin McPhee and Gerald Moore, are also on the piano staff. A score of others, all trained in the Hambourg method, are in constant attendance and demand.

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As to the violin department, Monsieur Vigneti, the eminent French violinist, Broadus Farmer, the popular favourite with his two assistants, Mrs. S. R. McCully, Mark Dennison, Ernest Johnston, all teach the adopted French-Belgian method.

Miss Dorothy Chilcott and Elwood Genoa are holding the dramatic classes and Doreen White takes care of dancing. French, Italian and Russian languages are taught.

\* \*

### APPOINTED TO FACULTY

MISS RACHELLE COPELAND, who is now Prof. Leopold Auer's only representative in Toronto, has been appointed teacher of the violin at the Conservatory of Music, and will enter on her duties the first week of September.

## MUSIC IN TIME OF PERIL

How music may afford solace in times of direst peril is seen splendidly in the narrative of the mine-struck Tyndareus as told by the *Cape Times*. This transport had on board a battalion of the Middlesex Regiment, and had reached the most southerly point of Africa, when she struck a mine. The ship was settling down by the head. It seemed almost certain that the vessel would sink before assistance could reach her, but the demeanour of the men suggested that they were parading for long leave. As soon as the roll had been called and the order "Stand easy!" had been given, some one started "The Long Trail." Then came the oldest favourite, "Tipperary," and for half an hour afterwards, while the ominous incline of the deck towards the bows became more and more noticeable, chorus after chorus swept along the lines and over the sea, where steamers, called by wireless, were racing to the rescue. The captain, while directing operations, found time to cheer and encourage the men as they stood singing choruses on the deck. They were all saved and the ship was towed back to port.

\* \*

## STAR ARTISTS COMING

THE following eminent artists will appear in Toronto early in the season: Ysaye, Elman, Zimbalist, Galli-Curci, Edvina, Alma Gluck, Sarah Bernhardt, Isadora Duncan and Yvette Guilbert.

\* \*

## DJANE LAVOIE-HERZ

WHEN Madame Lavoie-Herz opened her studio in Toronto about three years ago, the *Musical Courier* of New York commented about it as follows: "It will be a real advantage for Toronto to boast such a concert pianist and teacher as Mme. Lavoie-Herz, who masters all the modern methods of piano playing and pedagogy, which she acquired during her eight years' study in Europe in contact with such musical giants like the great pedagogue Isidore Philipp, the celebrated pianist Arthur Schnabel, and Alexandre Scriabine, one of the most famous of modern composers. Besides, Madame Lavoie-Herz studied under Alfred Laliberté and Martinus Sieveking. Especially when European centres are closed to pupils who intended to study abroad it will be grateful news to them to learn that in Mme. Lavoie-Herz they can find one of the best equipped teachers available on this side of the Atlantic. All who have had the advantage to meet this artist declare themselves much

benefited by association with her. Her personality is magnetic and her musical intelligence and insight are most impressive."

In the short period of her activity in Toronto, Madame Lavoie-Herz has more than justified the above recommendation of the New York paper in producing in solo recital such artists as Margaret McCallum and Edwin Gray. Several other of her pupils will be heard in solo recitals during the present season, one of the most gifted being Estelle Beder, age sixteen, who will play her first recital the end of September in Forester's Hall.

\* \*

## BOOSEY &amp; CO.'S NEW SONGS

THE spirit of the moment unquestionably calls for songs of action—virile, manly songs. "The Sea Makes a Man a Man," by Fred J. Blackman, and "It's up to a Man," by W. H. Squire, are splendid examples of this type and should make a strong appeal, for they possess an infectious swing and enough patriotic sentiment to guarantee their enthusiastic reception by any audience.

Another offering most appropriate for the present period is Leslie Elliot's "How Love came to Me." Like all songs that are born to live, it not only tells a complete story but enacts it faithfully in the music.

"The Lord Shall Wipe All Tears Away," is Richard Bloye's inspired musical setting of the well-known verses by I. Gregory Smith, D.D. Deeply reverential in character and suitable in form and harmonization for any service or creed, this song, with its magnetic appeal, will rivet the attention of all church singers.

"To Tell Thee How I Love," by Samuel Liddle, is far removed from the ordinary type of love song. Fashioned by the master hand of one endowed with unusual musical understanding, this number will be retained in the repertoire of artists when other contemporary songs are forgotten.

A mark of distinction on a Song is the name of Wilfrid Sanderson. "Let Love Awake," the latest work of this well-known composer, is a perfect example of lyric melody-writing, abounding in clever harmonic changes and contrasting nuances of expression.

"The Garden of the Years," is a beautiful nature song originally dedicated to the month of May in Haydn Wood's celebrated cycle "Twelve Little Songs of the Year." The text of this song draws a striking parallel between earthly and spiritual husbandry, and the music furnishes a wholly appropriate melodic garment for the expression of such a sentiment.

Frank Fothergill has given us many good songs but none that bears so distinguishing a mark of character as his latest work "O Flower of Memory." Lovers of the pure ballad form will revel in the grateful melodic phrases of this beautiful example of a too often neglected type of vocal music.

\* \* \*

#### CHAPPELL & CO.'S SONGS

MESSRS. CHAPPELL & Co., LTD., during last season published many splendid songs which were instantaneously taken up by the profession for pupils and the concert platform. It would not be amiss to make mention of a few and that all professional singers and song lovers should have these in their repertoire:

"Good Morning, Brother Sunshine," Liza Lehmann; "A Song of Love and June," Guy D'Hardelot; "It is only a Tiny Garden," Haydn Wood; "Wait," Guy D'Hardelot; "There a Bird in my Garden," Leslie Elliott; "Moonlight on the Valley," Maude V. White; "Bird of June," Dorothy Forster; "The Dance of May," F. S. Breville-Smith; "When the dream is there," Guy D'Hardelot; "My Heart's a Swift Horseman," Hermann Lohr.

Messrs. Chappell & Co.'s first issues for this season are of great promise, being considered as some of their best. The following titles with composer's names are given:

"When Snowdrops Ring," Samuel Liddle; "Love's Golden Hour," Dorothy Forster; "God, and God alone, is Love," sacred song, Ward Stephens; "Love goes Gathering Roses," Haydn Wood; "String of Pearls," H. Lyall Phillips; "Fly Away Pretty Moth," Liza Lehmann; "Had He but Known," Ward Stephens; "In My Father's House," Ward Stephens; "Hills of Clare," Teresa del Riego.

This house publishes a fine octave edition, the newer numbers being arrangements of their standard and successful songs and ballads. To this list has been added "A Bowl of Roses," quartette for male voices, "Hymn of Free Russia," quartette for mixed voices, "Here's a Paradox for Lovers," Madrigal for S.A.T.B. (from Edward German "Tom Jones"), and two patriotic quartettes—"Laddie in Khaki" and "Pack up your troubles in your old kit bag," both for female voices.

\* \* \*

#### DUDLEY BUCK

BY DR WILLIAM H. WATSON

SAMUEL C. HALL called a meeting of educators at the residence of James Burns, Southampton Row, London, in order to promote a better

system of art and musical education, and to introduce the musician, Dudley Buck, from Hartford, United States, who had made a special study of music that appealed to the religious instinct and the inner consciousness. Hall was editor of the *Art Journal* and had returned from a tour in Ireland in search of the genius that pervaded the natural scenery and inspired the people in song, painting, poetry and music.

He described the wonders of the artistic atmosphere and the beautiful mind power which controlled the peasantry, among whom were Dean Swift, Goldsmith, Burke and others. His articles in the *Journal* attracted our guest from America, who happened to be working in the same line of mental—or psychic study. Lord Northbrook, vice-governor of India, and Lady Grey chaperoned our guest to the conference. They represented the House of Lords.

Our guest endeavoured to show that his boyhood training controlled his thoughts, when composing. He told us that the clearness of dramatic action arose from the virgin soil of America, and was different from that of other composers who filled their music with folklore. As America had no folk-lore he was inspired to cultivate church music, as his country had been influenced by nonconformists, who went there to escape the persecution of established churches. The history of his ancestors, pioneers of the New World, created an "atmosphere" of religious drama. Their lives were full of startling situations. He came to us as representing the original themes of America.

His parents regarded music as a recreation, to be indulged in after the day's work was over. They prepared him for a business career. And when he played masterfully at seven years of age, they were amused. The boy Dudley became a centre of admiring friends who asked him to play at their parties. They found he could do nothing in business. Their fears were confirmed by a phrenologist who gave them his horoscope, predicting a musical success, as he was well developed in the ideal and the "bumps" required in musical composition.

He played the organ at Hartford Church when he was fourteen years of age, and was called the boy wonder by the papers. He introduced his own music at these early performances and his recitals drew people from other cities until the town of Hartford became larger on the map. It developed into a health resort; the visitors felt better after hearing his dramatic music. They understood it for it touched their hearts. Critics from Boston praised him as an American musician, an original genius sprung from the soil, the land of the Indians.

He told us that there were natural and spiritual ideas of musical harmony. Many pupils fail to comprehend this because of their love of the natural, which makes them unwilling to raise their thoughts above the natural into spiritual light. He believed that artists can be elevated above nature at times, forgetting material things for a time. That was his experience which led him to spirituelle and church music. He had an idea that when the spiritual mind is closed, the natural mind acts against it. Everything in musical vibration that flows in through the spiritual mind is from heaven.

He believed in training the mind to reason as well as for observation and imagination. We discovered his meaning when in Paris. He was very democratic and wanted us to exercise more reason in all the affairs of life. Although he attracted crowds to his Oratory recitals, the bigger crowds were with him at Boulevard Montparnasse, Suresnes and other places where "advanced thinkers" in the social world congregated.

Dudley Buck was a follower of the teachings of Louise Michel and believed in a government that would force people into a better understanding between man and man. We were not surprised at this as he thought it was our duty on earth to lend a helping hand to a weak brother as his keeper. His kind heart was blind to the faults and crimes of others. He said that a paternal government should see that children should begin to practice loving one another in infancy. The errors of life came from bad early training. He was happy in stating that his parents kept him from the appearance of evil. He was a man who thought, saw, heard or felt no evil, teaching others a splendid American philosophy.

He performed for the benefit of a branch of social thinkers who held public meetings in the Place de la Republic. They were Utopian idealists, wishing to make a heaven of this earth. Their methods of procedure were presented to the Minister of Instruction, advising new ideas in the care of children; their first lesson to be something that scarcely belonged to earth, not learned out of books, the proper way to "love one another."

He attributed his success to good health arising from his training in the direction of having a kind feeling for his neighbour. The crimes of the race would be forgotten and out of date if such instruction prevailed in primary schools. He played and sang before he had any "book learnings." Such teaching would lessen the misery of the world. He further stated that bad feelings brought disease and unnecessary



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death, causing the derelicts of humanity to leave us, in mental poverty, abandoned and forgotten.

Louise Michel wanted to begin with the adults, but she could not teach old dogs new tricks, which made the trouble in the Chamber of Deputies and among schoolmen. The Parisians carry the scars of many revolutions upon their foreheads, in the search of personal freedom. They are marked victims of mental diseases, placed there by hereditary action. The adults were blind to our musician's warnings about the errors of childhood, and regarded his friends as "anarchistic fanatics." His teaching would remove the criminal tendencies, but they would not take him as a specimen and openly declared that the spirit of evil could not be eradicated from the people as it was in the blood, which made good fighting men when France was attacked. They thought the safety of the Republic was in the hatred of the enemy and the workings of the carnal mind. Therefore, the ministers declined to consider the good suggestion with thanks.

He told us that mental conditions were the first requisites in artistic culture. He refused to instruct pupils who lacked mental equipment, which means also the general good health. He was a physiognomist and seemed to discern this dreadful "spirit of evil" in pupils, which made them uncomfortable. We calmed their feelings by a polite fiction in saying our teacher was a little eccentric on those lines. Pupils came to "finish" with him and he told their admiring parents that their children had not even begun. Of course he referred to the spirituelle conditions which had been neglected in childhood. And we always excused him by saying "Doctor Buck is an American, and we have not arrived at the understanding of his high methods."

He was entertained at a reception given by the patrons of the Institute for Governesses,

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Avenue du Bois de Boulogne, at the time I was the executive, with Lord Aberdeen, the promoter. He played and gave an address upon musical vibration and its value in helping people to rise above mundane affairs, which make us nervous in the haste of accumulating wealth and the greed for deleterious luxuries. He advised a compulsory art and musical education as being of more benefit to spiritual growth than any other study. He encouraged dream-like ideals as they were the beginning of original music, and the foundation of all artistic masterpieces.

He could not satisfy the pernicious taste that craved for exciting dance music and the erotic vulgarity of painting which showed harsh poster effects to attract the uncultivated eye. He wanted advanced art and music always in reach of the people, and they would rise to the proper appreciation; their minds would be elevated out of the crude tastes and wrong teaching of the past, art brain-storms with their cubist atrocities and futurist absurdities. The classics in art and music would appeal to the finer senses of the soul, peace and harmony would prevail, and a better understanding of our duties and the love demanded by an ideal brotherhood, which would become a demonstrable fact.

He studied in Leipzig and Dresden. Became organist for the Boston Music Hall. At New York he conducted the concerts at Central Park Garden and the Apollo Club. We saw him conduct his "Light of Asia" oratorio at St. James' Hall, London, under the patronage of leading musical clubs who invited the king and queen, the invitation being graciously accepted. By special request he performed at the concerts

which attracted visitors from the provinces (cities out of London).

His leading works are the grand opera "Serafis," the comic opera "Deseret" and the "Golden Legend" oratorio. Among his many works are cantatas, songs, anthems, and organ pieces. He composed in all forms, using dramatic characters and forms.

We learned new lessons from him. He brought them from the New World. He seemed to enter into the soul of a singer whom he accompanied in harmonious unison. Haweis describes his work thus: "To accompany you must not only be a good musician but you must be mesmeric, sympathetic, intuitive. You must know what I want before I tell you; you must feel which way my spirit sets, for the motions of the soul are swift as an angel's flight."

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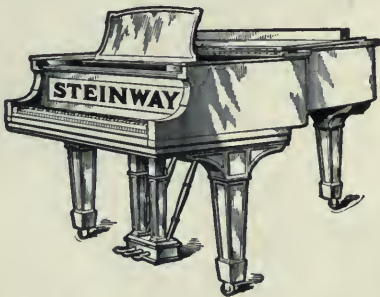
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## THE BATTLE OF NIAGARA, THE FALL OF QUEBEC, AND "HEART OF OAK"

BY CLEMENT ANTROBUS HARRIS

How much does a great national song owe its hold on people to its tune, how much to its words, and how much to the crisis which gave it birth? The question is suggested by the recent bi-centenary of Britain's greatest actor, David Garrick (born in either 1716 or 1717) and of Dr. William Boyce (born 1710) and the prophetic aptness to the present war of the great song in which they combined as author and composer—"Heart of Oak." This, it may be well to point out, is the correct title, and not "Hearts of Oak," to give a mis-quotation more common perhaps than the accurate form. Though regarded as being of the feminine gender ("because their rigging costs so much" a crusty old bachelor informs us) ships have no hearts. In Garrick's day they were, however, made of the heart of the oak.

Apart from the fame of the song itself, the story of its origin is worth a stickful of type.

The pantomime and farce are a predominately, if not exclusively, English form of stage humour. In the land of its birth, Italy, the word pantomime simply means action without words. Gluck, in his "Alceste" applies it to a mute religious ceremony round a tomb! Similarly, it may be added, the term "opera comique" has an entirely different meaning in France from what "comic opera" has in England. It was in the eighteenth century that the boisterous rampaging type of theatrical fun known as a "farce" acquired its present position in Great Britain. The music associated with it was very greatly improved at this time; and so were the stage devices, tricks, and dodges on which the effect of pantomimes so greatly depends. So much, indeed, was this the case that Garrick himself began to feel the rivalry of clowns and buffoons. In early life, however, he had proved an excellent harlequin himself, and determined to meet his competitors on their own ground, in other words, he produced a pantomime at Drury Lane, in which Harlequin was represented as invading the domains of King Shakespeare

and being completely routed. It was necessary then, as now, to introduce a topical song. The year, 1759 (that of Handel's death) had been one of the many battles by both sea and land: The fort of Niagara had fallen to the English, and Quebec had been taken. What better than a rousing patriotic song? "Heart of Oak" was the result. It at once "caught on," and thus its story may be compared with that of "Yankee Doodle," the "Marseillaise," and other historic ballads.

Now about our question: the words of the song are fine enough. Garrick wrote forty plays and gave more than one "household word" to the language: "A fellow-feeling makes us wondrous kind" is probably the most familiar. And in one line of the song he proves himself not only a poet but something of a prophet, as present events are showing: "For who are so free as the sons of the waves?" All the same, I doubt whether the ballad would have won its position in Britain as second only to "Rule, Britannia" had it not been for the exceedingly fine tune to which it was set by good old Dr. Boyce.

Another point, which will interest lovers of paradox: it was when Garrick left the immortal plays of Shakespeare to write a topical, and therefore so far as his anticipations probably went, an ephemeral ditty; and when Dr. Boyce abandoned for a time the composing and editing of the masterpieces of cathedral music, and amused himself by writing tunes for a Christmas pantomime, that each wrote not only his best known, but what will probably prove his most enduring, work!

But church organists disposed to pursue it might profitably contribute a list of popular hymns divided into two columns—verbal rubbish with a good tune; and musical rubbish with good words. I have little doubt myself which column would be the longer!

The paradox just mentioned reminds me of another: Could any two professions be farther removed from one another than those of the law and music? Is not one known as the "Devil's Own"—anyway it is in this country—and the other as "the Divine Art?" Yet if we except the clerical profession—for music as we know is "religion's handmaid"—no two have been more peculiarly associated! In the November, 1915, number of an American legal paper, "Case and Comment," I pointed this out, enumerating some thirty eminent musicians who had begun life—and in a few cases continued it—as lawyers. And I have since come across a number of additional instances. No other profession, I think, could furnish as many names

of equal eminence—Schutz, Kuhnau, Marcello, Handel, C. P. E. Bach, Schumann, G. Weber, von Bulow, Dr. Arne, Blaye, Hanslick, Tschai-kovski (the rat-catching reader will please take a holiday: the list is not intended to be in chronological or any other kind of order).

The position of the clerical profession is of course quite peculiar. The monasteries in the early ages of Christianity were the cradles of learning of all kinds and enjoyed almost a monopoly of the civilized arts. All the same I do not agree with the many historians who give them the sole credit for the evolution of harmony. The late Professor Sir F. A. G. Ouseley regarded the secular musician as having been not merely the equal of, but superior to the cloistered composer, fettered as the latter was by academic rules and Greek theories which he little understood, and many of which were, moreover, false in themselves. The great difference was that the ecclesiastic could write what he played and sang, and the secular minstrel could not. Consequently the attainments of the latter have to be judged by other evidence than notational examples. These, if scanty, are definite. Thus, from a manuscript written by Giraldus Cambrensis (in plainer language, Gerald Barry, Bishop of St. David's), in 1150, it is clear that the Welsh people sang in harmony several parts, and the inhabitants of northern England in two parts, and the children he says, imitate their elders in this practice. And there is no evidence that this kind of music was at all a novelty, though mastery of it was local.

Two converging lines of thought led me to pen the preceding two paragraphs. One was the paradox just named, and the other the centenary a week or two since of the death of Dr. Henry Harington, one of the few medical men distinguished as composers. He went to Oxford with a view to acquiring a "cure of souls," came to the conclusion that he was better fitted for the cure of bodies; and ended his days chiefly famous for his ministrations to the artistic sense. As "Physician and Composer" to the Philharmonic Society of Bath, England, Harington enjoyed what I imagine to be a unique combination of offices. He was also an alderman and mayor of Bath, thus belying the reputation musicians have for taking no interest

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in public affairs. He composed songs and anthems, but is best known by his three books of glees. His hymn-tune "Harington," also sometimes called "Retirement," may also be familiar to some readers.

As a leading musician and mayor of an English town Harington is not unique. A professional musician in Preston, Lancashire, was a few years ago made chief magistrate of that town. And we have had more than one graduate in music, it may be added, in the British House of Commons.

\* \*

### MARIA PICCOLOMINI

BY DR. WILLIAM H. WATSON

THIS lady was the guest of the Queen of Portugal in Paris. She was in my audience at the McCall Church on Rue Royale, when I lectured on the inspiration of art. I was much impressed with her charming manner, and accepted the invitation to her reception in the Hotel du Louvre, to make her further acquaintance, and I was impressed that she had an important message to give about her own inspiration and how it dawned upon her, that I might use her story, or evidence, in my lectures to the Latin Quarter students.

She had documentary proofs of a long line of ancestral singers. We examined the parchments of by-gone days, and were pleased to see that the Piccolomini singers and minstrels accompanied Richard the lion-hearted to Joppa in his crusade against the Turks. They played and sang before the Dukes of Venice and Florence, and were known to have appeared at Stirling Castle, leading the Scottish pipes, with the assembled clans at the court of King James. Their names are known at the Cathedral of Chartres, Amiens and Notre Dame. They were called to sing Gregorian chants in the palace of the French Popes at Avignon. For their achievements in music they received knighthood, making them members of the nobility, in the days of the troubadours, minstrelsy and chivalry.

She came to the world at Sienna, a lady of noble parentage, and to the manor born, for she was a countess and ruler over her own ancestral estates, of which she felt a just pride. We read in her printed papers and letters that all inquiry as to the origin of her genius was suppressed, as the doctors probed quite deeply into the argument of mind over matter, which

was forbidden, as it came too near to occult philosophy and to the doors between heaven and earth. Yet their opinion is interesting in our march of progress, which was printed in "The Roman Antholgia":

"The study of the mind is the study of man. The mind is the mainspring of all action. When the mind brings to perfection any gift of genius it becomes inbred with future generations. The natural gift, as seen in birds, which has been cultivated in the past, by the use of physical vocal chords and a mental desire to improve intonation, will appear in the child, showing similar perfection. In a general way, all gifts are from God. But the gift of voice culture in this child at four years of age was transmitted to her by forbears, who had practiced during the past generations. We notice the continual practice of singers who can not attain the warbling voice of this child, as it is an instinct within her to utter bird-like notes, carrying with her many years of practice. Yet we are sure that by earnestly coveting the best gifts they will come to us, as that is the teaching of the past and the present. Baby Maria has come to show us the way. Other babies have done the same thing and many of us live according to their example and precepts."

Florence, the city of art and music, where Leonardo da Vinci rivaled Michael Angelo, was the place where Maria made her debut into the world of music. This young lady of fourteen years of age, the leading Italian operatic mezzo soprano, with her perfect intonation and rapid style, appeared as *Lucrezia Borgia*, at the Pergola, where she received an ovation unequalled in the history of musical Florence. Her reception in Rome was like a queen entering her city, outrivalling the heroines of the imperial city. The civic authorities followed martial music, and the gay colours of the decorations made a picture which would baffle the palette of any artist. The charming actress-singer sang in the eternal city of the seven hills, her best role, her masterpiece, *Violetta* in "Il Traviata."

Her career was crowned with greater success when she appeared at Her Majesty's Theatre, London, where she was regarded as a charming personage, and presented to royalty, after she she played *Arlene* in the "Bohemian Girl". She received decorations from the French Republic upon her genius in the perfect rendering of *Violetta*, and by virtue of her gracious manners, showing her nobility and splendid type of sunny Italy. She was the leading lady in the Theatre des Italiens and the pride of their colony in Paris.

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Our illustrious visitor sang for the poor at our Institute in Rue des Acacias. The concert was arranged by the Baroness de Lawnay, who was a captain of vivandières. The seats were free; but I say that the basket at the door was filled with francs donated by the most affluent people of Paris, who gave it for the good cause of helping the poor sick in the hospitals. She sang "Home, Sweet Home," and "Coming Through the Rye," in English, in honour of Lord Lyons, the ambassador, who was present, and in remembrance of the many gifts she received when in London.

A banquet in her honour was given at the palace of the Elysée, where she met the diplomats of all nations, and representatives of many societies. Leymarie was there from the Psychological Society; Sardou, from the dramatic club; Bougerou, from the Beaux Arts; and many more whom I knew, as I figured there as representative of the London investigation committee. We remarked on the simplicity and queenly carriage of our visitor, and concluded that "birth" was a factor in life to be considered by the people; that the accident of birth does not militate against anyone, but those of high birth should help others less fortunate.

The songbird, with the trills in her voice, lived a life of charity and was truly a queen of queens. She has cheered the desolate hearts of many lands and relieved their distress—a woman of the people and patroness of their schools and societies; a benefactor of the race; a lady of quality who loved the most humble of her people, and impoverished herself for their material welfare. She was worthy of her family name, bringing it into greater prominence. The name of Piccolomini lends inspiration to all who love the music of Italian opera.

Our musical friend was certainly one of the most advanced thinkers, when she taught us that feelings and emotions penetrated the soul of music; but university methods of education were repulsive, and deadened those emotions, developing the intellect only. We were told that the past with its musty traditions did not appeal to the finer senses. Reciting from books, like a parrot, was repression, closing opportunities to develop, the natural, original feelings, the demand to-day being outdoor exercise, a more

normal condition. The people want the free power of fundamental thinking.

A continual study from books, without enough recreation, makes pupils mechanical so that they could scarcely appreciate the flowers, trees and mountains. It is through education that ideals of the world will be realized and brotherhood become something more than set speech; but never in the mechanical way pupils are taught, passing their lives with examinations and the monotonous routine of scholastic life. What is wanted is the development of creative ability. Too much close study deadens the spirit. We must have a return of the golden age, when all study was pursued in siestas under the trees. Then artistic and musical genius will triumph. We must look forward to the religion of music, grander than the world has ever known, and finer than humanity has ever dreamed of.

We learned about the wonders of the mind in creating works of art. How the untrammelled, free spirit of the woods can give us inspiration and health to create new melodies and pictures. This fact is mentioned in "World's Advance Thought":

"Send out your blessings continuously and see and speak of the good in all. Love the beasts of the field. Be in harmony with nature, and as the good, spiritual currents flow from you, the angelic influences will come into your being, and in those divine currents are strength and inspiration. You will find that there are times when your spiritual feeling seems to travel far into the universe of God, and into the deepest meaning of life."

It seems that the latent spiritual faculties of humanity which are already open in the few masters of art, will be awakened in all; then divine truths of musical inspiration will be perceived directly. Such was the teaching of Maria Piccolomini.

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ONE of the first things that I advise a pupil to do, is to choose a good professor; and frankly speaking, this is somewhat difficult. On this subject I hold a different opinion from many people. I do not always approve of a teacher who is himself a singer. Of course, there are certain exceptions! But these exceptions are rare—very rare! Just because Mr. A——, the artiste-teacher, has a good voice, the pupil is under the delusion that he will acquire the voice of his professor. This is a grave error. He is quite mistaken. Even in an untrained voice, a voice which has learnt nothing of vocal art, there is always the “timbre.” This timbre can be improved by work, and the voice can be developed and made more beautiful, but it is quite impossible to change the *timbre* of an individual voice in order to acquire, in any permanent way, the timbre of another person's voice. For instance, Bonci's voice will always remain unique and personal, and it will always be an impossibility for another singer to cultivate Bonci's timbre or that of

any other successful artist. I have known very many singers, even quite celebrated, who had good, true voices, naturally placed, who have never really studied vocal art. Many singers have reached the zenith of renown without having really understood what you call “tone production.” I could quote you several names, but will only mention one—Monsieur Alvarez, from the Paris Opera House, to whom the Metropolitan Opera House, of New York, paid seven thousand francs, or fourteen hundred dollars for each performance. He took only twelve singing lessons in all his life. But he was a magnificent musician with the soul of an artiste. He had a fine presence and a magnificent voice. He achieved a tremendous success, but was obliged to give up the stage very early in his career because he had had no proper fundamental instruction. This, however, did not prevent him earning several millions by his singing, but had he turned his attention to teaching vocal, what would he have taught pupils, I wonder! I could give you many other examples, but I will not encroach on your patience. Now each artiste who appears before the public has to undergo a certain nervous strain, and I must confess that very often a sort of harmless mania results from this continual strain. I myself

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have seen some very curious things. I know one artiste with a fine baritone voice, who has sung at the opera house, La Monnaie, at Brussels, and at the opera house at Paris, who never could begin to sing without dancing and jumping about his dressing room, screaming Brie-Brie, fromage de Brie (the exact translation is the name of a celebrated French cheese). Imagine one of his pupils doing this in a concert hall. Another one had to shriek out, Pie, Pie Pie, and another never sang before having shaken hands with the fireman on duty; and yet another one always cried out, before going on the stage, "Et vous, et vous, et vous!" meaning, "And you, and you, and you!" This is strictly true. Again I can assure you that an artiste is sufficiently pre-occupied with his own personal work without trying to think of others. Can you not realize that thinking of one's voice, working it, studying it, thinking out a role, is not already a sufficiently gigantic pre-occupation without having to think about pupils, endowed with more or less intelligence. To be a professor is a special, innate gift. The vocal teacher has a mission to accomplish, and must be prepared to sacrifice himself, to live in the background and to think of others. The singer must live in the full glare of the light and think only for himself. This is more than sufficient for him. Therefore, to sum up, I will not say that an artiste singer, who has renounced public appearances cannot give more or less good vocal instruction, but I repeat that it is very, very rare.

A retired singer can often give excellent and useful advice on everything concerning acting, staging, and the interpretation of a role, as well as lessons on stage deportment. On that point I am quite agreed, but I have many reasons for doubting his ability to place a voice, as it should be placed. I recall meeting in Paris a singer, whom I had lost sight of for some time. I asked him how he was and how he was getting on. He whispered back, "I am getting a bit better." "But what's the matter with your voice?" He replied, "I am studying singing with —," and he mentioned the name of a baritone of the Paris Opera House, who happens to have a wonderful *natural* voice. Then he told me his professor's method was to place him close to a window, requesting him to make the window pane vibrate. What a method! If the voice was able to stand and resist this treatment, all the better for the pupil, if not, all the worse! This is an absolute fact.

Now, I do not want my words to be misunderstood. I am only speaking in a general way, as I am quite aware there are exceptions,

but these exceptions are rare. A pupil who desires to devote himself to art should possess a general knowledge of physiology, and here is just the reason why I am giving these lectures, because I am anxious that my pupils and those of our Conservatory should know much of what others remain in total ignorance. You might say to me, "But you must remember that these pupils are only amateurs." Pardon me! There are many amateurs with very fine voices. Besides, let us put ourselves in the place of the parents, who have placed their confidence in us. It is our duty to explain to pupils, even if they do not listen. And here is another matter on which I have made up my mind, and that is, *not to give a single vocal certificate in this Conservatory*, if the candidate is not prepared to answer certain questions on physiology, or at least that part of physiology which deals, directly or indirectly, with the vocal organs.

\* \*

## MUSIC IN OTTAWA

OTTAWA, September 27th.—The musical season has as yet not shown any actual signs of life further than the announcement of the appearance of the famous violinist, Isolde Menges, on October 16th and 17th, at the Russell Theatre, in aid of Red Cross work, under the management of Mr. J. McDonald.

It is her first visit to Ottawa, but she comes heralded by the approbation of the musical world, both at home and abroad, where she appeared by command before Her Majesty, accompanied by a 2,000 guinea Strad. Her recitals will no doubt incite other musical events keeping us from lapsing into the state of brooding over the many sorrows of the war. We should be as wise Herbert Hoover, the American food commissioner, who says, "We should not let the good play or concert suffer, we need more than ever the relaxation of the drama and music."

Mary Hallman Schell, L.T.C.M., has joined the staff of the Canadian Conservatory of Music here, and is contralto soloist of Knox Church choir. Mrs. Schell is a decided acquisition to Ottawa, where her musical attainments will find ample scope.

Mr. Donald Heins has resigned his position as organist of Knox Presbyterian Church, and becomes organist of St. Paul's Presbyterian Church, taking the place of Mr. J. W. Kirby, who has been appointed organist of the Westminster Presbyterian Church, Renfrew.

Mr. Heins is succeeded at Knox Church by C. L. Rickwood, who has recently returned from overseas, where he went as bandmaster of



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the 136th Regiment. Mr. Rickwood is not a stranger in Ottawa, having been organist of Grace Church, here, some years ago. In fact, his musical career is most interesting and his ideals for Knox Church splendid. Formerly assistant organist at Ely Cathedral, subsequently at Perth and Pembroke. At Perth he conducted the Haverhill Choral Society of 100 voices, and an orchestra of 45. At Pembroke he gave "Patience" and "The Gondoliers" with the Operatic Society. He is a frequent contributor to various musical journals and is regarded as an authority on hymnology. He has already engaged the following quartette for Knox Church: Mrs. C. Argue, soprano; Mrs. M. H. Schell, contralto; Capt. T. A. Ross, tenor; Mr. W. Good, bass, and later on hopes to inaugurate a choral society in connection with the choir.

C. W. Lindsay & Co., Ltd., through their local manager, A. W. Brown, express themselves as thoroughly satisfied with their output for 1916-1917, which is fully up to the standard of 1915-1916. In the sale of pianos they quote a splendid demand for the Steinways, of which they are the sole agents. In musical instruments, too, they are specializing and showing a number of very handsome "Sonoras" of which they too are the sole agents. With their admirable rooms here for demonstrating it is no wonder that their business is assuming proportions hitherto unrealized. They are agents as well for the Heintzman and Nordheimer pianos.

The first Thursday in November has been named for the first morning concert of the Morning Music Club, which will be given in St. Patrick's Hall. These concerts are anticipated with much pleasure by many who enjoy the opportunity of hearing Ottawa's many fine musicians as well as the number of artists that are brought here by the club doing an incalculable good for the advancement of the art.

Miss Dora Gibson, the famous English soprano, who has been a frequent visitor in Ottawa, and whose several song recitals will long live in memory, is at present residing in New York, and may give a song recital here in November. Mr. Wright Symons, the famous baritone, was a pupil of Miss Gibson's and under her instruction really found his voice. He is now in Paris,

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a pupil of Jean de Rezke, and will have a London season.

Dr. Herbert Sanders, F.R.C.O., has been absent from the city for the past six weeks conducting musical examinations for McGill College, visiting all the principal points from Ottawa to Victoria. The Oliver Ditson Co., of New York, have in press to be issued next month a work by Dr. Sanders, as well as two new songs. Besides being organist of the Dominion Methodist Church, Dr. Sanders will give a number of organ recitals as well as lectures on important musical topics.

L. W. H.

\* \*

### HAMILTON NOTES

THE season for the Elgar Choir this year is much earlier than usual. The choir was re-organized in April, and held rehearsals during May and June. This is due to the choir having been asked to take part in a Festival of American music, in Lockport, N.Y., on October 5th. This Festival which will last a week, beginning with October 1st, with concerts each night, will give compositions only by North American composers. Choral societies from Niagara Falls, N.Y., Buffalo, Erie, Rochester, and Lockport, as well as our own Elgar Choir, will take part in these concerts, assisted by eminent soloists, each society giving one night programme. The numbers on the Elgar programme this year are as follows: "Wings of a Dove," *Brockway*; "Music when soft voices die," *Dickenson*; "O Holy Lord," "Listen to the Lambs," *Dett*; French Christmas Carol, arr. *Dr. Biedermann*; "Robin Loves Me," arr. *Frank Damrosch*; John Peel (male voices), arr. *Mark Andrews*; "Indian Lullaby" (Ladies' voices), *Dr. A. S. Vogt*; "Ye Mariners of England," *Clarence Lucas*.

The Hamilton concert will be held on October 15th, with Arthur Hackett, tenor, of New York, as the assisting artist, and the choir will bring its season to a close by singing at a concert in Detroit on October 18th.

Hamilton was privileged to hear a great artist in the concerts given the week of September 3rd, by Isolde Menges, the English solo violinist. This gifted young lady played six most exacting programmes in a faultless and finished manner. A most cordial welcome will be assured her whenever she returns.

The various schools of music have reopened after the long vacation. All report favourably as to number of students enrolled, and are looking forward to a most successful season.

N. M. H.

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### THE MENDELSSOHN CHOIR

PRESENTATION TO DR. VOGT AT OPENING  
REHEARSAL BY ENTHUSIASTIC CHORUS

THE opening rehearsal of the Mendelssohn Choir for the season, at the Conservatory Music Hall, September 25th, proved a most interesting function, the occasion marking the presentation to Dr. Vogt by the choir of his portrait, painted by Mr. Wyly Grier; the formal introduction of Mr. Fricker, as the new conductor, and the conducting by Dr. Vogt of the members of the chorus of last season in a few special numbers. The honorary president, Sir Edmund Walker, presided at the opening of the proceedings, and after a few sympathetic remarks appreciative of the great work achieved by Dr. Vogt in the uplifting of choral music in Toronto, presented him with the oil painting, which is a felicitous presentment of Dr. Vogt in an expressive pose. The choir honored the ceremony by standing up and cheering with enthusiastic vim. The artist, Mr. Wyly Grier, made a brief speech, in which he said he had considered it an honor to have been commissioned by the officers of the choir to paint Dr. Vogt's portrait, and he had felt the impulse to do his best to pay his tribute to a brother artist. Mr. Middleton, on behalf of the choir of last season, read an address to Dr. Vogt, expressing their appreciation of his work very much in the same terms as in the address given him at the farewell meeting last season. Dr. Vogt made a very happy response, and then introduced Mr. Fricker, as his successor, paying him an appreciative tribute for the valuable work he had done in the field of choral music in England, and expressing the confident hope that the members of the choir would give him their loyal support.

Mr. Fricker was received with a demonstration of hearty cheering, and made a neat and happy speech in response. He stated that he fully recognized his responsibility in taking up the work of conducting the Mendelssohn Choir, but felt that with the co-operation of the members he would get satisfactory results.

\* \*

### NATIONAL CHORUS

THE National Chorus had its first rehearsal, for the fifteenth season now opening, at the Conservatory Music Hall, on September 20th. The ladies' section was given a preliminary test on the programme chosen by Dr. Ham, and great satisfaction was expressed with the number of splendid voices already added, bringing this section of the chorus fully up to its previous highest standard. Russian music will feature

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the programme this year, the selections including such nobel masterpieces as "Russia's Prayer" and the "Cherubim Song," by Tschaikovski; "Sunrise," by Taneyeff, and the "Hymn of Praise," by Rachmaninoff. The great English composer, Elgar, will also have a leading place, among his works that have been chosen being "The Shower," "Love's Tempest," and "Death on the Hills." A beautiful composition entitled "Noel," will be a unique feature. It was written by Nanini, an Italian composer of the 17th century, in five parts, for sopranos, contraltos, and tenors alone. There will also be lighter numbers such as "John Peel," "Come, Let us Join the Roundelay," etc., while the patriotic selections will include "The Star Spangled Banner," "Le Marseillaise" and other national airs.

\* \*

### EDISON CONVENTION

SECOND ANNUAL MEETING OF EDISON  
DEALERS IN TORONTO

"THE most successful Edison convention ever held in Canada," is the enthusiastic description given by those who were present at the second annual convention of Edison dealers held at Toronto, on Tuesday and Wednesday, September 4th and 5th.

The convention was planned by and held under the directions of the R. S. Williams & Sons Company, Limited, Edison jobbers, of Winnipeg, Calgary, Montreal, and Toronto. More than a hundred dealers from every part of Canada were in attendance and were royally entertained by the Williams Company.

Every minute of the two days was filled with "something doing" of interest to the visiting dealers. The morning hours on Tuesday were

devoted to registration of visiting dealers and their friends.

Among the executives of the Orange, N.J., office of the Edison company who were present at the convention, were William Maxwell, vice-president, Thomas J. Leonard, sales manager, and Verdi B. Fuller, supervisor. L. N. Bloom, of the Phonograph Co., of Cleveland, O., and R. B. Alling, of the Phonograph Co., of Detroit, were also here. A feature of the convention that will be long remembered by visiting dealers was the tone-test given by Christine Miller, an Edison artist, who is a particular favorite in Canada. Miss Miller sang in direct comparison with her own record at the convention and at the dealers' banquet at the Ontario Club, in the evening. Of particular interest to dealers also was the announcement of the factory's plan to the celebration of Edison Week this year.

The address of welcome to the dealers who had come to Toronto from as far west as Pacific Coast provinces, was delivered by H. G. Stanton, vice-president and general manager of the Williams Company. Burdick A. Trestrail, who is director of publicity of the Williams Company, stated the object of the convention, acted as chairman and introduced the principal speaker, William Maxwell, vice-president of Thomas A. Edison, Inc., who discussed various phases close to the heart of the Edison dealer, such as record shipments and instrument deliveries. Edison dealers in Canada will be better taken care of than ever before during the present Fall season—especially the dealers who have anticipated their wants and placed orders in advance, as Mr. Maxwell has time and again advised them to do.

Dealers were also given a prominent part in the programme.

Many interesting and helpful addresses were given during the convention.

\* \*

#### TORONTO CONSERVATORY OF MUSIC

THE Toronto Conservatory of Music reopened for the season on September 1st, in all of its departments, with every promise of a remarkably active and prosperous year. In the matter of registration during the past year, the institution attained a total considerably in advance of any previous season. In the matter of its graduation and local centre examinations there was also again a large increase over any previous record. The Conservatory is fulfilling, in a most significant manner, its high educational purpose generally. The prestige of the organ department of the Conservatory has been materi-

ally enhanced through the addition to the faculty of Mr. H. A. Fricker, the newly appointed conductor of the Toronto Mendelssohn Choir, and organist and choirmaster of the Metropolitan Methodist Church. Mr. Fricker, who, prior to his arrival in Canada, was municipal organist of the city of Leeds, England, and was internationally known as one of the most eminent of living choral conductors, may confidently be expected to exert a great influence upon the musical life of Toronto and the country as a whole.

The Conservatory Orchestra resumes its rehearsals for this season in October, under Mr. Blachford's baton. Competent string players will be welcomed by the conductor, who is now engaged in the re-organization of the orchestra.

\* \*

#### CHOIR APPOINTMENTS

MRS. MARY HALLMAN SCHELL, soloist of many oratoria concerts in Massey Hall, and contralto in Jarvis Baptist Church, has just been appointed to Knox Church, Ottawa. Mr. Arthur Brown, baritone, is returning to Jarvis Church, after a season in the Church of the Redeemer. Miss Robina Knight is to succeed Miss Buck at Rosedale Presbyterian Church, beginning her duties October 1st, and Miss Gertrude Finlayson has been appointed to her first solo position, i.e., that of soprano at Dovercourt Presbyterian Church. These singers are pupils of Dr. Broome.

\* \*

#### CANADIAN GUILD OF ORGANISTS

OWING to prevailing war conditions, the Council of the Canadian Guild of Organists, in session September 4th, at St. James Parish Hall, decided to defer the annual convention of members. The president, Dr. Albert Ham, congratulated the meeting on the progress of the Guild during the past eight years, saying he was convinced that great good was being done toward raising the status of the musical profession generally, and especially that of organists and choirmasters. The Guild was fortunate, he added, in having on its council men of such integrity and high musical attainment, who, he felt sure, would always insist on the organization standing for only that which was good, both musically and ethically. He announced that his Grace the Duke of Devonshire had kindly consented to be the Honorary Patron in the place of his Royal Highness the Duke of Connaught who, with the late Duchess, had taken so much interest in the progress of

music and art in Canada. The following were elected as members of the Council: Albert Ham (president); Arthur Dorey, Ottawa; Percival J. Illsey, Montreal, and F. H. Torrington, Toronto (vice-presidents); J. W. Bearder, Ottawa; Arthur Blakley, Pasadena, Cal; A. H. Egg, Montreal; G. E. Holt, Toronto; Ralph Horner, Winnipeg; F. G. Kilmaster, London; J. E. F. Martin, Montreal; W. H. Montgomery, Calgary; H. E. J. Vernon, Toronto; C. E. Wheeler, London; A. E. Whitehead, Sherbrooke; F. L. Willgoose, London.

Congratulations were offered to Mr. F. G. Killmaster, Mus.Bac., organist of St. Paul's, London, on having joined the overseas forces. A hearty welcome to Toronto was extended to Mr. H. A. Fricker, Mus.Bac., the newly-appointed organist of the Metropolitan Church and director of the Mendelssohn Choir. The president, at the conclusion of the meeting, invited the members of the Council and Mr. Fricker to luncheon at the Queen's Hotel.

\* \*

#### MUSIC SINCE CONFEDERATION

IN the Confederation number of the magazine, *National Progress*, Dr. Albert Ham has an article on the progress of music since Confederation. As it occupies only two pages, it is but a brief retrospective glance at the subject. Dr. Ham denotes most of his space to the history of music in Montreal, Toronto, Quebec, Halifax, and Ottawa, these being representative cities of the Dominion. The amateur in search of information will find in the short article many interesting facts, some of them quaint and suggestive particularly in regard to the development of church music. If Dr. Ham had the leisure for such a task, one would wish that he resume his researches on a more extended plan.

\* \*

#### MR. FRICKER'S ORGAN RECITAL

MR. HERBERT A. FRICKER, the newly installed organist and choirmaster of the Metropolitan Church, gave his first public organ recital September 15th, before a large audience, which included a large number of professional musicians, whose verdict was enthusiastic as to the accomplishments of Mr. Fricker as a master of his instrument.

In the Bach Prelude and Fugue in D major, Mr. Fricker showed to great advantage. His management of the fugue was a brilliant achievement, his pedalling in particular being of *virtuoso* attainment. The closing number, Mr. Fricker's own transcription of Sibelius' tone-poem, "Finlandia," was from a popular point of view the most stirring number of the evening. Its national

character, its vivid contrasts, and its suggestion of colour, combined to make it strikingly effective.

\* \*

#### CONRADI

CONRADI, who has resumed his work at the Hambourg Conservatory, is meeting with unusual success. No sooner was his name announced that a majority of the piano staff sought advice from him. His unique personality has won him already many friends and the management of the Hambourg Conservatory should be congratulated on securing the services of such a sterling artist. "His work is as honest as his temperament," is Ernest Hutchison's description of him, and all those who are fortunate to be closely associated with him confirm this opinion. Many out of town students have registered and a very busy season is assured for this young artist pedagogue.

\* \*

#### PERSONALIA

MR. RUTHVEN McDONALD is back from a most successful Chataquay engagement over four States of the Union and four of the Western Canadian provinces.

Mr. G. D. Atkinson has returned from his summer home in the Lake of Bays district, and resumed his classes at the Toronto Conservatory of Music.

Miss Marie Strong has returned to the city after a two months' vacation at Roche's Point, Lake Simcoe, and Inverhuron, Lake Huron.

Miss Mona Bates, of the piano faculty of the Toronto Conservatory of Music and one of the most brilliant graduates of Dr. Edward Fisher, and Dr. A. S. Vogt, and more lately under Mr. Viggo Kihl, has had the honour of an appointment as assistant instructor to the eminent Australian piano virtuoso and teacher, Mr. Ernest Hutchinson, in connection with his classes in New York City during the present season. Until shortly before the outbreak of the war, Mr. Hutchinson occupied a very prominent position in Berlin, Germany, among his pupils being a number of the most gifted of the younger present-day pianists gathered from practically all quarters of the globe.

\* \*

VISITOR—"Oh, it's a beautiful baby. And such a musical forehead! What have you named him, Herr Kapellmeister?" "Ach, Gott, we cannot already decide on a name. My wife wants he should be Lohengrin, and I want him to be Siegfried, so yet he iss still yust Opus I."

—Judge

## NEW MUSIC

ENOCH & SONS (Toronto, Anglo-Canadian Music Co).—May H. Brahe's "Song Pictures" will be treasured by the vocalist whose fancy runs in the direction of the simple ballad style as distinct from the more pretentious species of vocal essay. Considering the modest scope of the miniatures they are remarkably free from all suspicion of monotony. Only a composer with a message could have given us music so frankly spontaneous and yet so arresting. Here are the titles: "I passed by your Window," "Heart of the Night," "To a Miniature," "Dawn Song," and "The little People." We would not wholly overlook the writer of the verses, Helen Taylor, whose share in the task is an important one. Three editions have been published, for low voice, medium voice, and high voice, respectively. Two of May H. Brahe's separate songs—"A Mother's Heart," and "You took me to your Heart"—both possess distinctly sympathetic qualities and both songs reveal the composer's aptitude for obtaining striking effects by the employment of comparatively simple means—and that without seeming effort.

Jack Thompson knows how to touch the public palate, and how to whet the appetite of the singers as well. In response to the Oliver-like cry for more of this particular brand of musical fare the composer has come forward with two characteristic essays entitled respectively, "Roses all the Way," and "Love's Homage." We are pleased to announce in this connection that the ditty, "Little bit of man" (from Jack Thompson's First Song Album), may now be had separately from the album.

Other tempting morsels of the popularly approved style are Claude B. Yearsley's "Buttercups are blowing," and Francis Adair's "The long white road."

Vocalists priding themselves on their ability to cope with more ambitious songs than those of regulation, everyday order, should not fail to see and to secure Landon Ronald's "A Cradle Song" (from "Four Songs of Innocence") and also Easthope Martin's "Your eyes the stars" (from the song cycle, "The Philosopher and the Lady"). These artistically conceived numbers, though widely contrasted in style, will satisfy in a real and lasting sense. A beautiful woven pianoforte part is that found in the Cradle Song; while a conspicuous feature of "Your eyes the stars" is the flowing section in compound triple measure, which compels attention despite its refrain like cut and bearing.



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## NOT GENERALLY KNOWN

POLYPHONY AND GOTHIC, INVENTIONS OF THE  
ENGLISH—AN ADMISSION BY EMINENT  
GERMAN AUTHORITIES

THE following extracts from an article written by H. Davey, the erudite musical critic, of Brighton, Eng., should be read with interest by Anglo-Canadian lovers of music. The article was published in the *New Quarterly Musical Review*, of May, 1895.

"In 1869 Eitner (of Berlin) started the *Monatshefte fuer Musikgeschichte*, which has done extraordinary service in bringing rare or neglected treasures to light, in cataloguing musical libraries, and in clearing up many doubtful points of musical history. In 1885 appeared another periodical, the *Vierteljahrsschrift fuer Musikwissenschaft*. The contributors to these most important journals are the leading scientific authorities of musical Germany, and the articles are written with all the care, thoroughness, and study of the subject into smallest details which distinguish German professors. In consequence, additions of permanent value have been made to musical science. It is those which concern English music in particular that I wish to mention.

It is familiar to students that Tinctor in the fifteenth century, Heyden and others in the sixteenth, Ravenscroft in the seventeenth, Martini, Hawkins, Burney, and Forkel in the eighteenth, all ascribed the invention of Polyphony (the earliest style of composition) to John Dunstable, or to the English school of which he was the head. A still older reference, made by Dunstable's contemporary Martin le Franc, has been less known; it was discovered by Fétis, and printed in his *Biographie universelle des Musiciens*, art. Binchois. It does not, however, distinctly ascribe the invention of Polyphony to Dunstable, but only his superiority; while later writers agree in explicitly affirming that,

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in Ravenscroft's words, John Dunstable was "the first that invented composition," or was the greatest of the school. This fact dropped out of remembrance in England; Henry Lawes, publishing his "Ayres" during the Commonwealth, confessed himself ignorant of the history of English music before Henry VIII. In Germany the fact was chronicled, though spoilt by some writers through a blunder of Lustig's, who confused Dunstable with St. Dunstan. But, in general, German writers on music through the seventeenth and eighteenth centuries faithfully repeated the ancient account; and Venzky (of Halberstadt) proposed that the tercentenary of Dunstable's invention of composition should be kept in 1740, with Gutenberg's invention of printing. (See Gerbert: *De Cantu Sacra*, II. 325.) Then Hawkins revived Dunstable's name in England; and Burney, who in his travels inquired everywhere if evidence of the invention of counterpoint remained, was referred by Martini to Tinctor's distinct statement. Forkel also followed Hawkins, Burney, and the old German writers.

Then for a time Dunstable was thrown into the shade through a mistake of Baini's, who quite casually said that Dufay was at Rome in 1380-1432. Kiesewetter, without examination, argued that Dufay was therefore the earliest composer; though he confessed himself puzzled (as also did Ambros) by Tinctor's statement. But the idea seized the musical world that the Netherlanders were the inventors of counterpoint. It was not till 1867 that Kiesewetter was corrected by Arnold, who gave evidence that Dufay the composer was living till 1474, and quoted various passages from Tinctor, with Martin le Franc's

poem, proving Dunstable's priority, and that Dufay and Binchois imitated him. Eitner and Riemann (*Studien zur Geschichte der Notenschrift*, p. 283) accepted Arnold's arguments; others, notably Naumann, opposed them, and the matter was not settled till 1884.

Then the *Monatshefte* published undeniable evidence that Dufay died November 28th, 1474, at Cambrai, and confessed that the ancient accounts were true, and that the earliest Polyphonist was not a Netherlander, but was John Dunstable, the Englishman.

One would imagine that every English musical periodical would have immediately published such an honour to our country, and that every English newspaper would have had a leader upon it. *Not one single allusion was made to the matter!*

In the following year (1885) Haberl, musical director at Ratisbon Cathedral, wrote for this new *Vierteljahrsschrift* an elaborate monograph on Dufay, since published separately. In the he examined the whole evidence on the matter anew; gave many new facts concerning Dufay's life, also his will, and a view of his tombstone; described some fifteenth-century choir-books at Trent, containing many works by Dunstable and other Englishmen, and mentioned the existence of others at Modena. Haberl compares music with Gothic architecture, and says (p. 112):

"The latest investigations vindicate the right of the English to the invention of Gothic; the testimony of Martin le France and subsequent writers ascribe the invention of Polyphony to the Englishman Dunstable."

(To be continued)

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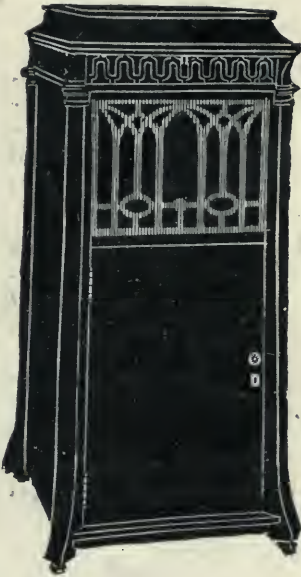
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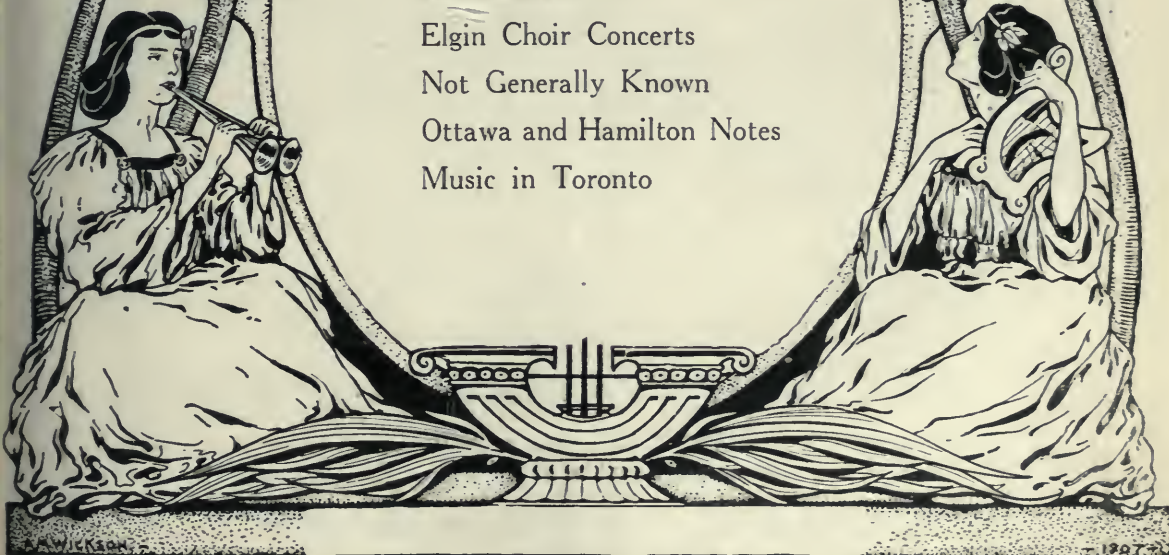
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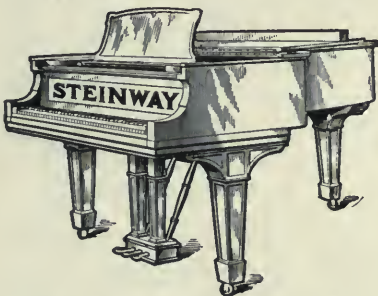
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### THE HEROINES OF POPULAR SONGS

MAGAZINE and newspaper editors have more than once taken a plebiscite of their readers to determine the most popular hymns. It would be interesting to have the most popular songs determined in the same way—not the ephemeral "popular" songs of the day or the passing moment, but the good old songs which have long been established in the national repertoire. I think I could pretty safely forecast the resulting list to the number of at least half a dozen songs.

Among the half-dozen would certainly be "Annie Laurie," even though that old favourite is seldom heard in public nowadays. The story connected with it is interesting enough. Mr. Andrew Carnegie, in his *Four-in-Hand in Britain*, records his great surprise at having discovered a descendant of "bonnie Annie Laurie" in Dumfriesshire. "While we were at the mansion of Friars Carse," he writes, "a great-great-granddaughter of Annie Laurie actually came in. We were all startled to be brought so near the Annie Laurie of our dreams." Mr. Carnegie

had obviously never thought of Annie Laurie as having a real flesh-and-blood existence. As a matter of fact, a Laurie is in possession of Maxwellton and its braes to-day; and Maxwellton has belonged to the Lauries since Stephen's grandson, Sir Robert Laurie, who was the father of the song-heroine.

Born in 1682, Annie Laurie grew up to be the most beautiful Dumfriessian of her day. She made a flutter in the heart of William Douglas, the son of a neighbouring laird, and it was Douglas who wrote the original song celebrating her charms. But Douglas did not have her after all. Instead, she married Alexander Fergusson of Craigdarroch, son of a gallant father, who fought and died at Killiecrankie in 1689. She survived Fergusson for many years, and died at last in 1761, when close on eighty. In her later years she was a notable match-maker and gossip, and—took snuff.

There are other real heroines of popular song. There is "My Pretty Jane," for instance, a song made immortal by the singing of Sims Reeves.

When Edward Fitzball, who wrote the song (he was a farmer's son), was a youth he used to stroll about the lanes of Burwell, a village near Cambridge. There "a farmer did dwell" who had a daughter—the identical "pretty Jane." The coy, bewitching way in which she would nod to young Fitzball quite carried his heart away. One morning in particular he felt himself badly "smitten," as the term is; and, sitting down in his father's field, when "the bloom was on the rye," he wrote "My Pretty Jane." He declared that he wrote it all in ten minutes. It is sad to have to add that "my pretty Jane" died of consumption in the height of her youth and beauty. Fitzball painted a portrait of her which is now in the hands of her descendants.

One might write at length of song heroines. "The Lass of Richmond Hill" was a certain Frances l'Anson, the daughter of a King's Bench solicitor. The name of the l'Anson residence was Hill House, Richmond, Yorks., which explains the "Richmond Hill" of the song.

There is good ground for believing that the girl who occasioned the familiar "Where are you going, my pretty maid?" belonged to Devonshire or Cornwall; and it is said that she was among the early English settlers in the New World. Haynes Bayly wrote: "Oh, no; we never mention her" of a Bath young lady whose brother he had nursed through a long illness. The terms of the song make it superfluous to say that she refused to marry him.

The heroine of Henry Carey's "Sally in our Alley" was a typical London "Arriet," whom the poet studied one Bank Holiday in the company of her sweetheart.

Carey has bequeathed to us the following account of its origin. Its purpose, he declares, was "to set forth the beauty of a chaste and disinterested passion, even in the lowest class of human life." And he continues, the real occasion was this: A shoemaker's apprentice, making holiday with his sweetheart, treated her with a sight of Bedlam, the puppet shows, the flying chairs, and all the elegance of Moorfields. From whence, proceeding to the farthing pie-house, he gave her a collation of buns, cheese-cakes, gammon of bacon, stuffed beef, and bottled ale. Through all these scenes the author dodged them, charmed with the simplicity of their courtship, from whence he drew this little sketch of nature.

London roared with laughter at the idea of making a song on such a subject, and poor Carey, sneered at as the "alley poet," vowed he would never write another line. He lived to see his song make its way into the best society,

and even to hear of its being sung at Court, while he also had the consolation of knowing that the mighty Addison "was pleased to mention it with approbation."

Of course, "Home, Sweet Home," must have a prominent place in the popular songs list. Its story, told in detail, would make a long article. The author was John Howard Payne, an American, who began life as a "boy Hamlet" on the stage, and ended it as American Consul at Tunis. He was never married, and never really had a home; and he wrote this world-famous song when he was in the direst poverty and in desperate circumstances altogether. "I have suffered from a rheumatic attack," he wrote, "in consequence of occupying a comfortless room that had been long unaired—a room with only a bed, a stove, an old washstand, and two old chairs, each of a different sort." Payne's life was chequered all through. Dying in 1852, he was buried at Tunis; but thirty years later his countrymen had the remains exhumed and taken to America. "Home, Sweet Home" is said to have been written for a Miss Mary Harden, who died at Athens, U.S., as late as 1887. At the time of her death, it was stated that the original MS. of the song was buried with her, as it was interlined with loving expressions which she did not wish to be made public. It was Sir Henry Bishop who wrote the melody for Payne's song, as he did for Fitzball's "My Pretty Jane."

Then there is "Robin Adair," a song which Handel said he would rather have composed than all his grand oratorios. Robin Adair was a real live person—a gay young Irish doctor who, coming to London, met Lady Caroline Keppel, a daughter of the Earl of Albemarle, one night at a dance. The pair fell madly in love with each other; but of course the lady's family stoutly opposed their union. Lady Caroline was sent abroad to cure her of her "infatuation." She fell ill and came home. Then Bath was tried, and it was there she wrote this song. The words,

What's this dull town to me?

Robin's not near,

have a special meaning when we know the circumstances. At last the union was reluctantly agreed to, and presently the *Grand Magazine*

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of *Universal Intelligence* had this announcement of the event: "February 22, 1758, Robert Adair, Esq., to the Right Hon. the Lady Caroline Keppel." Adair lived until 1790; but Lady Caroline died many years before, in giving birth to her third child. The son of the union, the Right Hon. Sir Robert Adair, died in 1855.

And so one might go on with the stories of "Rule, Britannia!" and "Auld Lang Syne," and Kathleen Mavourneen," and "Auld Robin Gray," and many more of the old favourites. But space is limited, and the pen must halt for the present. —J. C. Hadden, in *The Choir*

\* \*

### NOT GENERALLY KNOWN

POLYPHONY AND GOTHIC, INVENTIONS OF THE  
ENGLISH—AN ADMISSION BY EMINENT  
GERMAN AUTHORITIES

(Concluded from October)

THE most remarkable passage of Haber's monograph is on p. 114 (I quote from the independent publication), and runs as follows:

"Through the undeniable origination of Polyphony (*die unzweifelhafte Urheberschaft der Polyphonie*) by Dunstable, the interest in England for this period will perhaps be quickened, so that the necessary materials for the origin of Polyphony there (no doubt in the period when England invaded France) may be obtained partly from theorists, partly from archives and libraries, with that tranquillity and perseverance which adorn the English race."

Again, incredible as it may seem, the English musical press made not one single allusion to this; and Haber's work was never mentioned in an English periodical until February, 1893, when I myself spoke of it in the *Overture*. One cannot help wondering how many times our musical journalists indignantly denied that England is an unmusical nation; while they have not told the public that the most learned German authority upon mediæval music has plainly established and affirmed the old statement that Polyphony was invented by an Englishman, and has expressed the hope that Englishmen will now proceed to explore and display the beginnings of the art of musical composition. All this honour was accorded us ten years ago, by the greatest authority; and to this day it has scarcely received a notice from England. Not a single book on musical history, except the second edition of my own, has mentioned Haber.

This, however, is by no means the only discovery specially concerning English music and musicians which has been announced in the *Vierteljahrsschrift*. In 1886 Guido Adler wrote

a very admirable article on "Repetitions and Imitations," in which he examined "Sumer is icumen in" at great length; his most exhaustive disquisition, however, only led to the same result which every other inquirer has reached, viz., that this mysterious piece "lies outside the whole range of musical development." The only plausible suggestion is that John of Fornsete wrote the tune, and that the bass and the directions for singing the Canon were added much later; this would be a satisfactory explanation, but all the writing seems in one hand. We must be content to regard "Sumer is icumen in" as an anomaly; or, as I have said in my *History of English Music*, it is an oasis in the desert where musicians wandered for centuries, until John Dunstable led the way into the Promised Land.

Of great importance is an article by Dr. Max Seiffert in the seventh volume of the *Vierteljahrsschrift*. In this it is shown (pp. 187-8) how a very large share in forming German instrumental music is due to Englishmen, and what an influence they had both in composition and performance upon German musical life during the Shakespearian age. Dr. Seiffert has most ingeniously shown how the earliest German instrumental composer of importance, Samuel Scheidt, received the English execution from the north, and the Italian forms from the south; and in his central position (at Halle) he was enabled to unite the merits of both styles, and to form the German instrumental school. Again, not one English musical paper alluded to this most admirable article!

In the same volume an article by Dr. Chrysander on the Chapel Royal in Handel's time is very interesting to the lover of Anglican music, though it contains no special discovery of importance. In a later volume a translation of a Danish antiquarian work has given us many new facts about Dowland, who was engaged by Christian IV. of Denmark, in 1598, at the unprecedented salary of five hundred dollars, great officers of state receiving no more. Though relieved by the king's bounty, our great musician was so improvident that he had to be got rid of in 1606. Other English musicians were at the Danish Court during Christian IV.'s reign.

These are some of the matters which the *Vierteljahrsschrift* has published. Dr. Nagel (whose "History of Music in England," Part I., was noticed in the November number of the *Quarterly Musical Review*) has contributed very elaborate accounts of various matters of antiquarian research to the *Monatshefte*, examining the records of music at the English Court.

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And many of our journalists were screaming that England is a musical nation, all the while ignoring the honest work done to prove the fact by foreign authorities. Rubenstein ascribed the invention of instrumental composition to Byrd, and used to play pieces of Byrd's in his recitals; there does indeed exist very interesting English instrumental music written long before Byrd was born, but how many of our musicians know it (though it is in print), or know even as much of the matter as Rubinstein did?

There is one of our musical journals which is not satisfied even with keeping these discoveries from its readers. It wishes no one else to make up for its deficiencies. In February last I read a paper before the Incorporated Society of Musicians, in which I detailed what I have said above. A member present wrote to the *Musical Times* proposing that such discoveries should be always re-published in England. Instead of agreeing with that suggestion, the *Musical Times* launched forth into an attack upon me!"

\* \*

### YSAYE CONCERT

EUGENE YSAYE, "The Master," Belgian violinist, will be heard in Massey Hall, Wednesday evening, November 7th, and his coming is being looked forward to with the greatest of interest. In preparation for this event workmen are busily engaged in the fitting out of the new ticket office situated in the Albert Building, immediately south of Massey Hall proper, on Victoria street. This recent addition will aid materially to the comfort of the public in the purchase of tickets.

Eugene Ysaye is a conspicuous figure in the world of music. He has for years shaped much of its thought and provided it with many of its models and traditions. He has proved himself an inspiration to the younger artists of his instrument, has broadened their outlook and warmed the glow of their ambitions. His exceptional talent has been enjoyed on previous occasions and very little need be said along those lines, unless it be but to recall the fact that the sufferings which his native country has undergone since the outbreak of the war—coupled with the fact that his three sons are in the

Belgian army—has made for greater tenderness, a broader sympathy and a mellowness which, perhaps, has touched the soul of the artist more deeply than heretofore.

The occasion of his visit here will be an event of outstanding importance in the musical life of Toronto.

The seat sale is now open.

\* \*

### MUSIC IN HAMILTON

Hamilton, October 25—On Monday evening, October 15th, the Elgar Choir gave its thirteenth annual concert (fourteenth season) in the Grand Opera House, before a large and fashionable audience. Bruce A. Carey again demonstrated his wonderful art as a choral conductor, weaving a magic spell with his *bâton*. The concert was a triumph in a *cappella* singing and added fresh laurels to the reputation of this already famous organization. The opening numbers, "O Canada," and "The Star Spangled Banner," were sung with a fine appreciation of the patriotic spirit breathed in their lines. Biedermann's "Sleep, Infant, Divine," a Christmas carol of the thirteenth century, and Brockway's "Wings of a Dove," were fine examples of exquisite shading and tone color. The first of these two numbers was atmospheric in its delicate coloring and was one of the loveliest offerings of the evening. The next two numbers were Damrosch's arrangement of Adam de la Hales' "Robin loves me," an old French melody from "Robin and Marion," and "Ye Mariners of England," Clarence Lucas's stirring and descriptive setting of Campbell's famous lines. In this virile song of mountain, wave, and cannon thunders, one fairly smells the salt of England's ocean warriors. The thrilling dynamic climaxes of tone died away in the yearning for final rest and peace in the closing passage, "When the fiery fight is heard no more," that struck home to every heart in the large audience. The part song, "An Indian Lullaby," composed by Dr. A. S. Vogt, the honorary president of Elgar Choir, was a dainty bit of choral painting for the women's voices and has taken its place among the choral classics of the continent. The hunting song, "John Peel," was irresistible in its

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rollicking spirit of the old English hunt and was sung by the male members of the choir, creating a perfect *furore* of applause, and repeated after an insistent demand for an encore. The last three numbers were "Music, when soft voices die," by Clarence Dickinson, a charming vocal miniature on the lines of the immortal Shelley "O Holy Lord," and "Listen to the Lambs," composed by R. Nathaniel Dett, head of the department of music for the Hampton Institute of Hampton, Va., were gorgeous in their tonal coloring and rare choral climaxes. In this last number the anguish of a down-trodden people in a strange land is expressed. The *molto espressivo* movement, "He shall feed his flock," with its note of hope and courage, was sung by the sopranos with a delicacy ethereal in its lightness. The final movement revealed the wonderful dynamics of the choir as climax was piled upon climax.

The assisting artist was Arthur Hackett, tenor, of New York. The possessor of a lovely voice, lyric in quality, he sang his way into the heart of all. He sang a varied and difficult programme with a finish that stamped him an artist of the foremost ranks. "Ah, moon of my delight," from Liza Lehmann's song cycle, "The Persian Garden," was his opening number and proved

one of his finest offerings. His second number consisting of three old Irish songs, (a) "The Foggy Dew," (Fox), "The Snowy-breasted Pearl" (Robinson), "The Low-backed Car" (Lover), were charming, especially the last one sung in a broad Irish brogue, that was irresistible in its humour. His foreign group consisted of "Le Reve" (Massenet's "Manon"), also one of his finest numbers, "Il Neige" (Bemberg), "Domani" (Palloni), "A toi" (Bemberg), were exquisitely sung. His last group consisted of five modern songs, "The Morning Wind" (Branscombe), "Do not go, my love" (Hagerman), "Colleen Aroon" (Strickland), Hymn to the night (Campbell-Tipton), "O for a day of Spring" (Andrews). These were delightful, especially Hagerman's number. In all his numbers he was enthusiastically received, and responded graciously to several encores. W. H. Hewlett acted as accompanist for Mr. Hackett, and his beautiful accompaniments added much to the evening's pleasure. Miss Nellie Hamm was the accompanist for the choir, and her services that evening and during rehearsal season were thoroughly appreciated, especially by the choir members.

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October 19th, the occasion being an evening of classic dances given by Miss Leila Charlton, representative of the Sternberg Studio of Toronto. Her work was of the highest order and congratulations were showered upon her at the close of the recital. Assisting her were Miss Florence Filgiano, pianist, and Mrs. Arthur Moore, soprano. Miss Filgiano played beautifully, her numbers being Chopin's Scherzo, in B flat minor, Liszt's concert study in D flat and others, and in all she displayed fine technical and interpretative ability. Mrs. Moore sang Needham's "Haymaking" and Johnson's "Rose, the river, and the sea," in fine style. Miss Charlton was assisted at the piano in her numbers by Miss McAdam, of Toronto.

W. H. Hewlett, organist and choirmaster of Centenary Methodist Church, gave a delightful twilight organ recital on Saturday afternoon, October 6th, playing numbers by Bach, Beethoven, Boellmann, Sibelius, Arensky, Glazounow, Lemare and Sir C. Hubert H. Parry. The Parry numbers were three choral preludes: (a) Dundee, "The people that in darkness sat"; (b) Rockingham, "Thither be all thy children led"; (c) Eventide, "Abide with me." These last three were particularly beautiful.

S. R. C.

\* \*

**ELGAR CHOIR CONCERT**

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The first event of the course took place to-night in the Armoury, with the double attraction of the Elgar Choir, of Hamilton, Ontario, Bruce A. Carey, conductor, and Leo. Ornstein, solo pianist. The choir mustered one hundred and eight voices, almost evenly divided among the sections. Consequently the women did not exceed the men singers in numbers.

They gave a programme mainly of American music, in fact, the same programme as they gave on Monday in their home city. They won a great triumph with their audience. The sympathetic quality of the voices, their refined expression, beautiful tone-coloring and shading eliciting enthusiastic admiration. Among the surpassing achievements of their selections were

Biedermann's Christmas carol "Sleep, Infant Divine"; Brockway's "Wings of a Dove," Adam de la Hale's "Robin loves me," Dr. Vogt's "Indian Lullaby," and Dett's spiritual "O, Holy Lord," and "Listen to the Lambs." They proved their virtuosity as a choir, in another style, with their vivid rendering of Clarence Lucas' setting of "Ye Mariners of England," which was written for and dedicated to the choir. Among the deeply interested listeners was Dr. A. S. Vogt, who seemed highly gratified with the delicacy and finish of the singing of his "Indian Lullaby." Dr. Vogt, it may be mentioned, is honorary president of the choir.

Leo Ornstein played numbers by Chopin, Liszt, Cyril Scott, and the Mendelssohn-Liszt "Wedding March" and "Dance of the Elves," with brilliant execution and with delicacy of sentiment, when this was required.

The Sonata of his own, Op. 52, struck one as very eccentric, perhaps, on account of its strange style.

VIOLA

\* \*

#### MUSIC IN OTTAWA

Ottawa, Oct. 26th.—Isolde Menges gave two recitals in the Russell Theatre, October 17th and 18th. The audience on the second evening was good, though not worthy of such a great artist. Generously she gave a free recital on Friday afternoon to about a thousand school children, explaining to them the various numbers she gave, all within their grasp. This unusual and none the less meritorious act was deeply appreciated. A party from Government House attended both evenings, as did the children of Their Excellencies the afternoon recital. In the hands of Miss Beatty, the young Australian pianist, the accompaniments were delightful, in fact it was a matter of general regret that she was not heard in piano solos. From Ottawa Miss Menges has an itinerary which will carry her across the continent and will return here, after the holidays, when she will probably be the soloist at the first Symphony concert under the direction of Mr. W. McDonald.

Mr. Harry Rowe, baritone, of Montreal, who, with F. H. Blair, at the piano, gave a delightful song recital before the Morning Music Club at the close of last season, and afterwards came to Ottawa one day each week for a number of Ottawa pupils, will, I am told, resume his classes shortly.

A very enjoyable musicale in aid of the Red Cross funds was given at the spacious residence of J. W. Woods, on Friday, October 19th. The programme was arranged by Mrs. F. M. S.



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Jenkins. Those taking part were Mari Ricardi, soprano; Mrs. Mayne Davis, contralto; Paul Ouimet, baritone; Mrs. Sanford Evans, pianist; Mrs. Jenkins at the piano. A goodly sum was realized.

The music of Chalmers Presbyterian Church, of which James A. Smith is the organist, has always been a very marked feature of the services. It has been further enhanced by the addition of a male quartette, R. Gibson and N. A. Underwood, tenors; H. H. Clarke and C. Watt, bass. Mr. Smith has been most successful in choral work and besides the Orpheus Glee Club and the Chalmers Choir also has charge of the Ottawa Schools Choral Classes, comprising some thousand voices which have, from time to time, shown evidence of his excellent training.

Mr. Arthur Dorey, organist of Christ Church Cathedral, was to have resumed the fortnightly organ recitals in Christ Church Cathedral on Tuesday evening, October 7th, but was prevented by illness from doing so. He has not yet been able to resume the recitals, but was able to return to his duties on Sunday, October 7th.

Dr. A. E. Harris has spent the summer quietly here at his beautiful residence, "Earnscliffe," and is leaving with Mrs. Harris the 1st November to spend the winter as he did last, in California. Dr. Harris says he is obliged to spend a forced musical inactivity owing to the war. Dr. Harris was one of the first to join the "Home Guards."

The Orpheus Glee Club had its preliminary meeting on October 22nd and decided to give "The Yeoman of the Guard" in the Russell Theatre after the New Year. With a chorus of sixty voices, under the direction of Mr. Jas. Smith, who will again conduct, the society gave a splendid presentation of "Iolanthe" last year, and will, no doubt, add fresh honors for their work of this year.

The Cherniavsky Trio landed in Vancouver, October 2nd, from a very successful tour of

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Australia and New Zealand. They begin their Canadian-American tour at once, after appearing in concert with Mme. Melba. Ottawa is included in their tour. Giving three concerts here last winter their popularity increasing with each appearance, they may be sure of a splendid reception on their coming visit.

Mr. J. W. Bearder, F.R.C.O., organist of All Saints Church, has resumed the series of fortnightly organ recitals which he has given for the past two years at the close of the Sunday evening service. His programme for October 28th was: Overture miniature, from Casse-Noisette Suite, Tchaikovski; Barcarolle, Rubinstein; Springtime Sketch, Chester H. Beebe; Andante Religioso, from Sonata in D minor, John E. West; Allegro Maestoso, from Sonata in D minor, John E. West.

Mr. Bearder has also begun practice with the Glee Club of the Collegiate Institute and an Orchestra, both of which gave excellent concerts last season.

L. W. H.

\* \*

#### **TORONTO SYMPHONY ORCHESTRA**

MEMBERS of the Toronto Symphony Orchestra rallied to the support of the business management at an informal supper in the Canada Life Building. October 24th, at which Mr. H. C. Cox presided. There was a large and representative attendance, and plans suggested by the executive committee, regarding the work to be undertaken this season, were unanimously agreed upon. Mr. Cox reviewed the activities of the orchestra, and laid before the members the programme, which, having received endorsement, will be followed out immediately. Frank S. Welsman, conductor, spoke in appreciation of the splendid spirit of co-operation that was manifested, and in appreciation of the support which musicians and Toronto at large have given the organization. A definite announcement as to the season's activities will be made soon.

\* \*

#### **CONSERVATORY APPOINTMENTS**

THREE of Mr. M. M. Stevenson's vocal pupils have been appointed to the faculty of the Toronto Conservatory of Music this season, viz., Miss Irene Symons, soprano soloist, Trinity Methodist Church; Miss Pearl Steinhoff, contralto soloist, Bloor Street Presbyterian Church, and Miss Louise M. Risdon, teacher of the pianoforte at the Conservatory. Another pupil, Mr. F. E. Goodwin, organist and choirmaster, Carlton Street Methodist Church, has opened a vocal studio in the Heintzman Building.

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### THE GRAVEURE CONCERT

OWING to the unfavourable weather and the excitement occasioned by the canvass for the Red Cross fund, the concert at Massey Hall, on October 18th, by Louis Graveure was attended by a slim audience. Mr. Graveure repeated the artistic triumph he made two seasons ago in this city. In the prologue to "Pagliacci," Massenet's "Vision Fugitive" and Sidney Homer's "Requiem," his exceptionally fine voice, fervent expression and tonal contrasts shone to advantage. His reception from his critical listeners was extremely enthusiastic.

Samuel Gardener, a talented violinist, showed his mastery of the fingerboard in such virtuosic pieces as Wieniawski's "Souvenir de Moscou," and Saint-Saens' "Rondo Capriccioso."

Miss Rosamond Young, a promising soprano, made a pleasing impression in a choice selection.

\* \*

### AN ACCOMPLISHED ENGLISH VIOLINIST

ISOLDE MENGES WINS A TRIUMPH AT HER  
RECITAL AT MASSEY HALL, TORONTO

MISS ISOLDE MENGES, the young English artist-pupil of Auer, the great Russian teacher of the violin, made her début in Toronto, at Massey Hall, on October 18th. She was received by a large and most appreciative audience whose favorable verdict was valuable, because there was a good representation of cultured musical people. In a selection by Handel, Pugnani, Kreisler, Lalo, Chopin-Wilhelmj, Schumann, Brahms and Wieniawski, Miss Menges made a conquest of her audience by virtue of a fine expressive singing tone, a well developed *technique*, a broad style and an appealing temperament.

Her rendering of the Handel Sonata in D major was thoroughly classic and dignified. The Wilhelmj transcription of the Chopin Nocturne in D major was an artistic achievement. The Lalo Symphonie Espagnole gave her ample opportunity to display her brilliant virtuosity. Miss Menges made so great impression that it is hoped that she will be heard again in this city before the season closes.

\* \*

### DR. HAM'S CANTATA

DR. HAM's Lenten Cantata, "The Solitudes of the Passion," is making excellent headway, and, acting on the suggestions from England, and the United States, the composer is going to orchestrate the work.

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### CONRADI IN RECITAL

A LARGE and critical audience attended the first local public recital of Austin Conradi, on October 25th, at Foresters' Hall. Mr. Conradi is an American pianist of eminence and he won a pronounced success.

His performance of Beethoven's "Moonlight Sonata" stamped him as a well-equipped artist of ample technic, good taste, and refined expression, which never ran to excess, and in which individuality was not obtrusive. "The Adagio," one of the most beautiful movements that ever inspired Beethoven, was interpreted in a reflective mood that revealed its subdued charm and made its message of sustained melody apparent to the hearer. The allegretto was properly taken at a moderate tempo, and with appropriate lightness of treatment in touch and style, while the finale, played at a presto pace, was brilliantly delivered without a trace of cloudiness. The next number consisted of the twenty-four preludes of Chopin, which the pianist played from memory. In this group, Mr. Conradi showed great plasticity of touch and a most fluent execution, while in the case of several of the etudes he proved himself a master of the legato singing style. The remainder of the programme was devoted to Schumann's Toccata, two taking compositions of his own, and two genre pieces by Leschetizky and Moszkowski, which were rendered with a felicitous adaption of style and mood.

\* \*

### RUSSIAN SYMPHONY ORCHESTRA

THE Oratorio Society announce the engagement of the Russian Symphony Orchestra for their approaching concert.

### BOURGIGNON PIANO RECITAL

FORESTERS' HALL was crowded by lovers of piano music on the occasion of the recital by Francis de Bourignon, the brilliant Belgian pianist of the faculty of the Canadian Academy of Music, October 23rd. The recital was interesting and illuminating, both in regard to the manner of performance and the quality of the music. M. de Bourignon opened his programme with Bach's Prelude and Fugue in F minor, Gavotte in G minor, and the first movement of the Italian concerto. The Prelude and Fugue in its rendering was a beautiful example of clearness of execution and the revelation of the musical significance of the work. The prelude was made to convey an expressive message and the fugue was given with a clear-cut enunciation of the different parts, which made it easy to follow even by those who find contrapuntal music a stumbling block. The quaint Gavotte was delightfully played, with a fancy which masked its old-fashioned style. As to the Italian concerto movement, it received a finished interpretation. The second number was Chopin's Sonata in B flat minor, known best as his Sonata with the Funeral March. This received a somewhat different treatment from what one has been accustomed to from German virtuosi. M. de Bourignon played it with less rigid adherence to the strict metric accentuation and the division of the phrases. The second part of the Scherzo was taken at a decidedly slow tempo, and the saccharine episode in the Funeral March was also very much retarded. A number of short pieces by Tschaikovski, Rubinstein, Saint-Saens, Debussy and Weber afforded illustrations of the player's versatility, as also of his command of a variety of moods. The recital was for the benefit of the Red Cross material fund.

\* \*

### CHALMERS' CHOIR CONCERT

THE annual concert of the choir of Chalmers Presbyterian Church, whose work under D'Alton McLaughlin has come into prominence, took place October 22nd before a crowded church. Of the programme, one would mention Gounod's "Gallia," which was sung with expression, the slower passages in good tone quality, working up to a fine climax at the end of the work. The soprano solo was taken by Miss Ada Richardson with style and expression, her enunciation being very clear. The ladies' section of the choir was shown to 'pleasing advantage in Manney's "Song at Sunrise." Particularly successful was the interpretation of Alexander

Matthews' "The Slave's Dream." The work is an arrangement of Longfellow's poem and in it Matthews' has excelled in the descriptive art. The tenor solos were taken by Gladstone Brown, in his pleasing and capable manner. The technique of the choir is good, their tone, expression, attacks and releases reflect much credit on the work of Mr. McLaughlin. The assisting artists were Harold Jarvis, tenor; and J. H. Cameron, entertainer, whose work was thoroughly appreciated as it always is.

\* \*

### THE TORONTO CHOIR

THIS choir, which was formed in April last, held its first rehearsal of the season on September 25th. The attendance was large and the members of the chorus were enthusiastic over the music selected. Sections of the following choruses were studied: "Autumn" (Grechaninoff), "O, Holy Lord" (Dett), "O Day of Penitence" (Gounod), "Daybreak" (Fanning), "The Bells of St. Michael's Town," and two ladies' choruses. Among other numbers to be studied is "The Challenge of Thor," from Elgar's King Olaf. The choir is pleased to have Miss Irene Weaver, L.T.C.M., the well-known pianist, as accompanist. The ladies' section of the choir is exceptionally good, as was demonstrated at the rehearsal. Mr. Vernon has selected these voices, which number about one hundred and twenty-five, with especial care. It will require a few more men yet, however, to complete the male section. Applications may be sent to the conductor, H. E. J. Vernon, 137 Dunn avenue.

\* \*

### NATIONAL CHORUS

A NOVEL departure in their choral work will be initiated by Dr. Albert Ham in connection with the National Chorus this year, this being the training of upwards of one hundred boys as an auxiliary adjunct for the great concert in January. A small section of boys' voices has heretofore featured the work of the chorus, and the extension of their activities will be highly regarded by music-lovers. Dr. Ham has succeeded in obtaining the necessary voices carefully selected from the various choirs of the city, and will begin rehearsals at once in St. James' Parish Hall. The boys will have a short cantata assigned to them, taking about twenty minutes' time, and will also, of course, assist the main chorus in several works especially suited to their capabilities.

Miss Margaret Keyes, the popular mezzo-contralto, has been engaged as soloist in place of Mme. Edvina, who will be unable to be here.

### ELGAR SINGERS

#### HAD TO RAISE \$30,000 BOND FOR MALE MEMBERS GOING TO DETROIT

Detroit, October 18th.—The Elgar Choir had their difficulties in filling their engagement here. Late yesterday at Hamilton they were informed by the authorities that there would be objection to the male members of military age leaving the country. After an exciting experience the committee of the choir succeeded in raising a bond for \$30,000 guaranteeing the return of the young men to Canada. As it was, there were some formalities to go through with the Canadian government officials, which made the members of the choir very nervous. However, all ended well and everybody smiled when free admission was given to the land of liberty.

\* \*

### PHILADELPHIA ORCHESTRA COMING

THE Mendelssohn Choir has engaged the Philadelphia Orchestra for their coming series of concerts. The entire orchestra of ninety-four members will appear.

\* \*

### MISS HAMM APPOINTED ORGANIST

Hamilton, October 19th.—St. John Presbyterian Church has put its choir in good shape by the appointment of a new organist and leader. Miss Nellie M. Hamm, Mus. Bac., and Associate of the American Guild of Organists, has been appointed to preside at the instrument, where she has been supplying for a few weeks. Mr William Smyth will be leader. The appointments will go into effect at once.

Miss Hamm is the most valued accompanist of the Elgar Choir.

\* \*

### CANADIAN ACADEMY OF MUSIC

UNDER the auspices of the Students' Club, a most successful recital was given in the Forsters' Hall, on October 23rd, by Mons. de Bourignon, the eminent Belgian pianist, who is now connected with the Academy. The proceeds which amount to over \$200 will be utilized by the Club in buying Red Cross material for their season's work.

Frank Stephens, another new teacher in the piano department, will give a recital in the Academy concert hall next month.

The Academy String Quartette, Luigi von Kunits, first violin; Arthur Ely, second violin; Alfred Bruce, viola and Leo Smith, 'cello, whose series of concerts were a noticeable feature of the musical season last year, will give another

series of four concerts this winter. The Quartette are fortunate in again securing the valuable services of Leo Smith, of the Toronto Conservatory of Music.

At the first concert, early in December, Mr. Frank S. Welsman, the well-known Toronto pianist, will associate with the string players in the performance of the Dvorak Quintette. In January Mrs. H. H. A. Beach, the celebrated American composer, will pay a return visit when the programme will be mainly devoted to her compositions.

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### HAMBOURG CONSERVATORY

THE latest addition to the Hambourg Conservatory piano staff is Mrs. Elsa Brigham. Mrs. Brigham comes with excellent credentials from New York, where she was born, and where she received her musical education. She was a pupil for several years of Gustave Becker and later became his assistant. She also studied the piano with Rafael Joseffy shortly before that master's death. In addition to having had several years' experience as a teacher, Mrs. Brigham has done considerable concert work in New York, both as solo pianist and accompanist, and has had the distinction of appearing in conjunction with Madame Schumann-Heink, Minnie Madden Fisk, and Alberto Bachmann, with whom she played a sonata for violin and piano by the concert-giver, at the Chickering Hall, New York, April 16th, 1916. Some New York Press comments follow:

Recital, Chickering Hall, March 16th, 1916 (*Musical Courier*).—"Mrs. Brigham showed that she had given faithful attention to her musical work by the excellence of her technique which, coupled with her ability to feel and express the works of the masters, rendered her performance most delightful. Her interpretation of Chopin is especially to be commented upon."

N. Y. Manuscript Society, February 19th, 1910 (*Musical America*).—"Played . . . Rhapsody for cello and piano and cello, by James P. Dunn, dedicated to and played by Warren Brigham; Mrs. Brigham gave a brilliant rendering of Mr. Dunn's Tarantella, a composition which again gives evidence of his already well-known ability as a composer."

THE Hambourg Conservatory announces, with gratification, the addition to its vocal staff of Mme. Leonora James-Kennedy. Mme. James-Kennedy is recognized not only as one of our great musical artists, but as a teacher of exceptional attainments. That she is able this season to devote more time to teaching is a matter of much satisfaction to the Hambourg Con-

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servatory and to those who will have the privilege of studying under her direction.

Maestro Carboni, the head of the vocal department, considers Madame James-Kennedy one of the finest soprano singers before the public.

The *New York Herald* said of her: "Brilliant, artistic, and withal natural; her every number was received with delight by her critical music-loving audience."

\* \*

**NATIONAL FAULTS**

BY FRANCESCO BERGER

(In *Musical Opinion*)

It is only the teacher with large experience who is able to classify the defects in his or other teachers' pupils. But those professors who have this experience will have noticed, with me, that some pupils have an inborn tendency to a particular class of fault, and others to a different one. The pupil, for instance, who habitually sings flat may be a good timist, may have power, intelligence, facility of execution, extensive compass, may even be a good theoretical musician, yet, to the end of her days she will sing flat. Another, whose intonation is perfect, may never be trusted to sing in time. Even among artists of acknowledged fame there have

been some with an incorrigible failing. Ernst, the great violinist, whom I have repeatedly accompanied in his renowned "Elegie," always played flat; and Ronconi, one of the greatest of Italian Opera singers, frequently sang out of tune. Hallé, a fine musician and an admirable pianist, could not divest himself of the habit of playing all his chords *arpeggio*, and I knew a distinguished violoncellist, a brilliant *virtuoso*, who was a bad timist, and consequently in concerted music "no good."

With some pianoforte pupils the ever-recurring difficulty is to make them raise their fingers in passages and raise their wrists at rests. They cling to the keys like barnacles to a ship. Others, though not habitual drunkards, are habitual hurriers—they scramble through scales or passages as though pace were everything, accuracy or equality nothing. If they would but "restrain their youthful ardour" how much better their playing would sound, how much less wear and tear they would inflict on their professor's lungs!

Some have the pernicious habit, whenever their left hand has to plunge down into the lower part of the keyboard to grasp an octave, of always filling in that octave with a few indiscriminate keys that lie between the thumb

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and the little finger, converting the clean octave into a handful of notes, not always agreeing with the harmony of the other hand. They mostly add the *arpeggio* touch, from the low note upward, which gives it an extra "pumping" effect. This has nothing to do with their difficulty of stretching the octave—it is an independent fault, very distressing to the ear.

With others the "shake" is no trill at all, but sounds like the reiteration of *one* key, because the other is touched so lightly as not to be heard at all. While the fearful *rubato*, is a vice against which I have crusaded elsewhere, quoting Chopin himself as its inveterate enemy; and the indiscriminate use of the pedals, either separately or in combination, is a sin which would be lightly punished by "three months' hard."

But these habits and failings are common to all nationalities; a good teacher easily detects them, and does his best to eradicate them. There are, however, certain *other* faults, which are indigenous to the soil; they occur in the natives of one country more than in those of another, with such uniformity that they may be called "national" defects. I should say that the hereditary faults of English students are: want of accent and inferior phrasing. If you give a short strain say of four, or eight bars, to the average English student, and ask him to sing or play it, and compare what he makes of it with what the Italian would (both reading it "at sight" and without the assistance of any accompaniment), you will at once perceive a conspicuous difference in their respective interpretations. The one, though it may be accurate as to notes and time, will be heavy, meaningless,

lifeless; the other, though it may be inaccurate in text, will teem with energy, meaning and taste.

In singing, this absence of accentuation and indifferent phrasing, often mar a performance which, in other respects, may be good enough. Even in vocalists who are before the public it is noticeable. I attribute it to the fact that so many singers are totally ignorant of elocution. They commence to study singing before they can speak grammatically or properly pronounce their own language. To phrase a song correctly one must be able to read the text correctly, and among the thousands who sing how many are there that can do so?

Much that the singing-master is called upon to teach to-day has nothing to do with *his* art; it is the elocution master's business. It is *he* who should point out what word in a sentence requires prominence and which others do not. We all know that in conversation the average American is apt to accentuate words of minor importance; so that *he*, in learning to sing, would have this national pitfall to guard against.

It is also the elocution master's place to teach *when* the indefinite article "a" should be sounded like "ay" and when not. Also when to say "thee" for "the," and when to pronounce it like "e" in "there." So, too, it is for him to explain how, in poetry, if the final letter in a word be a vowel and the initial letter in the following word be a vowel also, the two combine in forming *one* syllable. All who know Italian would be aware of this, and would easily fall into the habit of doing so; and that is one of the reasons why every singer should be acquainted with that most musical of languages.

(To be continued)

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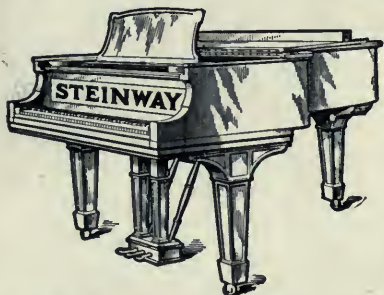
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### CHRISTMAS CAROLS

(SUMMARIZED FROM GROVE'S DICTIONARY)

THE history of the word carol presents a remarkable parallel to that of the kindred term ballad. Both originally implied dancing; both are now used simply to denote a kind of song. In old French, *Carole* denoted a peculiar kind of dance in a ring. This dance gave its name to the song by which it was accompanied; and so the word passed, in one or both these senses, into most of the languages of Western Europe.

In the English of Chaucer carolling is sometimes dancing, and sometimes singing. In modern usage a carol may be defined as a kind of popular song appropriated to some particular season of the ecclesiastical or natural year. There are, or were, Welsh summer carols, and winter carols; there are also Easter carols; but the only species which remain in general use, and require a more detailed examination, is the Christmas carol.

Christmas carols then are songs or ballads

to be used during the Christmas season, in reference to the festival, under one or other of its aspects. In some it is regarded chiefly as a time of mirth and feasting; in others as the commemoration of our Lord's nativity. In many carols of widely different dates some one or more of the customary circumstances or concomitants of the celebration appear as the main subject of the verse. This is the case with the oldest carol written in England, which exists in the Norman French language in a manuscript of the 13th century. This points to an important fact in the history of the Christmas festival. In Northern Europe especially the solemnities of the annual celebration of Christ's birth were grafted upon a great national holiday-time, which had a religious significance in the days of paganism; and this has left a distinct impression upon Christmas customs and on Christmas carols. The old heathen Yule has lent its colouring to the English Christmas; and it is largely to this influence that we must attribute the jovial and purely festive character of many of the traditional and best known, as well as of the

most ancient Christmas carols. These carols have not, like the hymns appropriate to other Christian seasons, exclusive references to the events then commemorated by the church, but represent the feelings of the populace at large, to whom the actual festivities of the season are of more interest than the event which they are ostensibly intended to recall.

At the same time there are many other Christmas carols, ranging from an early period, which treats entirely of the occasion, the circumstances, the purpose and the result of the Incarnation. These differ from hymns chiefly in the free ballad style of the words and the lighter character of the melody. Moreover a large proportion of them embody various legendary embellishments of the Gospel narrative, with a number of apocryphal incidents connected with the birth and early years of Jesus Christ. For these they are in all probability indebted immediately to the Mystery plays, which were greatly in vogue and much frequented at the time from which Christmas carols trace their descent; that is the 12th or 13th century. Indeed it seems probable that the direct source of Christmas carols, as we understand the term is to be found in similar compositions which were introduced between the scenes of the Mysteries or Miracle plays, the great religious and popular entertainments of the middle ages. Three such compositions, belonging to one of the Coventry plays have been preserved by accident, apart from the play itself with this note: "The first and last the shepherds singe; and the second or middlemost the women singe." It is easy to see from this how carols relating to the mysteries of man's redemption might become rooted in the memories and affections of the people. Christmas carols have also been affected by the hymns of the church on the one side, and by purely secular songs and ballads on the other. The words of a very large number, dating from the 15th century downward, are extant, and have been published in such collections as those of Sandys, Husk, Sylvester, and more recently, A. H. Bullen; but the materials for a history of their musical character are less copious and less easily accessible. It cannot be doubted that the style of the tunes was that of the ballad music of the period to which they belong; a period which extends, so far as concerns existing melodies, from the 15th century to the 19th. An example of a strictly mediæval carol tune is to be found in that of the second of the carols introduced into the Coventry play already mentioned—"Lully, lulla, ye littell tyme childe," which has been published in modern notation by Mr. Pauer. Others in three or four parts, of

the time of Henry VII., and Henry VIII., exist in manuscript.

In the time of King Edward VII., and later, it was one of the duties of the choir of the Royal chapel to sing Christmas carols before the sovereign; and it may be that this custom gave rise to the elaborate compositions bearing that name, of which some specimens are preserved among the works of William Byrd.

But these were not carols in the proper sense, of for the popular use. They exhibit the same abundance of contrapuntal resources which is conspicuous in Byrd's other compositions; nor do they differ, except so far as they may be affected by the character of the words, from other madrigalian music of the Elizabethan era. They may be well compared, both in regard to their structure and their position in the development of vocal music, with the Italian and French examples of a similar treatment of this species of composition.

"The Sacred Hymnes" of Byrd's contemporary, John Amner, published in the year 1615, include two "Motects" for Christmas, each for six voices. The former, which begins "O yee little flock, O ye faithful shepherds," is divided into three parts; the latter, of which the first words are "Loe, how from Heaven like stars the angels flying," into two. There is also a carol, "Upon my lap my Sovereigne sits," which approaches more to the character of a part-song, in the "Private Musicke" of Martin Peerson, printed in the year 1620.

Meanwhile, no doubt, the older and simpler kind of Christmas carol held its place among the lower orders of society; and it reappeared, which these more elaborate and artificial forms of Christmas songs never did, when the pressure of the Puritan ascendancy which prevailed during the Commonwealth was removed. Both before and after that period books of carols and its attendant feasts were printed, with the names of the tunes to which they were to be sung. These are in most cases popular airs of a secular character. But gradually even these musical directions disappeared. During the last century the carol literature was of the humblest kind. Sheets of words were printed for the use of itinerant singers; but if the strains to which they were to be sung were committed to paper at all, the possession of them must have been pretty well confined to parish clerks and village amateurs. Still they were handed on by tradition and many of them have now been rescued from oblivion, and may even now be heard in a more or less modernized form.

The first person who attempted to fix these vanishing memories of the past seems to have

been Davies Gilbert, F.R.S., who, in the year 1812, published some "Ancient Christmas Carols, with tunes to which they were formerly sung in the west of England," being desirous as he says in his preface, "of preserving them in their actual forms, . . . as specimens of times now passed away, and of religious feelings superseded by others of a different cast." Another reason he gives for so doing is the delight they afforded him in his youth, when as he seems to imply, they were sung in churches on Christmas day, and in private houses on Christmas Eve.

\* \*

### PRONUNCIATION IN SINGING

BY FREDERICK JAMES

(In *The Musical Herald*)

PRONUNCIATION has two requisites—(1) it must be correct; (2) it must be given with ease and fluency. The following remarks deal with the first of these requisites.

Faulty pronunciation may arise from—

(a) Ignorance. This is the case when the last syllable of such words as *salvation*, *nation*, *confusion* is pronounced *shon* instead of *shun*, or when the first syllable of *England* is pronounced *eng* instead of *ing*.

(b) Carelessness. This will account for the Italian *a* sound being introduced into a word like *valley* (*vah-ly*, instead of *val-ly*), or the letter *r* creeping into *liveth* (*liverth*); *confounded* (*confounder*).

(c) Affectation (or "swank"). This is very annoying to refined and educated listeners. The "roll" of the letter *r* is an important part of the stock-in-trade of "swanky" singers: arm = *a-r-r-r-m*, lord = *lo-r-r-r-d*. (See rules for treatment of *r* later on in this article.) The letter *i* is often pronounced *ee* by the same class of singers. *Eet ees enough* (It is enough); *Untiel you came* (Until you came).

In the small space allowed for this article it is not possible to go into details in matters of pronunciation, fascinating though it be. We must confine ourselves to a few general rules.

I. The letter *r* may be rolled when it is the first letter of a word, as in *rage*, *ring*, *revenge*, or when it is the second letter and follows a consonant, as in *break*, *crawl*, *pray*. The rolling of the *r* is, however, quite optional. Some of the best singers do not indulge in it. English people do not roll the *r* in speaking. Why, then, should it be resorted to in singing?

The letter *r* is never rolled when it precedes a

consonant, as in *word*, *lord*, nor when it comes at the end of a word, as in *far*, *star*, *care*.

II. The letter *h* is silent in *heir*, *honour*, *honest*, *hour*, and its sounding is optional in *herb*, *humble*, *humour*, *hospital*.

Wh at the beginning of a word is sometimes rendered *hw*: (which = *hwich*; whirl = *hwirl*, etc.). This is, however, purely optional: *wich*, *wirl*, etc., are quite correct, and, on the whole, preferable.

III. Double consonants are often found near the beginning of words as the result of the prefixes *af*, *ac*, *com*, *at*, etc. In such cases the sounding of the first consonant may be omitted: *affright* may be pronounced either *af-fright*; or *a-fright*; *account* either *account* or *a-count*. When a double consonant appears which is not the result of a prefix (*fellow*, *ruddy*, *manner*), then both consonants are sounded.

IV. —ow at the end of a word is pronounced as a long *o* (meadow = *med-o*, below = *be-lo*).

V. *U* may have the long *u* sound as in *June* (Jewn), *duty* (dewty), *du'y* (dewly, not dooly); or the sound of *oo* as in *cruel* (croo-el), *blue* (bloo), *drew* (droo), *fruit* (froot). (Refer to a dictionary in doubtful cases.)

VI. *I* is sometimes not clearly pronounced, *eye*, *light*, *night* approximating, wrongly more or less, to *oi* = *loit*, *noit*.

VII. Care is needed in dealing with little words such as *the*, *a*, *and*. *The* should be pronounced like *the* in the word *then*; *a* (indefinite article) like the first *a* in *away*; *and* like *and* in "Andy-Andy." When the word succeeding the begins with a vowel, the definite article is long, like *thee*.

VIII. Prefixes. *Com* has two sounds, viz. *kom* in *common*, *commit*, etc., and *kum* in *comfort* (*kumfort*), *company*, *command*, etc. In cases of doubt refer to a good dictionary.

*Dis* has two sounds, viz. *dis* in *discover*, *dispute*, *disband*, etc., and *diz* in *disgrace*, *discern*, *dissolve*, etc.

*Ex* has two sounds, viz. *eks* in *exile*, *excuse*, *exit*, etc., and *egs* in *exalt*, *exist*, etc.

IX. Suffixes. —tion and —sion at the end of words should never be pronounced —shon, but —shun (salvation = *salvashun*, passion = *pashun*).

—on at the end of a word, though not a suffix, may be alluded to here. It is pronounced —un not —on. (pardon = *pardon*, Zion = *Zi-un*).

—ful (in singing) is pronounced *fool* (truthful = *truthfool*).

—dom is pronounced —dum (wisdom = *wis-dum*, freedom = *freedom*).

—ward at the end of a word approximates to —wurd (homeward = *homewurd*).

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—*or* and —*er* approximate in sound to —*ur* (sailor = *sail-ur*, victor = *vic-tur*, speaker = *speakur*).

—*some* is pronounced —*sum* as in *ransom* (ransum), *fulsome* (fulsum), *handsome* (hansum, *d* being silent).

Some singers make the final syllable too assertive and prominent, especially in words ending in —*ness*, —*en*, —*ed*, —*eth*, —*age*, —*ment* (kindness, golden, confounded, courage, speaketh, judgment). This is a common error.

X. Silent letters occur in some words, such as *d* in *handsome*, *t* in *listen*, *hasten*, etc.; also the second *h* in *shepherd* (sheperd).

The value of a dictionary to a singer is great in such cases as these. A correct and refined delivery of the words of a song has more to do with a successful performance than most singers imagine.

The clear and distinct utterance of words has to do with *Enunciation*. This, too, is an important branch of the singer's art.

\* \*

### MENDELSSOHN CHOIR FESTIVAL

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MR. FRICKER, the conductor of the Mendelssohn Choir, makes the following announcement regarding the programmes for the annual concerts: It is proposed to give three concerts in the third week of February. The chief numbers for the first evening will be Psalm 23, "The Lord Is My Shepherd." Schubert, for women's voices; Bach's famous motet, "Sing Ye to the Lord," for eight-part chorus a cappella; a new number for men's voices by Sir Edward Elgar, "Reveille," and the finale to Act II, Scene I, of Verdi's "Aida." At the second concert Elgar's Trilogy, "The Spirit of England," will be given in its entirety. Parts of it have been given here in previous seasons, but now that it has been completed by the part entitled "The Fourth of August, 1914," it is Sir Edward's wish, expressed to Mr. Fricker personally in July, that in future the work should be given in its entirety. On the same evening Sir C. H. Stanford's "Songs of the Fleet" for

solo baritone, chorus and orchestra, will provide a stirring climax to the programme. On the Wednesday evening a new motet composed expressly for the Mendelssohn Choir by Mr. Healy Willan entitled "Sleep" will be given, and Elgar's great work, "King Olaf," for soprano, tenor and baritone solo, chorus and orchestra. At all three concerts the choir will have the co-operation of the Philadelphia Symphony Orchestra, under Mr. Leopold Stokowski

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LEOPOLD STOKOWSKI, the conductor of the Philadelphia Orchestra, which will appear in Toronto in February in conjunction with the Mendelssohn Choir, is a most magnetic and versatile conductor. He is English by birth, being born in London of Polish parents, was educated there and at Oxford, where he graduated and then went to the Paris Conservatory. He conducted there considerably. He came to America some fifteen years ago, and for three years was director of music at Bartholomew's Church, New York, returning to London in 1908 to conduct operatic and orchestral music. From 1909 to 1912 he was conductor of the Cincinnati Symphony Orchestra, from where he went to Philadelphia. His memory is marvellous, he conducts entirely without scores and creates a great impression everywhere. Mr. Stokowski is married to Olga Samaroff, the famous Russian pianist.

\* \*

MR. W. T. PICKARD, the well-known teacher of piano and organ of the Academy of Music faculty, has issued a leaflet devoted to "Hints for the music student." This suggestive and valuable little essay may be obtained on application to Mr. Pickard at 12 Spadina Road.

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Dr. Frederick Herbert Torrington, the dean of the musical profession of Toronto, died at his residence, 12 Pembroke Street., on November 19th, in his 81st year.

Dr. Torrington was born in Dudley, Worcestershire, Eng., in 1837, and came to Canada in 1856. He was appointed organist and choir-master of Great St. James Church, Montreal, and after winning honors there for twelve years, accepted the position of organist of King's Chapel, Boston, Mass. In 1873 he was induced by Mr. T. G. Mason of this city to come to Toronto as organist and choirmaster of the Metropolitan Church which positions he held until 1907. Subsequently he was for a few years organist and choirmaster of High Park Methodist Church.

In Toronto he devoted himself to the development of every available musical resource—church choirs, ensemble music, instrumental and vocal; organizing and training choirs and orchestras, and producing through these the highest class of standard works. What may be

considered Mr. Torrington's introduction to Toronto was the first performance in Canada of Mendelssohn's oratorio, "Elijah," with chorus, orchestra and organ.

In 1886 Dr. Torrington organized and trained a chorus of 1,000 voices and a large orchestra for the first Canadian musical festival. In 1894 he organized the festival at the opening of Massey Hall and the Royal Chorus Festival in 1901 in honor of the visit of the present King and Queen. For many years he directed the Philharmonic Society and Festival Chorus, which gave to the music-loving public of Toronto many of the world's famous oratorios. In 1902 he was granted the honorary degree of Mus. Doc. by the University of Toronto.

He was best known probably through his long connection with the Toronto College of Music, which he founded.

*The Globe* had the following appreciative tribute to his memory:

The death of Dr. F. H. Torrington has removed the most prominent figure in the Canadian musical world of the past half century. Conductor, organist, violinist, pianist, teacher, he was an Admirable Crichton of the art, but it was as the first of these that he excelled. He came to this country in 1856, unheralded and

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unknown, but a youth of indomitable energy. It is characteristic of the man that on his first day in Canada he at once commenced to earn money by tuning pianos, soliciting orders from door to door. His versatility was so great that he soon won favorable attention, and we hear of him playing violin solos in public, and it was not long before he obtained the position of organist and choirmaster of Great St. James' Church, Montreal. It was in Toronto, however, that he reached the summit of his career. He saved the Philharmonic Society from dissolution and organized and conducted during a course of many years many memorable productions of great oratorios and other choral works. He developed the choir of the Metropolitan Church to a degree of efficiency, which has not yet been surpassed. As to his other multiple achievements have they not already been written down? His labors in the cause of music had a far-reaching influence through English-speaking Canada, and the present generation of music-lovers are indebted to him for the general advancement in the appreciation and development of the art. In private life he revealed himself to those who knew him well, as a kindly, genial, cheery, charitable gentleman. Many a wandering musician when stranded here received from him a helping hand. Of his benevolence, however, the general public knew nothing, as he was not a man to talk about himself, save in relation to his musical work, of which he was proud. Taking him all in all we shall not look upon his like again.

\* \*

**HAMILTON NOTES**

ON Thursday evening, October 25th, Isolde Menges, the renowned violinist, gave a recital in the I.O.O.F. Temple, before a large and appreciative audience. with Miss Eileen Beattie at the piano. She again demonstrated the ripeness of her art, playing all her numbers with that rare charm that has stamped her an artist of the foremost rank in the violin realm. She will always be welcome in Hamilton. The audience is indebted to Lieut. Harry Stares for this rare treat.

W. H. Hewlett, organist of Centenary Methodist Church, gave a delightful organ recital on Saturday afternoon, November 4th. His programme was a choice one and was much enjoyed by those present. One number of special enjoyment was Lemare's arrangement of the ever beautiful Serenade of Schubert, which was exquisitely played. The programme was not too severely classic in outline, and therefore, perhaps, more

enjoyable in that the numbers were of the more popular order.

The Duet Club is looking forward to a busy season. The members are preparing an interesting programme of folk songs, ballads, etc., for their next meeting, November 28th. At their meeting on Wednesday, November 14th, Miss Ambrose gave a most interesting talk on community singing, which was highly instructive. The Duet-Club has for its ideal the highest elements in music, and we wish the club every success.

Mrs. Harold V. Hamilton has been appointed soprano soloist in First Methodist Church. The church is fortunate in securing Mrs. Hamilton, who is one of our foremost sopranos of the city. Mrs. Chester May has been engaged as contralto soloist. We wish them success in their new field of service.

Miss Nellie M. Hamm has been appointed organist of St. John's Presbyterian Church. Her many friends wish her every success.

A recital of unusual interest was given by Mrs. E. M. Counsell, of Winnipeg. The recital was in aid of the associated field comforts, and was given at the Royal Connaught Hotel. The convention hall was well filled, society turning out en masse to greet the singer. Mrs. Counsell possesses a remarkably sweet contralto voice, and sang with distinct articulation and great expression. Her programme was one chosen to suit all tastes and was divided into four sections. In the first section the songs "Where Now Art Thou" ("Rodelinda," Handel); "Have I lost Thee" (Gluck's "Orfeo"), and "Dear Love, Thine Aid" (Saint-Saens' "Samson and Delilah"), were sung with power and sympathy. The second section was made up of four songs of Cadman—"Idylls of the South Sea"—with their atmosphere of the green palms and the sad sea waves. These were given sympathetic treatment and were greatly appreciated. The songs selected were "Where the Lone White Water Fall," "The Great Wind Shakes the Bread-Fruit Leaf," "The Rainbow Waters Whisper" and "Withered is the Green Palm." The third section comprised folk songs of four nationalities and were all sung in English. Those chosen were: English, "Cherry Ripe"; Scotch, "My Ain Wee House"; Irish, "Believe Me, If All Those Endearing Young Charms"; French, "Sing On"; Russian, "O'er the Distant Lonely Mountains"; Italian, "Santa-Lucia" (boat song). The fourth section comprised a miscellaneous selection of songs. "Leaf and Revelation" (Vocrhis), "A Widow Bird Sat Mourning" (Lidgey), "The Lark Now Leaves His Watery Nest" (Parker), "The Hindoo



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Slumber Song" (Harriet Ware), "The Bird of the Wilderness" (Horsman), were all sung with much expression. Miss Counsell responded to encores after each group. Mr. W. H. Hewlett played the accompaniments, which means that the finger would have sympathetic support, as all Mr. Hewlett's accompaniments are the essence of sympathy in the difficult art of solo accompanying.

The various schools and studios of musical instruction are humming with musical activities. Music in its various forms is being recognized as an all-important factor in the education of students of all ages. Registrations in all the various studios continues steadily, in spite of the dark war cloud hovering over our land. Well has Shakespeare said:

"The man that hath no music in himself,  
Nor is not moved with concord of sweet  
sounds,  
Is fit for treasons, stratagems and spoils  
The motions of his spirit are dull as night  
And his affections dark as Erebus.  
Let no such man be trusted."

("Merchant of Venice").

GIOVANI.

\* \*

## MUSIC AT OTTAWA

Ottawa, November 22nd—Mrs. E. M. Counsell, of Winnipeg, has made a host of friends for herself here by her lovely voice and charming manner. A guest of Mrs. Sanford Evans, she gave a recital for the Morning Music Club, in St. Patrick's Hall, and one in the beautiful concert room of the Chateau Laurier, on Sunday evening, November 18th, both of which were under the patronage of their Excellencies, the Governor-General and the Duchess of Devonshire. The Duchess attended both recitals. Mrs. Counsell was fortunate in having Mrs. F. M. S. Jenkins as her accompanist.

The Boston Opera Company will give us two

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evenings of opera in the Russell Theatre, on Thursday, December 22nd, "Madame Butterfly," with Tamaki Muira, Japanese lyric soprano, on Friday "Rigoletto", with Ada Navarrette as *Gilda*, a chorus said to be equal to all requirements and an orchestra under Signor Agide Jachia, who made himself so popular when here a year ago, with the Montreal Opera Company.

December 12th we are to have the Russian Symphony Orchestra, Modest Altschuler, conducting. Several attempts have been made to induce this splendid organization to visit, but until now, without success. We have to thank H. Bourdon, impresario, of Montreal, for the visit of the Russian Symphony Orchestra, as well as a concert by Mischa Elman, January 22nd.

What at first appeared like a very uneventful musical season is full of surprises which are received with delight as we have been rather starved in respect of the greater musical events.

The latest announcement is a concert early in December by the Allied Trio, of Georges Vigneti, violinist; Boris Hambourg, 'cello, and Austin Conradi, pianist. For these we are indebted to Mrs. Lingham Wagner, of Belleville, under whose successful management the Trio is on tour.

The date of the first concert by the Ottawa Symphony Orchestra has not been announced but Mr. Donald Heins has been good enough to give me some of the programme which presages a delightful concert. They are:

Extracts from the Ballet suite Scherenzada Remsky, Korsakov; L'Automne et L'hiver Glazounov; Petit Bijouterie, C. Bohm andantino 2nd movement from 7th symphony, Tchaikovsky; Ballet Egyptian, Luigini.

Overture "Alphonse et Estrella," Schubert.

It is a matter of regret that the Ottawa Choral Society have decided not to resume practices or give any concerts this winter. They have been brought to this mind in view of the financial depression which they consider forebodes lack of necessary support to meet the attendant heavy expenses of a musical season.

A movement is on foot to form a Community Chorus on lines adopted by J. Harry Barnhart in New York city, where a chorus of 4,000 voices have frequently been heard. The movement is spreading and successful community choruses are being organized all over the States. If ever there was a time when we should lift up our voices in song it is the present.

The Edison Company is giving the Ottawa public an opportunity of hearing Yvonne de Treville, colorature soprano, demonstrate the marvellous powers of the Edison discs, on Wednesday evening, November 28th, in the

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Y.M.C.A. Hall. The novelty of hearing an artist such as Mme. de Treville sing a duet with her own voice is a novelty and an advancement in wizardry so great that the kindness of the Edison Company is sure of recognition.

Harry Lauder will be heard in concert here on Monday evening, November 26th. While here he is to be a guest of the Rotary Club at a luncheon in the Chateau Laurier. The occasion is to be further memorable by the members greeting him with a "Song of Welcome" composed for this occasion by Donald Heins. This is Harry Lauder's second visit, on the last occasion the house was completely sold out and at present it looks as though he will again have a great welcome.

The St. Andrew's Society as usual has a big programme for its concert on St. Andrew's Night. Harold Jarvis still holds the first place in the hearts of our St. Andrew's Society, and associated with him at this concert are Neil Baxter and Miss N. McGee, violinist.

In their appearance here the Allied Trio will have the assistance of Mrs. A. D. Cartwright, our well-known pianist, to whom we are indebted for the visit of this Trio as well as a number of other splendid engagements.

L. W. H.

\* \*

### YSAYE AT HIS BEST

AROUSES ENTHUSIASM OF AN AUDIENCE OF MORE THAN TWO THOUSAND PEOPLE.

THE return of Ysaye to Massey Hall, November 7th, was a brilliant triumph for the great violin maestro. He was greeted by an audience of more than two thousand music-lovers, and held them spell bound by his beautiful playing. He was even in better form than when last heard in Toronto, in March, showing all his old brilliancy of execution, beauty and smoothness of tone and fervid expression.

The feature of the programme was the Kreutzer Sonata of Beethoven, so rarely played in concert by great solo artists. The last noteworthy performance that will linger long in the memory was when it was played by Sarasate and Bertha Marx, and made a profound impression mainly by the fascinating interpretation of the violin part, which, particularly in the andante and finale presto, overshadows the piano part in seizing interest. M. Ysaye had for his associate in this work Miss Victoria Boshke, a highly gifted pianist of artistic equipment from both a technical and interpretative point of view. The first presto was taken at the extreme fast pace, but both the violinist

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and pianist sustained clarity of execution and beauty and contrast of tone throughout. The slow movement was delightfully sung by the violin, with feeling that was emotional but free from sentimentality. The variations, which are exquisitely finished by the composer, may be considered virtuoso achievements. Miss Boshko proved a worthy associate of the great violinist, her work being of rare distinction and exceptionally intelligent in its relation to the ensemble. Other numbers by Ysaye were the Wieniawski concerto in D minor, and a group of four short pieces of a popular order. In response to insistent demands he gave Saint-Saens' "Rondo Capriccioso" as an encore.

Miss Victoria Boshko appeared as soloist in Rubinstein's Barcarolle in A minor, and Liszt's Rhapsody No. 2, and won a pronounced triumph, which was expressed in a demand for two encores.

\* \*

### BOSTON GRAND OPERA COMPANY

THE re-constructed Boston Grand Opera Company gave a short season of opera at the Royal Alexandra, November 26th-29th, appearing in "Rigoletto," "Madame Butterfly," "Tales of Hoffman" and "Lucia da Lammermoors." While the personnel of the company in regard to the principal artists were not up to the standard of last season, the performances were most enjoyable in regard to the ensemble.

Much interest was taken in the local debut of Mme. Navarette as Gilda in "Rigolette." The newcomer has a high, very light soprano, and won a success by virtue of clearness of tone and her neatness in *coloratura* work. The Japanese *prima donna*, Mme. Tamaki Miura, eclipsed her former triumph here as *Madame*

*Butterfly*. She has made a surprising gain in fullness of voice in *cantabile* as also in emotional expression.

\* \*

### HAMBOURG TRIO CONCERT

Messrs AUSTIN CONRADI, solo pianist, Georges Vigneti, solo violinist, and Boris Hambourg, solo 'cellist, the newly organized Hambourg Concert Society, gave their opening recital of the season in Foresters Hall on November 20th, before a large audience of musical culture. They won a distinguished success, their *ensemble* in chamber music being particularly happy. Saint-Saens' highly polished trio No. 1 in F major, they gave a very sympathetic and finished interpretation which subordinated individuality to the unity of this very original work. Mr. Conradi contributed four piano solos, the Chopin-Liszt "Chant Polonaise," the Schubert-Liszt "Barcarolle" and Liszt's "Sonetti di Petrarca" and "Forest Murmurings," revealing himself as an accomplished executionist and an interpreter of refinement and general musical merit. Mr. Hambourg once more delighted his hearers in his always grateful 'cello solos, his graces of style and tone being conspicuous. The programme was brought to a close with Grieg's duet sonata with piano and 'cello in G major, a composition of much interest and originality which was given an illuminative rendering.

The second concert is announced for December 11th.

\* \*

### VIGGO KIHLMAN RECITAL

An illuminative and artistic recital was given in the Music Hall of the Toronto Conservatory of Music on Wednesday evening, November 21st, by Mr. Viggo Kihl, the accomplished solo pianist of the faculty of the institution. He gave a programme that was exceptionally attractive and at the same time had educational value to piano students. His performance of Bach's Italian Concerts was a fine example of clear-cut playing, with all the details transparently revealed. The slow movement was rendered with dignity of style and expression. The Brahms' Variations and Fugue on a theme of Handel illustrated his mastery of a great variety of forms of variations, each requiring a special *technique*. A group of five Chopin numbers were charmingly played, with a refined range of tone colour, while four pieces by Liszt, Moskowski, Glazounoff-Blumenfeld, and Albenitz illustrated his versatility in music that had many contrasts.

### MISS McQUILLAN'S RECITAL

A TALENTED pupil of Mrs. G. H. Smith, Mus. Bac., Lucknow, Ont. Miss Clara McQuillan, presented a programme for her graduation recital at the Toronto College of Music, on Thursday evening, November 8th. Miss McQuillan has an easy fluent style and played the following numbers in a highly creditable manner: "Scherzo" and "Allegro" (Sonata Op. 26), Beethoven; Espagnole Bolero, Godard; La Cascade, Pauer; Valse Op. 42, Chopin; Barcarolle in F minor, Rubinstein; Solfeggietto Bach; Le Ruisseau, Wollenhaupt; Finale (Concerto in F sharp minor), Hiller. Two vocal numbers were delightfully sung by Miss Dorothy McGann. Miss Marion Porter played the orchestral accompaniment to the Hiller concerto on a second piano.

\* \*

### CANADIAN ACADEMY OF MUSIC

A PIANO recital was given on November 15th by Frank Stephens, a recent addition to the faculty. Mr. Stephens' programme included Cesar Franck's Prelude Choral and Fugue and Beethoven's first sonata for violin and piano. Arthur Ely played the violin part in the latter number. Miss Leila Auger sang a group of songs in her usual artistic manner.

The Academy String Quartette will give the first of a series of four chamber concerts in the Foresters' Hall, on Thursday, December 4th. The instrumental numbers are Schubert's Quartette in G major and Dvorak's piano quintette, in which Frank S. Welsman, the eminent pianist and conductor, will assist. A group of songs will be given by Madame Elizabeth Campbell, the distinguished Toronto artist, whose engagements with the Boston San Carlos and Century Opera Companies have greatly enhanced her reputation.

\* \*

### HAMBOURG CONSERVATORY

THE Hambourg Conservatory is arranging classes for beginners with Miss Enid Louise Farmer. Miss Farmer, the sister of two well-known teachers of the Conservatory, is exceptionally well equipped for introductory work. She has had several years experience in teaching the Fletcher and Effa Ellis methods, and last summer attended the Ellis Berfield School in Chicago, studying the most modern developments in the teaching of very young children in particular. She attended Mr. Ernest Farmer's first experimental class in his new method of teaching theory and has applied some of his ideas with great success. At Mr. Farmer's

recital a year ago he called upon Aileen Biette, a little pupil of hers, to show what a little girl might do. Many will remember the child with the remarkable insight into music, both her composition and her performance of it showed.

Signor Augusto Rowelli, a brilliant virtuoso-flutist, who comes to Toronto with very flattering credentials from the Philharmonic Orchestra, has joined the staff of the Hambourg Conservatory. All communications for lessons should be addressed to the secretary, the Hambourg Conservatory of Music, Toronto.

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### NATIONAL FAULTS

By FRANCESCO BERGER

(Concluded from last Month)

Very much piano music is badly phrased in print—it would be better if not phrased at all. The old masters left all phrasing (as they did much besides) to the performer. But correct phrasing can be largely aided by remembering that, with few exceptions, music is composed on a four-bar plan, subject into subdivisions of two bars, or into expansion of eight or sixteen. To make a practice of dividing musical compositions into their component sections will greatly assist those who are not naturally gifted with a feeling for rhythm.

While the national faults of this country are, as stated above, want of accent and inferior phrasing, those of other countries are equally glaring. The Germans mostly over-emphasize, and some (not all) of the German editions foster this fault. I have in my mind a particular Teuton edition which resembles a topographic map more than a sheet of printed music. Marks and directions are all very well, but they must not be numerous enough to bewilder the brain and eye of the performer or to deprive him of every chance of doing "a bit of his own." The Italian national vices are,—in singing, the eternal *vibrato*, and in the playing of stringed instruments the constant *portamento*, while the Italian pianist contents himself with appropriating the faults of all other nations. The French singers produce a quality of tone which suits their language, but is quite undesirable in others, and their pianoforte playing is best defined as "finicking."

These generalities do not, of course, apply to distinguished artists of any nationality. A great artist is great whether he hails from Oxford Street or from Timbuctoo. I merely record my experience that national characteristics enter into the faults of the average student of different countries; that one produces musical

burglars, another musical forgers, and a third musical bigamists.

Let the painstaking music-student of whatever nation, struggling with his work, take heart of grace by the knowledge that he is not alone in facing difficulties, nor in withstanding natural tendencies, for to some extent they are racial. But to be aware of our faults is to have proceeded halfway towards correcting them; and "in the vocabulary of youth there is no such word as FAIL."

\* \*

### A PROLIFIC TORONTO COMPOSER

MR. DAVID DICK SLATER, the well-known musical composer and teacher of singing at the Toronto Conservatory of Music, has placed a large number of MSS. during the last few months with both American and English publishers. Messrs. Schirmer & Co. have accepted five or six MSS., all vocal numbers, while Messrs. Theodore Presser & Co., of Philadelphia, have already issued two books of pianoforte pieces, each book containing twelve numbers, which may also be obtained separately in sheet form. In addition to these books, Messrs. Presser & Co., have issued another half-dozen single numbers, vocal and instrumental, also a book of four sacred songs. The last named are particularly suitable for church service. Mr. Slater has recently completed a third set of twelve pianoforte pieces, which will also be issued by Messrs. Presser at an early date. The first two sets, entitled respectively, "Pictures from Storyland" and "Pictures from Fairyland," have proved remarkably successful. Each piece has an appropriate little verse of poetry, and in the writing of these verses Mr. Slater has been particularly happy. The pieces are very tuneful, and are well written, with the utmost consideration for the limited musical and physical capabilities of the young student. Mr. Slater, who has also published many songs and pianoforte pieces under the pen names "Kenneth Rae" and "Paul Ambroise," is a most prolific composer, his published works already comprising about one hundred and fifty songs and pianoforte pieces, also several anthems, and a book on vocal physiology and the teaching of singing, which has had a very large sale in England.

—*The Globe.*

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## THE IRISH INFLUENCE ON MUSIC IN THE MIDDLE AGES

BY W. H. GRATTAN FLOOD, MUS.D.

(In *The Ave Maria*)

THE subject of Irish influence on music in the Middle Ages has never been adequately treated, and therefore a short paper on it may be welcome to the readers of *The Ave Maria*. Although some recent savants have thrown discredit on the Irish origin of Siadhail, or Sedulius, in the fifth century, and of Pope St. Gregory the Great in the sixth century, it is undeniable that the Irish monks, from the sixth to the eleventh century, were the pioneers of culture all over the continent of Europe. St. Sechnall, or Secundinus, who died in 448, composed some beautiful hymns, which were sung in honour of St. Patrick. A more famous Irish monk, St. Columcille, the friend of St. Gregory the Great, composed a number of exquisite Irish and Latin hymns, employing three-syllabled as well as four-syllabled rhymes; indeed, he may well be claimed as the inventor of the rondeau, or ballad. Other early Irish songsters were St. Camalac, St. Mugint, St. Molaise, St. Comgall of Bangor and Ædhu.

In the sixth century the Irish pilgrim-monks founded a school at Coire; and in 591 St. Columbanus established an Irish monastery at Luxeuil, followed by that of Bobbio in 613. Mone tells that St. Columbanus, in the remarkable poem to Fedolius, gives the first specimen of a Latin poem, other than a hymn having a perfect system of vowel rhymes. Nay, more: this illustrious Irish abbot, who died at Bobbio in 615, actually describes how to write such a poem. The "*Planctus Karoli*," on the death of Charlemagne, in 814, to be found with neum notation in a manuscript dated 1154 in the Bibliothèque Nationale at Paris, is regarded by experts as having been originally composed by St. Columbanus.

The great Abbey of St. Gall (San Gallen), the music school of which became "the wonder and delight of Europe," was founded in 613, by St. Cellach, or Gall, whose obit is chronicled on October 16, 646. In 653 St. Gertrude, abbess of Nivelles in Brabant, daughter of Pepin, Mayor of the Palace, sent for two Irish monks, St. Foillan and St. Ultan, brothers of the more celebrated St. Fursey (patron of Peronne and precursor of Dante), to teach psalmody to her nuns. These two musical sons of Erin most willingly accepted the invitation, and built an adjoining monastery for themselves at Fosse, in the diocese of Liège. This foundation was the beginning of the cult of music in Belgium.

It is of particular interest to add that St. Waletrude, patroness of Mons and Hainault, was of Irish descent, and married an Irish chieftain named Maelccadair (also known by the name of Madelgar), who was Count of Hainault and founder of Soignies, and who is venerated as a saint on July 14th. St. Waletrude is commemorated on April 9th, and she died in 686, being interred at Mons. Sr. Rupert, St. Trudbert, and St. Ermentrude (two brothers and one sister of the same family) evangelized Breisgau. Before the close of the seventh century, St. Tilmio and St. Wiro, from Ireland, were labouring in Cologne; and we find Irish monks founding Strasburg in 685. Two others, St. Forannan and St. Elogius (Elloe), are patrons of Namur.

It is the barest truth to say that the Irish monks succeeded, in the eighth century, in effecting a perfect revolution in the hymnody of the Western Church. Hymnologists of the first rank are now agreed that during the eighth century the cycle of hymns as prescribed in the Benedictine Cursus was gradually superseded by the Irish cycle of hymns, and finally ousted by Irish influence. A valuable manuscript of the early ninth century, a portion of which is at St. Paul's Monastery in Carinthia, and another portion at Carlsruhe, shows the cycle of hymns which the Irish monks introduced, and which was adopted throughout the whole Western Church.

In regard to the science of music, an Irish philosopher, John Scotus Erigena, was the first to treat of discant, in 860. Donnchadh, an Irish bishop of the ninth century, who became abbot of St. Remigius at Auxerre, wrote a commentary on the works of Martianus Capella, an exposition of the Seven Liberal Arts, including music. Scotus Erigena (not to be confounded with Duns Scotus, O. F. M.), in addition to his famous tract, "*De Divisione Naturæ*" (which treats of music as a science), also wrote a commentary on Martianus Capella.

Quite an interesting "find" was published a few years ago by my friend, M. Esposito—namely, a valuable collection of eighty-seven poems discovered in a Brussels Codex of the twelfth century. These poems include some beautiful songs composed by an Irish monk, Siadhail (Sedulius), abbot of St. Lambert, Liège, in 870. He must not, however, be confounded with the elder Siadhail, or Sedulius. German historians tell us that Ottfried von Weissenburg was the first to introduce the Irish rhyme system into High German; but it is too frequently forgotten that this learned Benedictine was a pupil of the Irish monks of St. Gall.

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Ottfried wrote his well-known book, "Liber Evangeliorum," in 850; and in this work he describes the harp and fiddle as forming part of the heavenly concert in the New Jerusalem. Again, Franco, bishop of Liège, wrote a tract on the science of music. A later Franco of Cologne, a more celebrated musical theorist, also owed his knowledge of music to Irish monks.

Passing from theory and vocal music to the subject of instruments, we find the Irish monks introducing the harp, the fiddle, and the bagpipe, on the continent in the seventh and eighth centuries. Many ingenious theories have been put forward as regards the introduction of the fiddle-bow; but we have ample evidence that the Irish of the sixth century were acquainted with the bow, inasmuch as they employed a bowed cruit as well as a fiddle.

But it is in a particular manner to the Irish monks of St. Gall in the ninth century that music on the Continent owes its development, especially in the matter of sequences, tropes, and hymns. Under Crunmail (whose Irish name is Germanized as Grimoald), abbot of San Gallen from 841 to 872, an Irishman, Moengal, was appointed headmaster of the music school. Moengal, also known as Marcellus, was assisted by his uncle, Mail-Isu, whose favorite pupil was St. Notker-balbulus. Another Irish monk of San Gallen was Tuathal, or Tutilo, who was not only a wonderful musician, but was also famed as a poet, orator, painter, goldsmith, builder, and sculptor. Tuathal composed numerous tropes, three of which—"Hodie cantandus est," "Orbis factor," and "Omnipotens Genitor,"—betray all the well-known characteristics of Irish music. His "Hodie cantandus est" has been used in a

good many liturgical plays, as is admitted by Prof. Paul Edward Kretzmann, M.A., Ph.D., in his recent book, "The Liturgical Element in the Earliest Forms of the Medieval Drama." It is admitted by scholars that tropes (invented by the Irish monks of St. Gall) materially influenced the early drama. Tuathal's beautiful Kyrie, "Fons Bonitatis," is included in the Vatican edition of the Kyrieale. His death is chronicled on April 27th, 898.

Nor was secular music neglected at St. Gall, as Nigra (1872), has published a charming Irish lyric, "The Blackbird's Song," written by one of the monks in 860. Moengal gave St. Notker-balbulus the first pattern "Alleluia" in 870, and thus he may be regarded as the inventor of sequences or tropes. This Notker, who died as a centenarian on April 6th, 912, composed the plaintive sequence beginning, *Media vita in morte sumus* ("In the midst of life we are in death"), suggested to him by his Irish master, Moengal. Curiously enough, owing to the magical powers so frequently ascribed to the singing of this "Antiphona de Morte" (the text of which has often been incorrectly ascribed to Holy Writ itself), its inclusion in Requiem services was forbidden by the Council of Cologne in 1316.

All through the tenth century, the Irish monks at Cologne popularized music. In 1015, Ailill, or Helias, a native of Mucknoe (now Castleblayney), Co. Monaghan, was elected abbot. He was the bosom-friend of St. Heribert, and he ruled the two abbeys of St. Martin and St. Pantaleon till his death, on April 12th, 1042.

(To be continued in January)

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# **THE IRISH INFLUENCE ON MUSIC IN THE MIDDLE AGES**

**By W. H. GRATTAN FLOOD, Mus.D:**

*(Concluded from January)*

To him Berno of Reichman dedicated his well-known musical work, "The Law of Symphony and Tone." As before stated, from these Irish monks of Cologne the later Franco derived his knowledge of the divine art as regards discant or organum.

Most of our musical historians (including Tapper and Goetschins in "The Illustrated History of Music," published by Scribner's in 1915) would fain have us believe that Hucbald, circa 890, was the first to write a musical treatise explanatory of part singing—that is to say, of discant or organum. Such is not the case, however; for, as previously stated, the honour must be ceded to an Irish philosopher, John Scotus Erigena, whose tract on the subject appeared in 860.

The Irish foundation at Pavia (800), Laon

(860), Angoulême (876), Vaussor (950), Mitx (965), Verdun (995), Würzburg (1033), Erfurt (1050), Fulda (1058), Ratisbon (1067), Roth (1073), and at other centres, had a considerable effect on Continental musical art during the tenth and eleventh centuries. This is amply evidenced by the manuscripts still surviving at San Gallen. Even Dante admits that the Italians got the harp from Ireland; and it is well-known that the harp has been emblazoned on the arms of Ireland since the thirteenth century. Another Irish theorist, John Garland (1190-1264), wrote a treatise on organum, and outlined a scheme of dividing the interval, which developed into ornamentation, passing notes, and grace notes.

Here it may be convenient to summarize the result of Irish influence on music in the ninth century. The one-line stave of the Ogham alphabet suggested the one-line stave on which the neums were written, and thus originated the modern system of musical notation. Before the introduction of the one-line stave by the Irish monks, the position of the neums, or musical

signs to express pitch, could not be determined with any degree of exactness; and indeed the neums of the eighth century were merely aids to memory, for the Plain Chant melodies had to be learned by heart. (Let me add that the neums had no relation to *pneuma*, as is frequently stated; the word or sign.) This Irish device of a one-line stave was adopted both for the musical setting of Plain Chant and secular songs. It was drawn across the parchment over the words of the song, and became the F clef, thus affording a basis for musical pitch, from which was subsequently evolved the present stave of five lines.

From the writings of Scotus Erigena, it is certain that the Irish of the ninth century were the first to employ discant and organum, and were well acquainted with the free organum of the fourth, or of the diatesseron, a full century before the appearance of the Schola Enchiriadis and Musica Enchiriadis. This fact is admitted by Dr. Victor Lederer, Prof. Reimann, and Prof. Wooldridge. Further, the modern sonata-form was anticipated by the Irish in the ternary construction of the old folks melodies; while the Irish bagpipes furnished the modern device of *point d'orgue*, or pedal point.

An Irish manuscript of the year 1100 contains a portion of the hymn to St. Stephen, "Ut tuo propitiatus," in which a Gaelic folk-tune is set to sacred words, and worked out by an Irish composer in a two-part musical setting; the harmony being far from crude, and much in advance of Hucbald and Guido d'Arezzo. Not only is the harmony melodious, but the piece presents one of the earliest known examples of "irregular organum" in contrary motion, employing an independent use of dissonances. It is only fair to add that this manuscript has been elaborately described by Prof. Wooldridge and also by Dr. Oscar Fleischer.

To the Irish too, is due the foundation of the much-vaunted "English School" of music. St. Aldhelm, St. Dunstan and Alcuin were the pupils of Irish masters; and it is on record that the Irish monks of Iona, Lindisfarne, Malmesbury, Glastonbury, Ripon, Lichfield, Burgcastle, and other centres, cultivated part-singing and instrumental music. St. Aldhelm refers to organs and neums; and, in his charming poem, "De Laude Virginitatis," he is the first to mention the tradition of St. Cecilia as a patroness of music. He owed his musical training to our Irish St. Maeldubh (Mailduf), whose name is perpetuated in Mailduffsbury, now Malmesbury; and to another Irish monk called Cellan, who wrote seven beautiful Latin verses, and who became abbot of Peronne. St. Aldhelm alludes

to the fact that Ireland, "synonymous with learning, literally blazed like the stars of the firmament with the glory of her scholars."

The musical skill of the Irish in the twelfth century is praised by such adverse critics as Giraldus Cambrensis (Gerald Barry,) John of Salisbury, and Brompton. English writers never fail to point to the remarkable double canon entitled "Sumer is icumen in," dating from *circa* 1225; but it is based on the Irish theme, "Ta an Samhradh agteacht," and has the Irish device of a drone or bagpipe bass.

Nor did the great glory of the Irish monks on the Continent suffer any abatement in the twelfth century; for we find the famous Skotten Kloster of Vienna (founded in 1145) reorganized in the year 1158, with Gilla-an-naemh, or Santan (Sanctinus Scottus), an Irish monk, as first abbot. By the terms of the charter of Duke Henry, none but Irishmen were to be admitted to the community; and the abbey continued thoroughly Irish till the second quarter of the fifteenth century. Another famous monastery was that of Eichstadt, which was founded from St. Peter's, Ratisbon, in 1183, as an Irish abbey; while a no less celebrated Irish house was that of St. Nicholas at Memmingen, founded by Duke Guelph in 1187, with Muiredach as first abbot. Later still, in 1231, Duke Otto of Bavaria founded the monastery of Kehlheim, for Irish monks, from the Abbey of St. James, Ratisbon.

But the limit of the present article precludes any possibility of describing all the Irish factors that helped to create modern music. I must not omit mentioning, however, that the founder of the Netherlands School of Music, William Dufay, was a Celt. He was, doubtless, a descendant of the Irish family of Ua Dubhthach, or O'Duffy, many of whom were brilliant scholars and churchmen in the twelfth and thirteenth centuries. Dufay was born about the year 1390 at Hainault, which was an Irish foundation. He became a chorister of Cambrai cathedral in 1404, and was enrolled as a member of the Papal Choir in Rome in 1428, subsequently becoming Canon of Cambrai and of Mons. A careful examination of his writings discovers the Celtic spirit; and if we can not claim him as an Irish Celt, he was certainly a Walloon, and it is equally certain that the Walloons were Celts. Educated in a Celtic atmosphere, he assimilated all the musical science and exquisite folk melodies of the Irish Celts, and he created a school that made its influence felt all over Europe. In a word, Dufay was the embodiment of the accumulated musical knowledge traditionally handed down

from the Irish monks of Hainault, and his fame may justly be claimed as the climax of Irish musical culture in the Middle Ages.

\* \*

### JACOBUS STAINER, VIOLIN MAKER

By ERNEST N. DORING, JR.

THERE have been countless imitations of fine makes of violins. For each genuine specimen, there are hundreds, nay thousands, of falsely called Stradivari. This applies in lesser extent to the other renowned makes, and many violins having a "Paganini f hole" are now prized by unknown possessors as a genuine Joseph Guarneri. For upward of one hundred years the superb models of Stradivari and Guarneri have been the pattern of good luthiers, and hence it is that so many good old copies of these makers have had their original tickets removed and spurious "great names" put in. In these copies, a certain similarity to the authentic exists, inasmuch as their perfection of model has been as closely copied as it lay within the capabilities of the more modern violin makers. There could be no great deviation from the patterns, a slight change in arching and outline immediately causing so much visible change that the copyist generally kept quite close to his pattern.

In thus making these models immortal (as our makers of to-day still adhere closely to them) we must look with horror on the distortions which have been made in "copying" one of the world's greatest violin makers—Jacobus Stainer. A great misfortune it was that he did not model his instruments more in the style of his Italian contemporaries; true, there was no Stradivarius model to guide him at his time, yet the Maggini and Amati patterns, which he doubtless must have been acquainted with, evidently did not conform with his ideas, and that he adopted a model higher than Amati seems to have been the inspiration for his copyists to still further curve his arching, with the result that we see so many "Stainer" models with a swell so high that in many it is possible to run a rule clean through the violin from "f" to "f" without striking the base bar!

That Stainer's model was "high" I will admit, but that it was abnormally high in his best work, of which but few specimens can be seen, is open to doubt. They show an arching but slightly higher than that of the early Amatis. The better Kloz copies also do not have the abnormally high model, which so many other old German violin makers used, notably makers like Widhalm, Fitchel, etc.

One of the very finest examples of Jacobus Stainer's work is now to be seen at the shop of John Freidrich & Bro., 279 Fifth Avenue, New York City. This violin is in wonderful state of preservation, of medium arching. The workmanship throughout equals, in its minutest detail, the work of the finest Italian luthiers, and the beautiful transparent varnish is not to be compared with anything other than the best of Amati. The choice of wood displayed in this violin also reminds one of the care used by Stradivarius in his best specimens. That of the top is of exceptionally fine even grain, while that of the back and sides has most beautifully marked curl, the back being two pieces and indeed very handsome.

"Stainer" tone is generally classed as sharp and nasal, but the tone of this violin does not bear that classification, as it is round and lovely in quality and comparable only with that of a fine Amati.

Genuine "Stainer" violins are very rare indeed, and it is always an education to the lover of rare violins to be offered the chance to see one. This violin being without the slightest question of doubt authentic in all of its parts, label included, every lover of violins should avail himself of the opportunity of examining it most carefully in order to be better able to judge a "Stainer" when next he sees one. The celebrated authority on old violins, Mr. George Hart, of London, mentions the instrument in correspondence as "the finest Stainer" and pronounces it as one of the Eléctor Stainers, and it was from the firm of Hart & Son that the violin was purchased many years ago.

—Musical Courier.

\* \*

### A REGRETTED RESIGNATION

THE *Globe* says: The resignation of Mr. Donald MacGregor from the position of choirmaster of Victoria Presbyterian Church, which he has held worthily for ten years, will cause many regrets among the music lovers of the west end of the city. He developed the choir to a degree of efficiency that placed it among the leading church choirs of the Province. He had not long taken control before his energy, supplemented by his qualifications as a solo singer and teacher, produced striking results in the uplift of the singing in those important qualities of musical tone production, interpretation and technical facility. The annual concerts of the choir were looked upon as musical events, crowded the church with enthusiastic audiences, and attracted lovers of music from the central parts of the city.

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### MUSIC IN OTTAWA

Miss ETHEL DAWSON, a pupil of Mr. H. Puddicombe, gave a very enjoyable piano recital in the Canadian Conservatory of Music Hall on Thursday evening, December 14th, and repeated the following evening at the Ottawa College. Miss Dawson's programme was: Fantasias, Schumann; Spring Song, Scherzo A. Capriccio, Mendelssohn; Sonata B-Flat Minor, Chopin; Epilogue, Brownies, Korngold; Prelude, Challoff; Japonaise Etude, Poldini; Au Bord D'Une Source, Polonaise E-Major, Liszt.

The reconstructed Boston Opera Company was heard here in "Rigoletto" and "Madame Butterfly" in the Russell Theatre December 22nd and 23rd. Mme. Navarette as *Gilda* and Tamaki Mura as *Mme. Butterfly*, charmed every one, as did the orchestra, which was one of the best ever heard here. With Jachia, who is always a favorite, conducting, it was much appreciated. The attendance was shockingly bad, and I learn that the management lost \$2,200 in the two evenings. In sharp contrast is the visit of Harry Lauder whose two appearances, November 26th, were both sold out in an hour after the opening of the box office.

Miss Lingham Wagner was a visitor in Ottawa recently, arranging for an appearance here early in the New Year of the Hambourg Trio, the Cheniavskis and Mme. Nelli Gardini.

To Mrs. A. D. Cartwright on the Morning Music Club we are indebted for an opportunity to hear a piano recital of MacDowell music by Mrs. Edward MacDowell, January 10th. Mrs. MacDowell has further claims for public recognition than being the wife of the famous American composer as she is said to be a pianist of splendid *technique*, with clear warm tone, rare sympathy and insight.

A new Choral Society has been formed under the direction of Mr. C. J. T. Rickwood, organist of Knox Church. Forty members were enrolled at the preliminary meeting when it was decided to give "Judas Maccabaeus" in the New Year.

The organ of St. John's Church has been recently enlarged and a new consol with electric action installed. The practically new instrument was opened by a very interesting organ

recital given by the recently appointed organist, Lawrence Moss.

January 22nd we are promised the pleasure of a recital by Mischa Ellman, his second appearance here.

There seems to be an awakening for oratorio music. No less than four of our Churches are giving selections from the "Messiah", some with orchestra accompaniment, on Sunday evening, December 23rd.

The Russian Symphony Orchestra gave one concert in the Russell Theatre, December 12th, with a thoroughly Russian programme of music, beginning with the Symphony Pathetique, Tchaikovski, and it was superbly rendered. The 2nd and 3rd movements brought out a perfect storm of applause which seemed to open Modest Altschuler's heart, for he gave us as a number of encores Russian folk songs interpreted as he only could interpret them and prefacing each one with some explanatory remarks which made them doubly interesting. One in particular he said was a song he sang when a soldier in the Russian army.

An effort is being made to have a Choir Festival in Ottawa after the New Year. All the choristers available in the city will meet for practice, and it is also the intention of Mr. C. J. T. Rickwood who has the matter in hand to interest choirs from Perth, Brockville, Pembroke, Prescott and Smith's Falls, from many of whom already satisfactory answers have been received.

At a recent meeting of the executive of the Ottawa Symphony Orchestra, it was decided to give two concerts in the New Year, but the dates have not yet been announced.

Miss Amy Robsart Jaffray, after a year's absence in Toronto, has again returned to a host of friends here and accepted the position of soprano soloist in the Stewarton Presbyterian Church.

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The Dominion and Regent Theatres are being utilized on Sunday evenings for concerts with patriotic addresses and collection in aid of the Red Cross Fund and more recently in aid of the Halifax sufferers. The theatres have been most generous in this respect and the audiences have been large and collections liberal.

An effort is being made to secure a second visit from Alfred Bonnet, the eminent French organist, who created such enthusiasm when he gave his first recital in the Basilica here a month ago. The organ of the Basilica is the largest in the city and the church centrally situated and capable of holding a very large number. Mr. Amede Tremblay, the talented organist, gave one of his too infrequent twilight organ recitals on Sunday afternoon, December 9th, on Christmas Themes which was well attended and very enjoyable.

The choir of St. Joseph's Church will on Christmas Eve give Marzotto's 6th Mass with orchestral accompaniment under the direction of Mr. J. M. Cassey, Mrs. E. Tasse at the organ. These services are always well attended, in fact it has of late years to limit the attendance by the issue of tickets.

L. W. H.

### HAMILTON NOTES

HAMILTON, December 26th, 1917

A COMPETITIVE recital of the Hamilton Conservatory of Music was held in the recital hall of that institution on Monday evening, November 5th. The teachers represented on the programme were the Misses Crowle, Hamm, Reta Bartmann, Morris, Peene and Mrs. Morrow. Pupils of Messrs. Hewlett, Alexander and Carey, the musical directorate, also contributed numbers. The recital was of special interest, in that Miss Marion Harvey (pupil of Miss Crowle) won the Lieutenant-Governor's medal for highest marks in the senior piano examination and Miss Jessie Kirkland won the gold medal in the junior piano examination. Miss Kirkland is a pupil of Miss Morris. The students performing reflected great credit on their various teachers, playing in a highly satisfactory manner.

The second monthly recital of the Forsyth Academy was held in the Y.W.C.A. recital hall, Monday evening, November 26th, and was a very successful affair. The students reflected great credit on their teachers. The teachers

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represented on the programme were: Margaret F. Langril, Mus. Bac., Marjorie J. Taft, Winnifred Watson Frost, Muriel E. Goff, Urith Cameron Taylor, Jeanette Land.

The choir of Central Presbyterian Church, under the leadership of F. Arthur Oliver, gave a delightful service of praise on Wednesday evening, November 28th. The assisting artists were Miss Irene Symons, soprano and Mr. Frank Blachford, violinist, whose numbers were artistically rendered and thoroughly appreciated by all present. The choral numbers were: "Who are these like stars appearing" (Richard Redhead); "The Twilight shadows fall" (D. D. Wood); "Come Blessed Lord" (Tschaikovski); "The Lord is my Shepherd" (Schubert); "Hear my prayer" (Mendelssohn); "Come O Thou Traveller Unknown" (Tertius Noble); "Praise the Lord" (Randegger) and the closing sentence, "Hide me under the Shadow of Thy Wing" (John E. West).

Angelo Cortesse, the renowned Italian harpist, gave a recital in First Methodist Church on Friday evening, November 30th. His playing revealed an artist of the front rank and his work won him a place in the hearts of the large audience present. He soared to great heights in his Debussy "Arabesque." His great harp spoke emotions too big for words. His other numbers were Masselman's "Militaire;" "The Brook" "Aubade;" "Saint-Saens' Fantasia; Roenitz "Music Box;" Thomas' "Echoes of a Waterfall;" Fedeschi's "Marionette;" Schuetz' "In a Garden," and Fedeschi's "Spanish Patrol." He was repeatedly encored. Miss Marjorie Taylor, soprano, and Mr. Roy Fenwick, both Hamilton singers contributed vocal numbers in a highly satisfactory manner, accompanied by Mr. Harry J. D. Moss, at the piano.

The choirs of the various churches have been busily preparing "special music," in commemoration of the birth of "The Babe of Bethlehem." At such a time, we need to be cheered by the "glad tidings" told to wondering shepherds, "Peace on earth, good will towards men." May that day of peace soon dispel the dark clouds of war.

On December 10th, Mr. and Mrs. J. E. P. Aldous gave a delightful piano and harp recital, before a good sized and enthusiastic audience. Mr. Aldous played the Sonata op. 31, No. 2,—Beethoven; Nocturne in G, Heller; "Barcarolle," V. Adler; "Chanson Hongroise," Dupont; "Dedication;" Schumann-Liszt; "Etude in F, Liadow; "Polka" from "Le Bal," Rubinstein. Mrs. Aldous played "The Nun's Prayer," Oberthur; and "Berceuse", Hasselmans, and had

to respond to an encore. Mr. Aldous played with fine technique and interpretation. The Adler number was especially beautiful. The harp and piano number "On Wings of Song," Mendelssohn, was enthusiastically received. All together, it was a delightful treat to those present.

GIOVANI

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## MUSIC IN WINNIPEG

THE Winnipeg Handel Choir, under the conductorship of Mr. Watkins Mills, gave their first concert on November 29th with a performance of Handel's "Samson". The event created great interest, and the production gave much enjoyment. The local critics have much to say in praise of Finlay Campbell, a young Scotch-Australian basso, who won a special success in the virile air "Honor and Arms." His voice is described as possessing fine resonance. The other soloists were Edna Verner, Mrs. Lemoine Fitzgerald, Dorothy Parnum, Miss H. Osborn, and D. W. Love. The great choruses were sung with fine spirit and good light and shade.



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## MENDELSSOHN CHOIR SOLOISTS

THE Mendelssohn Choir announces that the following soloists have been engaged for the series of concerts to be given in February with the Philadelphia Orchestra: Miss Florence Hinkle, whose former triumphs with the Mendelssohn Choir will be remembered, will sing in Sir Edward Elgar's "King Olaf," as well as taking the solo part in Elgar's Trilogy, "The Spirit of England"; Mr. Lambert Murphy, tenor, who has sung at all the leading festivals in the States and seventeen times as soloist with the Philadelphia Orchestra, will sing the tenor role in "King Olaf" (Mr. Murphy was soloist at the Metropolitan Opera House for some years, and only relinquished the post when the demands for concert and oratorio work became so great); Mr. Wilfred Glenn, basso-cantante, will sing in the "King Olaf" cantata and the solo part in Stanford's stirring "Songs of the Fleet". Like Mr. Murphy, he will make his first appearance in Toronto, although he has appeared with the leading choral organizations of New York and Boston, and is soloist at the Cathedral of St. John the Divine, New York. He is possessed of a remarkable voice of great range and power and brings into play the qualities of fine interpretation and thorough musicianship.

\* \*

## THE NATIONAL CHORUS CONCERT

EVERY indication points to a highly successful conclusion to the fifteenth season of the National Chorus under the direction of Dr. Albert Ham. The chorus is fully up to the standard of previous years, both in numbers and in quality, and is singing with greater effort than ever before in its history. It has lost many members through enlistments, both male and female, but this has been freely made up, and the members have received a great stimulus through their endeavors in the direction of patriotic work.

Dr. Ham this season is featuring the Russian

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school of music and will give a number of the striking compositions of the great writers of that country. Among them are "Russia's Prayer" and the "Hymn of the Trinity" by Tchaikovsky; "Sunrise" by Taneieff and the "Cherubim Song" by Glinka. As a complement to this side of the programme, the assisting artist, Miss Margaret Keyes, the brilliant Canadian contralto, will sing, among other numbers, two groups of songs, the aria "Des Adieux" from "Jeanne d'Arc" by Tchaikovsky and the "Hymn of Free Russia," a recent composition by Gretchmaninoff. No National Chorus programme would be complete without a generous selection from the stirring compositions of Sir Edward Elgar, and this year there will be given "The Shower," "Love's Tempest" and "Death on the Hills," while the great favorite "It Comes from the Misty Ages" from "The Banner of St. George" will be repeated by request. Among the lighter numbers, unique interest will attach to a composition by an Italian composer of the 17th century, Nanini. It is entitled "Noel," was written for sopranos, tenors and will be sung in the original Latin. Other numbers will be "John Peel," "Come, let us join the Roundelay" and a group of patriotic selections. Miss Keyes will have the solo in the singing of "Le Marseillaise."

An extra feature this season will be a boys' section of one hundred voices, carefully selected and especially trained by Dr. Ham. They will sing a short cantata, "The Walrus and the Carpenter" by Fletcher, in addition to assisting in the patriotic numbers.

As last year, the chorus has arranged to give a patriotic concert on the evening following the regular concert but there will, of course, be no admission to the public for this event. Miss Margaret Keyes has generously offered her services for this occasion. She has had a strong following in Toronto of recent years and is delighted to assist in such a splendid tribute to the men who have been at the front or are in training for overseas service. Miss Keyes has been warmly praised by the critics of New York, Chicago and Boston in her work this season, and will no doubt repeat in Toronto the triumph she scored some years ago when singing with Caruso.

\* \*

MISS EULA GRAY, a gifted pupil of Mrs. J. W. Bradley, gave a most enjoyable vocal recital at the Conservatory of Music on December 15th. The young singer who has a most attractive voice and gives evidence of most careful training, offered varied selections that revealed her voice and style to advantage.

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## **FIFTEENTH SEASON**

# **The National Chorus**

**Dr. Albert Ham, F.R.C.O., Conductor**

Announces its Annual Concert in Massey Hall, for Thursday evening, January 24th, 1918. The assisting artist will be

## **Miss Margaret Keyes**

**The Celebrated Canadian Contralto**

Exchange tickets now obtainable from members of the chorus, at music stores, or in Massey Hall, may be exchanged for reserved coupons as follows: \$1.50 seats on January 17th; \$1.00 seats on January 18th.

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### THE "MESSIAH" CONCERT

THE ORATORIO SOCIETY GIVE NOTEWORTHY  
PRODUCTION OF HANDEL'S GREAT WORK

THE Oratorio Society, under the conductorship of Dr. Edward Broome, gave a very meritorious performance of Handel's time honored oratorio, "The Messiah", at Massey Hall on December 13th before a large and enthusiastic audience. The society was assisted by the Russian Symphony Orchestra, and the following soloists: Robert Maitland, bass; Miss Winnifred Henderson, soprano; Mrs. Mary Hallman Schell, contralto; Gladstone Brown, tenor. The chorus was represented by two hundred and twenty members, the women's sections being largely in the majority. However, the tenors and basses, although few in number, showed a good sonorous quality of voice, and were moreover uncommonly efficient in attack, and general execution. The women's voices were specially musical, something which seems to be the rule in these days with the sopranos and altos of our big choirs. The "Hallelujah" Chorus was delivered with virile power and contrast, and made its accustomed electric appeal to the hearers. The three local soloists did themselves great credit in the rendering of their beautiful

music, winning honors both in regard to vocal production and interpretation. Mr. Maitland, the bass, suffered somewhat in having had too many superlative praise notices in advance of his coming, and thus causing people to expect too much. Nevertheless he won the critical esteem of his audience, his robust voice and earnest, vivid style proving very effective. The orchestra played the accompaniments and overture with distinction, and Mr. Tattersall gave valuable assistance at the organ. Dr. Broome conducted with a keen supervision of his forces, and showed on several occasions that he was not the slave of tradition, obtaining several original effects from the chorus. The Society in devoting their efforts to the masterpieces of oratorio are doing a work that is entitled to the warmest encouragement from the public.

\* \*

### HICKS-LYNE AND GRACE SMITH

ADMIRABLE CONCERT GIVEN BY OUR TWO  
LOCAL ARTISTS AT FORESTERS' HALL

THE evening of December 5th witnessed a gathering of lovers of high class music in Foresters' Hall to hear a programme offered by Miss Winifred Hicks-Lyne, soprano, and Mrs. Grace Smith Harris, pianist. They gave a

fascinating selection of refined music, representing many of the great masters. Miss Winifred Hicks-Lyne was heard to advantage in numbers by Handel, Dvorak, Chopin, Viardot, Greig, Sinding, Borodine, Hahn, and Dell Acqua. These she interpreted with fine artistic insight, and with remarkable assimilation of their various styles. The Handel aria (Heracles) was sung with exalted dignity, and with appropriate breadth of tone. In her light numbers, such as the "Villanelle" of Dell Acqua and the Dvorak "Gypsy song" she was very happy in her reading. Miss Grace Smith once more gave convincing proofs of being the accomplished *artiste* she is known to be by critics. The Beethoven Sonata, op. 27, the Handel "Harmonious Blacksmith," Rubinstein's "Barcarolle," Macdowell's "To a Water Lily," Hinton's "Fireflies," etc., served to reveal her brilliant technique, her command of tone coloring, and her expressive and intelligent interpretation. The two artists were the recipients of repeated demonstrations of enthusiastic approval, and the recital was one of the noteworthy events of the season.

\* \*

#### HAMBOURG CONCERT SOCIETY

THE Hambourg Concert Society gave their second concert of the season on December 11th at Foresters' Hall, and offered a very enjoyable programme. Mr. Jan Hambourg who happened to be in town took the place of Mr. Vigneti, who was indisposed. Mr. R. S. Williams, the noted violin collector, lent him for the occasion a very fine Jean Baptiste Guadagnini, which had come from Messrs George Hart and Son, of London, and is considered a remarkable specimen of the maker, with a sonorous tone and a very brilliant varnish. Messrs Hart consider it one of the best Guadagninis extant.

Jan Hambourg and Mr. Conradi played the popular Beethoven duo sonata in F major, a work in much demand by amateurs, which was rendered very effectively, as was expected from artists in such high repute as Messrs. Hambourg and Conradi. The other *ensemble* work was Arensky's trio in D minor for piano, violin and 'cello, which is becoming familiar to our concert-goers and is generally admired. The attractive features of the music were illustrated to advantage by the three performers. Boris Hambourg gave a group of his welcome violoncello solos, the most acclaimed of which were a transcription of Wagner's "Preislied" and Sinding's "Ritornelle". The Preislied was sung with a broad tone, and much dignity of expression. The accompanist was Mrs. Evelyn Chelew Kemp, who did good service.

#### MISS MARIE STRONG'S CONCERT

A NOTEWORTHY MUSICAL IN AID OF THE FUND FOR SOLDIERS' COMFORTS

MISS MARIE C. STRONG, so well known as a gifted teacher of singing, gave on December 6th a very attractive concert in aid of the Soldiers' Comforts Fund. The event took place in Convocation Hall and was attended by a select audience.

The most noted of the artists was Francis de Bourguignon, who in the first part of the entertainment played Debussy's and Saint-Saen's pieces, the latter especially with poignant beauty. Lambert Dusseau sang "La Mar-seillaise" in stirring tones; Rosalind Palmer, violinist, played an interesting etude by Corelli; Rheta Norine Brodie sang the florid waltz song from "Romeo and Juliette" brilliantly; and Marie Nicolaeff, in her rich contralto voice, made the "flower-song" from "Faust" glow with color. There was also a trio "Wynken, Blynken and Nod," by both these last named singers, and Vera Lovelle Harrison, a most pleasing mezzo-soprano, which was very lovely in its dreamy effect.

In the latter half of the entertainment, M. de Bourguignon played Coleridge Taylor and Percy Grainger, with his usual mastery of technique and tone; while Miss Palmer delivered the "Prize-song" with much feeling. M. Dusseau gave two songs in English with great softness, in quite fine contrast to his previous effect. Miss Brodie in limpid notes, sang the Schubert "Ave Maria," with Miss Palmer playing the violin obligato and Miss Harrison at the pianoforte. Mlle. Nicolaeff favored her hearers with a group of three melodious old songs, English, Scotch, and Irish, adding, after much insistence from the audience, the national Belgian anthem. She is an artist who sings with splendid authority. The well-balanced, admirably-chosen programme closed with a charming duet between her and Miss Brodie.

\* \*

#### MISS STEINHOFF'S RECITAL

A CAPACITY audience greeted Miss Steinhoff, L.T.C.M., at the Toronto Conservatory of Music, December 3rd, at her graduating vocal recital. Miss Steinhoff is the possessor of an exceedingly rich and beautiful contralto voice, and sings with a rare grasp of the significance of the text. Remarkably so was this the case in Salter's "The Cry of Rachel," and Verdi's "O, Don Fatale," the concluding numbers of her comprehensive programme, in the latter of which Mr. Stevenson presided at the organ,

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# The Toronto Mendelssohn Choir

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adding very materially to the effectiveness and bringing the recital to a brilliant conclusion. Among the softer numbers, one might readily mention Lang's "Salaam," Leoni's "The Leaves in the Wind," and Gaynor's "Sunbeams' Kiss," as calling for special mention. Miss Steinhoff was the gold medalist at the June examinations, and is an exceedingly gifted musician. She is the contralto soloist in Bloor Street Presbyterian Church, where her singing is much appreciated, her voice being remarkably powerful and of an unusually sympathetic nature. She is a pupil of Mr. M. M. Stevenson.



### ACADEMY STRING QUARTETTE

THE Academy String Quartette, which for several years past has been doing valuable missionary work for the cause of chamber music, gave their first concert this season on December 4th at Foresters' Hall. The occasion was specially noteworthy for the revival of Dvorak's quintette in A for piano and strings, which has not been heard here in public for many years. The piano part was played by Mr. Frank S. Welsman, who, it should be mentioned, was the pianist when the work was introduced in Canada at a recital in the Toronto College of Music. The quintette is one of Dvorak's best achievements. It combines simplicity of melodic subjects, with elaboration of development that is not at all rigid in adherence to formalism. Specially appealing and original is the principal theme of the Dumka, the entry of which is assigned to the viola. Mr. Welsman and his colleagues of the Academy Quartette gave an illuminative exposition of the music, marked by

technical distinction. It was received with keen interest, and no doubt many in the audience will be glad to hear it again at the Academy concerts.

The other work given was Schubert's String Quartette in G major, op. 16, remarkable for its masterly treatment in detail of its various subjects. The vocalist was Mrs. Elizabeth Campbell, the popular mezzo-contralto, who won conspicuous success in a varied selection of songs, among which may be specially mentioned, Lie's "Soft Footed Snow"; Salter's "Cry of Rachel" and Delaroze's "Le Coeur de Ma Mie." Mr. Tattersall gave her able support in the piano accompaniments.

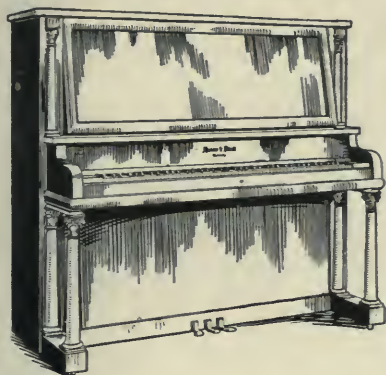


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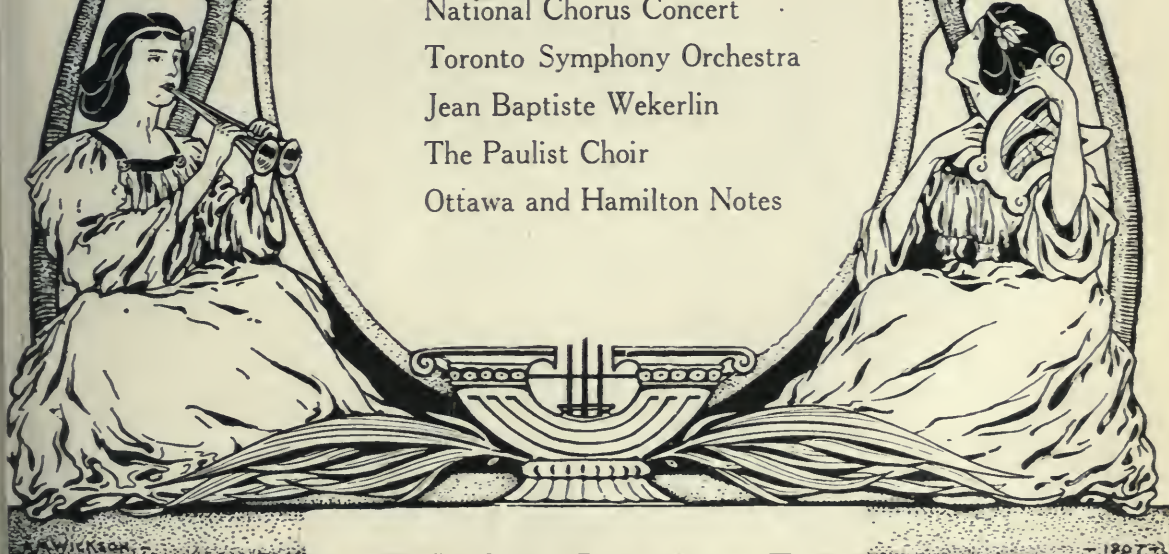
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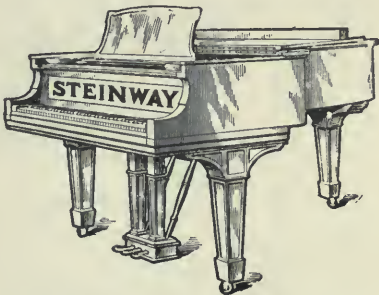
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### COMPOSER'S METHODS

By FRANCESCO BERGER

In *Musical Opinion*, London

I KNOW exactly what I want to say, but I am not sure whether I shall be able to find the precise words with which to make my meaning clear. It is more difficult to do so in artistic matters than when dealing with tangible things. There would be no difficulty in pointing out the difference between a camel and a pianoforte, or between a mutton chop and a patent razor. But one might find it difficult to explain the difference between a sermon and a discourse, or between the tone of a Stradivarius and a Guarnerius.

In the works of the greatest masters there is less difference between those of one and those of another than in the works of minor composers. This is not because of absolute similarity, but because the genius of the great ones blinds us to their methods,—we overlook details because of the overwhelming importance of the whole. The French and the Italian,

the English and the German, meet on common ground when they are truly *great*. A Purcell and a Handel and a Palestrina have more in common than a Bellini and a Hummel.

Most of the German composers of other music have also attempted opera; and, with such exceptions as Beethoven, Mozart and Weber, have failed. While their other works have remained established in public estimation, their operas have been completely forgotten. The Germans have themselves invented the expression "*Kapell-meister musik*" as a term of reproach, much as we English speak of "*organ-loft music*," both meaning that sort of music which is "all right, don't you know," but no better; in point of fact "*un-inspired*," what may be called "*manufactured*."

When we compare the scores of the average German composer with those of the average Italian we are struck with primary differences between them, arising from the attitude with which they severally approach their task. The German sets out to discover new harmonic combinations, new chords, new or-

chestral effects. The Italian seeks lovely melodies, tunes which express in music what the drama represents on the stage. If, in the course of three entire acts, the German has succeeded in introducing "augmented fifths" that resolve into "diminished ninths," or in allotting to a tuba the kind of phrase generally allotted to a piccolo, he is happy. He goes to bed, exulting, feeling that "something attempted, something done, has earned a night's repose." Not so the Italian. He cares not for chords, casts harmonies to the dogs; instrumentation is his handmaid, not his mistress. His object is to invent tunes, rhythmic tunes, tunes that shall embody and emphasize the action or sentiment of the moment and live for ever after in the hearts of his audience. Tunes that the public can sing, or whistle, and cherish. He wants to compose for the sentimental lover another "*Una furtiva lagrima*," as Donizetti did in his "*Elisire d'amore*"; for the grandiose *prima donna* another "*Casta diva*", as Bellini did in his "*Norma*"; for the rollicking baritone another "*Largo al factotum*", as Rosini did in his "*Barbiere di Seviglia*"; and for the love-sick villain another "*Il balen*", as Verdi did in his "*Trovatore*". Let him but do *this*, and he'll make you a present of Albrechtsberger's fugues and the whole of Berlioz's Treatise on Instrumentation.

The German devotes too much attention to detail, losing sight of the outline; the Italian concerns himself chiefly with the outline and lets detail take care of itself. The one is grammatically accurate and artistically wrong; the other is artistically right but grammatically faulty. Neither is fully satisfactory, for a perfect work should, of course, include both art and grammar. Of these two opposite methods one has only grammar to recommend it, the other only plastic beauty. And one is tempted to ask: Which is the more important element, grammar without new ideas, or new ideas without grammar? A man may be a great thinker, or may have a fund of poetry in his nature, but not be able to clothe his ideas in poetical or even grammatical language; while another may have complete command of language and be able to versify elegantly without having anything to tell us that is worth listening to. A great edifice requires both material and design. While, on the one hand, we do not want to be continually reminded of the brick, or the stone, or the iron employed in its construction, while art demands that we shall be sufficiently impressed by the complete structure to forget all about the stuff that builds it up, we do not,

on the other hand want, while contemplating the beauty of its design and symmetry of its parts, to stand in awe of its collapsing by reason of its material being sand or sawdust.

When considering the methods of composers of different nationality one is tempted to remember what is recorded of some of them as to their personal habits while in the act of composing. We have all read of Beethoven washing his hands, or, more strictly speaking, dipping his fingers into basins of water during the process. If this be authentically accurate (which is questionable), it was an omission on the part of Sir Herbert Tree not to have introduced it when, a few years ago, he gave us his wonderful impersonation of the Bonn master. One has also read of Haydn dressing in Court costume, sword and all, when he sat down to compose. Of Auber I have read that he used to call upon his old housekeeper to judge a new melody he had conceived before deciding whether it was or was not suitable for a particular situation in one of his operas. And Rossini would suspend cooking his macaroni to hastily write down an overture, and then return to his *cucina* to add the butter and cheese.

But one would like to know what were the habits of other composers while in the act of composing. Did Wagner don his crimson satin dressing-gown when inditing "*Tristan*"? Was it Heidsieck or Clicquot that Offenbach imbibed when penning "*La Grande Duchesse*"? How many lumps of sugar did Mendelssohn drop into his coffee when composing "*Elijah*"? And what brand of cigars did Sullivan smoke when jotting down "*The Mikado*"?

What will posterity say of Elgar's habit? And what will they invent about poor me? Every public servant lives in a glass house, a which every donkey, though he may not be able to fling stones, feels at liberty to bray when once the occupier of that transparent residence has vacated it. A collection of the few truths and the many falsehoods that are current about musicians would form a curious record; a page or two would suffice for ascertained facts,—a whole volume would scarcely hold the inventions.

Hero-worship is partly accountable for this; we all love a good, old-fashioned, full-blown hero. And the tales which accumulated hearsay has woven round the birth, events and habits of these worthies are like the elegant little cases that hold the jewelry in the shops. They do not look half so attractive when removed from the snow-white velvet bed on

which they recline in Bond street. That no man is a hero to his valet is doubtless true enough, but it is very disenchanting. If we are all to act as valets to our celebrities, where does romance come in? Is a world made up of facts only as pleasant a world to live in as one that has its admixture of fiction?

\* \*

#### WHAT PERSONALITY MEANS IN PERFORMANCE

THE following letter from George Coulter in the *Musical Herald* is worth reproduction:

I have always thought that the executive musician who sacrifices himself entirely to the result loses more than he gains. Life is not all playing the piano, and the bartering of a genial characteristic for a fine technique could not justifiably be termed a successful deal. To lose the Man in the Musician is culture as it ought not to be; an accomplishment minus a character is about as useless as cash to a castaway. The true musician is not the product of an academy any more than the saint is the product of the seminary. Music is meant to be the outward expression of the inner life, and men first found this out before they became musicians. That is as it should be, but not always as it is.

Why is it that one man's playing gives us such gratification and delight while another's leaves us unmoved and cold? The conditions may be similar in both cases—same music, same piano, same technical equipment in the executants; yet the result is so surprisingly different; and is the difference not entirely constitutional? The one may give a technically accurate enough but deadly uniform kind of rendering, due, let us say, to a strangely mild and undeveloped nature that has not experienced too acutely the rude buffeting of life. The other's performance may be full of agreeable contrasts, "from gay to grave, from lively to severe," now strongly impassioned and vigorous, now subdued and tranquil, always permeated with the elastic emotionality of a mind acted upon by the diversified influences which life yields to the experimentalist and the struggler.

There are some players who *never* make a mistake. We know them, and somehow we find it difficult to love them. They impress us as being very hard-headed and unfeeling; their mathematics usurp the place of music, and the most we can say of their performance is that they are true in the form if not in the spirit. Accuracy is a good thing, but in art it is not the main thing. The painter's intention is not to give a photographic reproduction of concrete objects, but to present a scene as it appears to

the eye of the idealist and the poet; the details are made subservient to the spirit that overrules them. Look too closely at the picture and it has no magic for you; rivet all your attention on the trombone or the big fiddle and you miss the grandeur of the symphony.

Let him who would wield music as a power first know it as a power in his own life, as an elemental and spontaneous expression of every mood and feeling that life thrusts upon mortals. Let him remember that man is greater than music, and that music should add to his life, not take from it—as it unhappily does when ignorance stakes all on mechanical efficiency. Living for art may prove decidedly insipid if the art of living is not known. As Emerson would say, "Let there be worse musicians and better men."

\* \*

#### MUSIC IN OTTAWA

OTTAWA, January 28th.—Mrs. Edward MacDowell, who was to have given a piano recital of her husband's works, on January 10th, was obliged to cancel her engagement or rather postpone it.

Mary Muckle, the famous English 'cellist, fortunately was in Montreal at the time and she was good enough to come to us in place of Mrs. MacDowell. It is some years since Miss Muckle was last here, since which her art and view of it have broadened and she gave one of the most delightful recitals ever heard here. Mr. F. Blair, of Montreal, whose accompaniments are always a delight, came with Miss Muckle, making the concert veritably a red letter day for which we are indebted to Mrs. F. M. S. Jenkins.

The Paulist Choir came here for a concert, on the evening of January 21st, and instead remained to give three, so great was the desire to hear them, the first evening being completely sold out three hours after the box office opened. There was a very brilliant audience, including the Duchess of Devonshire and suite. To Rev. Father Burke, of Newman Hall, Toronto, (an Ottawan by birth) we are not only indebted for the pleasure of hearing this splendid organization but also for his personal influence in bringing about the great success.

The concert to have been given January 22nd, by Mischa Elman, has been indefinitely postponed as was also the visit of The Allied Trio and the Chernivasky Trio.

To Mrs. J. Angus MacKenzie we are indebted for the pleasure of hearing Miss Amparito Farrar of New York. In a concert at the Chateau Laurier and at Mrs. MacKenzie's

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residence, January 11th and 13th, Miss Farrar, a young soprano with a beautiful voice, who is fast winning her way in New York, was heard in Debussy's "L'Enfant Prodigue," Puccini's air from "Manon Lescaut" and other equally interesting groups of songs. Others assisting at these concerts were Miss Ethel Dawson, pianist, Major Gregor Barclay, of Montreal, tenor, Rudolph Pelisek, violinist, Dr. Gibson and Miss L. C. Farrar, of New York, at the piano. The concerts\* were under the patronage of the Governor General and the Duchess of Devonshire, who were out of town but members of the vice regal household attended both concerts. A very handsome sum was realized for the Halifax sufferers.

Madame Morin Dansereau, of Montreal, who has been heard here twice with much pleasure, is to be the soloist for the first concert of the Ottawa Symphony Orchestra. She is a pupil of Beatrice La Palme, and sings delightfully, having a voice of lovely quality, wide range and charming personality. I am glad to learn she will come to Ottawa once a week for her pupils.

Mrs. Ada Lingham Wagner, of Belleville, is in Ottawa arranging for the appearance at the Russell, January 30th, of Mme. Nelli Gardini in song recital. Mme. Gardini has not been heard in Ottawa since her appearance here with the Montreal Opera Company, when she created a very favorable impression. Her appearance here with Mr. Trien, pianist, is anticipated with pleasure.

Mrs. Lugden Evans has been giving a series of afternoon concerts in St. Andrew's Hall with short interesting programmes which have become very popular and as well are realizing a goodly sum for the Red Cross. Mrs. Evans (nee Miss Gurney of Toronto) since coming here from Winnipeg has been of inestimable value in keeping up musical enthusiasm and her enthusiasm is appreciated.

Mr. Cecil Bethune, baritone, and Mrs. A. D. Cartwright, pianist, will give a Twilight recital Saturday afternoon, February 2nd, in All Saints' Church Hall. It is sometime since Mr. Bethune has given a recital and as his programmes are always interesting with Mrs. A. D. Cartwright, who is also too seldom heard in public, a pleasure is in store for us. Mr. J. W. Bearder, F.R.C.O., at the piano.

L. W. H.

\* \*

## MUSIC IN HAMILTON

HAMILTON, January 24th.—On January 5th, W. H. Hewlett, organist and choirmaster of Centenary Methodist Church, gave a delightful organ recital before an appreciative audience. The following was the programme: Concert Fantasia (on tune "Hanover") E. H. Lemare; Andante (from Sonata for violoncello and piano) Saint Saens; Two Transcriptions, (a) Madrigal—Simonetti; (b) Minuet—L. Boccherini; Andante Cantabile (from 5th Symphony) Tchaikovsky; "Scherzo;" (b) "Evening Rest"—Alfred Hollins; Christmas Scenes, (a) Fantasia-Polonaise (Christmas Day in the Cathedral of Cracow—Poland), F. Nowowiejski; (b) Christmas Day in Sicily, Alessandro Yon; Alla Marcia, W. Rebbikof.

On Tuesday evening, January 15th, the choir of St. John's Presbyterian Church, under the leadership of W. J. Smyth, gave its annual concert before a large and appreciative audience, assisted by E. T. Martin, tenor, of New York, who was accorded an enthusiastic reception from the fact that he is an old "Hamilton boy". The choir, augmented for the occasion, sang Reminiscences of Verdi; The Bridal Chorus from "The Rose Maiden"; The Pilgrims' Chorus from Tannhäuser; an arrangement of Mendelssohn's "Spring Song" for ladies voices, and Mendelssohn's "Judge me O, God", rendering all numbers in a highly satisfactory manner.

Mr. Martin's fine voice was heard to splendid advantage in several ballads, one of especial beauty being "The Red Rose of England", (Cecil Forsyth). He was enthusiastically recalled, and responded to encores after each programme number. Mrs. Winnifred Watson Frost also contributed violin solos, accompanied by Miss Muriel Goff. Miss Nellie Hamm, Mus.

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Bac., F.T.C.M., was the accompanist for the choir and Mr. Martin, and her work at the organ and piano was as usual of a high order, and added much to the success of the concert.

A musical treat is in store for music lovers in Hamilton in the near future. A series of four concerts under the auspices of the Conservatory Faculty will include such artists as Albert Lockwood of Ann Arbor, Musical Director of the Michigan State University, who appears on February 7th, the De Lutece Trio on February 18th; the renowned Cherniavsky Trio on April 4th; and Paul Althouse, the noted Metropolitan Opera tenor, of New York. Music lovers should hail such a feast of good things with delight, for there has been a dearth of such high-class entertainments in the past two years, with the exception of the concert of the Elgar Choir.

The Duet club held a very successful meeting on Wednesday, January 23rd. An attractive programme was presented. A ladies' chorus, "Gypsy's Serenade", Lassen, was well rendered under the direction of Bruce A. Carey. Miss Insole played two MacDowell numbers and was heartily applauded. Misses Lowe, Fenwick, Vogt and Mrs. Harold Brown sang Edward German's "Daffodils a Blowing" in fine

style. A piano quartette, Andante con moto, from 5th Symphony (Beethoven) was beautifully played by Misses Morton, Wade, Morgan and Ramsay. "The Dusk Witch" (Paul Ambrose), was attractively sung by Mesdames Mullen, Morrow, Allan and Brown. Mr. Robert Symmers sang Schubert's "Erkling" in dramatic style and was admirably accompanied by Miss Florence Filgiano who met the demands of this extraordinary number with ease. Miss Ambrose gave an interesting outline of the programme which comprised all American composers except the Beethoven and Schubert numbers. The next open meeting of the club will be held Wednesday morning, January 30th, at which Leo Smith, the well-known Toronto 'cellist, will assist.

GIOVANI

\* \*

### VICTORIA CHOIR FAREWELL

THE "Good-by, Good Luck" party of the Victoria Choir, in honour of Mr. Donald C. MacGregor, was a spontaneous expression of the goodwill felt towards the retiring leader by those who had been his co-workers for so many years. The occasion was made possible by ex-Ald. and Mrs. Frank Whetter, who gen-

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erously opened their home to the choir members and their friends, who joined in a most sincere and enjoyable evening. The feature event was the presentation of a travelling set and a handsome cane from the choir members. Mr. H. J. Charles, who "fathered" Mr. MacGregor into the congregation ten years ago, and who for many years was chairman of the Musical Committee, in a most pleasing presentation address expressed the widespread regret felt that Mr. MacGregor had decided to withdraw from the position he had occupied with such distinction for a decade. In acknowledging his gift, Mr. MacGregor referred feelingly to his connection with the congregation, both as member and musical director, and paid particularly grateful tribute to the welcome and continued kindness shown his mother. His retirement was purely a business matter, and the future welfare of the church and choir would always be of interest to him, as he carried away only pleasant memories of his long period of service. A large part of the evening was given up to a thoroughly enjoyable impromptu entertainment by numerous members. Refreshments were provided by the thoughtful hostess, and the evening concluded with enthusiastic singing, under Mr. MacGregor's parting leadership.

\* \*

**NATIONAL CHORUS CONCERT**

THE annual concert of the National Chorus, one of the great local musical events of the year, attracted a large and representative assemblage of music lovers to Massey Hall on January 24th. There were very few seats vacant, and one may infer that the receipts were very satisfactory.

The programme was one calculated to suit a variety of taste. Church music, opera music, light music, and patriotic music were all represented, and rendered effectively. One would be bold to say that the chorus in tone quality equalled that of last season, because when differences are finely drawn, one must be very retentive of memory to be positive. It will be sufficient to say that the sopranos were distinguished for a bright, ringing tone, the altos for mellowness without dullness, and the male sections for an even musical quality and remarkable sonority for their numerical smallness. The intonation was excellent, and the light and shade effects were observed without exaggeration. One noticed these merits in Tchaikovski's beautiful "Hymn to the Trinity", which stood out as a special triumph of the chorus. The "Russian Prayer" by the same composer was

another illustration of refined emotional singing, and one may add Glinka's "Cherubim Hymn" as a specimen of rich, massive, and impressive appeals. Elgar's "Death on the Hills" was sung with weird, dramatic nuances that made it impressionist. In detailed and contrapuntal difficulties surmounted with distinction, found in the Christmas motette, "Hodie Christus Natus est," the chorus showed the result of patient and intelligent rehearsing. The British patriotic number, "It comes from the Misty Ages" from Elgar's "Banner of St. George", was rendered with fine contrast and spirit, and had the chorus the advantage of a good orchestra, but little would have been wanted to meet the demands of super-critical hearers. Amongst the numbers of slender texture and humorous aspect, the cantata, "The Walrus and the Carpenter", stood out prominently. It was sung by a chorus of close upon one hundred boys, who delighted the audience by the sweetness of their voices and the ease of their production. Dr. Ham is well-known to get felicitous results from boys' voices, having had much experience with them, and his reputation in this field of work was thoroughly sustained on this occasion. Appropriate items of the programme were the

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The soloist of the evening was Miss Margaret Keyes, the ever welcome mezzo-contralto, who once more won the hearts of her audience by the charm of her warm colored voice, and the graciousness of her interpretations. She was recalled again and again and had to give several extra numbers. She gave delightful expositions of her art in Verdi's "Don Fatale", the encore number the "Mignon Gavotte," Weatherley's "Danny Boy", "Somewhere in France", Stephenson's "Ships That Pass in the Night".

Dr. Ham conducted with his accustomed ability and earnestness. It is needless to say that the musical results of the choral work were due to his patient and skilful training at rehearsals.

\* \*

## TORONTO SYMPHONY ORCHESTRA

THE re-appearance of the Toronto Symphony Orchestra on January 11th was most welcome and encouraging to those of the community who desire the promotion of instrumental music in its grandest form. It was feared at one time that the orchestra would be allowed to disband, so that it was glad news to hear that they had planned for four concerts this season under the direction of Mr. Frank S. Welsman, their conductor during eleven preceding seasons.

The concert under notice was given in Massey Hall, the only suitable locale for the event. The evening being Friday, when church choir singers are rehearsing, the audience was not so large as could have been wished, but made up for lack of numbers by their enthusiastic reception of the orchestra and conductor.

The programme included Cherubini's overture "Anacreon", Grieg's "Solveig's Song", MacDowell's "Sea Song", arranged for orchestra by Leo Smith, Dvorak's "Slavonic Dance", No. 8,

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and Tchaikovski "Pathetic" symphony, omitting the last movement. Pressure on our space this month prevents going into details, but considering the difficulties of arranging for a sufficient number of rehearsals, the orchestra acquitted themselves with very great credit. The public is familiar with Mr. Welsman's reading of the "Pathetic" symphony, so that it is sufficient to say that the interpretation was up to his old high standard, and that his players won honours for their achievements in execution and their general command of tone quality. The most grateful numbers from a popular point of view were the exquisite "Solweig's Song", which was most delightfully sung by the strings, the MacDowell "Sea Song", which was rendered in a way that was both striking and refined, and the "Slavonic Dance" which had plenty of snap and *abandon*.

The solo artist was Mme. Ads Navarette, the young coloratura soprano of the Boston Grand Opera Company, who it may be remembered won a sensational triumph here a short time before in "Rigoletto" and "Lucia". She sang the two principal numbers in these operas, the "Care Nome" and the "Mad Scene", in the latter of which she was at her best, singing the *floriture* with astonishing precision, delicacy, and transparency of tone. While not quite in as good voice as on the occasion of her *début* here, she aroused her audience to a high pitch of enthusiasm, being recalled again and again.

The orchestra announce their second concert for February 12th, and the occasion will mark the first appearance here of Mischa Levitski, the remarkably accomplished young solo pianist, who has in the United States won a critical verdict wherever he has appeared.

\* \*

#### LOUISE HOMER RECITAL

CONCERT goers are indebted to Manager Norman Withrow for the return to Toronto of Louise Homer, the distinguished American mezzo-contralto, the event taking place at Massey Hall, January 8th, before a large and representative audience. Mme. Homer made her first appearance in Toronto in 1901, as *Ortrud* in "Lohengrin", in which occasion she scored an artistic triumph.

Mme. Homer surpassed her first success. Her voice is very satisfying both in colour and substance while as an interpreter she is always expressive and musicianly. Her first number, the well-known "Largo" from Handel's "Xerxes," was sung with fine breadth of sustained rich tone and with conspicuous dignity of style.

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## TWENTY-FIRST SEASON

# The Toronto Mendelssohn Choir

H. A. Fricker, Conductor

**Concerts---Massey Music Hall**

**Monday, Tuesday and Wednesday**

**February, 18th, 19th and 20th, 1918**

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# The Philadelphia Orchestra

Leopold Stokowski, Conductor

**Soloists :**

**Feb. 19th---Miss Florence Hinkle, Soprano**

**Mr. Wilfred Glenn, Basso**

**Feb. 20th---Miss Florence Hinkle, Soprano**

**Mr. Lambert Murphy, Tenor**

**Mr. Wilfred Glenn, Basso**

***Tickets—\$2.50, \$2.00, \$1.50, and \$1.00***

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***Subscribers plan opens Monday, February 11th***

***Public Sale - Thursday, February 14th***

She was at her best in this singularly appealing old Yiddish melody "Eili, Eila," which she sang with thrilling dramatic intensity. And powerfully significant was her stirring electric call in "The battle hymn of the Republic", an encore number. Horatio Parker's "Red Cross Hymn" as treated by her became a convincing, gripping message. In her series of lighter numbers, she showed her versatility of mood, while the "Samson et Dalila" aria, "Man coeur s'ouvre", she displayed the high art of the accomplished operatic *artiste*.

\* \*

### THE PAULIST CHOIR CONCERT

Two highly enthusiastic audiences greeted the Paulist Choristers of Chicago at their concerts in Massey Hall on January 18th and 19th. The conductor, Rev. Father J. Finn, had under his *baton* a superbly drilled body of nearly 100 singers, the majority of them boys. They sang altogether from memory, and they have acquired great nicety of gradations, excellent voice production, and a command of the sustaining and swelling of the tone. Two numbers should be specially mentioned. These were Arkangelsky's "Day of Judgment" and Rachmaninoff's "Praise the Lord from Heaven". The first mentioned is a very impressive work, reflecting both the religious and the melancholy or despondent nature of the Russians, and expressing vividly the profound feeling of awe caused by the meditation upon the idea of the final summons of the Judge, and concluding with an invocation for mercy. The Rachmaninoff number is a fine achievement in the contrapuntal style. The many subtle points in the music of these pieces were brought out with excellent effect. In the opening number, Schmetky's "Emitte Spiritum Tuum", was revealed a beautiful illustration of the boy soprano tone at its best, crystal-line and pure. Bach's "All Breathing Life", a composition in the fugal style, was noteworthy for the success of the singers in surmounting its difficulties and in memorizing it. Father Finn's "Alleluia" produced and extraordinary effect in its unique use of what is called the "Russian scoop." Two soprano boys, in solo work, won the hearts of the audience, Master Joseph Walsh and Master William Hallisey, both of whom produced lovely sustained tones. A choral number of special distinction in the spirit and finish of the rendering was Tchaikovsky's "Christ when a Child", made familiar here by the Mendelssohn Choir.

Extra demands on our space prevent a detailed report of these successful concerts.

### ACADEMY STRING QUARTETTE

THE Academy String Quartette gave a very enjoyable concert January 10th. Haydn's String Quartette in G major, op. 77, a felicitous example of the master's proficiency in this department of chamber music was given a musicianly interpretation, the Adagio, taken at a genuinely slow tempo, which gave it breadth, and permitted the utmost significance of the phrasing and a fine singing breadth of tone, being specially noteworthy. Mr. Douglas Stanbury sang four numbers by Mrs. H. A. Beach, who is on a visit to the city, and played the accompaniments. He rendered them with evident sympathy with the spirit of the music, "Sweetheart, Sigh No More" and "Ecstasy" being marked by much fervor. "The Thrush," of a lighter and brighter mood, was a pleasing contrast. Mrs. Beach followed with a Prelude and Fugue of her own composition, which she played with excellent technical finish, and which as music revealed striking inventive talent. Mrs. John Macdonald next gave three of Mrs. Beach's songs, creating a most favorable impression for the numbers by the expressiveness with which she translated the composer's thought. Mrs. Beach's quintette in F sharp minor, for piano and strings, was admirably interpreted by the composer at the piano and the Academy Quartette, and was enthusiastically received. The concert closed with a production of Mrs. Beach's cantata, "Sea Fairies," for women's voices with solo parts. The chorus was supplied by Mr. Peter Kennedy's Women's Musical Club, Mr. Kennedy conducting and Mrs. Beach being at the piano. The chorus sang with refinement of tone and good observance of the light and shade effects.

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### HAMBOURG CONCERT SOCIETY

THE Hambourg Concert Society gave their third concert of the season January 22nd at Foresters' Hall before an audience that taxed the seating capacity of the auditorium. Judging by this particular example, one would feel inclined to say that the taste for chamber music is growing. The trio of the society gave a very high-class programme. Their first selection was the Beethoven trio for piano, violin and 'cello. in B flat, op. 11, the players being Messrs. Austin Conradi, Georges Vigneti and Boris Hambourg. This was given a very faithful rendering, the slow movement and the finale, with the variations, being noteworthy for finish of workmanship. Mr. Conradi followed with four sonatas by Scarlatti, as edited by Tausig. He played these with exceptional

brilliancy, clear-cut technique and delicacy of tone. As an encore, enthusiastically demanded, he gave the Sgambati transcription of an aria by Gluck, which he interpreted with poetic refinement and a well-sustained singing style, of which a beautiful tone was a factor. The third programme number was the Rubinstein Sonata in D major for piano and violoncello. In this Boris Hambourg had an opportunity of displaying his virtuoso accomplishments in the opening Allegro, as well as his musicianly grasp of the melodic contents of this movement. The piano part was also artistically performed. The concluding selection was the first movement of Cesar Franck's trio, op. 1, a very reflective and interesting Andante.—*The Globe*

\* \*

#### MISCHA ELMAN RECITAL

MISCHA ELMAN, the youthful Russian violinist, gave another of his delightful recitals in Massey Hall on January 15th before a large assemblage of his admirers. It would be late in the day to describe the charm of his playing, but it may be said that his tone has lost none of its beauty, his left hand has lost none of its skill, while his bowing is as assured and finished as ever. His selections embraced Vivaldi's Concerto in G minor, Lalo's "Symphonie Espagnole", The Ernst "Elegie" (by request), Handel's Sonata in E major and Paganini's "Di Tanti Palpiti". In turns he revealed breadth of style, touching expression, sweet sonority of tone, and a brilliant virtuosity, this last being most in evidence in the Paganini number in which his command of double notes in harmonics was a marvel. Manager Withrow is once more entitled to the credit of making the engagement.

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#### WALMER ROAD BAPTIST CONCERT

A SPLENDID concert was given in Walmer Road Baptist Church on Thursday evening, January 24th, by the "Musical Society" of the church, under the leadership of Mr. W. F. Pickard. The large audience that completely filled the building gave an attentive and appreciative hearing to the various numbers, encores being frequently called for. The rendering of both the vocal and instrumental numbers showed fine taste and discernment, and were splendidly executed, and reflects great credit on Mr. Pickard, the leader and conductor, who had evidently spared no pains to make the concert the success it undoubtedly was. Mr. J. H. Cameron, elocutionist, added to the

pleasure and interest of the evening by giving four well selected numbers.

It is worthy of note that the concert, which is the third one given by the society, is the fruition of an educational work along musical lines that is being done by Mr. Pickard, and embraces the whole of the church life, over which he has the musical responsibility. The Society includes Junior choir of children between the ages of nine and thirteen, a Sunday School Choir of "teen" age boys and girls, and the regular church choir, these are supplemented by an orchestra of twelve pieces. One of the values of such an educational policy in these days of war depleted choirs, is that Mr. Pickard has always on hand a reserve of partially trained singers, who are ready to step into any vacancies that may occur, and it would be difficult, both from the cultural as well as from the religious standpoints, to overestimate the possibilities of this type of education, and one might well wish that more of it might be done.

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#### LINA ADAMSON RECITAL

MISS LINA ADAMSON's violin recital on the 17th of January at the Conservatory Music Hall, was a very successful and enjoyable function. Miss Adamson was in splendid form, and played all her numbers with refined beauty of tone and an elastic and neat technique. The Allegro of the Saint-Saens concerto op. 61 was a brilliant feat of execution. Charming small numbers were the "Dragon Fly" of Zsolt, the Zimbalist Minuet, Melodie by Gluck, the Chopin-Sarasate Nocturne, No. 2, op. 9, Hubay's "Zephyr" and the Corelli-Kreisler Variations. With Mrs. Healy Willan as associate at the piano, a very finished rendering was given of Cesar Franck's Sonata.

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#### GUIOMAR NOVAES' RECITAL

ONCE more the devotees of piano music were transported with delight by the playing of Mlle. Guiomar Novaes, the greatly gifted Brazilian pianist, who gave a return recital in Convocation Hall on November 27th. Her exquisite touch and control of beautiful tone qualities, combined with her extensive technique made the performance a notable triumph. She offered the following choice and yet popular selections: Chopin's Sonata in B minor, "Melodie," by Gluck-Sgambati; Schumann's "Papillons" and "Nocturne"; "Turkish March," from Beethoven's "Ruin of Athens"; Debussy's "La Soiree dans Grenade"; Liszt's "Murmuring Woods" and "Dance of the Gnomes."

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### HAMBOURG CONSERVATORY ACTIVITIES

THE weekly Saturday pupils' musicales are now in full swing and it is a usual occurrence to have twenty-five items on the programme with pupils representing the piano, violin, cello, voice, dramatic art, and dancing departments. Teachers and pupils look forward to the weekly programme with great interest.

Miss Grace Gillies of the piano staff, gave a successful pupils' recital at the Conservatory Hall on Wednesday, December 12th, on which occasion some twenty promising students testified to the excellence of their training—Miss Gillies and her pupils were assisted by Arthur Bain, violinist pupil of Mr. Broadus Farmer. Mr. Geo. E. Boyce Chopin's pupils' recital proved to be a genuine success—five of his advanced pupils, Misses Gladys Cornfield, Lena Woodrow, Pearl Goodfeather, Maurice Turland, and Frank Verroche giving evidence of the work and unflinching enthusiasm of their teacher. A large audience filled the Hambourg Recital Hall to its capacity and much applause was showered on the young pianists. A new club which will be called the Hambourg Arts' Club has been founded: president, Miss Dorothy Chilcott; vice-president, Miss Irene Jinks. It already numbers forty members and good intentions were expressed at the first meeting, which took place December 12th.

Austin Conradi, the distinguished young American pianist, is winning for himself an enviable reputation, both as a solo pianist and teacher. His class of advanced students at the Hambourg Conservatory is making excellent progress and several of them display exceptional talent. Mr. Conradi's work in the "Hambourg Trio" is arousing much enthusiasm in musical circles.

The newly formed Girls' Club of the Ham-

bourg Conservatory had a very successful meeting at the Conservatory on Monday evening, January 7th. The object of the club is to bring the students of the various departments together from time to time, thus stimulating the interest in their own and each others' work. The programme for the season includes several recitals by various members of the staff as well as socials and dances. Madame Hambourg is the honorary president, Miss Dorothy Chilcott president, and Miss Irene Jinks, vice-president. Other officers will be duly elected and announced.

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### THE CANADIAN TRIO

THE Canadian Trio, advanced vocal pupils of Signor Carboni, gave their first concert on January 21st, in Columbus Hall. The members of the trio are Miss Ruth Thom, R. Hallman and J. Ditwiller. In their trios and duets they showed excellent style, voices and finish. Great assistance was given by Miss Winnifred Parker, Miss Eileen Ferguson and Miss Eva Galloway-Farmer. The music throughout was of a high order and reflected great credit upon Signor Carboni, the vocal instructor of the Hambourg Conservatory of Music.

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### Y.M.C.A. PATRIOTIC CONCERT

THE Y.M.C.A. orchestra under the direction of Mr. Frank Converse Smith gave a very successful concert in Massey Hall on January 22nd in aid of the Red Cross funds. The orchestra, composed mostly of young players, gave a capital account of themselves. Assistance was given by Mme. Bonsall, Mrs. R. J. Dilworth, Arthur Blight and Albert Downing who sang in their well known effective style and were enthusiastically received. Miss Coryell contributed two pretty violin solos and Mr. Frank Welsman acted as accompanist.

# GOURLAY PIANOS



IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

The "Old English" style (here illustrated) finds favor with people of refined taste, for it is a piano above criticism in the beautiful simplicity of its exterior, and possesses a charm and sonority of tone, and perfection of mechanical excellence that equals the best pianos of the world.

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## PERSONALS

MARGARET GEORGE, the Toronto soprano, who is making her headquarters in New York, has lately sung in Maine with great success. The *Bangor Daily Commercial* stated that Miss George was excellent as "Leonora," possessing a pleasing personality and a winning manner, also her rendering was full of depth, sweetness and feeling. The *Bangor Daily News* was equally complimentary and, the leading Portland paper paid an extensive and glowing tribute to her voice.

IN the famous gallery of Windsor Castle, England, hangs a portrait of Mary, Queen of Scots. One day Mabel Beddoe, the Canadian contralto, with a number of friends, was visiting the celebrated castle, and as the party stood before the picture of the historic Queen one exclaimed, "Look at Mabel Beddoe! Isn't she the image of this portrait?" All agreed that the resemblance was indeed striking. The coincidence does not seem strange to those who are familiar with Miss Beddoe's ancestry, for she is a direct descendant of the royal Scottish house of Stuarts. It is an instance of a particular family type being continued generation after generation.—*Musical Courier*.

MISS LENA HOWARD has been appointed to the position of contralto soloist in West Presbyterian Church. She has a beautiful voice of very considerable power, which she uses most artistically. Miss Howard adds one more to the already large number of Mr. David Dick Slater's pupils holding prominent solo positions in the city.

## EXCURSIONS IN MUSICAL HISTORY

BY HELEN A. DICKINSON, M.A., Ph.D., and CLARENCE DICKINSON, M.A., Mus. Doc., New York: The H. W. Gray Co.

THIS book is one of the few books which compile so clearly, in a brief way, the evolution of music since the time of Louis XV. to our present day. It brings us to the courts of Louis XV., Frederic the Great, and Elizabeth, showing us how these learned sovereigns patronized Art and artists most generously and what great influence music had at all times. The chapter on the development of the organ from its primitive form to our present day perfect instrument is specially interesting. The history of the great family Bach is recorded lengthily, sixteen of them having won world wide fame. Johann Sebastian Bach being the king of them all. The evolution of musical form is analyzed thoroughly and this book would be a great benefit to all, students and professionals for it embraces every musical question of interest in a very broad and learned way.

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## TORONTO COLLEGE OF MUSIC

At the Toronto College of Music, Pembroke Street, the following pupils gave a recital Saturday afternoon, January 26th: Evelyn Street, Dorothy Mabee, Jean Watson, Ethel Wyatt, Gwendoline Lennie, Ellen Craig, Elsie Priest, Dorothy Hayward, Mildred Blakeslee, Solly Miller, Molly McCausland, Isabel Brown, Hazel Ruttiere, Marion Kay, Elsie Rice, Aileen Braund, Marion Adams, Rebecca MacDowell, Eunice Hanna, Violet McKnight, Sara Crawford,

Gladys Day and Frances Mitchell. The teachers represented were: W. E. Fairclough, F.R.C.O., T. C. Jeffers, Mus. Bac., Mrs. Sullivan Mallon, A.T.Coll.M., T. Garratt, Marion Porter, A.T.Coll.M., Hazel K. Workman, A.T.Coll.M., Ethel F. McNamara, A.T.Coll.M., Eunice Hanna and J. D. Richardson, A.T.Coll.M.

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#### DEATH OF BANDMASTER J. BAYLEY

PORTLAND, OREGON, January 15th

AFTER an illness of several months, John Bayley, aged 71, a bandmaster of international prominence and one of the leaders of the Portland Symphony Orchestra, died yesterday at his home, 268 East Fifty-third street. He is survived by Mrs. Sarah Elizabeth Bayley, the widow, and three children, Harold, Edith and Charles Bayley.

Bayley was born in Windsor, England, February 10th, 1846, and as a youth displayed remarkable musical ability, becoming an artist on the violin. For seven years he was bandmaster of the 46th British regiment, now the Duke of Cornwall's Light Infantry. During a period of 21 years he led the band of the Queens Own Regiment, Toronto, Canada. During the engagement of La Scala Grand Opera Company at the auditorium and at the last concert of the Portland Symphony Orchestra, Bayley played first violin. He was regarded as a master musician and the news of his death comes as great loss to the musical fraternity of Portland.

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#### SPECIAL SERIES OF LECTURES

A SERIES of ten lectures, designed to comprehensively cover the Viva-Voce work in connection with the Associateship Pianoforte Examinations of the Toronto Conservatory of Music, will be given weekly by Mr. G. D. Atkinson, in the New Recital Hall of the Conservatory, on Monday mornings, at eleven o'clock, beginning February 4th. These lectures, which are free to all students of the Conservatory, will have special reference to the following subjects, namely: Necessary Qualifications of a successful teacher; Principles of Psychology; Relation of Psychology to Music; Teaching and Learning; Formation of Habits; Physiology of Hand and Arm; Essentials of Method; Development of Taste; The Mechanical Means of Expression; Rubato; The Pedals of the Pianoforte; The Teaching of Interpretation. Non-students of the Conservatory may attend these lectures by arrangement at the office of the Conservatory.

#### MAN'S GREATEST PLEASURE

To hear some musical people in discussion and read some of the articles in the press one would think that foreign nations were the custodians of all that was musical, and that as Britishers our own development was just beginning or just began since the outbreak of war.

Quite true we have a long road to go before music is made a part of the life of the people of every class to the extent that it should be. But it is too often forgotten that our own Welsh people have probably the oldest existing form of musical festival to their credit. The Troubadours of France go back to the eleventh century, and the Minnesingers of Germany to the twelfth century, yet the Welsh Eisteddfod was held in the seventh century. The meaning of the word is given as the "sitting of wise men." The bards who took part were the very most proficient. It is also said that the notice of the holding of the Eisteddfod to be legal had to be given in advance a year and a day.

The close hold that music has had on the people of Britain has been intensified as time went on. This spread to Canada and in late years has made such pronounced progress that there are those who hope for the approaching day when as a people we shall agree with Ruskin that "music is the nearest at hand, the most orderly, the most delicate, and the most perfect of bodily pleasures; and also the only one which is equally helpful to all ages of man"—helpful from the nurse's song to her infant, to the music unheard of others, which often, if not most frequently, haunts the deathbed of pure and innocent spirits—or in other words man's greatest pleasure from the cradle to the grave.

—*The Globe.*

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An important addition to the faculty of the Toronto Conservatory of Music has been made through the appointment of Mr. H. A. Fricker, M.A., Mus.Bac., F.R.C.O., late of Leeds, England, to the organ faculty of the institution. Mr. Fricker, prior to his departure for Canada to assume his new duties as conductor of the Toronto Mendelssohn Choir and organist and choirmaster of the Metropolitan Methodist Church, was for years city organist of Leeds and conductor of some of the most famous of Yorkshire choirs and orchestras, including the Leeds Philharmonic Chorus and Orchestra.

Edouard Hesselberg, the distinguished solo pianist, will leave Toronto shortly to take the chair of music at the Academy of Fine Arts of the Standard Chatauqua System, Incorporated,

of the United States. This system operates in eighteen states, and is the second largest institution of the kind in the world. Its academy is a professional school for artists. Mr. Hesselberg came to Toronto in 1912, and has been acknowledged as the leading resident Russian concert pianist in Canada.

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### JEAN BAPTISTE WEKERLIN

BY DR. WILLIAM H. WATSON

A MEETING was called by the minister of instruction at the Palais-Royale, of leading artists and librarians, with a view to the improvement of art and musical education. Dr. Wekerlin, librarian of the Paris Conservatory, presided at the conference. This gentleman had published many bibliographical works on music and French folk-song, which gave him a world-wide reputation. He had risen to be the highest critical musical authority in France.

As the practice of using musical vibrations in the cure of patients at the hospitals was recommended by the doctors, I was invited to the meeting, as I represented the London committee of investigation, for the purpose of giving facts to the press. The governments of Europe desired to introduce more music into the schools, as it has a soothing effect upon the nerves, enabling pupils to solve problems with clear analytical minds.

The quality of music was the subject of discussion. The chairman said he had always been attracted to the classical, and could not bear the frivolous, catchy, rag-time melodies which please the children. He asserted that children are degenerative in all the arts, ready to return to the barbarous music of the past, a taste born in them which must be circumvented.

But the speaker was asked to explain why he was not one of those "degenerates." In answer, he produced printed matter, giving the information. That question was before the public in Alsace, why he was different to others in that one respect. The local paper of his birthplace, Guebwiller, was quoted:

"Our superintendent of instruction has a youth under his care who expresses aversion to music. He runs away when singing begins. Yet the music teachers say he is a bright musical student. This is a curious paradox, hard to understand. His parents tell us that Jean becomes miserable on hearing music, the ordinary music; his face assumes painful contortions. Some music suits him very well, which makes him happy. All music is alike to us. Jean's mentality is different."

It seems that the boy was advised to become a grocer, but his musical tastes prevailed and he studied in the local school, meeting with such success that he toured Alsace and Lorraine. In his wanderings, at twenty years of age, he produced a masterpiece, a one-act dramatic piece, "The Organist," which was played one hundred and fifty times at the Paris Lyric Theatre. He was called to the St. Cecilia concerts, as conductor, where his other works were produced.

It was concluded that his unique master-mind could become universal in all children, and he changed the school music, thus improving pupils physically and mentally. The main issue was based upon his sensations in early life. The rag-time made him positively sick and haggard with nervousness. The doctors suggested that he vacate the school, during singing, and he always retired to the neighbouring woods. His only music was that of nature.

Judging from the letters produced, we found that his parents belonged to the Hussite community, whose ancestors were leaders in the Reformation and took part in the Hussite wars. The little church in Alsace was the scene of Jean's baptism, and his voice sounded within its sacred walls, singing the chants of his parent's religion. The quality of his genius came from the reformatory times. That is why he reflected the folk-song of his pious people, many of whom suffered rather than renounce the faith and teachings of their master, the rector of Prague, John Huss. He came to the little town of Guebwiller to reform and improve "the music of the spheres."

Like Huss, he was troubled with adverse criticism and persecution from the conventional psalmists who thought their work could not be improved. But the monotonist chant needed lively airs, and the musicians of cubist and futurest fame went to the extreme and composed the rag-times as part of religious revivals. He desired to curb such methods of profanity.

His musical abilities came to the front when he was four years of age, and he played his own piano music at a concert when he was ten. The critics felt a new era of music arriving, although his execution was faulty. He brought the touch of a new inspiration, a new melody which appealed to their religious hearts. They found it edifying and full of grandeur, as though a new spirit of harmony had arisen to renew their faith and courage.

Wekerlin went with us to the hall in Rue Royale for the purpose of meeting the missionaries of Paris. They desired his opinion upon the training of the Sunday school children in

the elements of music, as he had written to the *Petit Journal* a letter, advising a change. Here is his letter:

"The continual chanting of hymns to the motion of the feet is too mechanical, drawing attention to rhyme instead of rhythm. This is one fault of Protestants which needs correction. When I questioned the Sunday school children, they treated the matter lightly, regarding the words of the cantiques as accessory to the time-action of the feet. They became so accustomed to the rhymes that their meaning is lost. The spirit is a dead letter to them. I suggest that all psalms be read, and hymns changed to a monotone. A minister once unfortunately said the devil had all the best tunes in dance music so he fit that music to the lyrics of the church, which sounds out of place, as children will dance. It was natural in all ages."

He told us to allow pupils to repeat the words without music with a clear intonation and a correct accent. In this way, the meaning would dawn upon their intellects. The spirit of the poetry would give greater hope. He was a personification of the spirit of beauty in all things, and took much interest in the art world, known as an inspired man, commanding the respect of cultivated admirers.

He went with us to Barbizon in order to visit the scenes of the landscapists. His work was like their masterpieces in a different form. He heard music in the silent forests, and by a gifted perception, or mental discernment, heard the music of the winds and the streams. We were deaf to all this, but our sight clearly defined the material beauties of the scenery. He was there to get pastoral inspiration for his new songs—to place the wonders of that enchanted locality into the harmonies of music. The masterly touch of Courbet, the correct colouring of Daubigny, the simplicity of Corot and the detail of Rousseau were art elements that led him to the pastures. He was guided into the spirit of those masters, and was overcome by emotion when viewing the willow trees and the everchanging sky. He seemed to be a pleading soul crying for more light.

He demanded certain niceties on a picture, the silvery grays and transparent touches of the foliage. He was sensitive to the least discordant note in the colouring, as well as in music. He asked us to modify our heavy strong tints and harsh contrasts. He condemned our idea of placing a "key" in the foregrounds. This means a strong shadow, or dark object. Any part of a picture showing a flat surface was hurtful to him. The art of painting is to avoid flatness.

As we sat near the white cottages, with the villagers for models, he made observations about the beauty of simple life, a life unburdened with fashion and over-cooked foods. He found our models to be well versed in letters and sciences—something like American Indians, after a university graduation, return to quiet lives on the prairies. Near Paris, with its high life of luxury, was Barbizon, this Eden on earth, a remnant of the golden age.

We learned much of fine art from our music master. He taught us the delicate shades of meaning in all things, saying we must be human in our affections, and never rise above the level of the prince or the peasant. The same God made the shepherd, his ox and his dog. He knew that the masters of modern art held the same good thoughts for all things. That is why they were able to paint the blade of grass and the transparent streams. Being close to nature, as he had lived himself, they became masters, who like himself, gained a world-wide reputation.

He felt happy in playing before them, the most appreciative villagers. The art students had not arrived at such a high altitude, as we were "tainted" with city life and its obligations. They were free from conventionalities, like our musician who had learned and lived the simple life, and was one of them. They understood his music; it was their music, the expression of their longings and the language of their souls.

His masterful essay on instrumentation received honourable mention at the Institute, when we met that scholarly body. His dissertation on school music was read and excerpts were printed in the French papers. His ideas were adopted by the Paris teachers and those of many other countries. Thus, the little Jean, of an obscure village, rose to be the guiding star in the musical horizon.

The Conservatory library has many manuscripts from his clear and advanced mind. There are four hundred airs and twenty-five operas on view. He has published six operas and many symphonies, masses, motets, choruses, dramas and three hundred songs.

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#### MENDELSSOHN CHOIR CONCERTS

THE concerts of the Mendelssohn Choir to be held on Monday, Tuesday and Wednesday, February 18th, 19th and 20th, are being looked forward to with great interest, both on account of the splendid programmes to be presented as well as the first appearance here of Mr. H. A. Fricker, the new conductor of the Mendelssohn. and the famous Philadelphia Orchestra under

Mr. Leopold Stokowski. The programmes are as follows:

Monday evening, February 18th.—Overture "Leonore No. 3, Beethoven; Symphony No. 5, "From the New World," Dvorak; Finale Act II. "Aida," Verdi, for chorus and orchestra; Psalm 23, Schubert, for women's voices and orchestra; Eriskay Love Lilt, Robertson; Death Croon, Bantock; Hymn before Action, Walford Davies; Motet, "Sing ye to the Lord," Bach, for unaccompanied chorus.

Tuesday evening, February 19th.—For Orchestra: Overture "Carneval Romaine," Berlioz; "The Afternoon of a Faun," Debussy; Valse Triste, Sibelius; Polovetzian Dances, Borodin. For chorus and orchestra: The Spirit of England, Elgar; "Songs of the Fleet," Stanford. For unaccompanied chorus: "As the Waves of the Sea," Gretheninoff; "An Indian Lullaby," A. S. Vogt. Soloists: Miss Florence Hinkle, soprano, Mr. Wilfred Glenn, basso.

Wednesday evening, February 20th.—Overture "The Bartered Bride," Smetana; Motet, a cappella "Death," Healey Willan; Scenes from "The Saga of King Olaf," Elgar, for soli, chorus, and orchestra. Soloists: Miss Florence Hinkle, soprano; Mr. Lambert Murphy, tenor; Mr. Wilfred Glenn, bass.

Public sale of seats (\$1.00, \$1.50, \$2.00 and \$2.50), open Thursday, February 14th, at 9 a.m., at Massey Hall.

\* \*

### OIL ON THE TROUBLED WATERS

SOME folks have said some really terrible things about ragtime. They have grown red in the face, called those who have a soft spot in their hearts for that kind of music shocking names, and lamented loudly and upon all occasions the fact that rag tunes not only continued popular but grew in use. But is it not true that while the use of ragtime has increased, the demand for the higher forms of music has increased in greater proportion?

The classics wear best of all, and there's a reason. But most musicians who condemn ragtime do so unreservedly making no distinction between good ragtime and bad. It was said recently that many musicians do not even know what ragtime is for when asked for a definition they usually replied that ragtime is syncopation. That is not the proper definition as will be seen by any musician who analyzes ragtime.

As one critic says, "ragtime is a certain sort of syncopation—namely a persistent syncopation in one part, conflicting with exact rhythm

in another. But ragtime is more than that. It has a flavor that no definition can imprison. No one would take the syncopation of a Haydn symphony to be American ragtime, nor the syncopation of any recognized composer. Yet if this is so then ragtime is new."

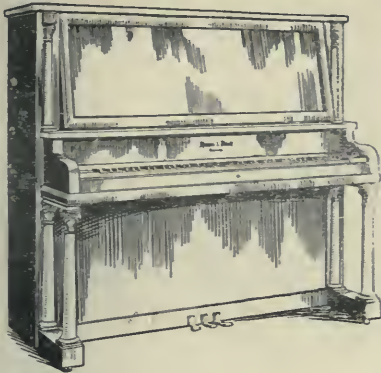
On another occasion the authority just quoted said "as we all know, syncopation is in itself a perfectly legitimate modification of any given rhythm. If syncopation be unrighteous, then every great composer must do penance. Ragtime cannot be denounced for the employment of syncopation, it is for its wanton distortion. Francis Toye has called the delayed accents of ragtime 'deliberate interferences with the natural logic of rhythm,' and nothing could more concisely characterize the ragtime that is made by the yard. Yet if it be found in its sincerest expression to contribute something lasting, however subordinate, toward our folk music it will not matter in the least that the germ of it existed in the Kongo drum-beats."

An interesting side light is thrown on this subject by a writer who remarked that he couldn't help feeling that a person who doesn't open his heart to ragtime somehow isn't human. "You may take it as certain" he said, "that if many millions of people persist in liking something that has not been recognized by the schools, there is vitality in that thing. The attitude toward folk music at the beginning of the nineteenth century was very similar. A Russian folk-song was no less scorned in the court of Catherine the Great than a ragtime song in our music studios to-day. Yet Russian folk-song became the basis of some of the most vigorous art music of the past century, and no musician speaks of it to-day except in terms of respect." So may it be with ragtime, but time will tell.

\* \*

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IN an article "France at War—Battle Spectacle and a Review," in the *Glasgow Herald*, Rudyard Kipling several times refers to the part played by the band. He writes of "massed bands playing a tune that seemed like the very pulse of France." Again he says: "All the while the band, on a far headland, was telling them and telling them (as if they did not know) of the passion and gaiety and high heart of their own land in the speech that only they could fully understand. (To hear the music of a country is like hearing a woman think aloud)."



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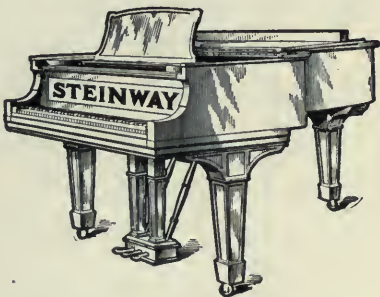
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**VOL. XII.—No. 11      TORONTO, MARCH, 1918**

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### **MENDELSSOHN CHOIR**

**THE THREE GREAT CONCERTS OF 1918—CHORUS  
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AS CONDUCTOR WINS A CRITICAL VERDICT—  
PHILADELPHIA ORCHESTRA GET A MAGNIFI-  
CENT RECEPTION.**

The annual series of Mendelssohn Choir concerts on the 18th, 19th and 20th of last month were carried out in an eminently successful manner. The occasion was doubly notable. It celebrated the first public appearance of Mr. Herbert A. Fricker as conductor of the choir, and the first engagement in Toronto of the Philadelphia Orchestra. The executive of the choir undertook at the great expense of \$7,500 to secure the co-operation of the orchestra, in accordance with their decision to place Mr. Fricker's introduction to their patrons and the public in the most favorable circumstances. A special guarantee fund was raised as a precaution against any possible deficit on account of the extra expenditure. One may presume from the vast gatherings which attended the

concerts that there will be no call upon the guarantors.

The advent of the new conductor of the choir, and the engagement of so splendid an organization as the Philadelphia Orchestra at its full strength, aroused an interest in the concerts which was probably more marked than it would have been in the regular course of events.

The performances of the choir fully justified the wisdom of the appointment of Mr. Fricker as successor to Dr. A. S. Vogt. To take up the direction of a choir with so brilliant a history and to select a suitable programme, was a task heavy with responsibility, but the result of Mr. Fricker's work in his one season, proved that the executive of the choir had not mistaken their man. The chorus, a large proportion of whom were members of the previous year, not only gave an illuminative rendering of a very exacting programme, but revealed the sterling qualities of distinction of tone and phrasing for which they have gained fame in the past. Mr. Fricker's achievement in a new and strange

environment proved him to be a master choir trainer and an accomplished and catholic musician. His readings of his scores showed authoritative judgment, and his direction of the singers, commanding qualities and expert experience.

The great technical achievement of the choir was reached at the first concert when Bach's motet, "Sing ye to the Lord," for double choir *a cappella* was sung. The preparation of this exacting work involved much patient rehearsing, principally on account of its contrapuntal complexity, and its vocal demands. The choir, however, rendered the music without any perceptible hitch, and in the climax reached a most impressive volume of power. The brilliant divisional passages were executed with surprising precision and altogether the performance was a *tour de force*. In another class of music, Granville Bantock's arrangement of the Gaelic folk song, "The Death Croon," was a beautiful exemplification of the highest qualities of unaccompanied singing. The "sleep" phrases were exquisitely shaded, and with lovely *pianissimo* effects. As an illustration of the refinements of tone and expression in unaccompanied singing, this number was the choir's great triumph of the evening. The women's voices were heard to advantage in their special number Schubert's "The Lord is my Shepherd", the sympathetic quality of their voices compelling admiration. Other numbers for the choir were Walford Davies' popular "Hymn before action" for men's voices, Robertson's "Eriskay Love Lilt" which was received with fervent enthusiasm, and the Finale to Act II of Verdi's "Aida" (with orchestra), which brought the concert to a sonorous and imposing close.

The Philadelphia Orchestra under their accomplished conductor, Leopold Stokowski, created a degree of enthusiasm that in regard to unanimity, spontaneity, and demonstrative fervour has not been equalled at any orchestral concert within the local experience of the writer. The organization is a splendid aggregation of instrumentalists, guided by a master director, and fully deserved the exceptional tribute paid it. One must, however, take into consideration the fact that the selections were admirably chosen to command the keen interest not only of the musician but the average music lover. What finer example of a concert overture could have been selected for the introduction of a visiting orchestra than the Beethoven Leonore, No. 3? It was this composition that the late Theodore Thomas chose for the first selection for his famous orchestra on the occasion of their Toronto *début* in the seventies. The second

number, Dvorak's "New World" symphony, perhaps the composer's greatest work of its class, was equally appealing to the audience. The conductor received a tremendous ovation, being called back eight or nine times.

One need not go into detail as to the paying of the orchestra. In all the pre-eminent qualities of an ideal instrumental band they excelled—beauty of tone, refined phrasing, precision of technique, and unity of ensemble being in evidence.

At the second concert the *magnum opus* was Sir Edward Elgar's "The Spirit of England", for soprano solo, chorus and orchestra. The second and third parts of this trilogy had previously been sung in Toronto. Part I, entitled "The Fourth of August", is of a most impressive character, and the musical setting, thoroughly sincere, approaches grandeur. Mr. Fricke's interpretation was earnest and appropriate, and the chorus made a fine showing. The soprano solos were sung by Miss Olive Kline, the possessor of a clear, attractive voice, and a conscientious artist. Other selections for the chorus were Dr. Vogt's charming "Indian Lullaby", sung with great delicacy by the women's section, and Stanford's seizing "Songs of the Fleet," with baritone solo, and orchestra. Mr. Lambert Murray was the solo vocalist, and sang his music with exceptional oratorical expression. The fourth division of the work, "The little Admiral," elicited the most enthusiastic applause.

The special orchestral numbers were Debussy's "Afternoon of a Faun," the "Valse Triste" of Sibelius, and two of Borodin's Polovetski's dances from "Prince Igor".

The feature of the third concert was Elgar's dramatic cantata, "King Olaf." The chorus were in their best form, and the music was admirably interpreted. The solo vocalists were Miss Kline, Lambert Murphy, tenor, and Wilfred Glenn, making a very satisfactory trio. Mr. Healy Willan's motet, "How they do softly rest," composed specially for the Mendelssohn Choir, was given its first production, and was most appreciatively received. The orchestra had but one special number, Smetana's overture, "The Bartered Bride."

National Airs were sung at all the concerts and the festival was closed with Dr. Vogt's arrangement of "Rule Britannia" conducted by the composer.

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## JOHN SIMS REEVES

BY DR. WILLIAM H. WATSON

*(Special to Musical Canada)*

MUSICIANS and scientists of England could not understand why a man should be born of English parents, possessing an Italian voice and a love of music, with inherited genius that made him organist in a church at fourteen years of age. This man became the greatest English tenor.

I first heard Reeves at the Crystal Palace, London, and was afterwards introduced to him by my teacher, Whistler, in Chelsea, at the time his voice had almost gone; but he was always willing to appear in drawing-room concerts and charitable entertainments, with his pleasing ballads, very acceptable, even if he had lost his rare and beautiful quality.

I remember my parents speaking of having heard him in "*La Somnambula*", when he made his debut at Newcastle on Tyne. They lived in Morpeth, fourteen miles north of Newcastle, at that time, some years before I came into the world. It is with heartfelt gratitude that I speak in praise of this master tenor, who was always at the call of those who desired advice in their musical education, and others who felt the pinch of poverty.

I again met him at a reception given by Mr. Lewis in Russel Square, London. This gentleman took an interest in what is known as psychic research, and had invited Frederic Myers, the president of that society and Forbes Robertson, the actor. The reception was in honor of M. Leymarie, scientist of Paris, who was asked to practice suggestive therapeutics on some of the guests, which reminded us of *Svengali*, in "*Trilby*". They believed that the suggestion improved the music of the performer. The Pierodon sisters, pianists, also from Paris, played accompaniments to Reeves. They asserted that Leymarie's mind soothed them, making their work easy. His mind had no effect upon Reeves, as no one could perceive any improvement, or a return to his former Italian voice quality. The mental demonstrations in other ways were interesting and successful.

The master tenor of Drury Lane Theatre, the first gentleman of the English singing world, had a love for all things beautiful, proving that a man of high-strung feeling, of clear mental quality, could be capable of judging the difference between a good picture and a work of art. He became known as a connoisseur of art, old china, rare prints and valuable specimens of first-edition books.

The critics closely observed his artistic tastes when viewing the paintings in the National

Gallery. He would see subtle beauties in the Italian school, and could not appreciate the modern ideas of heavy coloring. He declared his dislike to Whistler's work, but admired Turner's "*Mists*". He could see nothing of value in the impressionists' work, but was fulsome in praise of the delicate tints used in the time of Raphael.

His parents' letters reveal his origin. When a child, he always showed preference for monochrome pictures, and would cast aside the glaring, highly colored prints, illustrating the fairy tales for children. In music, he was sensitive to the least discordant note, which comes naturally to him, an innate knowledge, which was in him at birth, giving us to understand that some people are born to carry out certain principles in all the arts. He came with instincts similar to those of his predecessors, the great masters of painting, singing and playing.

We always thought there was a mystery behind Reeves. The Church proclaimed it to be the inspiration of an inspired singer, without giving any specific proofs. If his parents said his genius was innate, that truth needs inspiration. It was part of him, an eternal soul or entity. And it may be logical to say he was overshadowed by a creative angelic power, as taught by the Church, in the form of guardian angels. This intelligence was, in every respect, Italian voice, intuition and color.

With our love of truth and a wish to instruct others, we say that Reeves never indulged in bad habits, and is known to have rebuked the voice of scandal, in righteous indignation, before a crowd of guests. The lighthearted and frivolous would speak of his bad temper. They were mistaken, because we found him to be the reverse, a man of even balance, with a pleasing exterior, and a smile for everybody. But he would not countenance loose talk and meaningless swearing. This fact alone will show students that mental purity leads to success in music, art, health and happiness.

Students of esoteric theosophy, in London, published their opinions in the press. They thought Reeves was one of the projections into the world to carry out ideas which he had in a previous existence. They even said that he brought his genius with him, coming to that conclusion when his father echoed the opinion of musicians in Kent, where he was born; that he, the child-wonder at the organ, carried with him many years' practice. Critics said the same thing of Rubens, who, at the age of fourteen, painted the large canvas, "*Turning the Water into Wine*," now in Antwerp Cathedral. In this way, the deep thinking philosophers ex-

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plained how an Italian child could be born of English parents.

Although this seems paradoxical, we know by observation that Reeves, the real gentleman and master singer, was bright and happy, with the characteristics of the people of sunny Italy, remind us of the gondoliers of Venice and the singers of the Tyrol. This was the opinion of all who knew him, and we learned much from his courteous manner, which made us recall the old-fashioned but polite Mr. Pickwick.

His name stands high in English musical history, as he was considered to be the only tenor who approached those of the Continent, in beauty and perfection. This verdict was arrived at by the musical press, after careful deliberation and judgment, with the advice to other singers to emulate his example in his temperate way of living and the practice of his endeavor to love his neighbor as himself.

This dear soul was an angel of light to me, a guiding star in my studies of art and music. His memory alone is inspiring enough to give that touch of *finesse* to my songs and my pictures. When I recall him in my mind, his features stand out clearly in a picture-portrait that never can be obliterated from my conscience. I want it to stay there, for I know he is in heaven with other happy singers, whose song of praise has no ending.

We believe that Reeves was high in spiritual exaltation. From an article in the London *Lancet* we get the following excerpt: "In the state of spiritual science exaltation, powers of insight and of divination become possible. This activity is pre-eminent over bodily ill health."

He was a teacher of the higher mental qualities, and explained how the inspiration of music and art was "God's outflowing breath and man's inbreathed life. The universe is a many-toned harp with strings swept by the forces of the Infinite." He said that spiritual illuminations

of exalted and original thought came from the over-arching world of subtle principles and invisible powers. The Latin "inspiro" (inspiration) implies inbreathings, opening the avenues of perception, the infusion of feeling and ideas from the immortal world. It arouses and kindles into keener activities all the hidden forces of our conscious being.

We are asked to recall men of genius, who cultivated inspiring mental qualities, which he called divine;—Pythagoras a thinker, Socrates a philosopher, Pericles a constructor, Apelles an artist, Phidias a sculptor, John the divine, a mystic, Mozart a musician, Bacon a logician, Angelo an architect. These, with others, enriched their receptive minds by the study of occult laws, and appropriating the living sermons preached in the great Temple of Nature, with the birds for singers, nature's music that charmed, touched the hearts of men, because divinely inspired. Plato gathered his highest inspiration while sojourning upon the heights of Mount Hymettus; Mohamet received new thoughts from Arabian mountains; Confucius, from the peaks of Asia.

To be inspired in the department of music, we must adjust our minds, by giving up to the Mount of Transfiguration, and opening the windows of our souls to the constant reception of higher truths. The books of inspiration are not closed and sealed. Our hills are sacred as Israel's mountains, and our forests beautiful as the olives and cedars of Lebanon.

His ideas of inspiration created a disturbance in the ranks of moderate conservatives, who could not bring them into practice. The *Times* raised a question of doubt: "The peculiar longing of musicians for some law upon which to receive inspiration, is not quite an exact science. They are led to believe that they may be divinely called as world teachers, like the ancients. They imagine people are looking to them for instruction in their new divine philosophy. The unfortunate fact is that they do not understand their own philosophy, and are unqualified to teach it. Yet we believe they are going in the right direction by living according to the precepts given to us by the ancient inspired people. The demonstration of the truth of a religion or philosophy is in the life and character of its followers."

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The question of the inspired Essenes came up. These people were for many centuries the Cosmic thinkers of the earth, and our musician was a modern instance of their cult. They were the first to recognize mind over matter. They taught and practiced mental healing long before the discovery of medicine, and believed that original music came from some invisible source in the heavens. The ruins of Egyptian temples show their signatures, and they once used them for educating Neophytes, to send over the world to preach their ideas. The Essene Order came into prominence in Greece through the influence of Pythagoras, the Essene, who instilled the philosophy into the minds of his students. The Order was devoted to the spiritualizing of the race. Out of it came the most inspired teachers of all the ages, and it is recorded in history as the oldest order known. In speaking of our aspiration in attaining new beauties in art and music, *The Science of Health* says:

“It is well known that we must suppress our earthly natures in order to reach any degree of perfection in the arts. Ignorance and mental darkness have prevented men from seeing the light of his own countenance. The soul of each one of us should be allowed to shine forth as the morning sun. When this light is understood by all mankind, there will be no more discord.”

We had some trouble in overcoming our mortal weaknesses. Our work in art and music was full of them. A trace of inspired thought might be detected here and there by our Reeves, the modern Essene. It came by chance, a reflection of our minds no doubt. But he told us it was a pure stroke of genius, given to us from the real essence of the soul. He quoted from an ancient book, “Bhagavad-Gita”: “The unreal worldly things hath no being. The real heavenly things never ceaseth to be.”

\* \*

### MUSIC IN OTTAWA

OTTAWA, February 26th, 1918

BEFORE Their Excellencies the Duke and Duchess of Devonshire and a very large and brilliant audience, the Ottawa Symphony Orchestra gave its first concert in the Russell Theatre, January 26th. The orchestra, thanks to Donald Heins' indefatigable efforts and untiring energy, has made wondrous improvement and plays with an *ensemble* and finish quite unusual.

The programme was a most exacting one of which the Tchaikovski Symphony No. 4 was

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the most ambitious, the orchestra playing it with splendid verve. Glazunow's "Bachanaal" and the Rimsky-Kosakow "Scherzherade" were other numbers. Occasion was taken to give a first hearing of two pieces for strings by Mr. Heins, "Prière" and "Chanson Canadienne," both original in conception and setting and were warmly received and encored. The soloists were Madame Morin Dansereau, soprano, and Miss Helen Langdon, cellist. Madame Dansereau adds to a voice of great purity, dramatic warmth and intense sympathy which made her singing of Charpentier's "Louise" and an aria from Massenet's "Manon" a delight, also in Sinding's "Sylvelin" and Eden's "What is in the air," she completely captured her audience, receiving a double encore. Madame Dansereau is in the very broadest sense a Canadian artist, and one of whom Canada may well be proud. Studying under Israëel and Mme. Beatrice La Palme, she is destined for a very brilliant musical career.

Miss Langdon is a member of the orchestra and has often been heard with pleasure, but her appearance on this occasion won her a veritable triumph. She played with intense feeling Massenet's "Elegie" and the bizarre "Chanson Neapolitaine." The soloists were given splendid support by Miss Labelle and W. Charette.

Mme. Nelli Gardini was heard in song recital in the Russell Theatre, January 30th. Miss Gardini had been heard before in opera and added to her popularity in a very interesting programme delightfully interpreted. Perhaps she was heard to best advantage in two operatic excerpts from "L'Enfant Prodigue" and "Mme. Butterfly." Assisting her at the piano was Frederick Tryne who accompanied her sympathetically and also contributed two groups of solos of which the most enjoyable were Leschetiski's "Octave Intermezzo" and Nargnoff's "Tarantella."

The engagements of Mischa Elman, the Cherniaviski and Allied Trios forecasted have been indefinitely postponed.

Isolde Menges will probably be heard in one recital here, April 9th. She made a wonderful impression on her last visit and her return is anticipated with pleasure by many.

Mrs. A. D. Cartwright, pianist, and Mr. Cecil Bethune, baritone, gave a Twilight Recital, February 2nd, before a very fashionable and discriminating audience. In Rubinstein's "Barcarole" and a group of Chopin numbers, Mrs. Cartwright was delightful. Mr. Bethune is always artistic in his singing and choice of songs, doing ample justice to a very well chosen

and exacting programme. J. W. Bearder, F.R.C.O. at the piano gave most effective support to Mr. Bethune, adding much to the pleasure of the recital.

To Mrs. Sanford Evans we are again indebted for the pleasure of hearing Mr. Leopold Christin, tenor (a pupil of Jean de Retzke), on Sunday evening in the beautiful concert room of the Chateau Laurier. Mr. Christin has come from New York to reside in Ottawa, and we are to be congratulated on the distinguished addition to our musical world. He possesses a voice of rare beauty and exquisite culture, which was a revelation. The dramatic expression in his French songs and particularly in "L'Air des Larmes" from Leoncavallo's "I Pagliacci," as well as the "Salutation of Dawn" won him a triumph and ensured his future popularity. Mrs. Sanford Evans not only accompanied Mr. Christin admirably but in two Chopin numbers and a group of lighter numbers, made us all appreciate how she is steadily adding to our musical purview.

Mr. Lawrence Moss, organist of St. John's Church, has resigned and the musical committee are in quest of a successor.

The festival chorus recently organized by Cyrill Rickwood, organist of Knox Church, is meeting with splendid success and already was a chorus of 100 voices who will be heard in concert in April.

The Orpheus Glee Club, under the direction of Mr. Jas. A. Smith, is giving "The Yeoman of the Guard" February 27-28th in the Russell Theatre with a well trained chorus of eighty voices. A splendid performance is anticipated.

Of unusual interest was the last concert of the Morning Music Club when Mrs. Margosch, mezzo soprano, a pupil of Mrs. T. M. S. Jenkins, was heard. She has a voice of much sweetness and in a delightful group of Russian folk songs, and "Voi Che Sapete," caught the pure sentiment of the songs and interpreted them charmingly. Mrs. Margosch's future appearances will be anticipated with pleasure and Mrs. Jenkins is to be congratulated on the signal success of her pupil. Mr. George Adcroft, tenor, was heard in the Tannhauser "O Star of Eve" and Hatton's ever lovely "To Anthea" which he sang with fine vigor. Dr. Gibson, pianist, was heard in the Schumann Arabesque and Debussy's "Cathedral Cloud" rendered with great delicacy of touch and refinement.

L. W. H.

## MUSIC AT ST. CATHARINES

THE Mozart Club of St. Catharines is doing great educational work. The following is their schedule of the first half of the year:

January 16th. Paper on the Great Classicists of the 17th and 18th centuries. Programme from Haydn, Bach, Mozart, Handel.

January 30th. Paper on the Sonata, Concerto, and Symphony. Programme to illustrate these forms.

February 13th. Paper on the Opera, Oratorio, and Art-Song of the later 18th century. "Transcription" programme.

February 27th. Paper on the "Romantic School." Suggested programme—Mendelssohn, Schumann.

March 13th. Paper on Chopin and Liszt. Programme from these composers' works.

April 10th. Paper on the Opera (Italian, French, German) of the 19th century. Miscellaneous programme.

April 24th. Paper on Russian composers. Programme from this school principally.

May 8th. Paper on Scandinavian composers. Programme to illustrate as far as possible.

May 22nd. Paper on Debussy and the Modern School. Programme from composers of to-day.

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## THE PAULIST CHOIR

Ottawa, 12th February, 1918

The Editor MUSICAL CANADA, Toronto, Ont.

SIR,—In your last issue I read of the enthusiastic audiences which greeted the Paulist Choristers of Chicago at Massey Hall on the 18th and 19th January last. Here, in Ottawa, we had the privilege of hearing them on three consecutive occasions, and allow me to say that I find it strange that, although all the newspapers here and elsewhere agree in eulogizing those boys to the echo, I have not met a real musician and connoisseur who had not an opinion adverse to these lavish encomiums. Everyone agrees as to the perfection of those boys' training, the beauty of their shading, their true intonation, the well balanced parts of the choruses, but—everyone also agrees that there is absolutely no volume, no strength, nothing in their singing; nothing which one would naturally and rightly expect from such a number of voices. Their singing is always nice, and smooth, oh! so smooth, and so true, and so exact and perfect in shading, but take the whole choir in a crescendo, supposedly culminating in a great burst of sound, a powerful and masterful fortissimo, and what do you get but a poor and weak imi-

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tation of the real thing. They reach a certain volume of sound, and there they remain although the ear expects, rather, insists upon and craves for more sound, more strength, more body, but —insists and craves vainly. I do not know why what the real musician thinks, *sub rosa*, should not be told fearlessly, unless a natural sympathy and admiration for well trained boys hold back a frank criticism of what I call trick singing. Why, even in the low register the soprano, or trebles, use head notes, which is unnatural. As to the male alto, with their falsetto singing, the only excuse I can find for them is the difficulty in finding boys to sustain a true tone in that rather difficult part of choral singing. I have had boys under my direction, and I know what result they can bring forth when their voice is given a free and natural scope with the proper training. I could pick out thirty boys' voices, twenty trebles and ten altos, any time, and produce more solid and real singing than those eighty voices of the Paulists. Their singing to me, and to a good many others, was simply nerve racking on account of the lack of vibration, of resonance, of that peculiar tone which is so beautiful in boys' voices and which even women's voices do not possess.

Listening to the Paulist Choir through a lengthy programme is like listening to a well trained and highly cultivated violinist playing for a couple of hours with the mute on his instrument. It may be pretty and oh! so smooth, but it is not the tone of the violin nor the boys' natural voice we hear. It is *camouflage*, or in plain English, pure fake.

We expect all sorts of appreciations from newspapers on musical events, but a conscientious musical publication should serve the real, unadorned truth.

Yours very truly,

N. M. MATHE,

157 Guigues Avenue, Ottawa

Musical Director of the French Philharmonic Society of Ottawa, and ex-choirmaster at the Basilica.

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## CONCERT AT WINDSOR

THE Windsor and Walkerville Choral Society, H. Thorlow Bull conductor, gave a very enjoyable concert at the Windsor Collegiate Institute on February 14th. The chorus numbered one hundred and twenty voices of excellent quality. The soloists were Mr. H. W. Bull, baritone, Miss Irene Wilde, soprano, and Henri Mathews, violinist. Mrs. Irene Stephenson was accompanist and an attractive programme was given.

## HAMILTON NOTES

Hamilton, February 25th.—Madame Nelli Gardini, the well-known opera singer, gave a most enjoyable recital in the I.O.O.F. Temple, on Friday evening, February 8th. The audience was small but enthusiastic and gave unstinted applause. Her first group contained "Deh viene non tardar (from "Figaro") Mozart; "My Lovely Celia" (old English) Munro; "Phylis has such charming graces" (old English) Munro. Her second group contained "L'Oasis" Fourdrain; "With a Violet", Grieg; "A Swan", Grieg; "Once in the Woods", Max Reger; L'Air de Lia ("Enfant Prodigue") Debussy. After this group Mme. Gardini sang the aria "One fine day" from Puccini's "Madame Butterfly," in costume, with fine dramatic warmth of tone color. To an enthusiastic encore, she sang "Will o' the Wisp," Spross. Her last group was mostly by American composers. She was accompanied by Mr. Frederic Tyne, a pianist of no mean ability. His work as accompanist was very sympathetic and he proved himself a good soloist as well, playing numbers by Leschetitski, Gottschalk, Chopin, Karganoff, Pachulski. He was repeatedly encored.

The first concert of the Conservatory series was given in the recital hall, in the form of a piano recital, by Albert Lockwood, the eminent pianist, of Ann Arbor University. He played magnificently, revealing wonderful technic in a splendid programme. The Bach-Busoni "Chaconne" was gorgeous in tone colors, with climaxes that thrilled. The Gluck-Saint Saens "Caprice sur Alceste," and the Mozart "Pastorale, Varice" were simply delicious in their delicacy of shading, as was also the Chopin Ballade in F minor op. 52. The Cesar Frank "Prelude, Aria and Finale," was the next number and was the big number on the programme. It was not very well known, but Mr. Lockwood gave some interesting notes on its form, which is really a sonata, and it proved most enjoyable.

The last group contained "La Soiree dans Granade (Debussy); "Au Lac de Wallenstadt" (Liszt); "In the Temples of Memphis" and "Song of the Nile Spirits (Cyril Scott); "Hark, Hark, the Lark," Schubert-Liszt; "Berceuse," Tchaikovsky; "Barcarolle," Chopin. These numbers were all delightful, especially the last two numbers. A large and appreciative audience was present, which augurs well for the series.

The Hamilton Ladies' String Orchestra gave their annual concert in the I.O.O.F. Temple on Monday, February 11th, before a good sized audience. The orchestra numbers were charmingly played, as were the harp-piano numbers of Mr. and Mrs. J. E. P. Aldous. Mrs. Harold

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V. Hamilton was the assisting artist, who sang in her usual finished style, her numbers adding much to the pleasure of the performance.

The Duet Club held a successful open meeting on Wednesday morning, February 6th. There was a large audience present and the programme a fine one. Mr. Leo Smith, cellist, from Toronto, was the assisting artist and he played several numbers in fine style. "One can always enjoy the finished work of this artist," was the remark of one musician present. We can all corroborate this statement.

One of the most delightful evenings of chamber music was given in the Conservatory recital hall on Monday evening, February 18th, by the De Lutice Trio. It was the second concert of the Conservatory series. The trio, Mr. George Barrère, flautist, Mr. Carlos Salzedo, harpist, and Paul Kéfer, cellist, proved themselves artists of the finest calibre. The ensemble numbers were exquisite as were the individual solo numbers. Paul Kéfer played a Lied of Vincent D'Indy, producing a rich sonorous tone from his cello. To an enthusiastic demand, he played Saint-Saens lovely "Swan" with an exquisite harp accompaniment. Carlos Salzedo played variations on an old style theme (Salzedo) and held the audience spell bound with his art. George Barrère's flute solos were glorious, and were wildly applauded. He bowed his acknowledgements to insistent demands for an encore. The *Petite Suite* of Claude Debussy—*En Bateau*, *Cortège*, *Menuet*, *Ballet*, were perfectly beautiful, so dainty were they in color. It was a rare treat to the large audience to listen to such a rare trio.

F. GIOVANI.

\* \*

### TORONTO SYMPHONY ORCHESTRA

A SUCCESSFUL CONCERT INTRODUCES THE YOUNG  
PIANIST, MISCHA LEVITZSKI, WHO  
AROUSES GREAT ENTHUSIASM

THE Toronto Symphony Orchestra may be congratulated upon the artistic success of their second concert of the season, which took place at Massey Hall on February 12th, before a large and most appreciative audience. The occasion marked the introduction of Mischa Levitzski, a solo pianist of nineteen years of age who came fresh from triumphs in the United States. In a programme which formed a severe test both of his powers as virtuoso and artist interpreter, he won an exceptional and pronounced triumph, receiving thirteen recalls during the evening. His principal number was the Saint-Saens concerto in G minor, with orchestra, a work well

selected to display the art of the pianist both in regard to technique and expression. He gave the music a splendid performance, full of vitality and with a wide range of emotional reading. He is an unassuming player, but he is possessed by earnestness and the enthusiasm of youth. In the concerto and in a group of shorter pieces by Chopin, Liszt and Rubenstein he revealed beautiful *nuances* of touch and wonderful fluency and velocity of finger work.

The orchestral programme consisted of Mendelssohn's popular overture to "Midsummer Night's Dream", Dvorak's "Carnival," and three little numbers by Percy Grainger. Under Mr. Welsman's competent direction, the orchestra acquitted themselves with honors shewing distinction both of tone and execution.

The third concert is announced for Thursday, March 7th when Arthur Middleton, baritone of the Metropolitan Opera Co., will be the soloist.

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### WOMEN'S MUSICAL CLUB CONCERT

THE Women's Club of Toronto gave a very successful concert on January 5th at Massey Hall which was well filled by a representative audience. The principal attraction was the singing of Mme. Barrientos, a Spanish *coloratura* soprano who made her *debut* in this city. She revealed a very light flexible voice of extensive compass. Her opening number, the "Caro Nome" from "Rigoletto", was an excellent example of vocal agility and transparency of tone. Other display numbers sung by her were the "Charmant Oiseau" by David, Verdi's "Fors e Lui" from "Traviata", and the Polonaise from "Mignon". The assisting artists was Mr. Jacobinoff, an accomplished violinist, who made a most favorable impression in Handel's Sonata in D major, the Schubert-Wilhelmj "Ave Maria", and a couple of lighter numbers. Mr. Gruenberg made an efficient accompanist.

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### PERSONAL

MR. W. IRVING, pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music, has been appointed baritone soloist in Eglington Methodist Church under the able leadership of Mr. R. G. Kirby.

\* \*

MR. ARTHUR BLIGHT, who for ten years past has given most valuable service as soloist of Bloor Street Presbyterian Church, has gone to Trinity Methodist Church as choir-master and soloist. His fine voice and style and ripe experience will be sources of strength to the church.



MISS ALMA WILDFANG

A VERY enjoyable recital was given in the Normal School theatre on February 12th, by Miss Alma Wildfang, a young singer of Kitchener, Ont. The representative of MUSICAL CANADA being unable to be present we reproduce the appreciative criticism from the *Sunday World*:

Miss Wildfang sang here two seasons ago with the Schumann Choral Society; since then she has gained much in tone, finish and musicianship, her voice revealing a delightful, mellow, velvety quality and her enunciation being very distinct both in French and English songs. The well-sustained legato, and appealing tone display in Handel's "Angels Ever Bright and Fair," were quite worthy of the ovation she received. The French songs were undoubtedly her best effort. "J'ai Pleuré en Rêve," by Hue, showed the dramatic side of her ability, and was well given. Albert Baggs, basso, who assisted Miss Wildfang, was in splendid form and Sybil Krieghoff again demonstrated her excellent taste and judgment as accompaniste. Both singers are from the Barnaby Nelson studios.

\* \*

## ACADEMY STRING QUARTETTE

THE Academy String Quartette gave a most successful concert at Foresters' Hall on February 23rd. Their programme consisted of Beethoven's trio for violin, viola and violoncello, played in finished style by Messrs. Von Kunits, Alfred Bruce and Leo Smith, and the Schumann

quartette for piano and strings with Francis de Bourgignon at the piano. The ensemble in this composition was admirable. The assisting soloist was Stella Power, a pupil of Mme. Melba, who sang as her principal number Rossini's "Una voce poco fa" with much fluency in the florid passages and with sweetness of tone. The date of the next concert is March 21st.

\* \*

## A NORDHEIMER RECITAL

A VERY delightful musicale was given by the House of Nordheimer on February 11th, in their recital hall. The programme was supplied by Miss Jessie McAlpine, solo pianist, and Mr. David Ross, baritone. Miss McAlpine played a choice selection with rare accomplishments of technique and interpretation. The Bach-Tausig "Toccata and Fugue" was a splendid achievement of fluent, clear execution, and lucid enunciation of the different parts. In the Chopin Polonaise in A flat she roused the audience to enthusiasm by her authoritative, brilliant rendering. The Beethoven-Rubinstein "Turkish March," from "The Ruins of Athens," was remarkable for its dynamic gradations, and the Chopin Nocturne and Ballade were played with much refinement and expression. Mr. David Ross was in fine form, and made a special impression by his artistic singing of Verdi's "O, Tu Palermo." There was a large and representative audience.

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## THE TORONTO CHOIR

RECENT ADDITION TO THE CITY'S CHORAL SOCIETIES—INITIAL CONCERT—A VERY PRAISEWORTHY EFFORT

THE Toronto Choir, a new society organized and conducted by Mr. H. E. J. Vernon, gave their first concert at Massey Hall on February 7th before an exceptionally large audience. The choir mustered about two hundred members, shewing on the whole excellent voices.

The choir won conspicuous successes in Elgar's "Challenge of Thor", Gounod's "Day of Penitence", Dett's spiritual "O Holy Lord", Gretchaninoff's "Autumn", and Fanning's "Day-break". In all these numbers the singers shewed surprising finish, and in the Gounod music very beautiful shading. The Elgar excerpt was an inspiring, martial effort of great dynamic force. Dett's music was very expressively rendered and Gretchaninoff's "Autumn" was quite an achievement in tonal range and phrasing. Some lighter numbers were sung with felicity of style, appropriately to the *genre* of each.

The occasion introduced Mme. Gardini, a light sprano, whose chief triumph was made in

"One fine Day" from "Mme Butterfly", and Frederick C. Tryne, solo pianist, an artist with brilliant technical accomplishments, and musically judgment.

The general opinion of the choir was that Mr. Vernon has done wonders in getting results from his singers in one season. He shows a keen instinct for legitimate effects, his readings being free from extravagance. One may expect great things from this addition to our choral societies.

The concert yielded \$2,027 to patriotic and charitable work through the agency of the Sir Henry Pellatt Chapter, I.O.D.E.

\* \*

#### TORONTO WELSH MALE CHOIR

THIS new organization has undoubtedly embarked on a successful career, both numerically and from a musical standpoint, judging from the initial meeting held at the Welsh Church on February 7th. The choir rehearsed several numbers which it proposes to render at its concerts to be held in April next. The patrons, officers and management of the choir are as follows:—Hon. president, Professor J. Hugh Michael, M.A.; hon. vice-presidents, Rev. J. R. Evans and Mr. E. Lewis Evans; conductor, Mr. Frederick G. Thomas; treasurer, Mr. R. Wynn Roberts; secretary, Mr. J. H. Thomas; librarian, Mr. Percy Carter. Committee—Mr. J. O. Pritchard, Mr. Pratt, Mr. W. E. Thomas. The secretary will be glad to hear from singers desirous of joining, and will be pleased to give any information.

\* \*

#### ERNEST SEITZ'S RECITAL

THE invitation recital given by Mr. Ernest Seitz on January 31st at Conservatory of Music Hall proved a most interesting function and was attended by a capacity audience. In a programme which included the Bach-Liszt Prelude and Fugue in A minor, Chopin's Sonata in B minor, op. 58, and several *genre* pieces Mr. Seitz again demonstrated his exceptional talent as a brilliant executant, and a sound interpreter. The Bach Fugue was a brilliant exposition of virtuosity, while the Chopin Sonata was rendered with fine discrimination and with appealing feeling in the slow movement. The recital was a decided triumph for the young pianist.

\* \*

#### FOR BELGIAN CHILDREN

THE recent violin recital of Miss Lina Adamson at the Conservatory Music Hall, realized the sum of \$200, half of which goes to Miss Agar Adamson's Belgian Children's Relief Fund. Miss Adamson is sending it under the auspices of the Heliconian Club.



MISS BEATRICE WILSON

MISS BEATRICE WILSON, lyric soprano, who owing to war conditions has recently returned to Toronto, her home city, after many years abroad, gave on February 4th a concert in Conservatory Music Hall in aid of Lovat Scouts fund. This was arranged by Col. Fraser, A.D.C., under the distinguished patronage of Their Excellencies The Duke and Duchess of Devonshire, and His Honor, Sir John Hendrie, Lady Hendrie and others.

In an exacting programme of a dozen numbers. Miss Wilson showed a rare temperamental gift most appealing to her large audience as well as a voice of fine quality and big range. Rossini's "Una voce poco fa" won ardent appreciation as did Carey's "Spring Morning" which was given with great finish.

Miss Wilson studied in France, Italy and Germany with such well-known masters as Bonhey, Delle Sedia, Pauline Viardot and others. Making her *début* as *La Favorita* in Donizetti's opera of that name, later singing the most important lyric roles in Italy, Germany, and doing concert work in London and the provinces, receiving most favorable recognition.

After war broke out she gave her time to hospital concert work in England amongst the wounded Canadian, French and Belgian soldiers.

### HIGH PARK AVENUE CHURCH CHOIR

THE choir of High Park Avenue Methodist Church gave an excellent concert under the able and sympathetic baton of Hubert S. Martindale, on January 30th. Old English humor, the tragic element, colorful Southern atmosphere, a rapt religious spirit, and noble patriotism all figured in their numbers: Bridge's "The Bold Turpin," Coleridge-Taylor's "The Lee Shore," Riker's "Vira" (a chorus by the ladies only), "The Hymn of the Cherubim" by Rachmaninoff, Elgar's "To Women" (for soprano and chorus), and Fletcher's "For Empire and for King."

The soloists who first in chorus sang the "Marseillaise," were Mrs. F. Danks, Miss Fleeda Montgomery, Mr. H. Rutherford, all excellent singers.

Mrs. Danks sang the solo part of Elgar's "To Women," and "Un Bel Di" from "Madame Butterfly," in clear tones; Miss Montgomery gave Salter's "Cry of Rachel" with Oriental warmth and richness; "Ah! Moon of My Delight" was Mr. Rutherford's delicate lyric contribution. Miss Jessie Alexander recited several times, both humorous and dramatic pieces in her well-known inimitable manner. The organ was handled with fine tact, by Mr. D. Alton McLaughlin. Mr. Martindale, who is going very shortly to take up his military duties will leave a void much to be deplored and not easily to be filled.

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### OTTAWA FESTIVAL CHORUS

THE above is the name of Ottawa's latest choral organization, which has just commenced rehearsals under the conductorship of Mr. Cyril J. L. Rickwood, the recently appointed organist and choir director of Knox Church. The works in preparation are Bennet's "May Queen" and Handel's "Judas Maccabeus", and judging from the initial rehearsals, the Chorus gives promise of being one of the finest in the city. The committee of the Festival Chorus have a most ambitious and novel plan for their programme. In the first place, they are hoping to acquire their own building—a building with a large rehearsal room on the ground floor, with studios above, and reading room, library, ladies sitting room and gentlemen's smoking room on the next floor. In other words, they propose to form a club to be known as the Ottawa Festival Club, in which will be combined the musical and social features enumerated above. Such an institution should prove a great boon to the musicians of Ottawa and vicinity. The studios will be available for teachers and students at a nominal rental. This feature alone should

tend to make the institution popular, as everyone is familiar with the problem of students in boarding houses finding suitable places in which to practice. The main rehearsal room will be available for other similar societies in the city for their rehearsals, also, at a nominal rental. This again should prove a great boon, as, in the past, societies have been obliged to move from one place to another, often having to postpone a rehearsal at the last moment, owing to their regular practice room being required by the authorities having first claim to its use. Under the present scheme, this difficulty will be removed. Another interesting feature will be the inclusion of a library to comprise a collection of standard oratorios, cantatas, operas, etc., and a very complete collection of anthems, to assist choir leaders in selecting music for their choirs.

In connection with the library, it is proposed to establish an anthem exchange bureau for the benefit of smaller churches, and also for the purpose of supplementing collections of the larger places of worship, on special occasions.

Mr. Rickwood, the enthusiastic promoter of the scheme, is very hopeful that at least some of the features will be carried out in the near future.

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### MISS AILEEN W. M. BRAUND'S RECITAL

ON February 19th at the Toronto College of Music Miss Aileen W. M. Braund of Peterborough, Ont., presented a programme for her graduation recital. This young lady has talent and played with clearness of phrasing and technique. Her programme included Sonata op. 27, No. 2 Beethoven; Chant d'amour, Stojowski; Moto Perpetuo, McDowell; Two Larks, Leschetizky; Andante and Rondo Capriccioso, Mendelssohn, Ballade op. 47, Chopin, and Concerto in G minor, Mendelssohn. Miss Braund is a pupil of Mrs. W. Greenslade, a well-known teacher in Peterborough. Miss Eileen McGann who assisted in the programme displayed a soprano voice of good quality, Miss Marion Porter, A.T. Coll. M., played the accompaniments with her accustomed ability.

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At the annual meeting of the Bristol Musical Club a Dr. Basil Harwood referred to the curious habit of some English composers giving foreign titles to their pieces. By foreign titles he did not mean such ordinary names as Pastorale, Scherzo, and such for these by common usage have become a part of our everyday musical language; but rather certain French and German titles used when plain English

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would have done quite as well. "Such affection" said Dr. Harwood, "survives as a relic of the wretched tradition that the foreign musician's work must necessarily be better than that of the Englishman."

\* \*

## CANADIAN ACADEMY OF MUSIC

THE violin ensemble class conducted by Luigi von Kunits gave a very fine programme at their first of this season's concerts. The classical selections included Purcell's "Golden Sonata", a suite by Antonio Veraccini and smaller excerpts by Gluck, Handel, Corelli and Gossec. The players under the inspiring guidance of Mr. von Kunits gave a most enjoyable performance of the various works. Good tonal quality, well marked rhythm and youthful buoyancy were noticeable features. The important piano parts were well played by Miss Aglaia von Kunits. Miss Margeurite Fleury, soprano, sang Micaela's song from "Carmen" and other numbers, in which her bright, splendidly trained voice and artistic perceptiveness showed to excellent advantage. She was accompanied by her teacher, Signor Morando.

Mr. Peter C. Kennedy and his pupil gave an afternoon musicale. Mr. Kennedy made a few instructive comments on the pieces performed, which added greatly to the appreciation of the music. The students who played were, Miss Gretta Doherty, Miss Margery Martin, Miss Marjorie Ball, Miss Isabel Qua and Miss Edith Pengilly.

M. de Bourguignon, the eminent Belgian pianist, now on the staff of the Academy, has been engaged by Madame Melba as solo

pianist for a short tour which she is making this month in the West. M. de Bourguignon is arranging some pupils' recitals for April.

\* \*

## HAMBOURG CONSERVATORY

THE Hambourg Conservatory announces that owing to Mr. Vigneti's resignation from the staff, Mr. Jan Hambourg the eminent violinist has consented to come to Toronto to take charge of the violin department in September. During his stay in New York he had the opportunity of mingling and playing with some of the greatest artists of the day, namely: with Ysaye, Thibaud, Mischa Elman, Pablo Casals and others. One of the joys of his sojourn in New York was the opportunity of playing on the famous "Jupiter" Strad, owned by J. S. Phipps, the New York millionaire, who has been a personal friend of Jan Hamburg from boyhood days. It will be remembered that Mr. Hambourg was married to Miss Isabelle McClung of Pittsburg. The lady is well-known in social and literary circles of Pittsburg and New York, being the president of the Dante and other literary clubs in her own city.

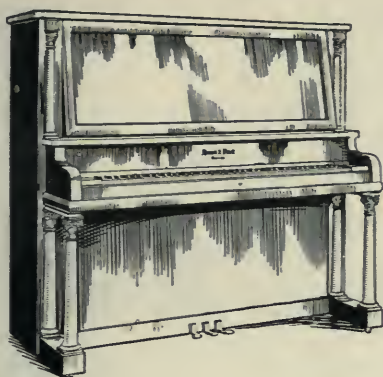
Miss Winnifred, the beautiful contralto of the Hambourg Conservatory, is giving an invitation recital, Mr. Boris Hambourg has kindly consented to play her obligatos and a group of solos. Particulars will be announced later.

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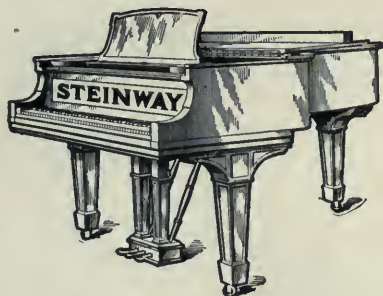
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TORONTO, APRIL, 1918

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## “HOW A FAMOUS FRENCH SINGER DID HER BIT”

BY WILLIAM ARMSTRONG

THE generally accepted idea that musicians are too nervous to be actively courageous, has been generously disproved in the present war. In the early days of the conflict many wounded were being hurried southward in France, in terrible uncertainty as to how far Teutonic invasion might spread, and in those days the ancient town of Nîmes was taking her share of torn children to her torn heart.

For long years Mont Cavalier, towering above the town, had looked down upon its peace, and the pace of the great valley stretching southward under sunshine that ripened grapes in many vineyards and turned the river Vistre to gold. But when the fatal signal struck, all was changed in Nîmes; no more men were left to stroll on Sunday afternoons in the ruins of its amphitheatre, nobly planned by Romans before the days of Christ, or to lounge in its shady little boulevards stretching along the site of

what was once a line of Roman fortifications. All had sprung to arms and hurried to the front.

Another tide of emigration was turning southward—the wounded from battles then furiously waging. By one of these slowly moving trains came Madame Gabrielle Gills, the French soprano now visiting America, whose whole artistic life up to then had been spent in charming the Parisians. One little trunk packed hurriedly she had brought with her in her flight, begun on that seventh of September when the Germans had reached nearest to Paris. She had pleaded to remain; for like all true Parisians Paris meant to her the world, and to be thrust from it meant to be thrust out from life itself. But young and beautiful, her family knew that safety lay in that same flight which she made so unwillingly.

In the feverish days preceding, Madame Gillis had worked for the Red Cross. Arriving alone, a stranger in Nîmes, she set out to find what more her hands could do to help her country. She found it in a building once a quiet convent, now a hospital housing agency. Twelve soldiers

were given her to nurse, some of them wounded desperately. Two days in the week she began her task at noon, two days at midnight; the two remaining ones she faced the horrors of suffering and death the whole night through. This was no intermittent work, taken as caprice, but constant and confining. Up to then Madame Gills' occupation had been in the gentlest of all arts; still, both nerves and courage were there when demand came.

She told to none that she was a singer. As she expressed it gently, "I felt ashamed to say that I could do such a happy thing as sing with so much unhappiness about me." Among the maimed was one man, though, who broke down her barrier of silence by awakening pity. He had lost a leg; surgeons in dressing the stump, caused him agony. Lying there one day, clammy with the sweat of suffering, he begged of Madame Gills, "Sing to me, sing very slowly." Singing an old cradle song to him softly, he presently fell peacefully asleep. And so it went until, after weeks of slow progress, he grew to be wheeled into the sunshine, and begin life afresh.

After three months of this nerve-racking routine, closing eyes in the last sleep, and reviving happiness in the hearts of convalescents, there came to Madame Gills from Paris a letter saying, "We need you here to sing to the soldiers. Come back."

Doffing her nurse's garb, she obeyed the call. Fifty-four times in the year following she sang in great hospital wards filled with wounded soldiers. The first time that she sang the *Marsellaise* and viewed the maimed, bandaged, and helpless, she cried through those same verses that had inspired the heroes before her.

An incident of those days which she treasures was a letter from an officer in which he wrote the message of a convalescent returning to the front. "Tell the lady who sang the *Marsellaise*," it said, "that by her singing she put sunshine into my heart, and I am carrying it back with me to the trenches."

Presently a request was sent by the commanding general of the Vosges, asking Madame Gills to come there on that same singing mission. From the railway terminus a government automobile took her to the front. In the field hospital there she sang, and also in the Soldiers' Theatre, where wounded were brought in and laid on the floor to hear her. Asking permission once to take up a collection for the suffering, sixty francs were given, and one soldier, who had just been paid the customary five cents to spend on Sunday, opened wide his purse and dropped each of those five cents into her extended hat, saying, "This is what I have to

spend for pleasure, and I could not spend it for a greater pleasure than your singing."

After two years of this service, and when the French Government decided to send some of the best representative musicians to America, to make France known the better in her arts of peace, Madame Gills was among those chosen. She came here for three months, she has been here for nine, and meeting with as hearty a welcome as the soldiers gave her, she will stay longer still.

\* \*

### THOMAS RIDLEY PRENTICE

By DR. WILLIAM H. WATSON

LORD SALISBURY and Frederic Myers were interested in creating a more definite system in musical education under the auspices of various scientific societies in London. They were appointed to make personal inquiry and investigation into certain unknown laws governing the inspiration of art and music. As I represented the Paris Psychic Society, I went with them to interview Mr. Prentice, at his home in Beckenham.

This organist and composer was of a sensitive nature and a visionary. His lecture, given in Kensington Hall was reported in the press. He stated that the spirit of genius was upon him at birth and that he got all his original ideas from the atmosphere, or invisible musical sources. He never labored in creating anything, and thought the good seed of inspired music fell upon good ground. This fact, given to the world by the director of Wimbledon and Beckenham schools of music, a man holding the medal and the Potter Exhibition prize, caused people to demand further inquiry, which fell upon two of the most scientific minds, Salisbury and Myers.

By some occult means, he knew we were coming that day. His reception hours were noted upon the prospectus and we arrived at the stated hour without giving him notice. This fact alone was an instance of mental telepathy, another unknown law which proved him to be an excellent "receiver." I thought we might go no further in our inquiries, and endeavor to establish this mental communication upon a practical basis, by concentrating our abilities upon that one phase of research.

He told us that he was born in a "haunted house," Paslow Hall, Ongar, of a family whose ancestors had suffered persecution during the Reformation. Some were destroyed on Tyburn Hill as "witches." Some went to Salem, America, and suffered the same fate. Others,

again, were incarcerated in the dungeons of the Normans, because they had developed second sight, which frightened the weak-minded but strong armed warriors of that time. When people began to read the Old Testament, they found a passage, attributed to Moses: "Thou shalt not suffer a witch to live," which played havoc with the Prentice family, who were musicians, poets, prophets and seers.

His story appealed to our sympathies. We were overcome by the narration of these dreadful, uncalled for, and insane persecutions, and never thought we could be so honored in having him as a brother and close friend. He was sure the hereditary impulse gave him the musical genius, which came from those who opened his mental vision, to see and hear things in dreams. In support of the Hall being haunted, and known as such in the neighborhood, he showed us letters from visitors to his parents, declining invitations to the Hall, plainly stating that they felt uncomfortable in the visionary atmosphere, and must forego the pleasure of hearing their splendid music.

Prentice was then known as the leading organ teacher in London. When at Christ Church, Lee Park, his large class made him sick, and he was obliged to visit Folkstone, to breathe the sea-air; but the ambitious music pupils sprang up from everywhere, and were satisfied to hear him play and promenade with him on the beach. The hotels were filled with students, so great was his attractive power.

He was professor of piano at Guildhall school of music, and Blackheath Conservatory. He wrote a gavotte fantastic, elegies, piano music, anthems, cantatas, part songs, and trios; also a book named, "The Musician, a Guide for Piano Students." He was known for his popular concerts, and in recognition, was honored by the patronage of the King and members of the House of Lords, who gave him a collection of valuable presents, making his home a place of comfort and beauty. He received paintings by Rossetti, Millais, Corot and Daubigny, and much glass and silverware.

His concerts were held at Brixton, Hanover Square Rooms, and Kensington Hall, every week, given to elevate the taste for music among those who could not pay the higher price. He was loved by the people, who regarded him as a superior creature. They were right. He certainly was a master, who did not care for money, and he was known to have distributed his earnings among the poor of London, who will always hold in loving remembrance the name of Prentice, the musical doctor. The *Christian Register* speaks of such men of genius:

"There are men who possess, visibly and indisputably possess, a genius superior to their condition, a power of control which lifts them above. We see in them something which gives the word character immeasurable quality. That it is which holds them above the world we live in. Through this refined character, they have connection with a heavenly life while they are on earth. They live above the world, though unseparated from it."

We concluded that genius is part of nature, and that its manifestations have been crushed out, in past centuries, by lack of scientific knowledge. To-day we bring it back to earth again, through such sensitive people as Prentice, with a view to its cultivation in the schools, to make better men and to create appreciation for works given to us by these inspired men of art and music.

"The world is getting down to realities and by realities, we mean spiritual realities; for they are the only real things."—*Lutheran Survey*.

Our musician received much inspiration at Ramsgate. He could not produce music in the London fog. He was moved by the varying winds and the minds of people. Susceptible to hypnotic suggestion, he was the centre of many experiments at James Burns' receptions at Southampton Row, under the presidency of George Du Maurier, the author of "Trilby," and Lord Salisbury. In his case, thoughts were things. A kind, sympathetic feeling thrown out, was received and felt by him, under telepathic law. A concerted treatment made him produce wonderful music. If we entertained cold, apathetic and critical thoughts, he ceased playing, his genius leaving him in "mental darkness," causing him physical pain, which was seen upon his countenance, as it changed from gladness to sadness. We could "transfigure" him into an angel of light at will.

The investigation and practice taught the doctors to use it only upon people who were in pain. Our musician allowed us to use his changeable spirit for the benefit of mankind. He told us how our thoughts created happiness and joy, making him play like a master; and how bad thoughts changed him into a morbid, miserable creature; a soul full of sorrow and trouble. He felt all the fine shades of human impulse, from grief to ecstatic bliss. When in a miserable state, he always remained the man of charity. No outside influence could put away his love of children. It only effected his genius, not his character. The words of Cowper pictures him:

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His wisdom seems the weakness of a child;  
Suspicion lurks not in his loving breast;  
The worst suggested, he believes the best;  
He rather waives than will dispute his right;  
When injured, makes forgiveness his delight."

He seemed to be drawn to the ocean, out of the turmoil of the city. We had a fellow feeling in this, for it was part of my work to portray the mighty waves upon canvas. As our students painted from nature, he seemed to be happy, as art was the song of his soul. With contented smile, he recounted his experiences, to willing listeners. He was in his element, like the good, kind, gentle Dr. Jekyl. After we returned to the hotel, it was observed that he fell into his dull state, not like the murderous Mr. Hyde, but like a quiet retired misanthropic gentleman of the old school, wishing to be alone, with his own depressed spirit, until the bad incubus was removed from his mind. He could not understand why we were unable to remove the depression from his being, the same as we lifted disease from patients. He called it a horrid mark of Cain, a punishment for a crime long forgotten, but still in the atmosphere of a sort of unlucky star, which had marked him out for its victim, which caused him to become a voluntary martyr to mental science. Landon was troubled with the same hallucination: "It was my evil star above, not my sweet lute, that wrought me wrong; it was not song that taught me love, but it was love that taught me song."

He was right in asserting that music, along with kind thinking, expels disease. Dr. Rush has written that many doctors have laid down the broad principle that all the ailments to which mankind are subject could be removed by music. But we proved the truth of this only when music is played by a master, ruled by a master mind and the concerted love of

nurses and doctors. We wanted to remove all the diseases by music and mind, believing psychic laws existed that could be discovered and made more practical. The committee was formed for that purpose, with excellent results.

"Call it sweet music. I have heard soft airs can charm out senses and expel our cares."—Denham

\* \*

## MORE NOTABLE VIOLINS

MRS. DOROTHY A. FIELDGATE, nee Thomas, the talented young violin soloist of this city, has just acquired for a sum exceeding \$1,000 a unique specimen of the work of Tomaseo Eberle of Naples. This well-known Italian master works somewhat after the style of Nicolas Gagliano. The fact that they resided in the same Italian city may account for their similar style of work. Yet, to the true connoisseur, Tomaseo Eberle has a characteristic style of his own, and quite unmistakable from the work of his brother-townsmen. The writer has seen a number of specimens of Eberle's work, in all of which he has employed most excellent wood. He was evidently in a better financial position than the rest of his compatriots in Naples. It is curious to observe how various centres of violin-making ran upon different qualities of wood. In Venice the handsomest wood was used, in Milan and Naples the plainest. The commercial importance of Venice would, of course, draw to it the largest selection of wood, and thus permit the second and third rate makers to use it, and at the same rate, probably, as a less handsome material would cost in cities farther removed.

In this most interesting specimen, which was made, according to his original label, in 1784, he has employed wood of a most artistic nature, the sides and scroll matching to perfection. The varnish is of a rich light amber-brownish color, and is in a perfect state of perfection.

One may congratulate Mrs. Fieldgate in owning undoubtedly the finest example of this maker's work on this side of the Atlantic.


Miss Cullen of Woodstock, Ont., has just acquired a very fine example of the work of Nicolas-Augustin Chappuy, Paris, France. This instrument was made during the latter half of the eighteenth century, and is perhaps the finest specimen of this maker's work this side of the Atlantic. Like the Testore family, Chappuy branded his instruments with his name and crest below the button and also used a most artistic label. This particular specimen is in a remarkable state of repair and is

nically covered with a rich orange-amber color varnish. The violin M. Habeneck used during thirty-seven years when instructing his class at the Conservatory, Paris, France, was made by Chappuy and is preserved at that institution.

Mr. E. R. PARKHURST, Toronto, has become possessor of a fine specimen of the violins of Johannes Marchi, an Italian maker who carried on business at Bologna between 1740 and 1795. The Marchi violins are scarce, and are rapidly appreciating in value. Mr. Parkhurst's violin, which bears the label "Johannes Antonius Marchi, fecit Bononiæ, anno 1763," is well preserved and has back and sides of beautiful figured maple. The tone is exceptionally brilliant. The model is moderately high. Marchi made many fine violoncellos also of handsome maple wood. The violin in question is valued at \$700.

These instruments were obtained from the R. S. Williams' collection. They make an important addition to the list of fine violins held in Canada, published in *MUSICAL CANADA* last May.

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## MUSIC IN OTTAWA

OTTAWA, March 28th—Isolde Menges, the famous English violinist, will come to Ottawa for one appearance in the Russell Theatre, April 17th. Miss Menges was heard here a year ago in two recitals, when she made many friends and her forthcoming recital under the auspices of the War Fund for Madeline de Verchers Chapter Daughters of the Empire, promises to be a great success. As on her previous visit Miss Menges will have the valuable assistance of Miss Eileen Beattie at the piano. We are again indebted to Mr. MacDonald for this visit.

Under the conductorship of Mr. Cyril J. L. Rickwood, the Ottawa Festival Chorus, Ottawa's latest choral organization, will give a popular sacred concert at the Dominion theatre, on Easter Sunday evening, March 31st. The chorus will sing numbers from Handel's "Judas Maccabeus," Woodward's "Crossing the Bar," and the "Hallelujah" chorus from "The Messiah." They will be assisted by Madame Anna Wolfe Margosches, mezzo-soprano, Miss Helen Langdon, 'cellist, and the Apollo Male Quartette.

At the evening service on Easter Sunday, the choir of Knox Church will render a sacred cantata, entitled "The Paschal Victim," by Matthews. This devotional and dramatic work will be heard for the first time in Ottawa on this occasion, and it is safe to say that the choir will amply sustain the splendid reputation they have for good singing. Mr. Cyril J. L. Rickwood has succeeded in gathering about him a number of vocal enthusiasts, whose aim is to interpret sacred music in the spirit in which it is written, and the result is becoming more apparent all the time.

The two March concerts of the Morning Music Club have been of more than usual interest. The programme for that of the 7th was under the direction of Mrs. C. P. Cruickshank and was: (a) Prière, (b) Chanson Canadien, Donald Heins, Mr. Heins, Mrs. Heins, Miss Bonar, Miss Helen Langdon, and Dr. Gibson; Sonata in C minor, opus 45, for piano and violin, Grieg, Dr. Gibson and Mr. Heins; Songs, "The Star," James Rogers, "Good Morning, Brother Sunshine," Liza Lehmann, Miss Lena Marceau; Quintette in E flat, opus 44, for piano and strings, Schumann, Dr. Gibson, Mr. Heins, Mrs. Heins, Miss Mollie Bonar, and Miss Helen Langdon.

The second was given March 21st, and was of unusual interest as Miss Penelope Davies of New York and well known to Ottawa audiences,

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was presenting a group of songs. The programme which was mainly vocal also included Mrs. A. H. C. Proctor of Toronto, and Mr. Cecil Bethune always a favorite here. Miss Davies whose voice is full of clear mellow tones included in her group that wonderful song of Bryceson Treharne's "A Song of France," which roused so much enthusiasm at her delightful concert in the Chateau Laurier the week before when the composer was here to accompany her. The deep meaning and spirit of France is caught and interpreted in a most soulful manner. Mrs. Jenkins who was at the piano deserves special praise for her mastery of the difficult accompaniment of this song. Mrs. Proctor presented two groups of songs and sang with great sympathy and expression amongst other numbers "Rachmaninoff's "The Soldiers Bride," and "I came with a Rose" by La Forge. Mr. Bethune's choice of songs was, as always, artistic and his singing of Schubert's "Faith in Spring" and two numbers by Henschel were equally so. Miss Constance Dale Harris, a daughter of Mrs. Dale Harris, president of the Club, gave two piano groups,—two Liszt numbers and an arrangement of the "Waldleben" from "Siegfried" by Brassin. The next concert will be given April 4th, under the direction of Mrs. A. Cartwright.

During the Lenten season on Sunday evenings the choir of St. Andrew's Church under the direction of J. Edgar Birch has been given J. H. Maunders Lenten Music.

The second concert of the Ottawa Symphony Concert which was to have been given March 28th, has been postponed to a later date owing to the delay of receiving some of the music and the date falling on Maunday Thursday.

The soloist at the next concert will be Miss Ethel Hungerford of Toronto, soprano. Miss Hungerford has many friends here who have had the pleasure of hearing her while guest of Mr. and Mrs. A. G. Parker of the Bank of Montreal, and her appearance with the orchestra is anticipated with much pleasure.

Horace Wilson, A.R.C.O., has been appointed organist of St. John's Church succeeding Mr. Lawrence Moss. Coming here some two years ago Mr. Wilson became organist and choir-master of the First Congregational Church where he has done splendid work, organizing a choir, which has, under his direction, given an excellent account of itself. Mr. Wilson has also been organist at the Regent Theatre where he has made the music a very prominent and popular feature. The organ of St. John's Church has been recently brought up to date.

Vinning's "Song of the Passion" was given by the choir of Christ Church Cathedral on Sunday evening, March 24th, under the direction of Mr. Arthur Dorey. The soloists were Mr. C. Hickman, tenor; Mr. Howard Olmstead, baritone. The choir was heard to splendid advantage in this beautiful work reflecting great credit upon Mr. Dorey whose organ numbers added much to the pleasure of the recital.

J. W. Bearder, F.R.C.O., organist of All Saints' Church, will give two organ recitals in St. Luke's Cathedral, April 4th, opening a new organ recently installed by the Casavant Organ Builders of St. Hyacinthe.

On Sunday evening, March 17th, the choir of All Saints' Church under the direction of J. W. Bearder, F.R.C.O., sang Maunder's "Olivet to Calvary," and on Sunday evening, March 24th, Stainer's "Crucifixion." The soloists were Miss Parkinson, soprano; Mr. H. Hand, tenor; Mr. Cecil Bethune, baritone; Mr. E. Hawken, bass. Both were given ideal interpretations.

L. W. H.

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#### HAMILTON NOTES

HAMILTON, March 29th—On Saturday afternoon, March 2nd, W. H. Hewlett, organist of Centenary Methodist Church, gave an attractive twilight organ recital. All the numbers were well chosen, and were thoroughly enjoyed by the audience.

On Tuesday evening, March 19th, the choir of Knox Presbyterian Church gave its annual choir concert before an audience that filled the church to capacity. The choir of 140 voices, under the able leadership of Mr. Harry J. Allen, gave a good account of itself in various numbers. Assisting the choir were Mrs. Lenore James-Kennedy, soprano, of Toronto, and Archibald C. Jackson of Detroit, Mich. Both artists were enthusiastically received, their work adding greatly to the success of the concert.

On Thursday evening, March 21st, the choir of First Methodist Church, under the leadership of G. Roy Fenwick, gave its annual choir concert before a large sized and very appreciative audience. The choir sang Randeggers "Praise Ye the Lord," Coleridge Taylor's "By the Waters of Babylon," Sullivan's "Who is like unto Thee," and several other numbers of a lighter vein in a manner that showed the choir to advantage and reflected great credit on its leader. Assisting the choir was Isolde Menges, the eminent violinist, whose playing filled the audience with keen delight. The work of this artist needs no comment; to hear her is always

a rare treat. Her accompanist, Miss Eileen Beatty, gave splendid support to Miss Menges as accompanist, as did Mr. Harry J. Moss, the accompanist to the choir, who is also the pianist of the church.

On Tuesday evening, March 19th, a competitive recital was held at the Conservatory of Music. It was a highly successful affair from all standpoints. Diplomas were awarded the students who were successful in securing the highest marks in recent examinations. All the students who played and sang reflected great credit on their various teachers and the recital was one of the most successful of its kind.

All the church choirs are busy preparing Easter music. During the past week, a number of choirs rendered Stainer's lovely cantata, "The Crucifixion."

On Thursday evening, March 7th, the recital hall of the Conservatory was thronged, the occasion being a piano recital given by two advanced artist pupils of Miss Nellie M. Hamm, Mus. Bac., F.T.C.M. The pupils, Miss Elsa Hackbush and Miss Edith Widdup played, an exacting programme with astonishing ease, and reflected great credit on their teacher. The young ladies revealed a sure, sound technique and interpretative ability to a marked degree. Miss Hamm is to be congratulated on the very clever work of these pupils who have a future before them. Assisting them were the Misses Pearl Cairnes, Daisy Somerville, Aileen Jarvis and Marjorie Taylor, vocal pupils of Bruce A. Carey, whose songs were well received.

GIOVANI

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#### MUSIC IN GUELPH

THE opera house in Guelph held a capacity audience on the occasion of the big I.O.F. concert. Of the Toronto artists appearing, the *Herald* says: "Too much cannot be said of the merits of the entertainment: Donald C. McGregor, who has ever enjoyed a splendid reputation as a baritone, was there in all his old time form and was repeatedly encored. Miss Marjorie Wilson and Miss Lila Crane, pupils of Mr. McGregor, were worthy pupils of a worthy master and during the evening they were repeatedly encored."

Mr. MacGregor is singing exceedingly well this season, as is his custom, his pupils are enjoying splendid popularity on the concert platform.

**TORONTO MALE CHORUS CONCERT**

THE Toronto Male Chorus, Ernest R. Bowles conductor, gave their annual concert on March 12th at Massey Hall to an audience that nearly filled the auditorium. The one hundred and eighty members of the chorus gave a most praiseworthy performance, singing an attractive selection with sonorous tone and excellent vim in the brisk numbers, and with good shading in the more expressive ones. A specially fine effect was made in MacDowell's "Crusaders," and Saint-Saens' "Salterello." Alfred Wooler's "Cavalry Song" was an achievement in vivid descriptive appeal. The assisting soloists were Mme. Van der Veer, contralto, and Miss Grace Kearns, soprano, New York artists of repute, who pleased the audience greatly. Mr. Bowles directed the chorus with conspicuous judgment, and was presented by Hon. W. D. MacPherson, on behalf of the choir, with a handsome baton as a mark of appreciation of his work.

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**TORONTO SYMPHONY ORCHESTRA**

THE Toronto Symphony Orchestra gave their third concert of the season on March 7th before a large and enthusiastic audience in Massey Hall. Mr. Welsman and his players offered an admirable programme of music that in no sense could be called heavy, but was of excellent quality. Mozart's beautiful symphony in G minor was the large work of the evening, and was given a refined performance. The tuneful overture to "Mignon," and Saint-Saens' "Danse Macabre" were very effectively rendered, the Saint-Saens music creating the more interest on account of its weird and descriptive character. The orchestra won praise from all quarters for their admirable work.

The soloist was Mr. Arthur Middleton, a basso of distinguished qualities of voice and style. He won great triumphs in the Rossini "Largo al Factotum," and Thomas' "Tambour Major." He also gave expressive renderings of "Danny Deever" and Tours' "Mother o' Mine."

The fourth concert was announced for April 4th.

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**ISOLDE MENGES' RECITAL**

THE accomplished English violinist, Isolda Menges, made her second concert appearance in Toronto on March 14th at Massey Hall, the occasion being for the benefit of the Navy League. Miss Menges aroused her exceptionally large audience to enthusiasm by her brilliant technique, and the beauty of her tone. Her two extended numbers were the Max Bruch concerto in G minor and the Saint-Saens "Introduction and Rondo Capriccioso." The Adagio of the concerto, the best of the three movements, was most expressively rendered and with fine sustained singing tone.

Among short numbers specially worthy of mention were the Bach Air for the G string, and Medtner's Nocturne in C minor.

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**CHURCH CHOIR CONCERT****ATTRACTIVE PROGRAMME IN WESTMINSTER  
PRESBYTERIAN CHURCH**

WESTMINSTER Presbyterian Church Choir, gave a very successful concert February 27th, in aid of the Red Cross work of the Ladies' Society. The organist and conductor, Mr. David Dick Slater, put forward a very attractive programme arranged with much judgment in relation to the strength of his choir, which numbered about twenty-five voices. A good illustration of the singing of the choir was

offered in their first group of numbers, which consisted of Sullivan's eminently vocal "Saviour, Thy Children Keep," and Oakeley's "Evening and Morning." In these they sang with very smooth quality of tone and with nicely graded shading. In later secular numbers they showed versatility of style and created a decidedly favorable impression. Mr. Slater contributed several organ solos, which included the Rachmaninoff Prelude in C sharp minor, Mansfield's overture No. 4 and Guilmant's "Prière and Berceuse," which were played with technical skill and musicianly taste. Miss Maude Lehmann, John Burnett Bailey, Mrs. Cameron Tye, W. R. Edwards won successes in vocal solos, and entertaining recitations were given by Margaret Robertson.

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### HEIFETZ, A VIOLIN GENIUS

JASCHA HEIFETZ, the seventeen year old violinist, made his first appearance in Toronto at Massey Hall on March 4th before a capacity audience of representative music lovers. He won a tremendous triumph, causing his hearers to marvel at his phenomenal technique and his sonority and breadth of tone. One came to the conclusion that there is nothing in the whole range of music for the violin that he could not play with ease. His virtuosity was shown in such pieces as the Wieniawski Concerto and Sarasate's "Zigeunerweisen." He appeared to be master of every conceivable style of bowing, and also to have remarkable facility in the production of harmonics both natural and artificial, and single and double. In the Handel Sonata No. 2, he played with classic dignity and repose and much nobility of tone. Transcriptions of Schubert's "Ave Maria," Beethoven's Turkish March and "Chorus of Dervishes" and Chopin's Nocturne in E minor were wonder compelling revelations of his art. The audience were roused to enthusiasm and recalled him again and again after every number.

In demeanour Heifetz is singularly unassuming and his performance is exceptionally free from mannerisms or affectation. He makes no movements of the body, but stands still like a Joachim.

Heifetz was born in Russia, and received his training on the violin from that world-famed *maestro*, Auer.

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### OVERSEAS CLUB CONCERT

THE Overseas Club provided a pleasant evening at the Foresters' Hall, February 28th, for soldiers and their friends in the shape of a

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concert, to which Miss Dorothy Wade, violinist; Mr. Arthur Blight, soloist; Miss Agnes Anderson, pianist, and Mr. Charles Conway, dramatic artist and impersonator, contributed of their best and provided a very delightful programme. Mr. Blight has few peers as a soldiers' man on the platform, and Mr. Charles Conway, in his clever impersonations of such Dickens' characters as "Uriah Heap," "Sidney Carton," the love-sick youth of "Dombey" and the old grandfather of "Little Nell," won the great good-will of his audience. Mr. R. E. Kingsford made a statement of the work that had been done by the Toronto Branch of the Overseas Club, and paid tribute to Mr. Fane Sewell, the founder of the branch, and its present president. He said that the Prisoners of War Bread Fund had saved the lives of hundreds of brave soldiers who would otherwise have starved to death. Opening with a first monthly subscription of \$45, the last month had yielded \$4,100, and the monthly subscriptions to the fund for some time had been steadily over \$4,000.

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#### AURORA CHORAL SOCIETY

ON Tuesday evening March 12th, the Aurora Choral Society gave their fourth annual concert in Mechanics' Hall, Aurora, and was received with gratifying demonstrations of appreciation by a capacity audience. The conductor, Mr. H. M. Fletcher of Toronto, is deserving of great credit for the prominent position he has succeeded in placing this choir, by dint of perseverance and untiring energy. The choir have a programme which represented a variety of schools of music, and sang through with a good musical tone, and well-defined differentiation between the loud and soft effect.

Händel's short oratorio, "Zadok, Achane, and Shabanai," the choir sang with virile breadth and tone power. Later they rendered the Russian motette, "Bless the Lord, O, My Soul," and Purcell's "In These Delightful Pleasant Groves," with fine contrast of nuances, the pianissimo and crescendo effects being both delicate and well sustained. The other choral numbers were selections from Gounod's "Gallia," in which the soprano solo was sung by Miss Stella Donner with impressive volume of tone. "The Land of the Leal," a very beautiful number for women's voices, "The Star Spangled Banner," "The Violet and the Bee," by Caldicott, with its peculiar hissing sounds, were greatly enjoyed. The assisting artists were Miss Eileen Ferguson, the brilliant violinist; Miss Pearl Steinhoff, contralto; Miss Bernice

Donner, contralto; and Miss Donner, soprano, each one of whom had to respond to numerous encores. The concert is to be repeated early this month.

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#### HAMBOURG CONCERT SOCIETY

THE Hambourg Concert Society have closed their season after giving a series of concerts of splendid educational value. On February 26th they gave a benefit for the Red Cross Society, the feature of the concert being a number of piano solos by Austin Conradi, who won a special triumph by his artistic rendering of the "Keltic" Sonata of MacDowell. The concerted number was Mozart's trio in G major for piano, violin and 'cello which was given an illuminative interpretation.

The closing concert was given on March 19th. Owing to sudden indisposition Mr. Boris Hambourg was unable to appear, and the programme was contributed by the Canadian Trio consisting of Ruth Thom, J. R. Hallman and John Detwiler, who sang operatic and other selections in excellent style. Mr. Conradi played several piano solos with his accustomed finish.

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#### WINIFRED PARKER RECITAL

A MOST successful recital was given by Miss Winifred Parker, contralto, in aid of the Orthopedic Hospital, March 5th, at the Foresters' Hall. A large and enthusiastic audience warmly greeted the soloist. She showed a beautiful cantabile style in the Arias, from "Sapho" by Guonod, and "Semiramide" and songs by Handel and others, and once more demonstrated the mellowness of her *timbre* in the smaller numbers by Fisher and others. She was delightfully seconded by the rare art of Boris Hambourg's 'cello playing. Signori Quaiat did good work at the harp. Needless to say she was perfectly accompanied by her distinguished master, Signor Carboni.

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#### MISS PORTER'S PUPILS

ON Monday evening March 18th, at the Toronto College of Music, Pembroke Street, a large audience enjoyed an interesting programme of pianoforte selections presented by pupils of Marion Porter, A.T.Coll.M. Miss Porter's excellent work as a teacher was successfully demonstrated in the performance of the following students: Leonard Williams, Hetty Tubb, Mildred Blakeslee, Lea Jacobs, Marie Peonard, Hazel Ruttiere, Eva James, Mina Bryce, Mary MacLaren, Mary Jacobs, Gladys Day, Winnifred Filmore, Elsie Rice, Clara

Fenwick. The singing of Miss Ida Cudmore, who assisted in the programme, created much favorable comment. Miss Cudmore is a pupil of Mrs. L. P. Marshall.



#### KINDERGARTEN CLASSES

MISS HULDA WESTMAN, Kindergarten Directress at the Toronto College of Music, again demonstrated the success of her method of imparting musical knowledge to children when her pupils were heard in recital on Saturday afternoon, March 23rd. The Kindergarten classes were assisted by Miss Gladys Peacock, pupil of T. C. Jeffers, Mus. Bac., who contributed two brilliant piano solos and by piano, vocal and violin pupils of the college. Following are the names of the students who participated in the entertainment: Betty Elliott, Nora Pennycook, Phyllis Hayward, Luther Budd, Libbie Thomas, Eric Hamilton, Lillian Smith, Christina Booth, Molly Hamilton, Jean Ray, Hetty Tubb, Robert Miller, Grace Howard, Ethel Wyatt, Thelma Maddick, Solly Miller, Verne McNichol, Molly McCausland, Ellen Craig, Isabel Brown, Victoria Torrington, Dorothy Hayward, and Gladys Readman.



#### EDITH MAY YATES' RECITAL

THE refined and skilful young pianist, Edith May Yates, from the studio of W. O. Forsyth, assisted by Mr. Frank Blachford, gave a very successful and interesting recital in the Margaret Eaton Hall on March 8th, when a capacity audience filled the auditorium. Miss Yates gave a very fine programme of MacDowell's "Tragic Sonata," and was enthusiastically cheered for her beautiful playing of two groups of solos. She and Mr. Blachford appeared together in a suite for piano and violin by Schutt, and Mr. Blachford played several violin solos in an artistic manner. Miss Yates received many beautiful bouquets of flowers. Mrs. Healey Wilan was the accompanist.



#### TORONTO CONSERVATORY OF MUSIC

THE artistic progress of the Toronto Conservatory of Music during the present season has been in keeping with the position which has been attained by this institution as an educational factor of greatest importance in the musical life of Canada.

Of special interest have been the Fortnightly Recitals by advanced pupils of the institution, in which programmes of outstanding merit have served to reveal the general character of

its work. Of almost equal importance have been the periodical Rehearsal Recitals from which performers for the Fortnightly Rehearsals are selected. In the Intermediate, Junior, and Preparatory Grades regularly weekly recitals are being given with marked success.

On Wednesday evening, March 6th, a Public Recital by Graduate and Undergraduate Students was given in Massey Hall, which was filled by a representative audience of music lovers. The programme was as follows: (a) Mendelssohn, Etude in B flat Minor, op. 104, and (b) Rachmaninoff, Prelude in G Minor, op. 23, No. 5, Miss Edith Turnbull, pupil of Mr. Viggo Kihl; Verdi, "Ah! fors e lui" (Traviata), Miss Marguerite C. Homuth, L.T.C.M., pupil of Mr. David Dick Slater; Sarasate, Spanish Dances, Mr. Harry Adaskin, pupil of Mrs. Bertha D. Adamson; Verdi, "O Don Fatale" (Don Carlo), Miss Irene Symons, pupil of Mr. M. M. Stevenson; (a) Meyerbeer, "O Paradisio" (L'Africaine), and (b) Mascagni, "Drinking Song" (Cavalleria Rusticana), Mr. Josef Shlisky, pupil of Mr. Dalton Baker; Liszt, Concerto in E flat, Miss Jean Clinton, pupil of Mr. Paul Wells, with orchestral accompaniment on a second piano, by Mr. Wells; (a) Chaminade, "Sur la Plage," (b) Grieg, "To a violet," and (c) Old French, "La Charmante Marguerite," Mrs. May Wilkinson Munro, pupil of Dr. Albert Ham; (a) Ries, "Adagio," and (b) Pugnani-Kreisler, Praeludium and Allegro, Miss Kate Menendez, pupil of Mr. Frank E. Blachford; (a) Puccini, "Vissi d'Arte, vissi d'Amore" and (b) Gounod, "Waltz Song" (Romeo and Juliet), Mrs. Denison D. Dana, pupil of Miss H. Ethel Shepherd; Greig, Concerto in A Minor, op. 16, Adagio; Allegro Moderato Molto e Marcato, Miss Helen Cameron, pupil of Mr. Ernest Seitz, with orchestral part on a second piano, by Mr. Seitz.

The annual concert of the Conservatory Orchestra, under the baton of Mr. Blachford, proved an unusually successful event. Amongst the programme numbers were included Mozart's Magic Flute Overture, Schubert's Unfinished Symphony, Grainger's Irish Tune, air Mock Morris, Bizet's adagietto from Suite L'Arlesienne, and other works. The soloists were Miss Kate Menendez and Miss Esther Cassels.

In the continued increase in its registration, the Conservatory continues to reveal the great confidence which is being felt in the institution by the music loving people of the city and country. The splendid equipment of the institution, its fine group of artist teachers and its general facilities for work of the highest order have won for the Conservatory an enviable

reputation and have done much to attract attention to Toronto as an important centre of musical culture.

The mid-winter examinations of the Conservatory again witnessed a marked advance in the number of candidates over any previous mid-winter period.

Mr. Paul Wells, of the piano faculty, will represent the Conservatory in the mid-summer local examinations in our North-West.

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#### PERSONALIA

KITTY ARTHUR, the well-known English entertainer and singer, recently come to our shores, has been giving much pleasure lately and devoting a large part of her time to returned and wounded soldiers. Miss Arthur is known in private life as Mrs. Arthur E. Semple, the wife of the eminent flautist.

Mr. Howard Russell, baritone, winner of the Earl Grey Gold Medal, has been appointed choir director and soloist of Avenue Road Presbyterian Church.

At a recital given by Miss Shepherd at the Toronto Conservatory of Music, March 25th, assistance in the programme was given by Mr. and Mrs. Arthur Semple, and was very much appreciated. Mrs. Arthur E. Semple's numbers comprised the florid aria "Sweet Bird" from Handel's "Il Penseroso," and the well-known polonaise from the opera of "Mignon," in both of which she displayed remarkable qualities of brilliance and flexibility, which roused the audience to enthusiasm, and won a well-deserved ovation and numerous recalls. The flute obbligato to the Handel number was played in masterly style by Mr. Arthur Semple, Mus. Bac., whose artistic attainments are familiar to Toronto concert goers.

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#### THE APPRECIATION OF MUSIC

"SHORT STUDIES OF GREAT MASTERPIECES," Volume III, by Daniel Gregory Mason. New York; the H. W. Gray Co.

Daniel Gregory Mason's third volume of his series, "The Appreciation of Music," has just been issued from the press of the H. W. Gray Co. of New York. This book is specially instructive and entertaining. It is devoted to a critical consideration of representative compositions of Vincent D'Indy, Elgar, Brahms, Rimsky, Korsakoff, Cesar Franck, Richard Strauss, Tschaikevski, Bizet, Saint-Saens, Dvorak, and Villiers Stanford. One may particularly recommend the articles on Dvorak's "New World" Symphony, the Tschaikevski "Pathetic," Strauss'

"Don Juan," and Stanford's "Irish Symphony," as being most useful in suggestion and information to the concert goer.

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#### CANADIAN ACADEMY OF MUSIC

A VOCAL recital by Alma Barnes, pupil of Mrs. E. Varty-Roberts, attracted a very large audience. Miss Barnes is a soprano with a brilliant voice, excellent tone quality and wide range, which has been diligently and well trained. Added to that she has a temperament and a pleasing platform deportment, which should be of material assistance to her in her artistic career. She sang three groups of songs including "The Lass with the Delicate Air," Arne; "The Swallows," Cowen; "I Love Thee," Grieg; Serenade, Strass; Jewel Song, Gounod; "One Fine Day," Puccini; "The Cry of Rachel," Salter. Altogether her initial recital was a distinct success and her artistic development promises much. Piano solos by Margery Martin, pupil of Peter C. Kennedy, added very considerably to the pleasure of the recital. Her numbers included Valse A flat, op. 42; Nocturne F sharp minor; and Scherzo B flat minor, Chopin; Danse Negre, Cyril Scott; "Hungarian" by MacDowell. These pieces were rendered with great brilliancy and poetic charm.

A piano ensemble recital was given by pupils of W. F. Pickard. The programme, which included quartette arrangements for two pianos of the "Ride of the Valkyries," Wagner; Norwegian Bridal Procession, Grieg; Peer Gynt Suite, Greig; Second Rhapsodie, Liszt, and other smaller numbers offered opportunity for technical and interpretive ability on the part of the performers worthy of high praise. A very good performance of Mendelssohn's E flat major concerto was given by Evelyn Walker, the orchestral accompaniment played by Vera Gilmore being equally satisfactory. A reading by Dorothy McQuillan and songs by Dorothy Douglas gave much pleasure. The other students participating were: the Misses F. Douglas, Speller, T. Stewart, M. Fetton, Edith Smith, I. Cranston, E. Terry, M. McCaffrey, and Master Rex. Mowry.

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THE school authorities for the State of New Hampshire have recorded their approval of a plan for accrediting competent private instruction in music as a part of the regular high school work and counting as such towards graduation.

## DEATH OF CLAUDE DEBUSSY

THE death was announced late last month of Claude Achille Debussy, the most unique figure in the field of musical creation that France has produced. A sufferer from an incurable disease, he died in his fifty sixth year. For nearly a decade he had ceased his music labors. He introduced quite a new mode of expression in music, and which though imitated had not been developed by his disciples.

Debussy may be said to have originated new effects in music, principally in the direction of mystic impressionism. He created novel, delicate effects, with a range of subdued color, and introduced unusual harmonic progressions founded upon the whole tone scale. His music is undramatic, inasmuch as it avoids the massing of tone power, strong contrasts, and climaxes. To the average music lover, he is lacking in definition and form in his melody, and his ideas seem elusive. Paderewski wrote of him as follows: "Debussy, a man of great skill in harmony and orchestration, but he writes music, not for its own sake, but as a handmaid to something that is not music. Now, music is not a handmaid, a slave; it should not be made subordinate to poetry, a mere decoration—it should have its own meaning, its own 'raison d'être.' Not long ago I heard his 'Peleas and Melisande' in Paris. It is ingenious; it has many beautiful effects, but from beginning to end it is subdued, soft monotonous, everything subordinated to the text, nothing is musically salient—pages and pages without a common chord and without rhythmic vigor—never a manly accent." Debussy has, on the other hand, a small circle of ardent admirers who confess to being hypnotized by the suggestive power of his music.

Debussy first attracted attention in 1884, when he won the Prix de Rome with "L'Enfant Prodigue," which was considered a unique effort for a student. His principal works are "L'Après Midi du-Faun," for a small orchestra, composed in 1892, and his opera "Peleas and Melisande," produced in 1902. He has written the music for a number of songs, some of which are acclaimed as very beautiful. The critic of the *New York Tribune* says that the spirit of his works is alien to the vast majority of men and women, and that he had dedicated himself to the expression of the subconscious, to the evocation of those whisperings of the spirit which are rarely recognized by men of action. All his life he had worshipped, in the shrine of revery, a beauty which shunned the harsh light of fact."

The critic of the *New York Tribune* adds:—"He has passed beyond in the midst of a turmoil which must cruelly have afflicted his soul. The hammer of Thor he detested. Never was there a spirit less warlike, less tuned to brutality. It was not for him to write a new "Marseillaise." No one had loved France more tenderly than he, but it was not the France of Napoleon or of the Revolution. All his life he had worshipped, in the shrine of revery, a beauty which shunned the harsh light of fact. In the future stronger spirits will traverse the ways he opened to an art more radiant and universal."

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## VIOLIN VIRTUOSO LOSES \$25,000 STRADIVARIUS

DAVID HOCHSTEIN, violin virtuoso and a sergeant in the headquarters company of the U.S. 306 Infantry, is at his home in Rochester mourning the destruction of his Stradivarius violin, valued at \$25,000, which was smashed to bits in an automobile accident at Mineola returning from Camp Upton.

Hochstein was stunned when he saw the instrument broken. He closed the case on the fragments, and took the first train to New York on his way to Rochester, where he will leave the broken instrument.

The violin was valued by Hochstein at \$25,000, and he carried \$10,000 insurance on it. It is believed that if he goes to France he may arrange for the purchase in Europe of a Stradivarius for the amount which the insurance company will give him. Hochstein used his violin for the last time during a recital by Miss Margaret Wilson, daughter of the President in the Y.M.C.A. Auditorium at Camp Upton.

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## BETHLEHEM BACH CHOIR

DR. J. FRED WOLLE, conductor of the Bethlehem Bach Choir, has announced the programme for the 1918 Bach Festival to be held at Lehigh University on Friday and Saturday, May 24th and 25th. At the Friday sessions, at 4 p.m. and 8 p.m., eight compositions of Bach will be sung: "My Spirit was in Heaviness," "World, Farewell," "God's Time is the Best," "Now Shall the Grace," "O Joy to Know that Thou," "Ode of Mourning," "Magnificat" and "Glory Now to Thee be Given." As usual Saturday will be devoted to Bach's greatest work, the "Mass in B Minor." Philadelphia Orchestra players will furnish the accompaniment.

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## MUSIC—THE STATE'S FINEST EDUCATION FOR ITS CHILDREN

As far as education is concerned music is in its infancy and it is treated as an infant by educational authorities. That is a statement made by George Sampson, F.R.C.O., honorary organist and adviser to the University of Queensland by way of introducing a recent address. It is a statement to which exception cannot be taken. But Mr. Sampson does not lay the blame at the door of educationalists. He puts the onus on musicians themselves. Referring to music, he says "we play with it, toy with it, trifle with it, use weak phrases about it such as a refining influence, a pleasant pastime, an innocent amusement, an elegant accomplishment; and then turn to what we ignorantly think more serious subjects for real education. Until we musicians undertake seriously to put our educational house in order and evolve an educational system based on sound and unanswerable definitions and conclusions, we shall always deserve this neglect. The faith that is in us is founded not on rock, but on personal likings and emotions."

Mr. Sampson cites what in his opinion are the two outstanding reasons why music is despised and lightly treated by educational authorities. One is the lack of scientific treatment of the subject, i.e., how the study of music actually trains the mind and emotions. The other is that music suffers by being represented by poor faulty performances. The vast mass of humanity only on rare occasions hear good music adequately performed. Legislators and educationalists do not know music.

Can you wonder therefore that music is on the school curriculums as an extra?

Giving the definition "Music is expression using as its medium musical sounds," the speaker went on to show how the study of music educates in the broad sense that the word education is generally used.

"It may be Utopian dream," confessed Mr. Sampson, "but I look forward to the day when no educational system will be considered complete without including a compulsory section headed *Music*, which shall be devoted entirely to cultivating, in the students, imagination and the power over emphasis and time necessary for just expression.

As Plato said centuries ago "Music is the finest education that a State can give its children." In urging music as a compulsory subject on all school curriculums it is with the thought of what music actually is, what it can do for humanity and not from any imperfect or sectional conception of the art.

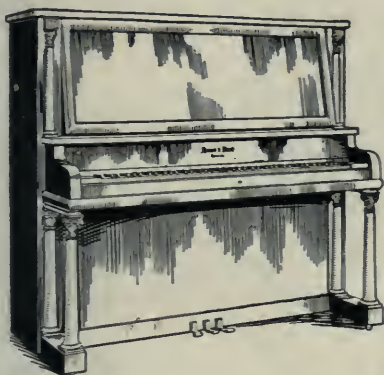
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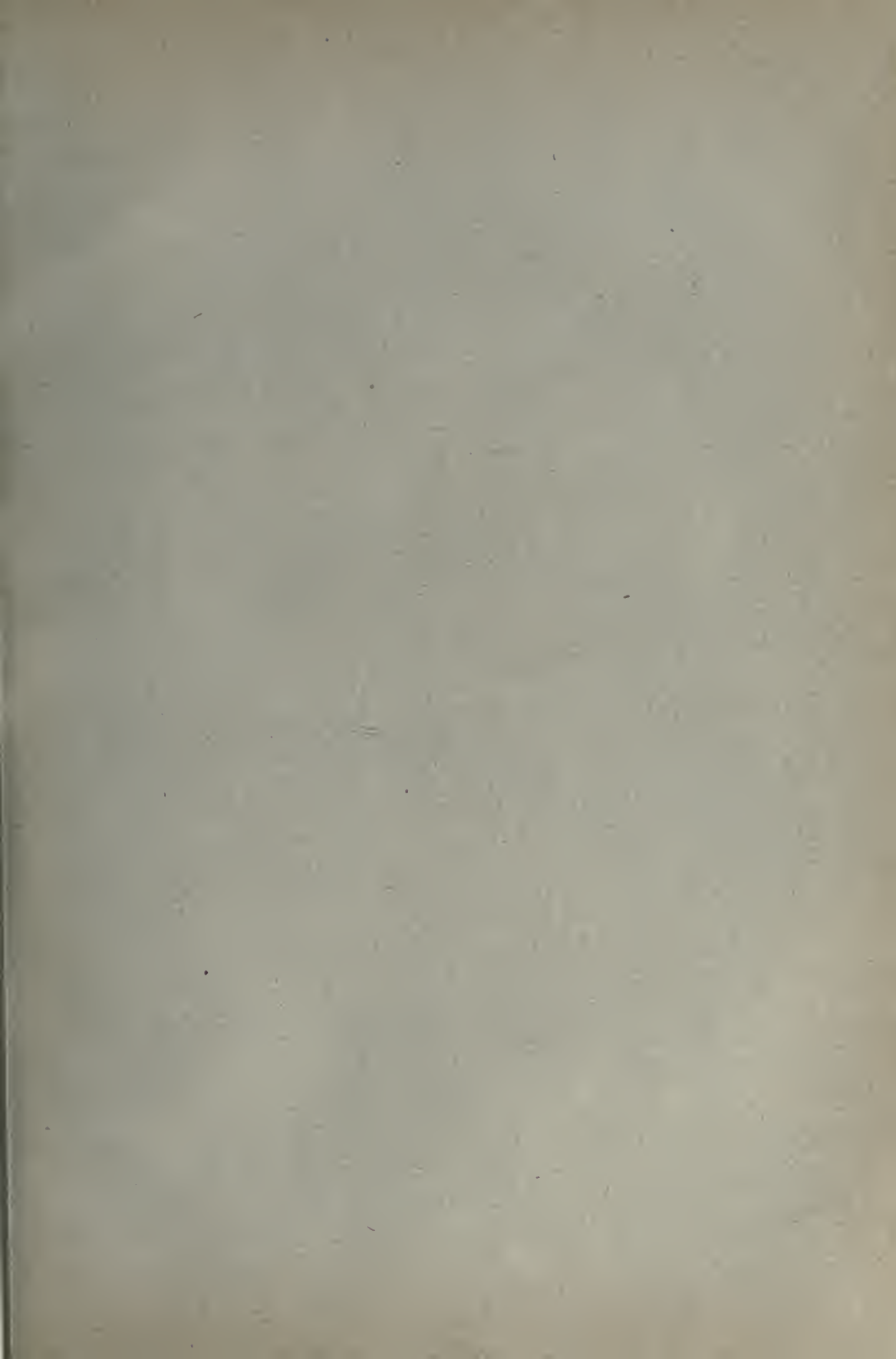
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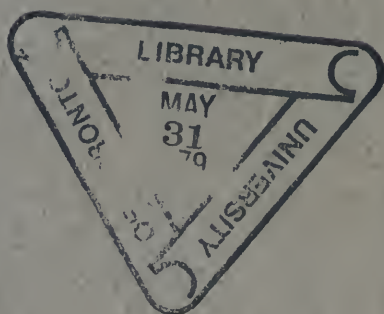












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