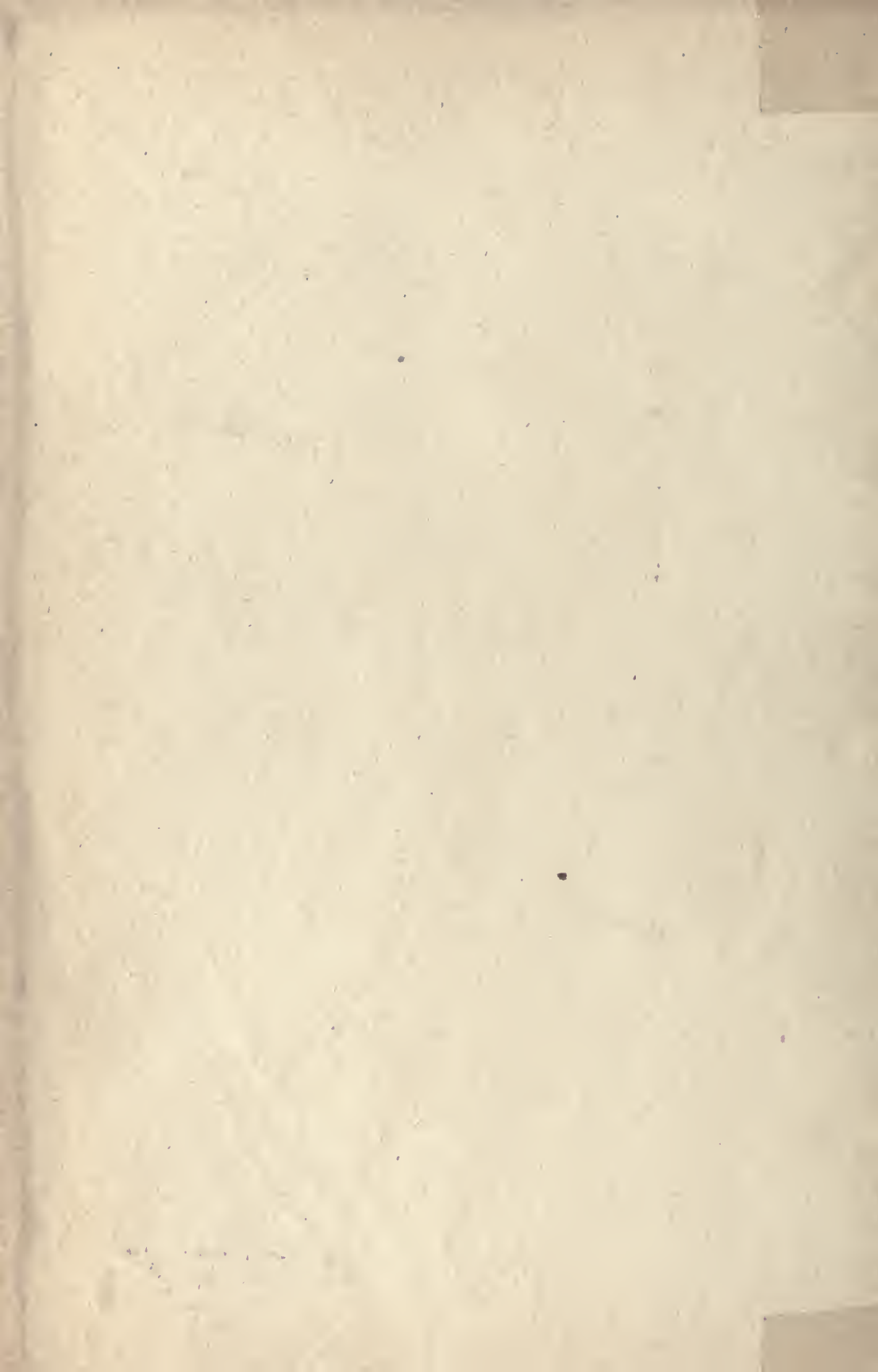


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MAY, 1907, to APRIL, 1908

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TORONTO, ONT.

E. R. PARKHURST, - - - 106 D'ARCY STREET

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MUSICAL CANADA



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VOL. II.—No. 1.

MAY, 1907.

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NOTES AND COMMENTS.

MUSICAL CANADA presents its first greeting to the readers of THE VIOLIN, to which it is the successor. The editor is confident that the change will commend itself to both the professional and amateur element of the musical community. As THE VIOLIN will be continued as a department of MUSICAL CANADA, lovers of the king of solo instruments should have no reason to regret the enlargement of the scope of the paper. A feature of MUSICAL CANADA will be the Band and Orchestra department, which has been placed in charge of Bandmaster Slatter of the 48th Highlanders. This department will not only represent the Bandmasters' Association of Ontario, but will be devoted to the interests of the rank and file of the band musicians of the country, thus supplying a want that has long been felt. Other departments of MUSICAL CANADA will be devoted to Opera and Drama, the Piano and Organ, Church Choirs, Reviews, Talking Machines and correspondence. The editor solicits the support of the profession in his endeavor

to supply them with a Canadian musical magazine. The typography, photogravures, paper, are of the best that Toronto can supply.

DR. A. S. VOGT has announced on two occasions—once before the City Council, and the second time at the banquet given to him by the Clef Club—that he intends to take the Mendelssohn Choir to England to challenge comparison with the famous Old Country choirs. The undertaking is a formidable one, principally on account of the heavy expenditure involved and the difficulty of getting leave of absence for those members of the choir who are engaged in business. The financial difficulty can be overcome if there is sufficient patriotism among the people of Toronto, the members of the City Council and of the Ontario Legislature, who should be keen enough to grasp the fact that a successful tour of the motherland by the Choir would be one of the best advertisements that Ontario and Toronto could have. The second difficulty can be overcome by the same essential of patriotism. Em-

players should be glad not only to give the necessary leave of absence to members of the choir serving with them, but even to continue their salaries while absent on the tour. When Dr. Vogt proposes such a tour, he must be pretty sure that the Choir will reflect honor and glory upon the Dominion in general and Toronto in particular. The visits of the Choir to Buffalo and New York under his conductorship have been more than justified by the results. The musical authorities of the United States metropolis now respect Toronto as a musical centre of Canada, and one reads no more disparaging remarks about affairs musical in the Dominion. MUSICAL CANADA is certain that the Choir will be warmly received by the people of the mother land even if they should have the experience of discovering that the Canadian singers can give a few lessons to their own crack choirs. Canada has been well advertised among the sporting fraternity of Europe by the achievements of Hanlan, and other great athletes. She is not so well known, however, to the masses of the music loving community of the old land and no more effective and convincing way of illustrating the advanced progress of the art in the Dominion could be adopted than by sending the Mendelssohn Choir to England and Germany.

MUSICAL CANADA presents its readers with a recent portrait of Dr. Torrington. The veteran conductor, organist, choir-master and violinist, has had so much to do with the musical development of the Dominion, that it seems an appropriate recognition of his past services that his portrait should be the prominent feature of the first issue of MUSICAL CANADA.

One has once more to speak of the Mendelssohn Choir to congratulate them on the decision to engage next season the world renowned Theodore Thomas orchestra as their associates in their cycle of concerts. The editor's personal opinion is that the Thomas organization is the finest orchestra he has ever heard, not excepting the Boston Symphony Orchestra, and this opinion is shared by many musical

authorities of the United States. The combination cannot but be most artistic and effective.

TORONTO will not lose the services of the Pittsburgh orchestra by the new arrangement, as Mr. H. M. Fletcher announces that he has engaged them and Mr. Emil Paur for the Schubert Choir concerts next season. This is an enterprising move on the part of Mr. Fletcher and his young society.

TORONTO had the honor to be the only city outside of the States asked to contribute to the fund raised by the Menhellssohn Glee Club of New York for Edward MacDowell. The local committee, of which Mr. George Edward Sears, is convenor, has recently closed its list and sent a check for \$430 to the general committee in New York. Of this amount the Women's Musical Club contributed \$62.50, the Toronto Conservatory of Music (Board of Directors, faculty and pupils), \$217.55, and by general subscriptions, \$149.95. The last meeting of the committee was held at Mr. Sears' house, and after the routine business was completed the committee was disbanded.

THE many friends of Dr. Torrington purpose giving him a testimonial concert in the Metropolitan Church on May 21st, in appreciation of his distinguished services to the cause of music in Toronto during the long period of thirty-four years. These services extend far beyond the church of which he has for all that time been organist and choirmaster. In many parts of the Dominion are men and women who have been trained in his choir or oratorio choruses. A programme of rare excellence is being prepared, and it is intended to make this concert as adequate an expression as possible of the high regard in which Dr. Torrington is held.

MISS MAUDE BUTLER, a pupil of Mr. E. W. Schuch, has been appointed soprano soloist at St. Paul's (Anglican) Church.

APPLICATIONS for membership to the chorus of the Mendelssohn Choir for the season of 1907-08 are now being received. The test piece for this year will be the first chorus of Bach's cantata, "O Everlasting Light," copies of which may be obtained at the music stores. All applications should be made in writing and mailed to "The Secretary, The Mendelssohn Choir of Toronto, 319 Markham Street." Applicants should state the part they wish to enroll for, whether first or second soprano, first or second alto, first or second tenor or first or second bass. Applicants will be notified by the Secretary as to the time and place of test.

THE London *Telegraph* blows the horn loudly in praise of the state of music in that town. "At the present time," it asserts, "music stands higher here than for centuries, for our audiences, orchestras, our performers, our vocalists, and instrumentalists, and our composers, are most certainly on as lofty a plane as those of any other country." What pleases this writer particularly is that the sun now never sets in musical London from January 1st to December 31st. For this he gives the credit largely to Queen's Hall and what goes on therein, which has done much to foster a love of good music. "With the advent of the Queen's Hall came a hundred-fold increase in activity in musical life in London. The Promenade Concerts given here enable the real amateur to hear, for a half-crown, concerts of a kind that used to cost a half-guinea. Night after night one sees the same faces at these concerts, which are self-supporting and more."

Smetana's charming opera, "The Bartered Bride" was recently produced at the Theatre de la Monnaie, Brussels, under the title "La Fiancée Vendue." The Brussels correspondent of the Paris *Figaro* contrasts the simple beauty of this work with the complex symphonic characteristics of so many latter-day operas, and fancifully compares Smetana's score to a "bouquet of wild flowers tied together with an artist's hand."

YORKSHIRE CHORUS SINGING.

(SPECIALLY WRITTEN FOR MUSICAL CANADA.)

THE Mendelssohn Choir of Toronto is expected in England year after next, to invite comparison with the choral combinations of the Mother Country. The Editor of MUSICAL CANADA has paid me the compliment of asking me to write something in his columns on the above subject with the idea of giving indications of the basis upon which the Mendelssohn Choir will be judged in this country. It would be futile for me to deal with any but the very highest types of English choruses, therefore, my observations will be mainly confined to Yorkshire chorus singing. The reason of this is that the Yorkshire choral combinations are acknowledged to be pre-eminent in their own country if not in the world. Excellent choruses are to be found in most parts of Great Britain, but those of the North and Midlands dominate in vocal facility and experience. Yorkshire, undoubtedly, stands at the head of the list. The reason is not far to seek. England has ever been devoted to oratorio. All the towns, most of the villages, even, have their vocal societies in one form or another. The Yorkshire people are a hearty, healthy race, living in a climate favorable to the physique and vocal organs of human kind. They have inherited a love for singing, particularly ensemble work, and they cultivate all that appertains to it out of pure love for the art, and this they do with surpassing enthusiasm. Yorkshire voices are notably fine, mainly by reason of their resonance. No doubt the broad treatment which they give to the more open vowels is responsible for much of this roundness and solidity of note. In the South choral societies are more uncommon, therefore ensemble singing has not been cultivated to the extent which would leave conspicuous impressions upon the tone qualities of the residents in that section of the country. Provincialisms of speech invariably affect the timbre of singing voices. In the South the broader vowels are thinner than in the North, with a cor-

responding attenuation of tone. During comparatively recent years a great change has come over chorus tone production and emotional interpretation in Yorkshire. At one time the chorus singing was distinguished by more heartiness and vigor than refinement or variety of tone color. Time was when the instructions of chorus masters was, "Give us tone, never mind the words!" Since then, a more careful study of the art has revealed the fact that without pure pronunciation there can be no satisfactory tone, for this reason: that whereas in the past our varied vowels and their variants have generally been twisted into the Italian "Ah," the result has been a musical tone perhaps, but its quality has too often proved monotonous, because the neglect of proper pronunciation and enunciation have resulted in a voice that is uniformly the same, unrelieved by the fleeting shades and contrasting tint which our language provides when satisfactorily employed. Though many Yorkshire choruses are still sadly deficient in pronunciation of our language a new and improved condition of things has of late years come about. The finest English chorus to-day, I am prompted to say, without hesitation, is that of Sheffield, known as the Sheffield Musical Union. This practically constitutes the foundation, indeed most of the structure of the famous Sheffield Festival Chorus, whose chorus-master is Dr. Henry Coward. It is not long since the Sheffield Musical Union went to London and sang amongst other things, "The Dream of Gerontius." They created an extraordinary sensation. Here was work quite out of that ecclesiastical groove, which admits of no dramatic expression. The performance of the Sheffield Chorus completely revolutionized the ideas of the more intelligent and progressive chorus masters and conductors. The press teemed with enthusiastic acknowledgments, the echoes of which are still from time to time reverberating. These results are due not to superiority of voice, but to the active brain and emotional susceptibilities of Dr. Coward.

There are many other fine choirs in Yorkshire, and one of the best is that of Huddersfield, also trained by Dr. Coward.

The Leeds Choral Union is a fine combination (Dr. Coward, conductor), and the Philharmonic Society of Leeds is another strong choir, the master of which is Mr. Fricker, organist of the Leeds Town Hall. The first-named has combined with the Sheffield Chorus in a recent German tour and has frequently sung in London. The Philharmonic of Leeds (or rather a section of its members) has sung in Paris on one occasion. The Sheffield Chorus, however, have starred the Metropolis most frequently, the last occasion being during the recent visit of the Colonial Premiers for the Conference in London. The Royal Choral Society of London under Sir Frederick Bridge, numbers one thousand. One of the most successful Metropolitan societies is the Alexandra Palace Choir, which is conducted by one of our rising young musicians (Mr. Allan Gill), who is exceedingly clever as a choral trainer and conductor, likewise as an orchestral director. He has done much work in Yorkshire, where he is popular amongst his forces.

If the Mendelssohn Choir would realize what they have to take into account prior to their visit to England they should know something of the aims and accomplishments of the Sheffield Musical Union, particularly the principal methods by which they have attained such inspiring results. Dr. Coward's chorus rehearses in sections, often many times a week, and they work hard, but they are not called upon to throw into their labors of love anything like the energy which Dr. Coward himself contributes. Were I to explain something of the man's personality the reader would understand the sensitiveness of the temperament which responds to every emotional influence; but space forbids. The chorus voices of Sheffield are no better than those of Huddersfield, Leeds, and some other Yorkshire towns, but they reveal more varieties of contrasting vocal tints, due to their manner of production, and to picturesque phrasing. Dr. Coward builds his voices upon perfect pronunciation. This he evidently arrives at by uniform mouth positions, by prompt, delicate management of the lips and tongue, which presents glowing vowels and clean-cut consonants.

I have not observed that his singers pay sufficient attention to facial expression, and this is where they still have room for improvement, but their mouths assume uniform shapes. They move with the promptitude and precision of a machine, and I have noticed, when watching Dr. Coward conduct that they take their mouth position cues from the Doctor's own volatile face. Every master of experience knows, or should know, that the purity of tone consists of an unchangeable, sustained quality, so long as the vowel lasts; that any false movement of the mouth will induce disturbing qualities. In other words, they destroy the clarity of the pure sustained vowel by the admission of elements foreign to the tone. The Sheffield choristers by adopting uniform pronunciation and mouth positions acquire a blend impossible of attainment by any other means. In point of attack they are strong. They do not forget that a syllable commencing with "l" or "n" demands a quick and delicate application of the tongue on the upper gums. They know that words commencing with "m" require a sharp pressure of the lips. They make their final "l's" and "n's" hum at the conclusion of a word, tapering and vignetting the main body of tone in a beautiful diminuendo. They have been taught to know the vitalizing influence of the short, swift, push of breath, which results in emotional pulsations. They can sing staccato notes by sudden expansions of breath, yet preserve the flowing undercurrent of legato tone. The old-fashioned fallacy that singing the words clearly, interferes with tone qualities is exploded so far as the Sheffield Chorus is concerned, for they know that it is to the true pronunciation of our varied vowels (full and thin) their alternating shades of illustrative timbre or tone color are due. They are not content to give the words clearly, they endeavor to express in the tone the real sentiment of the word derived from the situation. I will give an example: In "Surely he has borne our griefs" from the "Messiah," the word "surely" is clearly intended to be expressive of surprise, but how often do we get such an impres-

sion? Now, the Sheffield Chorus attacks the word "Surely," as I have never heard a chorus attempt it before. They do not wait for the note of "sure" until the beat has arrived, but in ample time one gets the soft swish of "sh" from the whole chorus prior to the beat. That is the first sensation which is heard. It expresses surprise and surprises the audience, yet the chorus is ready with active mouths to spring upon the double "o" vowel of "sure" with mouth position ready fixed for the prompt attack of the vowel. The swift crescendo upon the vowel completes a grand exclamation of astonishment. Consonants have erroneously been said to be toneless, but Dr. Coward obtains many tone sensations in his treatment, and these consonants serve to sharpen attack, round the note, and add to it beautiful scintillations of vocal color. Most choruses in commencing a crescendo jump at once to undue power. Not so the Sheffield Chorus. These singers hold the note for some time at pp., then their expansion of tone is gradual and regular. Every chorus master knows the difficulty of acquiring a long and slowly developed crescendo—the breath and power is spent before the symmetrical can be accomplished; but by Dr. Coward's plan it is difficult to gauge whether the tone is increasing from pp. or not, for the reason that sound seems to gather force, even when held at the same power, as it comes out to the audience and becomes longer sustained. The effect of this expedient is a most symmetrical and gradual increase of vocal power. In other cases the Sheffield Chorus will delay accession of power in a crescendo, which is not followed by a diminuendo, as long as possible. The audience hear what they think to be a gradual increase of tone which often is no increase at all, but it appears so in the way that I have just explained, and then perhaps on the last brief notes there comes the rush of tone like a whirl-wind and the startling climax is achieved by cutting off the note at full power on this part of the phrase. In all probability a very soft passage will follow, because Dr. Coward believes in plenty of contrasts. Sometimes they may be deemed to err on the sensa-



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tional side, at least some people may think so. I have never gathered that impression, because the Sheffield Chorus has compensated immediately after in such a way as to justify the liberty. Where a note is ordinarily held at precisely the same power Dr. Coward gives it additional vitality by an almost indistinguishable pressure of breath. The effect of this is that the note which is supposed to be of even power does not thereby "sag" or weaken. The Sheffield Chorus, rightly I think, even impart delicate pulsations by means of gentle breath pressure on accented notes, on some very soft passage. Here again the choristers by this means prevent soft notes from becoming mere shells or skeletons of tone. The Sheffield Chorus are particularly neat in their staccato work. In the "Stripes" chorus from the "Messiah" they give a splendid illustration. The effects they obtain by looking well after their preliminary and final consonants, because they know that the consonants serve both the purpose of neat attack and to string the syllables together. The last time I heard the Sheffield Chorus I thought the basses inclined to be "lumpy" in their runs, and indeed some of the other parts applied more power to these embellishments than was good for them. In the case of the basses of other choruses the same difficulty arises from which the Sheffield Chorus is not immune. Basses

are very rare now-a-days in this country with the consequence that the part is mainly made up of baritones, some of them decidedly woolly in texture. The basses of English choruses are often tempted to acquire resonance at the expense of quality. They seem to forget that a pure and unstrained tone from a mass of singers is far better than that which emanates from a body shouting at its fullest power. This accounts for some of the poorer tone we get from English choruses. The Sheffield combination is extremely well balanced, and the other parts are ever alert to leave their colleagues, who have a solo passage, the field to themselves. It is very pleasant to hear a lead taken up by the basses whilst the other parts are singing in a softer tone; to hear the basses subside when the tenors spring buoyantly into prominence and so on with each part. It is this regard for others' opportunity which affords many delightful effects. The Sheffield Chorus pronounces well. Nevertheless there are occasional tinges of Yorkshire vowels. I presume that Canada like all other communities will have trouble from provincialisms. They will probably look into this matter. From what I have heard of Canadian voices I shall expect to hear perhaps more brilliancy than from Yorkshire singers, but I hope it will not be at the expense of the rounder, fuller qualities, which the broader vowels of Yorkshire contribute.

The subject of phonetics may well occupy the attention of the Mendelssohn Choir if it has not already been fully studied. Every individual should be able to distinguish the phonetic character of each syllable. They should also be competent to distinguish between short "e," short "i," etc. The Canadians may or may not have some trouble with their "r's." I suspect that they may sometimes be inclined to burr the "r," which can only result in a throaty delivery. They will avoid this if they adhere to the vowel sound throughout the note, and as they leave it, instead of attempting to sing the impossible "r," give one flick (not roll) of the tongue. They will then give the "r" impression without the burr and without throatiness. Now, I humbly apologize for venturing to make this suggestion, because it may be needless. I can only plead, however, my anxiety for the Canadian chorus to succeed as an excuse for the liberty I am taking. Perhaps, I may be forgiven if I point out that the best Yorkshire choristers have almost as much command of vocal technique as a well-trained solo singer. At all events, they know sufficient of the essentials. The members of the Mendelssohn Choir have plenty of time to pay attention privately to these details, and they may thus save their excellent conductor, Dr. Vogt, of whom I have heard such good reports, not a little trouble. I can assure our Canadian friends that the English heart is very warm towards the Canada and its people. That they will be received with the utmost cordiality and sympathy I am confident. I wish them heartily, the success which assuredly must be theirs.

W. H. BREARE.

MR. HARRY BOWER asks us to convey to the bandmen of Canada and the United States, the Band's heartiest thanks for the more than brotherly welcome accorded to the Dike Band wherever they appeared. Mr. Bower says that words fail to express their gratitude, and that the Band now realize the full significance of the saying that "blood is thicker than water."

A CANADIAN'S IMPRESSIONS.

DR. T. ALEXANDER DAVIES, organist of St. James Square Presbyterian Church, who is spending some months in London, England, writes concerning his impressions of the musical season in the world's metropolis. Referring to the orchestras, he says:—

"The very best is the London Symphony as conducted by Hans Richter. Then comes the Queen's Hall orchestra under Henry J. Wood. These orchestras number from ninety to one hundred and twenty. Both orchestras have the most delicious horn players; the brass is smooth and rich and the strings are superb. I have found that much depends upon the conductor in charge as regards the effect of the playing of these orchestras. The London Symphony Orchestra is a much more inspiring body of men under Richter than under Stanford, Parry or Cowen."

Dr. Davies' comments on choral music he has heard in London are of special interest:—

"With the exception of the splendid choral singing by the Sheffield Chorus at Queen's Hall on April 16th, I have not heard any satisfactory mixed choral work here. The Royal Choral Society, under Sir Frederick Bridge, is sadly lacking in brilliancy and warmth of expression. Their performance of the "Messiah" was very commonplace. Nor was I better pleased with the London Choral Society under Arthur Fagge. The Bach Choir under Dr. Walford Davies, was by far the most artistic London chorus I have heard, but even this falls far short of the standard set by the Mendelssohn Choir, of Toronto. I am sure a visit of the Mendelssohn Choir to London would be a greater triumph even than the splendid reception they had in New York.

"Among the church choirs, St. Paul's impressed me most as a magnificent organization. Their singing was exquisitely beautiful. Sir Frederick Bridge's choir at Westminster Abbey is not nearly equal at the present time to the choir at St. Paul's under Sir George Martin. The choir at the Temple church under Dr.

Walford Davies, is only average. Goss-Custard at St. Margaret's is one of the best organists I have ever heard. St. Paul's is the only church choir here which greatly impressed me.

"The Sheffie'd chorus is a splendid body of singers numbering at their concert last night 277 voices. Their total strength, the Secretary informed me, is 400, although only about two-thirds are taken on the London tours. As to the voices, the sopranos have a fuller and perhaps a more matured tone than the sopranos of the Toronto Mendelssohn Choir, but not so artistically beautiful in quality. They sang with apparent ease in the Ninth Symphony and other choruses. The alto section sounded big but muddy in quality; the tenors were weaker than I had expected to find them, but the basses greatly disappointed me, being "woolly" in comparison with the basses of the Mendelssohn Choir, and not as incisive or brilliant as the Toronto basses. This surprised me as I had expected the reverse, having been frequently told of the almost supernatural bigness of tone of the men's voices of this famous Yorkshire choir. In making this statement I recall the fact that at the last rehearsal of the Mendelssohn Choir and Pittsburgh Orchestra in Massey Hall, I sat in the rear of the hall and heard the Toronto chorus sing the Ninth Symphony under Paur and the Liszt 13th Psalm under Vogt, and I feel that I have fair grounds for comparison. In London the chorus was overwhelmed by the full orchestra. In Massey Hall the chorus completely dominated the orchestra in the *ff* passages.

The Bach Motet in eight parts, sung unaccompanied, was a great exhibition of technical skill. It was nothing but marvellous how each of the eight parts sang their scale passages so accurately. But I was disappointed in a certain lack of subtleness of style; the qualities which aroused Aldrich, Finck and Henderson of New York in the work of the Mendelssohn Choir. It is far ahead of any chorus I have heard save the Mendelssohn Choir, which it does not equal in convincing musical qualities. Nevertheless they sing with fine enthusiasm and abandon and are

undoubtedly singers of great experience and expert sight readers. As you are aware they had a great reception recently in Cologne and Frankfort, Germany, where they received almost unqualified praise."

APRIL CONCERTS

THERE was a surfeit of music during the month, local artists and teachers pressing on their recitals or those of their pupils. As a result some of them did not secure the attention they deserved. Mr. Fletcher gave another illustration of the excellent educational work he is doing on the 9th, when the People's Choral Union gave their tenth concert at Massey Hall. The chorus have had only two seasons' experience in choral singing and the surprisingly good qualities they exhibited in tone and execution were highly creditable to their conductor. They produced for the first time in Toronto Hamish McCunn's cantata, "The Wreck of the Hesperus," with soprano, bass and tenor solos, which was excellently rendered, and "The Lass with the Delicate Air," (unaccompanied) with soprano obligato, Schumann's "Gipsy Life," Beethoven's "Twine Ye the Garlands" from "The Ruins of Athens" (first time) the "Anvil Chorus" from "Trovatore," and the humorous songs, "Sally in our Alley" and "Dickery Dickory Dock," the latter of which made a great hit. The soloists were Mme. Le Grand Reed, the accomplished Toronto soprano, Mr. Watkin Mills, the eminent English basso, and Mr. W. F. Robinson, a clever pupil of Mr. Fletcher's.

The Toronto Conservatory of Music launched their important enterprise, the Symphony Orchestra on the 11th in a most attractive concert at Massey Hall. In organizing this orchestra at their own financial risk the managers of the institution have shewn a most commendable and rare public spirit. They recognized the fact that if there was one thing wanting to round up the musical agencies of the city, it was a permanent orchestra and they determined to found one. Mr. Frank Welsman was engaged to train and conduct the orchestra which he selected from

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the best professional talent of the city. The result was most encouraging. People who have been wont to sneer whenever a local orchestra was mentioned had to admit that the orchestra under Mr. Welsman's musicianly direction had accomplished wonders considering that they had had only one season's rehearsing. Mr. Welsman's principal achievement consisted in the unanimity of phrasing and bowing from the strings, the simultaneous attack and the placement of tone from the wind, and his artistic interpretation of the music. The manner in which the accompaniment to the slow movement of Max Bruch's violin concerto played by Mr. Blachford, was treated, the sympathy and delicacy with which the violin part was followed, constituted a conspicuous triumph for the young musician, who is as thorough in his methods as he is unassuming. The orchestra also did good work in accompanying Mr. J. D. A. Tripp in Liszt's Hungarian Fantasia for piano. The purely orchestral numbers included three movements from Beethoven's First Symphony, one of Moszkowski's Spanish Dances the same composer's charming Serenata, Mendelssohn's overture to "Ruy Blas," Massenet's "Last Dream of the Virgin," and an entracte from Schubert's "Rosamunde."

Messrs. Tripp and Blachford played

their solos in splendid form, giving the audience their very best and most brilliant work.

Miss Valborg Martine Zollner, one of the advanced pupils of Mr. W. O. Forsyth, gave a piano recital in the Normal School theatre on the 25th. Miss Zollner is a temperamental player with a well developed technique and plenty of power, and who has also a good control of tone color and an elastic touch. Miss Zollner won a triumph with her first number, the first movement of Beethoven's Sonata Appassionata. A remarkable illustration of her musicianship was her own prelude and Fugue in D major, a well worked out composition, which apart from its orderly development, had musical interest in its leading subjects. Mrs. Colin Campbell, contralto, a pupil of Dr. Ham, sang several numbers with taste and expression.

A most enjoyable concert was that given by the Conservatory String Orchestra under the direction of Mrs. Dreschler-Adamson. The young ladies, who with a few male exceptions, constitute the orchestra, played an attractive selection with much grace of bowing, and with good precision. They had the assistance of Mr. R. S. Pigott, who sang in their true characteristic spirit three Shakespearian songs by the late Gerald Barton, and the Toronto Ladies Trio, who rendered artis-

tically two movements from Mendelssohn's trio in C minor. Miss Lina Adamson and Miss Lous Winlow contributed violin and violoncello solos respectively, each winning a pronounced success.

The recital of the pupils of Mr. Arthur Blight on the 13th was a well attended and noteworthy event. The work of the pupils who took part was most creditable to their teacher, good style, clear pronunciation and smooth tone production, as well as careful and musical phrasing being in evidence. Miss Hope Wigmore, a gifted piano pupil of Mr. Forsyth assisted and aroused enthusiastic admiration by her brilliant performance of several concert solos.

Owing to the early publication of the February number of *THE VIOLIN* the concert of the Sherlock Oratorio Society which took place on January 31st, escaped notice. The society, it may be said here, gave an excellent production of Handel's oratorio, "Judas Maccabaeus," which had not been heard in Toronto for some years. The soloists were Mabel Manley-Pickard, Mr. Dan Beddoe, tenor, and Mr. Tom Daniel, bass, a distinguished trio. Our local singer sustained herself with honors and proved convincingly that there is no occasion to go abroad for a leading soprano in oratorio productions. Mr. Beddoe, although suffering from a cold, sang superbly, and Mr. Daniel, who has a fine voice, was a good second. The choir shewed a great advance in execution and quality and variety of tone as compared with previous efforts.

On Saturday, the 4th inst., Miss Florence Kemp, who has a charming mezzo voice, made a successful debut before a representative society audience at the Conservatory of Music. Miss Kemp is a pupil of Miss Ethel Shepherd, who received her training from Jean de Reskze himself. Miss Kemp's singing and management of her voice reflected honor on her teacher. Miss Nora Hayes, a pupil of Miss Lena Hayes, contributed violin solos with much technical skill, and Miss Bilton, a pupil of Mr. Tripp, and Miss Boddy, a pupil of Dr. Fisher, in several piano solos, displayed uncommon talent as interpreters and sur-

prising virtuosity in clean cut and brilliant technique.

STUDIO NOTES.

DR. TORRINGTON and Mrs. Torrington will spend the vacation in England.

Dr. and Mrs. Vogt go to Europe for a trip immediately on the close of the teaching season,

Among the successful singing teachers of Toronto is Miss Marie Strong, well known a few years ago as the leading contralto of Ontario. Miss Strong has brought out several distinguished pupils, among whom may be mentioned Mr. Rhynd Jamieson, the gifted young

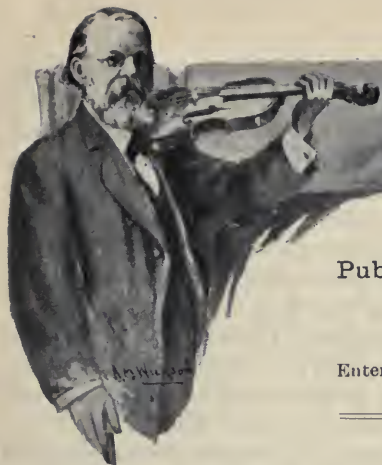


baritone; Miss Mabel Manley, the brilliant soprano; and Miss Carolyn Beacock, the young concert singer who is now coming to the front. Miss Strong makes a specialty of tone production, believing that the prime requisite in beautiful singing is tone, and always tone. Many of Miss Strong's pupils occupy positions as soloists in leading church choirs.

Mr. Arthur Uvedale is composing a number of new songs, some of them with violin obligato.

Mr. Rhynd Jamieson, the talented Toronto baritone, was soloist on Sunday, April 29th, at the Centenary Methodist Church, Hamilton, and received much praise for the manner in which he rendered his numbers, Gounod's "There is a Green Hill" and Herbert Johnson's "The Homeland." Mr. Jamieson has returned to Toronto quite enthusiastic over the fine work of the choir of the church in unaccompanied numbers. The organist and choirmaster is Mr. W. H. Hewlett, well known here as an accomplished musician.

DR. TORRINGTON has been invited to open the Massey Memorial organ at Chataqua on August 6th.



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E. R. PARKHURST, Editor and Proprietor

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MAY, 1907.

OUR LONDON LETTER.

LONDON, April 26, 1907.

ANOTHER Stradivari violin has just been offered in the salesroom in London, and the usual puff preliminary was sent the round of the press describing it as a celebrated example. As a matter of fact the instrument is one of small dimensions, its condition cannot be described as good, and as it is dated 1684 it will be seen that it is an example of the maker's early period. It has lately been dubbed the "Soames," after its late owner. However, it is doubtful whether there was a genuine bid at the sale, and it was eventually bought in at £500.

This incident has led the leader writer in the London *Musical News*, who is anxious to pose as the possessor of special knowledge on the subject of fiddles, to fall into the error into which he fell on a previous occasion when he made some rash comment upon Strads and their value. He seizes upon the statements in the newspapers and in the auctioneer's catalogue, that the instrument is one of the first rank, and takes it for granted that they are true. From this he draws his moral that another fine Strad has appeared in the salesroom and has been sold at a low price. Amusingly enough, he prefaces his leader by saying: "It is never safe to prophesy unless you know." Indeed it is not!

The fact that this instrument, although genuine, was put up and not sold, emphasizes the contention that has so often been

raised in connection with fiddles as well as with works of art generally, that the wiser plan is only to buy good things of their kind. From every point of view it is better to have a fine and untouched example by a maker of lesser importance than a much repaired and resuscitated one bearing a much greater name.

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A so-called Joseph Guarnerius del Jesu was also included in this very sale. It was actually an instrument made by a self-taught maker; presumably the crudity of the work and model proved it to be in the owner's eyes a veritable "Prison Joseph." This exploded legend of the "Prison Josephs" has been responsible for the fathering of many badly made fiddles of Guarnerius model upon the great maker.

One of the chief musical events of last month was the visit to London of the Blackpool (Lancashire) Glee and Madrigal Society on March 5th, and it was a great pity that their concert was not better attended although it was honored by the presence of the Queen and the Prince and Princess of Wales. The performance of the choir was notable for fine *ensemble* and great beauty of tone, and the programme could not have been better containing as it did choruses and part songs by Brahms, Tchaikovsky, Schumann, Berlioz, Cornelius, Elgar, and Stanford, and madrigals by Wilbye, Morley, and Weelkes.

Floris Ondricek, a younger brother of the well known player, who has been in England for some time, gave a concert in the Queen's Hall recently with considerable success. He played Max Bruch's familiar concerto in G minor with a good deal of technical facility, but his tone was rather thin, and there was little of the warmth of expression that the work calls for so strongly.

Signor Alessandro Certani, who is to appear at the Queen's Hall shortly, relates the following story. While motoring one day in Italy, he was overtaken by a severe thunderstorm and compelled to seek shelter in the nearest village. He came to a school, and was hospitably entertained there until the storm had abated. As it was bitterly cold, his host, the schoolmaster, busied himself in lighting the stove. Signor Certani was surprised to see that a bundle of manuscript music was used for this purpose, and inquiries elicited the fact that the schoolmaster was the great-grandson of a famous violinist, for whose music, he, however, did not appear to have any great enthusiasm. "I have a whole

cupboard full of the stuff here," he confided to his visitor.

He had; and among the musty relics of the schoolmaster's great-grandfather was no less a work than a concerto for violin and string orchestra by the great Nardini. It was only the timely advent of Signor Certani that prevented this artistic treasure from sharing the fate of the other manuscripts. As Signor Certani is to play this work the musical public will be afforded an idea of the value of the newly-discovered work. *Si non vero, e ben trovato!*

In the course of a few weeks the summer season will be in full swing at the Royal Opera. In addition to many of the old favorites, two complete performances of "The Ring" are promised, and Catalani's "Lorely," and Mascagni's "Iris," will be among the novelties.

Two proposals have been made to perpetuate the memory of Sir August Manns. Miss Fanny Davies, the well-known pianist, suggests that an exhibition or scholarship should be founded for the encouragement and training of students in the art of conducting to be held alternately by students at the Royal Academy of Music and Royal College of Music. The other proposal emanates from the Society of British Composers; but they have not stated what form, in their opinion, the memorial should take.

The series of concerts arranged by the Joachim Quartet Committee, which should have begun this month have been postponed owing to the regrettable illness of Dr. Joachim. Fortunately he has recovered sufficiently to be able to go to the South of France to recuperate, and it is hoped that he will be able to come over and give the series of concerts in June.

Almost the last word in modern sensationalism may claim to have been spoken by M. Georges Enesco, a composer of Roumanian nationality, whose symphony was produced at a recent concert of the Philharmonic Society. The work was received with great diversity of opinion in the press, but the general impression was unfavorable.

The *New York Sun* printed recently a

delightful description of the idyllic conditions under which violins are made in Markneukirchen. After reading it one wishes that one had been born and brought up a Markneukirchen fiddle-maker, and that one's life could be spent in such pleasant surroundings busily engaged in making the modern "Cremonas" for which the town is famous! The following sentences are worth quoting: "But let it not be supposed that these villagers turn out cheap, low-class instruments. On the contrary, the violin that Paganini himself used was made entirely by one of the patriarchs of this district." Shades of Stradivari and Guarnerius! Unfortunately, the fact of the matter is that only the cheapest and commonest class of German trade instruments are made in Markneukirchen. The workers labor under conditions and for a wage that would be rejected by any Englishman or Canadian.

CHEVALET.

It is always pleasant to record the successes of Canadian students in the old land. The latest honors won by a Canadian is recorded in the reports of the recent examinations in music at Edinburgh University in which it is stated that Ernest A. C. McMillan, the thirteen year old son of the Rev. Alexander MacMillan, former pastor of St. Enoch's Church, Toronto, won musical honors and a medal, was first in counterpoint, and obtained honors in the history of music paper.

MR. WILLARD W. DEMMERY has been appointed bass soloist of Trinity Methodist church, Toronto.

Referring to the singing of the Sheffield Chorus in London recently, the comments of the London *Musical News* bear out the opinion of Dr. Alexander Davies, of Toronto, who heard them there under Dr. Coward. The *Musical News* objected to the poor balance of the chorus and to the "shouting" of the sopranos and the very poor quality of the altos. Dr. Davies considered the men's voices also much below the standard of the tenors and basses of the Mendelssohn Choir, of Toronto.

THE GREAT CONCERTOS.

Mendelssohn's in E. minor.

ROGER WILLIAMS in his "Key into the language of America," 1643, speaking of the strawberry says "One of the chiefest doctors of England was wont to say, that God could have made, but God never did make a better berry." By way of paraphrase I may say—Doubtless genius and inspiration could have made a better violin concerto than the Mendelssohn, but doubtless they never have. In taking this ground one has to consider for a moment what a concerto should be. A concerto is intended as a vehicle of display for the skill of the player, but while this is so, musical beauty must be predominant. Moreover as a concerto is an accompanied composition, generally by the orchestra, it must avoid being a symphonic poem with a violin or other solo instrument obligato. And to go still further, the concerto must be grateful to the player as consonant with the genius of the instrument, and grateful to the hearer, mere brilliant passage writing being a sure means of consigning the composition to speedy oblivion. In all these essentials I consider the Mendelssohn concerto the greatest that has been written for the violin. When Mendelssohn, after many years of labor, had finished it, he rested and never wrote another. No doubt the concerto would not have been so perfect, had not the composer the advice and assistance of the great violin virtuoso David, whose technical suggestions we can easily trace in the cadenza of the first movement, in the double stopping of the second, and in some of the brilliant passages of the finale. Mendelssohn with consummate skill has avoided overweighting the solo instrument by the orchestra, save perhaps in the single instance of the species of tremolo in double notes in the peroration of the finale. In the Andante the orchestration is delicious, the wind instruments stealing in one after another in melting accents either as comment or in answer to the solo melody. In the opening movement he discarded the traditional method in concerto writing of giving a long intro-

duction for the orchestra, but plunges in at once with his leading theme for the solo violin with but two measures for the orchestra. The student can contrast this treatment with that of the Beethoven violin concerto in which the great master, and in many respects unapproachable master, preludes the entry of the solo instrument with a prolonged symphonic introduction for the orchestra.

In these days of wondrous development of technique there are many amateurs who can execute the Mendelssohn concerto. One may venture to make the following suggestions to talented students who are ambitious to play this work either before their friends in private or before the public.

1. The opening of the first movement should be played with a broader, more sonorous tone than is usually understood by the direction piano;
2. The Andante should be rendered with simplicity, but dignity of style, avoiding any approach to mawkish sentimentality by constant use of the portamento (here I might say never employ a portamento on the violin that does not sound vocal).
3. Do not take the last movement at so fast a pace that the metrical accents become obliterated or flattened out. The pace of course must be quick, but not so fast that the crispness and sparkle of the passages are lost.

I reprint below the analysis of the work by the late Sir George Grove, which should prove of great interest to students of the violin. [The Editor.]

THIS exquisite composition—Mendelssohn's only Concerto for the violin, as Beethoven's was—was finally completed in the year 1844, and first performed by Herr Ferdinand David at one of the concerts at the Gewandhaus at Leipzig, on March 13, 1845. We say "finally completed," because there is evidence to show that it occupied the author more or less constantly during more than five years. On July 30, 1838, he informs David that he "would like to write a violin concerto for him next winter"—"One in E minor runs in my head, the beginning of which gives me no peace." And no wonder, if the beginning was the same as we now have

it! Later still it is "swimming about in his head in a shapeless condition," though "a genial day or two would bring it into shape." Not so easy, however; for David has bespoken a "brilliant" beginning, and how is *that* to be got? The whole first solo must be on the high E!

After this we hear little more of it till 1844. It had, however, been constantly in his thoughts, and the themes and passages are said to have been quoted continually in his (unpublished) letters to the friends whom he was accustomed to consult on such points. The first draft may possibly have been made at Soden, near Frankfort, in the delicious weeks of rest and enjoyment which followed his triumphant but exhausting visit to England; and it was there, says Lampadius his biographer, that he first played it on the pianoforte to Moscheles. The manuscript score is dated (without place) "d. 16 September, 1844." It was performed in London, by Signor Sivori, at the concert of the Philharmonic Society on June 29,* 1846.

That was not, however, the actual first performance of the work in this country. We are indebted to Mr. F. G. Edwards for the following information, which, like all details regarding these great works, is full of interest, and will be welcomed by our readers:

"The first performance of Mendelssohn's Violin concerto in England," says Mr. Edwards (see *The Musical Times* for July 1, 1896), "took place on December 23, 1845, at the Western Institution, 47 Leicester Square, in the room which is now the well known saleroom of Messrs. Puttick & Simpson, and formerly the studio of Sir Joshua Reynolds. The performer was a Herr Kreutzer, "Director of Music to the Grand Duke of Baden," and the occasion was a musical lecture on "Mendelssohn"—one of a series called "Evenings with the great composers"—given by Mr. Henry J. Lincoln, formerly musical critic of the *Daily News*, who played the pianoforte accompaniment to the concerto. Mr. Lincoln remembers that an old gentleman, seated in the front row of the audience,

* Not 27th as printed in error in the Programme of the day.

persistently marked the rhythm of the last movement with his umbrella! The first performance of the Concerto in England *with orchestra* was at the Philharmonic concert, as stated above.

Allegro molto appassionato (E minor), ending

Presto and leading into

Andante (C major); that into a short *Allegretto non troppo* (E minor), and that into the

Finale, Allegro molto vivace (E major).

I. The Concerto opens with the prelude of only a single bar, with a passionate subject in the principal violin, of which the following is the commencement:

No. 1. Solo violin. *Allegro molto appassionato.*

To this succeeds the following theme in the same key:

No. 2. *p*

and to this again a third in the "relative major" key (G), one of the most lovely themes that ever inspired a composer or haunted a hearer:

No. 3. *Tranquillo.* *pp*

given out by the flutes and clarinets alone, and accompanied by the solo violin on the low G. Such are the main materials out of which the movement is formed.

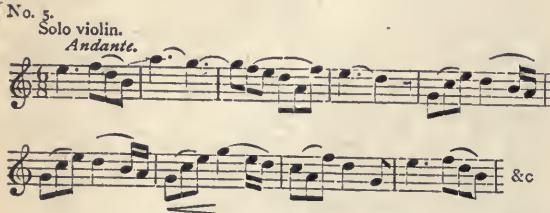
But like everything of Mendelssohn's, each movement throughout the entire composition is brought up to the highest perfection of finish, and abounds with beauties small and great, all demanding quotation, if space allowed it. We cannot, however, resist calling attention to the beginning of the second solo—answering to the working-out section in a symphony—where a fragment from the main subject (No. 1) is emitted by the wind instruments (flute and clarinet, flute and oboe, clarinet and bassoon) alternately; these successive pairs calling to one another, somewhat after the fashion of a beautiful passage in the "Hebrides" overture, the solo violin meanwhile pursuing its way up and down the scale in intervals suggested by the theme which forms our second quotation (No. 2):

No. 4. Solo violin. Fl. Clar. 8va. Strings. V'cello. *col bassi.* (6)

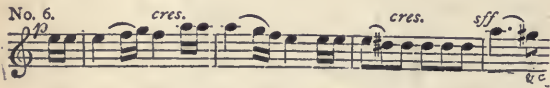
The cadenza, Mendelssohn's own (or rather, as the autograph and correspondence show, his and David's)—for he would not leave anything to chance—comes in earlier than usual, at the end of the third quotation. It begins solo; but before its restless arpeggios cease, is joined by the orchestra.

II. The second portion of the Concerto

—*Andante*, 6-8, in the key of C—is not divided from the preceding movement by more than a short pause. The following is the beautiful theme with which it commences, after eight bars of prelude:



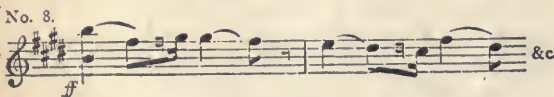
Another theme, of a more agitated character, of which much use is made, is as follows:



III. A short movement of fifteen bars, *Allegretto non troppo*, in the original key, serves as a bridge from the calm beauty of the *Andante* to the fiery impetuosity of the *Finale—Allegro molto vivace*—which, after a few coquetting bars, dashes into the following graceful and irresistible theme in the major:



Another theme, worked with great pertinacity by the solo instrument and the entire orchestra, is as follows:



A third is given out by the solo violin in G major:



and is then made to do duty, in a manner and with an effect which no one who hears it can ever forget, as accompaniment to the original theme (No. 7) in this fashion:



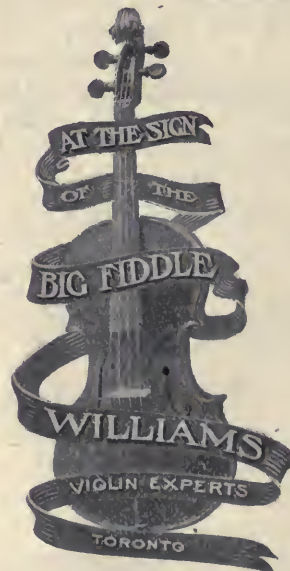
Here the new theme is given to the whole of the strings (except the basses) in unisons and octaves with much expression, and the result is truly splendid. This is just before the *reprise* of the subject, where the same thing occurs in E major with even still finer effect.

J. Howes, of the Palmer Co., has just returned from a fairly successful business trip through Western Ontario.

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HAMILTON NOTES.

ON Good Friday there were sacred concerts in several churches. In the Centenary, W. H. Hewlett gave selections from "Parsifal." The Legend of the Holy Grail was read by Mrs. Scott-Raff, of Toronto, with great feeling, and the evening was spent in a manner most suitable to the day. In Knox Church, Gaul's cantata, "Ruth" was well presented by the choir, (slightly augmented), under the organist and choirmaster, H. J. Allen. Harold Jarvis contributed two songs. In Erskine church a good programme of choral, solo, and organ numbers was given under the care of Dr. Harris. In Zion Tabernacle a mixed concert was given under direction of the choirmaster, J. Porter.

On Easter Monday, Marie Hall and Lonie Basche returned and gave another delightful concert to a packed and enthusiastic audience in the Y.M.C.A. Hall. It is needless to pile up superlatives in speaking of this concert, for all who have heard them know the treat their programmes give.

On Thursday, April 4th, Miss Emma Bannard and Miss Olive Balfour, two expert young Hamilton pianists, gave a two-piano recital in the hall of the Conservatory assisted by Mrs. Sanderson, soprano, and Mr. Leyton, violinist. It was very enjoyable.

On Saturday, April 6th, Mr. Hewlett gave "An hour with Schubert," in the Centenary church, with the assistance of Mr. Lautz, tenor.

The programme was:—Allegro Moderato, (from the unfinished Symphony); Andante, (from Sonata for Violin); Song, "The Erl King," Mr. Henry J. Lautz; Andante Con Moto, (from Symphony in C); (a) Moment Musical, (b) Serenade; Impromptu, (for Piano), Op. 90, No. 4; Songs, (a) "Frühlingstraum," (b) "Der Lindenbaum," (c) "Who is Sylvia," Mr. Henry J. Lautz; March Militaire.

On Thursday, April 18th, the Hamilton Symphony Orchestra gave its annual concert in the Y.M.C.A. Hall. This organization, under various names and various con-

ductors, has been doing good work among us for more than twenty years.

The present conductor, F. J. Domville, was for many years a player in the orchestra under other conductors, both as violinist and hornist, and it is safe to say that no previous conductor has been more earnest or painstaking in his work, or has succeeded in getting better results out of the players, who are, for the most part, young amateurs. The subjoined programme was given with a care and confidence that showed good training; and was received by the audience with marks of pleasure. The assisting artist was Mrs. Le Grand Reed, by far the most delightful visiting lady singer that has appeared in Hamilton for years. She was heard with the Festival Choir in February 7th, when she only gave one selection; but on this occasion she gave a varied number of beautiful songs in a style that was artistic and charming in a very high degree. Her accompaniments were beautifully played by W. H. Hewlett on an excellent Mason & Risch piano. This concert must rank as one of the principal points of interest in the Hamilton musical year, for the orchestra is a potent factor in the development of our young musicians. The selections were:—March, "Gruss an Wien," Reckling, Orchestra; Overture, "Rosamunde," Schubert, Orchestra; Songs, (a) "Les Regrets" (from Symphonie Dramatique, "Le Tasse") Godard, (b) "Le Moulin," Pierne, Madame LeGrand Reed; Petite Suite Valse, Schoumka Ukrainene, Menuet, Borowski, Orchestra; Songs from "Indian Love Lyrics," by Amy Woodforde Finden, (a) "The Temple Bell," (b) "Till I Wake," Madame LeGrand Reed; Symphony (Two movements from First), Andante and Allegro con brio, Beethoven, Orchestra; Song, "Stances," Flegier, Madame Le Grand Reed; Strings only, (a) "Passe Pied," Gillet, (b) "Douce Reverie," Tschaikovski, (c) "Andante Cantabile," Tschaikovski, Orchestra; Songs, (a) "The Sweetest Flower," Vanderstucken, (b) "April's Birthday," Roland, Madame LeGrand Reed; March, "Tannhauser," Wagner, Orchestra.

J. E. P. A.

NORA CLENCH.

MISS NORA CLENCH, the well-known Canadian violinist, has now for many years made her home in London, and many of her Canadian admirers will be interested to read some record of her doings in the Old Country. She has founded a quartette of lady players of which she is the leader and of which the other members are Miss Lucy Stone, Miss Cecilia Gates, and Miss May Mukle. The quartette has now for some time given series of interesting concerts in London and the provinces, and its performances have been the subject of most eulogistic notices in the London papers. Miss Clench in arranging her



Photo by J. Fraser Bryce.

NORAH CLENCH.

programmes has always paid great attention to novelties and to the works of little known composers, and hardly a concert given by her quartette goes by without some such composition being included. For instance, at their last concert Max Reger's quartette in D minor was played for the first time in England.

"The Nora Clench" quartette has concluded a successful tour in the North of England, visiting such important places as Birmingham, Sheffield, Bradford, and Glasgow, and next year there is a possibility of a concert tour in America being arranged. Miss Clench is now playing on a fine violin by Joseph Guarnerius del Jesu, a recent acquisition.

THE OLD MASTER'S VIOLINS.

How can I tell whether my violin was made by one of the old makers?

This is a question that the writer has had to answer a great many times during the year. To become a violin expert it requires a great deal of study, observation, and above all practical experience. To require this special knowledge the work of the old masters have to be studied from the specimens themselves—book knowledge is useless. I have met violin enthusiasts that could name off all the best known makers of the various schools, together with their dates, but could not tell a common Mirecourt or Mirkneukirchen violin (imitation old) from the genuine article.

Did you ever stop to consider how easy it is for you to tell your own instrument from those of your mates in the orchestra. Even if the model, varnish and trimmings are just the same as yours, there is a something in differentiation that you cannot describe. Well, then, this is one of the secrets of judging old violins. It is by constant companionship with original specimens by which one gains a knowledge of the small details, and might I say, the peculiarities of the individual makers of the various schools, and thus by close observation you gradually gain a knowledge of one maker's work at a time, until by many years of experience you acquire at least a fair knowledge of the better known makers of the various schools. No man can ever hope to know the worth of every maker.

It may be said that such and such a maker changed his style of work from time to time. O yes, but to the real expert, the individuality of the maker is still there. It is a crying shame how the public are imposed upon by would-be violin experts. I venture to say that not one out of every hundred could tell the nationality of an old fiddle, let alone who made it, yet the all important words "violin maker, repairer and expert" appear on countless cards.

It would be useless to describe the various characteristics of the different schools of makers other than to give a few general hints which perhaps may help some trust-

ing violinist to escape the net of the unscrupulous fiddle dealer.

We will first take the Cremona school, which dates from 1550 to say 1760, or perhaps a little later. The Amati family, the Guarnerius family, Stradivarius and his sons, and Carlo Bergonzi belong to this school. The varnish of the earlier instruments are chiefly amber colored, afterwards deepening into a light red of charming appearance, and later still into a rich brown of the Brescian type, though more transparent and frequently broken up, while the earlier kinds are velvet like. The real Italian varnish disappeared after 1760, or even earlier.

The Brescian school dates from 1520 to 1620 and includes such makers as Gasparo de Saloo Maggini, and a few other of lesser fame. The varnish is mostly of a rich brown color and soft in texture, but not so clear as the Cremonese, the ff holes are straight and parallel, the purfling is finely placed and mostly double.

The Neapolitan school dates from 1680 to about 1800. The chief makers of this school are the Grancino family, Carlo Testore, the Gagliano family and Ferdinando Landolfi. The varnish of this so termed Neapolitan school which comprises Naples, Milan and a few other places, is very clear and chiefly yellow in color, but wanting in the dainty softness of the Cremonese.

The Venetian school dates from 1690 to about 1764. Domenico Montagnana, Santo Seraphino are the chief makers under this heading. The varnish of this school is of various shades, but chiefly light red and exceedingly transparent.

The Florentine school in which are grouped the makers of Florence, Bologna and Rome, dating from 1600 to about 1760, include such makers as Gabriella, Anselmo, Techler, and Tononi. There are yet to be accounted for, the English, French and German schools, which are now demanding the attention of the professional violinist, who has not the funds to pay the enormous prices now obtained for even second or third rate Italian violins. I hope the above will throw some light on the vast amount

of experience necessary to become a violin expert.

In another article I shall endeavor to throw some light on the modern methods of violin making, and also the misleading method of placing a new label in common factory fiddles, such as Mons Perry, Paris, 1907, and advertising this name as that of the great French maker when in reality no such maker ever lived.

R. S. WILLIAMS.

THE *Musical Times* is not enthusiastic about the Max Reger quartette. In its April issue it says, referring to the performance by the Clench quartette:—"In common with other works by this composer, the music shows consummate command of resource, but it is excessively complex and permeated by a spirit of restless complaining and discontent which is anything but exhilarating to listen to. The absence of melodic beauty is also very marked, and the ceaseless storm and stress and want of contrasting sentiment between the movements engenders a feeling of monotony."

The Canadian Musical Bureau, of which Mr. Wm. Campbell is manager, is organizing for the season of 1907-08, and artists would do well to get in touch with it as early as possible. This will be the tenth year in which the bureau has supplied first-class talent for entertainments, and the aim of the management will be to make the tenth anniversary year the best in its history. All those artists who desire to make a bid for business during next season should communicate with Mr. Campbell at once. The office of the bureau is at 221 University avenue.

HARRY FIELD, the Toronto piano virtuoso is on a concert tour through Denmark, Sweden, and Norway, with the Dresden Philharmonic Society. He made a great success in Copenhagen, being recalled four times and receiving most appreciative notices from the critical press. One of Mr. Field's principal numbers on tour is Kranich's Fantasia for piano and orchestra, at present in manuscript.

THAT ALLEGED STRAD.

THE following will be of interest to those of our readers who saw the announcement of the find of a "Joseph" violoncello by the Cremona Society:—

AN OPEN LETTER TO CONNOISSEURS WITH
RESPECT TO THE ONLY KNOWN JO-
SEPH GUARNERIUS (DEL GESU),
VIOLONCELLO.

(Refused by The Strad.)

Sir,—Many readers besides myself have been startled at the above bold assertion in your last issue. It appears to me about as possible as the discovery of a new laid great auk egg, or if de Rougemont advertised the discoveries amongst the Aborigines of the manuscripts of a Concerto for the violoncello by Sir Arthur Sullivan, another one for the tenor by Sir August Manns, and last, but not least, the complete work of a Concerto for the violin by Richard Wagner in the Italian style. After this, the discussion with regard to Carl Schroeder's alleged "Jacobus Stainer violoncello" sinks into absolute insignificance.

It may be that I am the only one who considers it worth my while to sling ink in order to expose such a far-fetched theory, which can only emanate from members of a self-constituted mutual admiration society, whose members, by the way, are not debarred from dealing in the article which has made one little Italian town famous throughout the world, though it may still be enhanced under the auspices of the English Society which has taken its name, but perhaps others are relying upon your editorial department being overflowed with replies of a similar nature.

The fact that all the prominent violin experts and historians of the world will, according to this missing link theory, have to acknowledge that they yet have much to learn is in itself a matter of reflection, and it shows what a waste of time it has been for eminent men, such as A. Vidal, F. I. Fetis, Jean Bapt. Vuillaume, David Laurie, Hyacinth Abele, Jac. August Otto, David Buettner, Thos. Zach, Sr., the latter both of Vienna, F. A. Pfab, of Hamburg, and all the only too well-known connoisseurs, dead and alive, of this country, to

have devoted the greatest part of their lives to this branch of history, and missed this great chance, which would have carried their names down to posterity in a still higher degree of reverence.

Now, to consider the questions of evidence. It has been omitted to state to the world at large where this wonderful instrument has been discovered, whether in England or abroad? What its history is? Who the owners, or, at least, the last owner, has been? Anyhow, some details should be disclosed in order to back up the joyful news, or so-called discovery; possibly it may help trade experts to come to some conclusion, and let us hope the result will not be the resurrection of an "old stager," known to everybody.

Further inevitable questions bearing on the subject are:—Where is the instrument? Where can it be seen? Can it be still traced at the Cremona Society? If so, will it be exhibited to outsiders, if only on special occasions, for instance, at the next jubilee?—in which case, I venture to project, there are many like myself who would be willing to pay a handsome entrance fee for the treat awaiting them! Certainly, no good will be attained in keeping the instrument in the dark, instead of bringing it to daylight, and by so doing settle the controversy. At present there is what might be called a plaintiff and a defendant, with the support of a single, yet "cocksure" witness on the one side; however, no judge and the necessary jury.

There was lately an Andreas Gisalberti violoncello (if there ever was such a maker) at one of the sales of a newly-established firm of auctioneers. It caused no special interest amongst dealers, except that the price rose up like a balloon in bids of £50 at the time, whereas the usual advance is from £5 to £10 (after a hundred or so), till it reached the phenomenal sum of £750—"not shillings," as most of those present scarcely anticipated, and no one could ascertain who the happy buyer at this "Park Lane" price was. If this venerable Italian is the master who taught Joseph Guarnerius del Gesu, is there any resemblance between the two instruments in question, so prevalent

in other cases? Could there be an exhibition of the two specimens arranged, to enlighten those who are not fortunate enough to belong to the elect? Chats with an old fiddle repairer, who? (Was the twaddle, after all, only with the village cobbler in the moonshine!), descriptions by the yard, and all the press-references of daily papers, however many may exist, even as far as Japan, besides those published, are of little value to really interested parties. The spaces of newspapers have to be filled up, especially at the holiday season, when access is easily available. No artificial puff will influence the judgment of those who ought to be in a position to know.

It is easy for anyone to imagine that he has reached the top of the tree in a comparatively short time, and to have landed at a goal at which others have been vainly striving to approach, but is at the same time not possible, if humble and modest bystanders hesitate to endorse the ambitious claims so manifold put forward, not in a single-barrelled sense, such as:

"Shipping, forwarding, and commission agent, maker, expert and connoisseur, collector, dealer, guarantor and valuer, repairer, restorer and improver of hard and shrill toned violins, superintendent of sales, adviser, benefactor, and comforter, author contributor, recorder and lecturer on the subject"—heaven knows what all—"discoverer," not excluded!—?

Truth will continue to come out, and this is not likely to be the last word said.

Yours truly,

FELIX HERRMANN.

BAND INSTRUMENT BUSINESS.

THE R. S. Williams & Sons Co., Limited, have just informed us that they have just received an order from "The Winnipeg City" Band for a complete set of "Boosey & Co." brass instruments, amounting to \$3,575.00. Also an order from Newfoundland for a complete set of band instruments, which proves conclusively that this energetic and enterprising firm are being recognized and appreciated by bands and bandsmen.

M. CAMILLE COUTURE, the brilliant solo violinist, of Winnipeg, was born in Quebec and commenced his musical studies in Montreal under Professor Duquette. He then went to Belgium and studied for one year with M. Hasaniere, professor at the Royal Conservatory at Liege and then for three years with the famous soloist Ovide Musin. He settled in Winnipeg in 1904,



CAMILLE COUTURE.

and is professor at St. Boniface College and St. Mary's Academy. The Winnipeg papers on several occasions credit him with fine technical ability, feeling, intensity, and dash and brilliance. He is represented in the accompanying portrait with the beautiful Peter Guarnerius violin which he purchased from Mr. R. S. Williams, of Toronto.

Hawkes & Son, of London, Eng., through their Canadian agent, Nordheimer & Co., are making strenuous efforts to keep pace with the large over the seas orders. Their latest creation of the Austrian type of basses "The Emperor Model" is meeting with unprecedented success. Some of the leading bands of Canada are being equipped with this class of instruments.

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MAY, 1907.

VOCAL FAULTS AND THEIR REMEDIES.

By the above title Mr. W. H. Breare, the eminent vocal expert and critic, gives to the public the third volume of his series on the art of singing. The publishers are G. P. Putnam's Sons, New York, Simkin, Marshall, Hamilton, Kent & Co., London, and Robert Ackrill, Harrogate, Yorkshire, England. Mr. F. Gilbert Webb, the "Lancelot" of the "Referee" says of this book—"It is the most complete guide to singing in English yet published. The book explains under the head of "Cases," all the principal vocal faults commonly met with, showing not only the causes but giving what the author has found to be the various cures.

Other features of the work are the chapters on mouth positions. These include "Mouth Positions," "Modifications of Mouth Positions," "Table of Mouth Positions," "Table of Vowel Shades." The author has made a study of the various positions the mouth assumes when perfect pronunciation is acquired. These are all worked carefully out and illustrated by diagrams, which give a good idea of the shape of the lips in delivering the various vowels. Although it is something in the nature of a shorthand, it indicates clearly the positions. The diagrams of the vowel shades show the respective vowel positions

when bright, when grave, also when the shades are grave, medium or gay. The author explains by this plan the method of acquiring any emotional shade that is demanded. In dealing with this branch he points out how his versatility of expression aids both the significance of vocal tone and easy voice progression. He refers to the difficulties of obtaining a good tone and satisfactory sustaining qualities on prolonged short vowels. He has worked out a plan to overcome this difficulty, which will be particularly interesting to teachers as well as singers who have difficulties with certain awkward words. In this as in other sections the author has fully covered the ground. Another feature will be found in the chapter, "My Plan of Teaching." The author is very frank and keeps nothing back, but shows how he has set to work to develop the temperament of singers. In this chapter a song is analysed throughout and the technicalities of production on each vowel and syllable are minutely explained. The chapters, "Treatment of Recitatives and "Examples Analysed," are not only calculated to improve the vocal production of the students, but to teach them to think and to analyse.

Amongst the matters dealt with are: The phonetics of vowels and their variants. This is of much importance, because a singer who cannot distinguish short "i" from short "e" and other delicate distinctions in English diction cannot either command the best tone or distinction as an interpretive artist. The phonetics of vowels and their variants are minutely and clearly explained and illustrated by many examples.

The subjects are too numerous to particularize, but other technical aids have in due course been brought into prominence in language that may be understood, particularly by the more advanced students and teachers.

THE English folk song, says a writer, is nearly always joyous, fresh, and contented. Its unconsciousness and impersonality are its features. As Grimm said: "Das Volk dichtet" (the people are its author).

PIANO & ORGAN



"THE LARGEST ORGAN IN CANADA"

ST. ANDREW'S PRESBYTERIAN Church, that fine example of Norman architecture which has stood at the corner of King and Simcoe Streets for thirty odd years will soon possess the largest organ in the Dominion. In exterior design St. Andrew's Church is an exact reproduction of the St. Magnus Cathedral, Kirkwall, Orkney, but in the interior, what in the cathedral is choir and chancel, in St. Andrew's is lecture and schoolrooms, divided from the church auditorium by a memorial window. This memorial window is to be removed and a choir and chancel constructed in what is now the space occupied by the school room and lecture room. The choir which at present is situated in the gallery of the church, will occupy the stalls on each side of the entrance to the chancel, and a new organ will be erected on each side of the chancel. This organ will be connected by electric wiring with the present gallery organ, which is to be rebuilt, on the electro-pneumatic system, and is to remain in the position it has occupied for twenty-two years. These organs will be played from a console placed in the chancel. The work of building the chancel organ, which will have electro-pneumatic action and the reconstruction of the gallery organ, have been intrusted to Messrs. Casavant Bros., of St. Hyacinthe, Que., the builders of the famous instrument in Norte Dame Church, Montreal, the organ in Jesuits Church, Montreal, and many other very large instruments, including the fine one in St. Francois Xavier Church, New York, which is presided at by Mr. Gaston Dethier.

The present organ in St. Andrew's Church was built by S. R. Warren & Son, Toronto, in 1884-1885, and was inaugurated early in 1885, Dr. Edward Fisher, who was then organist of the church, presiding. It is an instrument noted throughout the country for its refined, mellow tone, its power and richness, for the delicacy of voicing of some of the stops, for the many beautiful soft effects obtainable, and for the nobility and roundness of its diapasons.

It has three manuals, each 61 notes, pedal 30 notes, and 44 speaking stops. The organ case is very handsome in appearance. The wood work is of cherry, and the pipes richly ornamented in gold and maroon.

The chancel organ will be situated on each side and will consist of four manuals each 61 notes, the windchests extended to 65 notes, pedal 30 notes, and will have 41 speaking stops. Couplers and mechanical registers for both chancel and gallery organ will be arranged above the 4th manual, in oscillating tablets. These organs will be separated by 125 feet approximately. It will be possible to play the gallery organ and chancel organ together, or each separately, or part of one and part of another.

The Casavant adjustable stop combination will be used and there will be numerous pistons between the manuals connected with that system.

A unique feature of the organ will be a reversible crescendo pedal. This pedal will be used as the crescendo pedal, but will be arranged so that by touching a button, one will be able to produce a crescendo on one organ and a decrescendo on the other.

There are several instances of divided

organs in churches both in Canada and in the United States. In Canada, however, there is no such organ as this.

In Toronto there are divided organs such as the Metropolitan Church organ, in which in the gallery are placed the echo, and solo, and part of the pedal organ; St. James Cathedral, divided chancel and echo organ in the gallery; Central Methodist Church, large gallery and beautiful echo organ behind the minister. In St. George's Church, Montreal, the solo and echo organs are at a great distance from the main organ. In Christ Church, Montreal, where the old Hill organ is, there is a beautiful celestial organ in the tower. The electric mechanism and chests are made by Casavant Bros., the pipes and chimes are made by the Hutchings Votey Co., of Boston.

In the Roman Catholic cathedral in Ottawa there are two gallery organs, and two chancel. In the gallery are the great and pedal swell and solo, and in the chancel are choir and swell or echo.

But in New York and Boston, and other American cities there are several churches which have gallery organs and chancel organs, each organ though, complete in itself. In certain New York churches, Grace Trinity, Madison Square Presbyterian, St. Bartholomew's, and in Trinity Church, Boston, there are examples of the complete gallery and complete chancel organ, such as will be installed in St. Andrew's. The organ in St. Bartholomew's Church, New York, is the one that St. Andrew's will more closely resemble. It has over 40 stops in both the chancel division and gallery division. In that recent excellent work of George Ashdown Audsley, LL.D., on the construction of organs, mention is made of the instrument in St. Bartholomew's and the specification is given as one of the representative organs of the world. These organs are constructed on the electro-pneumatic system by the famous builder of Boston, Mr. Geo. H. Hutchings.

Mr. Audsley says:—"The practice of introducing a grand organ and a choir organ, or what is practically a divided organ, is rapidly gaining favor in the United

States in cases where architectural conditions are suitable. The divided organ in the church of St. Bartholomew, New York, is a recent and noteworthy example. That designated the "Gallery division," is located on an elevated gallery at the end of the nave, one hundred and thirty feet from the chancel, and contains a great organ, of eighteen stops, a swell organ of twelve stops, a solo organ of six stops, and a pedal organ of twelve stops.

The "chancel division" is subdivided, containing in the south portion a great organ of twelve stops, a choir organ of eleven stops, and a pedal organ of ten stops; and on the north side, a swell organ of seventeen stops. The action is electro-pneumatic; and all is played from a compact portable console. Examples of divided organs are found in the cathedral of Notre Dame, Paris, The Madeleine and church of St. Sulpice.

The following is the specification of the New St. Andrew's organ:

NEW CHANCEL ORGAN, AND GALLERY ORGAN RECONSTRUCTION.

Compass of Manuals CC to A 61 keys.
Compass of Pedals CCC to F. 30 keys.

GREAT ORGAN.

CHANCEL DIVISION.

	Feet	Notes
1. Open Diapason.....	8	61
2. Violin Diapason.....	8	61
3. Doppel Flute.....	8	61
4. Salicional.....	8	61
5. Harmonic Flute.....	4	61
6. Principal.....	4	61
7. Fifteenth.....	2	61
8. Mixture.....	3 rks.	183
9. Trumpet.....	8	61

GALLERY DIVISION.

Double open Diapason.....	16	61
Open Diapason.....	8	61
Gambe.....	8	61
Doppel Flute.....	8	61
Dolce.....	8	61
Principal.....	4	61
Flute D'Amour.....	4	61
Twelfth.....	2½	61
Fifteenth.....	2	61
Acuta.....	2 rks.	122
Sesquialtera.....	3 rks.	183
Posdune.....	8	61
Clarion.....	4	61

SWELL ORGAN.

CHANCEL DIVISION.

	Feet	Notes
Bourdon.....	16	61
Horn Principal.....	8	61
Stopped Diapason.....	8	61
Viola di Gamba.....	8	61
Voix Celeste.....	8	49
Flauto Traverso.....	4	61
Gemshorn.....	4	61
Piccolo.....	2	61
Dolce Cornet.....	3 rks	183
Corno pean.....	8	61
Oval and Bassoon.....	8	61
Vox Humana.....	8	61

GALLERY DIVISION.

Bourdon.....	16	61
Open Diapason.....	8	61
Viol di Gamba.....	8	61
Aeoline.....	8	61
Gedacht.....	8	61
Quintadena.....	8	61
Traverse Flute.....	4	61
Octave.....	4	61
Super Octave.....	2	61
Cornet.....	3 rks.	183
Krumhorn.....	16	49
Horn.....	8	61
Oboe.....	8	61
Clarion.....	4	61
Vox Humana.....	8	61

CHOIR ORGAN.

CHANCEL DIVISION.

	Feet	Notes
Geigen Principal.....	8	61
Melodia.....	8	61
Dulciana.....	8	61
Wold Flute.....	4	61
Violina.....	4	61
Flageolet.....	2	61
Clarinet.....	8	61

GALLERY DIVISION.

Dulciana.....	8	61
Melodia.....	8	61
Geigen Principal.....	8	61
Harmonic Flute.....	4	61
Fugara.....	4	61
Piccolo.....	2	61
Lieblich-Gedacht.....	16	61
Contra Fagotta.....	16	49
Corno di Bassetto.....	8	49

SOLO ORGAN.

CHANCEL.

Gross Flute.....	8	61
Violoncello.....	8	61
Fugara.....	4	61
Tuba.....	8	61
Cor Anglais.....	8	61

ADJUSTABLE PISTONS.

8 to Great—Gallery and Chancel organ.
 10 to Swell—Gallery and chancel organ.
 6 to choir—Gallery and chancel organ.
 3 to Solo—Chancel organ.
 3 to Pedal—Chancel organ.
 Reversible Great to Pedal.
 Reversible Swell to Pedal.
 Reversible Choir to Pedal.

FOOT PISTONS (ADJUSTABLE)

4 General Combinations to Chancel organ.
 4 General Combinations to Gallery organ.
 Reversible Great to Pedal Chancel organ.
 Reversible Great to Pedal Gallery organ.
 Balanced swell pedal.
 Operation Chancel and Gallery swell organ.
 Balanced choir pedal operating the chancel and gallery choir organ, as well as the solo organ, which is also "expressive" being enclosed in a swell box in the chancel.
 Reversible crescendo pedal.
 The wind will be supplied by electric motors.

PEDAL ORGAN.

CHANCEL DIVISION.

	Feet	Notes
Open Diapason.....	16	30
Violone.....	16	30
Bourdon.....	16	30
Bass Flute.....	8	30
Violoncello.....	8	30
Bourdon.....	8	30
Trombone.....	16	30
Trumpet.....	8	30

GALLERY DIVISION.

Contra Bourdon.....	32	30
Bourdon.....	16	30
Violone.....	16	30
Open Diapason.....	16	30
Bass Flute.....	8	30
Violoncello.....	8	30
Trombone.....	16	30

Speaking stops, 85.

MECHANICAL REGISTERS.

Couplers, etc., oscillating tablets, arranged over the 4th manual.

CHANCEL DIVISION.

Great to pedal.	Great at octaves.
Swell to pedal.	Swell at octaves.
Choir to pedal.	Choir at octaves.
Solo to pedal.	Solo at octaves.
Swell superoctave to pedal	Swell sub octaves.
Swell to great.	Choir sub octaves.
Swell to choir.	Solo sub octaves.
Solo to great.	Solo sub to great.
Solo to swell.	Solo super to great.
Solo to choir.	Choir sub to Great
Solo to choir.	Swell super to great.
	Swell sub to great.
"Choir off" for shutting off chancel choir organ.	
Tremolo to swell.	
Tremolo to choir.	

GALLERY DIVISION.

Great to pedal.	Gallery to chancel organ.
Swell to pedal.	Gallery to chancel organ
Choir to pedal.	"off."
Swell to great.	Tremolo to swell.
Swell to choir.	Tremolo to choir.
Choir to great.	

The chancel organ will be divided. On the west side will be the choir and solo, organs, and the Bourdon violone of the pedal organ. On the east side will be the great and swell organs and the remainder of the pedal organ.

The organ is to be finished in October.

The Bell Piano Company are advertising a great stock taking sale at their ware-rooms, 146 Yonge Street. Since the introduction of "The Autonola" they have been compelled to take in part exchange upright pianos by various good makers. These pianos are being put in perfect condition by their expert workmen and are being offered at small prices and on easy terms of payment to close them out. It will pay intending purchasers of pianos to take advantage of this sale.

THE old time festival in which oratorio occupied the lion's share of the programmes seems to be rapidly becoming a thing of the past in England. According to the announcement of the Sheffield Festival Association one of the concerts of the festival of 1908 will be devoted largely to unaccompanied choral work under Dr. Coward's baton. The orchestral numbers of which there will be an unusually large selection, and the works for chorus and orchestra will be conducted by Mr. Henry Wood, of London. This departure indicates a more progressive spirit than has yet governed the doings of the leading festival bodies of England and is in harmony with the modern trend of taste in matters musical.

At the Service of Praise given in Bloor Street Presbyterian Church on April 30th, Miss Carolyn Beacock sang Bartlett's "The Day is Ended," with violin obligato by Mr. Roberts. Miss Beacock's voice is gaining in power, range and beauty of tone, and her rendering of Bartlett's exquisite song was a treat.

Pianos That Stand

There are a number of pianos that look well and sound fairly well—AT THE START. You can buy cheap pianos that do that, but a piano should be built to last a lifetime. If it only "stays good" a few months it is dear at any price.

BELL Pianos

are of the kind that STAND. They are safe instruments to buy. They stand the wear and tear of everyday usage, and with ordinary care three generations of children may practice on one. Besides their known goodness you have our ten years' guarantee.

BELL Piano Warerooms

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PIANOS RENTED

Mr. Roberts is to be congratulated on his finished work in the obligato.

MR. THOS. CLAXTON, representing the energetic firm of C. G. Conn, the maker of the great "Conn-queror" cornet, states that there is a steady and ever increasing demand for this popular instrument, the long trumpet model being a special favorite with the majority of players.



OPERA & DRAMA

AN OPERATIC MONTH.

APRIL has been an enjoyable month for opera lovers in Toronto, for they have been given a short season of opera in both English and Italian. While fully appreciating the difficulty of adapting English words to music originally set to a foreign libretto, the editor believes that for the people, opera sung in the vernacular is the more enjoyable and the better calculated to develop a love for the lyric drama and an understanding of the great operatic masterpieces. Very opportunely in enforcement of this statement, the *Musical Times* in the April issue published for the first time a letter from Wagner to Emil Sander of Melbourne, relative to the first performance in Australia of "Lohengrin." The great master after expressing his pleasure that his music had been heard in Australia, adds, "May you be enabled to have my works placed before you in English, for only then can they be thoroughly understood by an English-speaking public. We hope to achieve this in London."

The great apostle in America of opera in English is Mr. Henry W. Savage, who has spent a fortune—although perhaps not lost it—on his propaganda through the agency of his several companies. Toronto is indebted to him for admirable productions in English of Wagner's "Parsifal" and "Valkyrie," Verdi's "Otello," Puccini's "La Boheme," and "Madam Butterfly," and a revival of Verdi's "Aida" and other famous works. On April 11th he brought here an admirably balanced and well equipped company and introduced to our notice Puccini's "Madam Butterfly," giving in all four performances. The opera, the simple and pathetic story of which was related in the March number of THE VIOLIN is most attractively scored, musicians finding a delight in following the

orchestration, which, while chiefly illustrative comment, rarely rising, if ever, to the dominating importance of that of Wagner, is ingenious, varied, refined and appropriate. With the musical multitude the opera will suffer from its economy of set numbers, or melodies, in the vocal parts. But one may point to the chorus sung behind the scenes in the first act before Cho-Cho-San (Madam Butterfly) makes her first appearance, and the passionate love duet between her and Pinkerton; Cho-Cho-San's joyous outburst, as she anticipates Pinkerton's return to her; the fascinating characteristic song to her little child and the music that is heard from a distance, as she keeps he long watch at the casement—music from the women's chorus softly hummed with a deliciously delicate accompaniment from the orchestra,—all in the second act; and finally in the third act her lullaby song, and Pinkerton's farewell. On hearing the opera a second time the auditor begins to recognize certain themes from the orchestra that are used either as typical of the characters or as suggestions of their thoughts. The house motive, employed whenever mention is made of the dwelling or whenever any one enters or departs from it, and the motive of Butterfly's relatives both very bustling little themes, the Nagasaki motive heard when reference is made to that city, the Sharpless theme, one of the most beautiful fragments in the opera, associated with the United States Consul, the American theme, a snatch of the "Star Spangled Banner," which with veiled sarcasm Puccini employs when whiskey is being drunk, the fate motive, the dagger theme, the Yamadori motive, representing the Prince,—a bit of the same Japanese motive that Sullivan appropriated in "The Mikado"—all these will be recognized upon familiarity with the music. The music, apart from its in-

herent charm stimulates one's analytical faculty.

In the role of Madam Butterfly Mr. Savage put forward three prima donas—Florence Easton, formerly of Toronto, Mme. Samosy, the Hungarian soprano and Rene Vivienne, a singer from the United States. Mr. Savage may be congratulated in the judgment he had shewn in making the selection, for each of these made an ideal heroine. It was a question of paying your money and taking your choice, the difference in the portrayals being mainly one of temperament. Miss Easton's impersonation was delightfully naive, and unaffected, and her delicate and pure voice was eminently suited to her music. Her voice as established, and her finished phrasing reflect great credit on her teacher, Haslam, now of Paris. Mme. Szamosy, who has a transparent voice of subtle charm, acted with much dramatic significance, while Rene Vivienne charmed by the brilliant freshness of her voice and the vivacity of her style in the lighter scenes.

The Pinkerton was taken by Joseph Sheehan and Francis McClellan, both excellent singers and actors. But really one took little interest in the character. Pinkerton is not seen at all in the second act and in the third act only towards the tragic close.

ITALIAN OPERA.

THE San Carlo Opera Company towards the close of the month gave three productions of opera in Italian, opening on Friday the 26th with Puccini's "La Boheme." As already mentioned the work had been first produced in English by Mr. Savage. It was less understandable in Italian, there being so much accompanied dialogue. A second hearing does not raise one's estimate of the libretto, which is quite episodic. The interest of the production centred in the appearance of the Spanish tenor, Senor Constantine, the possessor of a splendid voice.

DONIZETTI's opera buffa "Don Pasquale" was represented, probably for the first time in Toronto, at the Saturday matinee. There was a miserably thin attendance, a

surprising fact seeing that the work is so brilliant and charming a specimen of its genre. One regrets that comic operas of this stamp cannot be, or are not, written at the present day. "Don Pasquale" is worth almost the whole repertory of the so-called American comic operas in which a primitive kind of dancing set to vulgar tunes is one feature and inane buffoonery the only feature of the comic business. The plot of "Don Pasquale" is very simple. The Don, who is old and rich, desires to find a wife, and his friend, Dr. Malatesta, feigns to enter into his views and proposes that the Don shall wed Norina, the doctor's sister, a timid and naive girl brought up in a convent, it is represented. Norina, who is a lively young widow, beloved by Ernesto, the nephew of Don Pasquale, enters into the plot. An interview is arranged and the bashful graces of Norina completely subjugate the old Don. The marriage is quickly celebrated. But no sooner is the contract signed than the sweet Agnes becomes a little tigress, takes pleasure in torturing the poor old man and even gives him a buffet in the face when he ventures to make some observations. The Don is in despair and would gladly be free from his bargain. Then he learns that the notary and the contract were merely mock, at which he is so overjoyed that he willingly consents to the marriage of his nephew and the lively widow. The score of the opera is delightfully bright and elegant. The opera has four original set numbers—the rehearsal duet in the first act between Norina and the Doctor; the fine quartette finale at the close of the second act, the duet of the blow, and the delicious serenade "Com'e gentil" in the third act. The Serenade still seems fresh and inspired, although it has been constantly sung as a concert number. Donizetti is said to have composed this opera expressly for the Paris

Cowan's Cocoa

THE MOST NUTRITIOUS
AND ECONOMICAL

public but it soon became better known in the provinces than in the capital. At its first representation at the Theatre Italien in 1843, it had the glory of the following dazzling cast—Norina, Grisi; Don Pasquale, Tamburini, Ernesto, Mario; Malatesta, Lablache.

The San Carlo Opera Company gave only the first two acts at Massey Hall and thus the gem of the work, the *Serenade*, was not sung. Alice Nielsen was a piquante Norina, playing and singing with entrancing abandon and snap, and denoting the shy young thing and afterwards the shrew with a versatile and happy touch. Signor Barocchi was the Don Pasquale and portrayed the role with the legitimate comedy of the old school of *opera comique*, something we rarely come across. He has an excellent bass voice, and sings effectively. Signor Fornari was the Malatesta and his sonorous baritone was heard to advantage, especially in the quartette. The Ernesto of Signor Sachetti was robbed of much of its interest owing to the omission of the *Serenade*. The matinee concluded with Mascagni's "*Cavalleria Rusticana*" with the following cast—Turiddu, Sachetti; Alfie, Galperin; Lola, Mlle. Colombati; Lucia, Mme. Goliere; and Santuzza, Signorina Tarquini. Under Signor Conti, the opera was given an impressive rendering, the orchestra and chorus being ably controlled. Signor Tarquini proved herself to be a dramatic soprano of power and a capable actress. The *Intermezzo* was given a more refined rendering than on the occasion when it was played under Mascagni himself at Massey Hall. Although enthusiastically applauded the conductor ignored the desire for a repeat.

The only comic opera presented was Sullivan's tuneful "*Pirates of Penzance*," which was performed by Mr. Schuch's Opera Singers. The production was very creditable. The chief triumph was won by Miss Bertha Crawford, whose agile, high soprano, won the admiration of her audiences.



DONALD MACGREGOR
The Popular Canadian Baritone.

A WARNING TO PARENTS.

THE dangers of sending Canadian girls to Italy for musical instruction is well illustrated in a letter MUSICAL CANADA has received from Mr. David Ross, the well-known Canadian baritone who has been taking a course of opera repertoire in that city. Mr. Ross writes:—"Milan is certainly no place for women and children. The lively Italian is always busy "*Carousing*," the gentler sex, making it anything but safe for other than the sterner sex to be on the streets. As Milan is the only city modernized you can judge what like their remaining cities are as safe habitations for say unprotected students of the feminine gender. . . . For coaching in opera repertoire for heavy opera, Milan is excellent. But when you say that, as far as students go, you have expressed it all. There are just as many, if not more, vocal fakes here as in the New World. All Italians—and most of them do sing—seem to think that they can likewise teach. That they do not, can be at least testified by the representative of the United States who not long ago had a letter in the New York papers re the ability of the *maestri* here. There are not many of the old Italian school left. The modern Italian method is not the same as the old method. I've been fortunate in being with a singer who was the principal

THE man that hath no music in himself, nor is not moved with concord of sweet sounds is fit for treasons, stratagems, and spoils.—Shakespeare.

tenor when Mascagni made his first tour through Europe. This maestro was in turn trained by the famous Goraltoni, one of the greatest baritones Italy ever produced, now dead many years. With this teacher is likewise studying Carl H. Boehme, of Berlin, Ont., late of the Savage company. Giovanni Laura, that is my master's name, has greatly helped us both in voice and style. It would take too long at the present juncture to explain the difference between the old and the new way of vocal production. That I trust I may reserve for MUSICAL CANADA when I reach Toronto. There is also another Torontonion here, Miss Beatrice Wilson, who is with Maestro Aversa, trainer of Borzio, prima donna of the present La Scala season. He is also doing well of Americans, Russians, Poles, Germans and Spaniards enough to supply opera artists for a thousand years to come. The Americans have practically killed the field in opera for all Anglo-Saxons. They pay for appearances, hearings, etc., so it is next to impossible to get into opera as a singer unless you can pay and pay well. A personal friend of mine, protégée of Mme. Melba, the possessor of a marvellous dramatic soprano, hailing from Melbourne, had a hearing at the Dal Verne theatre. In consideration of the extraordinary talent she displayed the impresario told her in my presence he would only charge her 300 francs each performance. She sang from Puccini's "Tosca" and has been studying nine years. No English speaking singer can possibly appear in opera in Italy without paying for it, all notices in the American papers to the contrary notwithstanding. I shall be here till the beginning of May and am bound for London. I have to sing for the N. Vert Agency on my arrival in the world's metropolis, but expect I am just a little late for this season's bookings in London. I anticipate being in Toronto for a summer course in vocal work. My season will be from June to September."

CANADA is acquiring a large number of talented organists from the mother country. Mr. J. W. Bearder, F.R.C.O., well known in Yorkshire and Lancashire, has received

THE BREARE VOCAL SERIES

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Vocalism:

Its Structure and Culture from an English Standpoint.

No. 2

Elocution:

Its First Principles (for Singers and Speakers).

No. 3

Vocal Faults:

AND THEIR REMEDIES.

BY

W. H. BREARE, J. P., M.I.J.

Vocal Expert and Adviser.

Preface by F. Gilbert Webb,
("Lancelot" of the London Referee.)

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American Edition, **ONE DOLLAR**

the appointment of organist and choirmaster at St. Peter's Church, Sherbrooke, Que., while Mr. F. Isherwood Plummer, A.R.C.M. takes a similar position at the Cathedral Fredericton, New Brunswick. Mr. Plummer was organist of St. Thomas' Episcopal Church, Edinburgh.

Mr. Joseph Brown, general manager of the Bell Piano & Organ Company at Guelph, together with Mrs. Brown have left for an extended trip to the West.

A BUSINESS CAUSERIE.

TORONTO, April 29th.

We purpose in this department to give in each issue of MUSICAL CANADA such trade news and views as appear to be of sufficient interest to the various branches of the music trades to warrant publication. Personal notes referring to gentlemen connected with the trade will also appear in these columns, and we shall be glad to receive early intimation of the arrival here, or the expected arrival, of any business representative of music houses in any part of Canada or the United States.

That for the past few weeks business in the music trade has been a little quiet here and there is a matter of no consequence, the quiet has been entirely in the selling end of the business; that the manufacturers are keeping steadily on is the best possible indication that trade is all round in a good condition. The first three months of the year were good months, and compared favorably with the first quarter of any of the recent years; but an unprecedentedly cold April has put not one, but all businesses back. Nevertheless, orders everywhere are waiting with complete confidence for the activity which the advent of warm weather is pretty sure to bring.

Wholesale trade is in excellent shape, all factories are working full time; and in several instances are unable to keep pace with requirements.

Collections in the city are above the average, and remittances from outside are generally satisfactory.

In several localities trade is being hindered by the bad roads, as considerable orders placed some months ago have not yet been delivered, and are either delayed *en route* or held back until safe transportation is assured.

Despite a little temporary depression "in spots" the Canadian music trades were never in so sound and promising a condition as is the case to-day.

With Heintzman & Co. business is very active. In conversation with the representative of MUSICAL CANADA, Manager Charles T. Bender fully explained the situation as far as his house is concerned.

The city trade has recently been unusually brisk, and money is coming in well. Heintzman & Co. have been for some time and are now shipping to Winnipeg alone one car load of pianos a week. Orders generally are considerably behind, though the factory is doing the utmost to fill orders. Mr. Bender's sole complaint just now is that he has practically no stock.

Another firm whence no complaint of dullness comes is the R. S. Williams & Sons Co. Here the amount of business is phenomenal in every department. J. Day-ton Williams tells of an excellent demand for the various styles of pianos handled by this firm, and says the outlook is most encouraging. Harry Y. Claxton, manager of the smallwares department, says he is working hard early and late to fill orders but still he has a waiting list. There is also a steady run on the Rex talking machine, a handsome instrument, which, retailing at \$15, is in every general request. A good seller too is the Clarion record; among the advantages claimed for these records is that each one is in a case which prevents dust and scratching; each case has also a transparent window through which the name of the piece can be seen. The Favorite Piano Classic (vol. 2), just out, is going well.

Mr. R. S. Williams has lately been agreeably surprised by the demand for old violins, the sales of these instruments having in twenty-three days, totalled the sum of \$3,800.

The Palmer Piano Co. have just filled large orders for the north and the northwest, and to the Maritime provinces. The Palmer Co. are about to erect a new and up-to-date factory on a piece of ground the company have secured on Dundas Street, at a cost of at least \$50,000.

The Otto-Higel Co., the well-known action makers, report trade as first-class; so good in fact has it been that a large addition is being made to the premises on Bathurst Street, where some of the most modern new machinery is being installed. These new premises will be in working order at an early date.

The Barthelmes Co. report a steady and satisfactory state of trade.

With the house of Nordheimer, business all round is flourishing. Mr. Robert Blackburn had the piano trade in excellent shape. With this firm the city trade is very good, while reports from travellers and agents throughout the country speak well of present conditions and hopefully of the business outlook. Collections are good.

Frank W. Shelton, departmental manager at Nordheimers' is as busy as he well can be in small goods; he is filling larger orders in brass instruments than he has ever had called for before. Among the many orders Mr. Shelton has lately filled, one was for a complete band outfit made by the well-known English firm of Hawkes & Sons.

Henry H. Mason, of the Mason & Risch firm, says with them business is well maintained, both locally and throughout the country. "We have not yet caught up with our orders," said Henry H. Mason to your representative, "and our factory is going to its full capacity with a staff of well-qualified men. We have no kind of complaint to make, and I consider the outlook an all-round good one."

Fred Killer was, as usual, hard at work when we called on him. He said the Gerhard-Heintzman Co. had all the work it could tackle just now, and invited us to see the large extension being added to the factory on Sherbourne Street, an invitation we shall certainly accept, and will narrate what we see in the next issue of **MUSICAL CANADA**.

With the Bell Piano & Organ Co., business is well maintained, and collections have been exceptionally good.

Messrs. Gourlay, Winter & Leeming experienced considerable increased business activity within the last couple of weeks.

Manager John Wesley, of the Mendelssohn Piano Co., says he has no kind of a complaint to make.

Mr. B. E. Foster, the enthusiastic Bell Piano dealer of Brandon, together with Mrs. Foster, passed through Toronto a few days ago, on his way to London, England, on a visit to his parents, who reside there.

Another Western piano dealer to visit

England this spring is Mr. A. E. Grassby, of the Winnipeg Piano & Organ Company, Winnipeg. He and Mrs. Grassby, after visiting the Bell piano factories in Guelph, sailed for the Old Land a few days ago. They will be gone about two months.

Mr. "Jock" Smith, the Bell Piano Company's well known road representative, is at the present time in Calgary. He has been in the West for some time where he has opened up some very valuable agencies for the Bell Company.

The Bell Piano Company at their Toronto warerooms, 146 Yonge Street, have a large and well assorted collection of piano player and player piano music. They represent the products of most of the leading perforated music roll cutters in the United States.

The Royal Scots Concert Company, which is headed by the great Scottish tenor, Mr. George Neil, has just about completed the most successful concert tour in their history and they are already booked for a period covering almost all of next season. As before, this talented company use the Bell piano on all their concerts.

An interesting and well attended series of Pupil's Recitals were given at the Model School of Music, Beverley St., on Friday and Saturday evenings and Saturday afternoon, April 12th and 13th. The programmes were given by pupils in the vocal, violin, piano and literature departments, the selections for violin and piano ranging from those for pupils in primary department, up to those for pupils well advanced in the higher grades, and were given in a style highly creditable to both teachers and pupils.

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm of sadness, gaiety, and life to everything.—Plato.

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INTRODUCING OURSELVES.

THE general prosperity prevailing throughout the Dominion must naturally effect bands and orchestras advantageously.

If we are to benefit from the advantages thus gained it is apparent to any one cognizant of the facts that the time is opportune for the appearance of an exclusive department in a musical journal that will be devoted entirely to the interests of the rank and file in our Canadian organizations.

Such a paper conducted on fair and strictly impartial lines and absolutely independent of any individual interests, would assuredly meet with hearty support from bandsmen and orchestral players.

With this object in view I believe it advisable to state clearly at once the policy of this department in the new Canadian musical journal "MUSICAL CANADA" knowing well we shall gain the confidence of the professional musician quicker, and the support of the amateur player more generously if we announce in the beginning that it is our sole desire and aim to improve the conditions now existing in our Canadian bands and orchestras, as well as endeavor in every legitimate way to raise the status of the Canadian musician.

POLICY OF THIS DEPARTMENT.

THE policy of the band and orchestra department in "MUSICAL CANADA" will be to do the greatest good to the greatest number. Professional or amateur will receive equal attention. Always keeping in view the laudable object of improving the conditions of the Canadian musician of the rank and file, it will be our aim to

make these columns the property of the instrumentalist for his own benefit, progress and advancement.

A series of elementary and advanced articles of an educational and instructive character will be given from time to time, and other features will include current events and news from all parts of Canada, keeping the Canadian musician in touch one with the other, as well as a pictorial edition of prominent bands, bandmasters, soloists, orchestral leaders and players, together with criticisms of musical events, practical lessons by correspondence, amateur band notes, a bureau of information for "Questions and Answers" enabling the struggling player to gain useful knowledge, also this department will advocate the holding of band festivals throughout the Dominion at which solo competitions and band contests could take place.

It is the intention of this department to issue each month a specially arranged piece of music with analytical notes which should prove an incentive to those who are ambitious to master the technical details of correct phrasing. Band and orchestral concerts on Sunday will receive our hearty support, believing in Charles Dickens' logic that good music on a Sunday is more elevating and uplifting than a poor sermon.

British and foreign band and orchestra news will be given due prominence with short biographical sketches of the leading organizations. We also invite correspondence on all musical subjects pertaining to the welfare of the Canadian musician, stipulating always that personalities be omitted.

It would, indeed, be futile, to expect the band and orchestra department in "Mus-

ICAL CANADA" to be a success without the cordial support and assistance of our readers in making this journal known to all those interested in band and orchestral affairs. We, therefore, expect a generous response to our appeal for subscriptions, assuring our patrons that "MUSICAL CANADA" in wealth and value of contents from all points of view will take second place to no other musical journal.

EDITORIAL NOTES AND COMMENTS.

STATUS OF CANADIAN BANDS. WE have here in Canada—approximately speaking—five hundred bands in various degrees of efficiency. A large number of these you might term "So called bands." Others are prominently identified as being in the very front rank of really good bands.

In this last category a dozen would easily complete the list.

For a country the size of Canada with a population of nearly six millions, this indeed, is a poor showing in comparison with other English speaking nations.

The Canadian is not lacking in those essential qualities which make the musician, and we are fully convinced that given the same opportunities as exist elsewhere, he will demonstrate his ability to more than hold his own. More of this anon.

CHARACTER OF THE MUSICIAN. STATISTICS prove that there is less crime amongst musicians than in any other profession or vocation. This surely proves the poet's words that "music hath charms," etc. Occasionally, however, an organization loses some reputation and dignity through the antics of a few undesirables when playing on an engagement, and my advice is,—no matter how skilled a performer is on his instrument—out with him.

THE Chant National "O Canada! Our Father's Land of Old," words by Judge Routhier, music by Calixta Lavallee, of Montreal, has become very popular of late.

This beautiful song was first brought prominently before Toronto people by the massed military bands, brigaded together on the occasion of the visit and inspection of the troops at the Exhibition Grounds by His Royal Highness, the Duke of York. "O Canada" was played alternately by each section of the Divisional bands, under bandmasters Geo. Robinson, B.M. of the 13th Regt. Hamilton, and E. Treudell, B.M. 30th Regt. Guelph, respectively.

The musical composer, Calixta Lavallee, died a few years ago in Boston, and bandmaster Jos. Vezina, W.O., Royal Canadian Garrison Artillery, Quebec Citadel, arranged the band parts.

ONTARIO BANDMASTERS' ASSOCIATION.

RESPECTFULLY DEDICATED TO ALL ONTARIO BANDMASTERS.

TORONTO, *January 5th, 1907.*

DEAR SIR:

IN response to an invitation sent out, a number of prominent bandmasters of Ontario, met on Friday afternoon and Saturday morning, December 28th and 29th, 1906, at the Armouries, Toronto, to consider the advisability of forming an association with the object of improving the condition of bands in the province.

Those present were Geo. Robinson, B.M. 13th Regt.; Wm. Peel, B.M. 19th Regt.; John Waldron, B.M. 10th Regt.; Albert Slatter, B.M., 7th Regt.; H. A. Stares, B.M. 91st Regt.; N. Zeoller, B.M. 29th Regt.; A. Tresham, B.M. 38th Regt.; W. Philp, B.M., Waterloo; Mr. Corrison, B.M. 27th Regt.; Mr. Fenwick, B.M. Port Hope; J. M. Dawson, B.M., 30th Regt.; W. Roenigk, B.M., 45th Regt.; R. W. Roelafson, Galt Kilties; G. Loree, B.M., Listowel; John Slatter, B.M. 48th Regt.

Mr. John Slatter, as convener, fully stated the object of the meeting, after which the subject was thoroughly discussed, and it was unanimously resolved to form "The Ontario Bandmasters' Association" for the improvement, elevation and advancement of bands in Ontario.

The following excerpt from the consti-

tution and by-laws as adopted and accepted by the Association fully explains itself:

Art. 1. This Association shall be known as the Ontario Bandmasters' Association.

Art. 2. This Association is for the improvement, elevation and advancement of bands in Ontario.

Art. 3. The officers of this Association shall consist of the president, vice-president, secretary, treasurer, and three members of the Association who shall constitute the executive board of this Association, and which officers shall be elected annually.

Art. 4. This Association shall meet annually during the last week in December, at the call of the president.

Art. 5. All Bandmasters in Ontario are eligible for membership.

Art. 6. All applications for membership must be made to the secretary, accompanied by the fee (the executive board may reject any applicant).

Art. 7. The membership fee shall be \$2.00, this includes the first year's subscription.

Art. 8. The annual subscription for each member shall be \$2.00, payable in advance to the secretary.

For better work of organization, Ontario was divided into three districts, East, Central, and West, with an executive officer in each district. It is the aim of the Association to formulate a scheme which will interest bands in each district or bring them together "En Masse" at some central point.

It will be also the aim and object of the Association to protect bandmasters from the itinerant player, who roams from place to place without an object. The Association will also advocate and support an impartial bandsman paper, and will make rules and regulations governing band contesting, as well as suggest the right kind of music for such events; in fact, the Ontario Bandmasters' Association will endeavor to improve all that in any way pertains to band work. With this laudable object in view, we ask your co-operation and assistance by becoming a member of the Association.

An executive meeting of the O.B.A. was held in Hamilton on March 30th for the purpose of formulating rules and regula-

tions governing band contesting in Ontario, and the following general rules and regulations were approved of to suit the present conditions, namely:—

Bands entering for competition were divided into three classes as follows:

Class A (Reed and Brass).

1.—All bands to consist of not more than



MR. GEO. R. ROBINSON

Bandmaster 13th Regiment, Hamilton; President Ontario Bandmasters Association.

thirty-five (35) performers, and the bandmaster (36 in all).

2.—No stringed instruments to be used.

3.—No Tympani to be used.

4.—All bands to use bass and side drums and cymbals; the latter may be fixed on the bass drum and played by the bass drummer.

Class B (Reed and Brass):

All bands, etc., 25 performers, and bandmaster.

Class C (Reed and Brass):

All bands, etc., 20 performers and bandmaster.

Class D. Brass bands only of 24 performers, no drums allowed.

GENERAL RULES AND REGULATIONS.

1. All the players must be *bona fide* members of the band in which they are

entered, and each player must have been enrolled as a member of such band at least three months prior to the day of the contest. No member will be allowed to play with more than one band, and if found playing with two bands, both bands will be disqualified.

2. Every member of a band must be resident in the town or within a distance of four miles, or thereabouts, of the town from which the band is entered. Special remark must be made, and special permission obtained from the Contest Director, at the time of entry, before any member, whose residence is more than four miles distant, will be allowed to play.

3. Each band must play the test piece selected. The test piece will be sent at least eight clear weeks prior to the day of contest. No rearrangement of the music will be allowed.

4. Each band to send the name by which it is known, together with the names of every performer, instrument, conductor, and secretary, accompanied by entrance fee. Entry forms for the contest containing the above particulars to be forwarded to the Contest Director not later than one month prior to contest. The bands will be notified as soon as possible after the dates for closing if their entries are accepted or not. It is particularly requested that early application be made. No performer will be allowed to play during the Contest except upon the instrument entered opposite his name in the entry form.

5. The order of playing. All bands will be balloted for whether present or not. Any band failing to be ready within five minutes to take its place as drawn will be disqualified. Representatives from each band will be expected to be present at the ballot and elect supervision committees for each section.

6. The Contest Director will have power to decide any dispute that may arise in connection with the Contest, and his decision will be absolutely final, and bands enter these Competitions on the understanding that no legal proceedings can be taken with respect to such decision or

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decisions. The decision of the various Adjudicators to be final, and from such decisions there will be no appeal, except where a band is disqualified for an infringement of the rules. When a prize is withheld for a breach of the rules, such prize will be given to the next in order of merit. All cash prizes will be paid on the day of the Contest.

7. If any band or performer wish to lay an objection against another band, the sum of one guinea must be deposited, at the same time such band must enter the protest in writing to the Contest Director, and such protest must be lodged in his hands or at the General Manager's office within half an hour of the finish of the performance of the band objected to. Should the objection not be sustained the deposit will be estreated, but if proved genuine, the deposit money will be returned.

8. No objection will be entertained as to a performer being a professional, or being otherwise ineligible (except in connection with the playing of the music on the day, as provided in the rules), unless full partic-

ulars are forwarded at least one week previous to the Contest.

9. Bands winning prizes for which a trophy is provided, before receiving possession of the same, must conform with the usual regulations which have been provided to ensure the safe custody and return during the period of holdership by the band.

10. In order to insure fairness to all, no band will be allowed to rehearse on the day of the Contest, after a certain hour named by the Contest Committee. This rule will be strictly enforced. Any band infringing it will be liable to disqualification.

11. A conductor, professional or amateur, may act for more than one band, in either of the sections, but will not be allowed to play in any band in Class A or B.

12. Each band must appear in uniform.

13. Any band infringing any of these rules is liable to disqualification.

14. The Contest Director reserves the right to add to or amend any of these rules, each band being advised of such alterations or additions at least 5 days previous to the Contest.

15. Adjudicators. Judges for contests to be chosen outside of the district in

which the competition takes place, and to be furnished with score of test piece.

For the purpose of mutual improvement, when bands are massed for concert playing, the executive board suggested the following selections as being suitable.

FOR CLASS A.

Overture, "Rule Britannia," by Schindelmeyer.

Selection, "Rem. of Mozart," arranged Fred. Godfrey.

Waltz, "Amoretten Tange," by Gungl.
Entr Act, Introduction, 3rd Act "Lohengrin," R. Wagner.

March Militaire, "The Last Stand," W. H. Myddleton.

Patriotic Selection, "Under the British Flag," Kappey.

CLASS B.

Overture, "Poet and Peasant," Suppe.
Selection, "Maritana," Wallace.

Waltz, "Danube Waves," Ivanoici.
Patriotic Selection, "Rose of England," J. Ord Hume.

March Militaire, "Soldatenblut," Von Blon.

CLASS C. (octavo edition).

Overture "La Couronne D'Or," Hermann.
(The Crown of Gold)

Selection "I'll Trovatore," Verdi.
Waltz, "Queen of the North," Bucalossi.

(On Scottish Melodies)
Patriotic Fantasia "The Red, White and Blue," Hare.

(On British National Airs)
March Militaire, "Unter dem Sieges banner," Von Blon.

CLASS D (Brass Bands)

Selection, "Gems from Sullivan," R. Smith.
Fantasia, "A Day wi' Bobbie Burns,"

Ord Hume.
Valse, "Belle Annie," Meissler.
March, "Albion," Hume.

Other business transacted at the meeting included a resolution to give unanimous support to Mr. Parkhurst's new musical paper "MUSICAL CANADA," and which will have a department exclusively for bands and orchestras in Canada, and devoted entirely to the interests of same.



BANDMASTER W. ROENIGK

45th Regiment, Lindsay; District Officer for the East.

Bandmasters were urged to assist this project in a practical way.

The acceptance of trophies from Hawkes & Son, Besson & Co., as well as Boosey & Co. for contesting bands, under certain



BANDMASTER ALBERT SLATTER

7th Regiment Fusiliers, London; District Officer for the West.

conditions, was left in abeyance until definite details were arranged to put before these firms.

Instructions were given to have a petition prepared by the secretary on behalf of the military bandmasters in the association, and sent to headquarters, for the purpose of securing increased efficiency when bands are brigaded together in camp and on special occasions requesting the authorities to have printed in convenient book form all regimental marches of the different regiments in each district, together with suitable music for inspections, tattooed church services, brigade parades, etc., as well as a few carefully selected pieces for concerts when bands "en masse."

Three applications for membership were accepted, making ten new members admitted since the last meeting.

The names of the gentlemen being as follows:

Mr. A. C. Tresham, B.M. 38th Regt., Brantford.

Mr. Francis E. Corrison, B.M., Sarnia.

Mr. R. Gliddon, B.M. 57th Regt., Peterborough.

Mr. Jos. Timson, B.M. Q.O.R., Toronto.

Mr. Sidney Rogers, B.M., Trenton.

Mr. S. H. Scroggs, B.M., Cobourg.

Mr. Albert Hartmann, B.M. Cadet Band, Toronto.

Mr. Watson Walker, B.M., Kingston.

Mr. Fred. Barkey, B.M. G.G.B.G., Toronto.

Mr. Fred. Thornton, B.M. 77th Regt. Dundas.

Bandmasters will please keep in close touch with this column and make themselves thoroughly acquainted with all business pertaining thereto, as the secretary finds it impossible to reach every member individually.

Letters and correspondence is invited on all matters of interest to this Association which will tend to benefit bands and bandsmen.

DR. WILLIAMS is still but a young man of forty-two. He enlisted as a boy in the old 61st Foot, now the 2nd Battalion of the Gloucester Regiment. From drummer boy to the highest Oxford Degree in music is a far cry, and Dr. Williams' unique career stamps him as a man of exceptional ability and indomitable pluck. We feel sure all our readers, and military bandsmen in particular, will join us in heartily congratulating the first military bandmaster to attain this high academic honor. We may add a hope that the example and success of Dr. Williams will tend to arouse and inspire the ambition of many other band musicians.

BRITISH regimental bandsmen receive no more than the pay of the private soldier—one shilling per day. The government subsidy granted to army bands is so small as to be hardly worth the reckoning. But in the case of the Guards' bands, the extra earnings at busy times amount to about £3 a week for each player.



BAND OF THE SYLVESTER MANUFACTURING CO. AND 45TH REGIMENT, LINDSAY.
MR. W. ROENIGK, BANDMASTER.

One of the best military bands in East Ontario and winners of the first prize at Orillia Tournament last year. This organization has steadily come to the front and is a credit to Bandmaster Roenigk.

The following are the names of the members and the instrument each one plays:— N. Morton, flute and piccolo; F. Taylor, C. Burgess, G. Ward, E. Weeks, J. Bruce, A. Welsh, G. Moore, Bb. clarinet; W. Heffernan, A. Greig, J. Metcalf, N. Bruce, S. Preston, Bb. cornet; M. Ingle, E. Elliot, S. Ferguson, J. Morton, altos; F. Martin, C. Davidson, G. Carruth, trombones; R. Winn, euphonum; H. Cuthbert, O. Stevens, bass; A. Bate, K. Randall, drums; W. H. Roenigk, Bandmaster 45th Regiment and Sylvester Band.

THE band of the Dufferin Rifles possesses probably the youngest performer on the clarinet in Canada in the person of Master Frank Tresham, who as yet is only in his eighth year. He is a son of Bandmaster Tresham and will no doubt give a good account of himself a few years hence.



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MILITARY BAND NEWS.

In the Quarterly Militia list of the Dominion of Canada, issued by authority from headquarters at Ottawa, we find there are ninety-seven infantry regiments in the Gazette actively enrolled. Out of this number the city regiments have bands in nearly every case, with a paid professional as bandmaster and instructor. The rural battalions are not so fortunate, which is owing mainly to the scattering of companies throughout the district. Of the bandmasters properly enlisted, thirty-two have received "Warrant Rank." This gives them precedence over non-commissioned officers and places them in rank next to the commissioned officers. In justice to a large number of worthy bandmasters, the substantive rank of lieutenant should be given.

The 82nd Regiment band of Charlottetown, Prince Edward Island, has just purchased a complete set of new instruments, the circular basses of which have been built for opposite shoulders so that when the band is marching the basses are on either flank and concentrate the tone to the centre.

The papers are giving great praise to the band of the 63rd Rifles, Halifax, under the able direction of bandmaster T. Mansley, and speak in high terms of their musical ability.

Mr. Liddell, of Sherbrooke, Quebec, has been appointed bandmaster of the 6th Regiment Duke of Connaught's Own, Vancouver, B.C.

The 91st Regt. Band, Highlanders, Hamilton, have had many engagements during the winter at the new Alexandra Roller Rink, and recently received a very flattering offer from Chicago to play a ten weeks engagement, which bandmaster Stares refused, not being able to get his men away for so long a period. Local work this summer will be good, however. The drill season has commenced.

The following may be useful information to some bands requiring practically new instruments. A list of the instruments will be furnished upon application to the band president.

Halifax, N.S., February 26th, 1907.

DEAR SIR:—

The officers of our Regiment have decided to dispose of our band instruments, as we disbanded our band a year ago, owing to our inability to secure a suitable bandmaster.

We enclose you list of instruments in our possession, and shall be very pleased to hear from you with an offer for the entire lot if you are interested.

Very truly yours,

Signed, H. E. Gates,

Band President 1st C.A.

Address Communications to P.O. Box 213.

BRANTFORD was one of the few cities that was fortunate enough to secure the services of Miss Marie Hall, the noted violinist. The concert was held in the Victoria Hall on March 15th, and was well attended.—"MUSICO."

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BAND OF THE ROYAL GRENADIERS, TORONTO. MR. JOHN WALDRON, BANDMASTER.

The Band of the 13th Regt., under Mr. Geo. Robinson, gave the first of a series of popular concerts in the Armouries, Hamilton, last week to a very appreciative audience.

Bandmaster Kirk of the 90th Regiment, Winnipeg, reports "great business during the winter season, and prospects for the summer as decidedly encouraging."

Mr. Jos. Vezina, W.O., bandmaster of the Royal Canadian Garrison Artillery band, Citadel, Quebec, is the only enlisted bandmaster on the permanent force in Canada, having received the appointment over twenty years ago. The band under his direction has always maintained a very high state of efficiency and is not excelled by any other military band in Canada. We hope to give our readers a brief history of both band and bandmaster in our next issue.

The following is the excellent programme rendered by the band of the Dufferin Rifles of Brantford under the direction of Mr. A. C. Tresham, bandmaster, at the Armouries, Thursday evening, April 11th: March, "Bombasto," Farrar; Waltz, "Estudiantina," Waldteufel; Medley on popular songs; Grand selection, "Attila," Verdi; Idyll, "The Forge in the Forest,"

Ferrazzi; Cornet solo, "Addah Polka," Losey, Mr. G. A. Townley; Spanish Waltzes "El Paso," B. R. Anthony; Galop, "Carousal," E. T. Collins.

Ingersoll intends to celebrate the 24th May with a military display and band contest. The competition is likely to be under the auspices of the Rules approved by the Ontario Bandmasters' Association.

Bandmaster Roenigk, of Lindsay, informs us that his band have in preparation arrangements for a monster band contest which will, in all probability, take place in July.

Weatherburn & Glidden, the live music dealers on Yonge Street, report a big demand for the well-known "Higham band instruments." Some of the most noted soloists in Canada having placed orders with them as the Canadian agent for this enterprising firm.

Brown.—"My wife plays the harp, my daughter the piano, and my son the violin, but as for myself, I do not care for music."

Jones.—"You are lucky." — *Boston Times*.

PHRASING AND EXPRESSION IN MUSIC.

BY

JOHN SLATTER, Bandmaster 48th Highlanders.

(All rights reserved)

LESSON I.

THE musical term "phrasing" means the proper rendering of music with reference to its melodic form; or in words better understood by the average player, it means a melody that is played or sung with sufficient expression to form an agreeable and intelligent "tone picture."

To accomplish this, the student should give strict attention to the various modulations of shade as indicated in the music, and thus bring out the true idea and meaning of the composer.

Musical authorities agree that singers are ahead of instrumentalists in this respect, not because they excel in musical knowledge, but rather from the fact that in singing a melody, the words, if properly pronounced, must naturally cover the notes they are written for; whereas the instrumentalist having no words to guide him, depends entirely upon his own individual conception of what the composer desires.

As an example, let me illustrate the melody of "God Save the King." It will serve to show clearly how differently the average singer and player interprets this melody. I make no reference here to the quality of tone of voice or player, for I am well aware the voice of the ordinary singer is about as good (or as bad) as the tone of the average player.

But I certainly do appreciate the singer's natural gift of expression, which if imitated and followed intelligently by the instrumentalist, would help him to advance in the art of phrasing.

The following example shows distinctly how the melody is written and phrased. Proper respiration is marked by a comma sign at the end of every second bar.



God save our grac-ious King, long live our no - ble King, God save our King:

The words of "God Save the King" fit the "air" admirably and almost forces the singer to "phrase" it with majestic feeling of expression, taking breath naturally at the end of the second, fourth and sixth bars, and giving full value to the words. The result is a delightful rendering.

It is the reverse with the majority of instrumentalists, who seem to respire when and where they please, ignoring the proper value of notes and play it very much in the following style



God save our grac-ious King, long live our no - ble King, God save our King:

Many of my readers will exclaim "Impossible? They could never think of playing this tune with such bad taste." To this I can only reply and affirm that fully seventy-five per cent. in our Canadian bands will not do very much better than what I have here illustrated.

I intend giving each month an elementary lesson for backward players which should prove acceptable to all brass and reed bandsmen.

A PLEA FOR THE ARTIST CORNETISTS.

The Editor, Band and Orchestra Department, *MUSICAL CANADA*:

Sir,—Why is it that in English speaking countries—Great Britain, United States and Canada—if a man entering the musical profession adopts a brass or other wind instrument he is never regarded as being in the same musical class as one who takes up say the violin, piano or the vocalist. That this is so in the countries mentioned is beyond question, whereas on the European Continent no such distinction exists.

These reflections are suggested by a visit we have lately had from an artist of the very highest rank; one, whose name in my estimation, is well worthy of being bracketed with either Paderewski, Kubelik or any other of those top-notchers; I allude to Mr. Paris Chambers, the world-renowned cornetist. I am well aware the cornet—"as she is spoke" in Canada generally—is somewhat of an ordeal, but surely when an artist who can voice it as this gentleman did, appears among us, something more was due him than the rather perfunctory notices he received from the press of this city. It is safe to say, had a violin or piano player of equal eminence visited us, a whole column would have been devoted to his technique and his nuances, etc., etc. Mr. Chambers is not alone a musician, but is also somewhat of a magician. His performances are really marvellous to any one that understands the instrument. Paradoxical as it may sound, he accomplishes the impossible. Although I heard him begin on Pedal C and play a scale down from that note, I refused to believe my ears and was only thoroughly convinced when he very kindly repeated it for me behind the scenes. According to the law of acoustics Pedal C is the lowest note on the open tube, yet here is a gentleman who with apparent ease climbs down the scale another complete octave—all good, solid notes.

His trilling without valves in the upper register—by which I mean an octave above that to which the everyday cornet player applies this term—is a revelation and won-

der; so sceptical were some bandsmen regarding it, that they maintained he must have a hidden key or valve somewhere in the instrument, which certainly was not the case, as I examined and can vouch that it was an ordinary Conn cornet.

Still, these feats and effects wonderful as they undoubtedly are, even when com-



PARIS CHAMBERS.

bined with a phenomenal execution, were to my mind completely eclipsed by the beauty of his rendering of some of the well known selections, such as Gounod's "There is a Green Hill" and Handel's "Largo" and "Angels ever bright and fair," etc. It was here Mr. Chambers' artistic qualities found their full scope. The beautiful, sympathetic, singing quality of his tone and his perfect phrasing were thoroughly gratifying and it is to be hoped their educational value will not be overlooked by those wind instrumentalists who were so fortunate as to be present on these occasions; one could not help reflecting that after all, if it be permissible to render these melodies on an instrument, other

than the human voice, surely there is none could come so near doing them justice as the much maligned cornet, especially when manipulated by such a meister singer as the incomparable Paris Chambers.

J. WALDRON,
B.M. R. Grenadiers.

CARL SCHURZ'S FIRST HEARING OF THE TANNHAUSER OVERTURE.

It is interesting to recall the early attitude of musicians toward Wagner in these days of exalted tribute to the genius of Zurich. Carl Schurz, in the December *McClure's*, describes his first hearing of Wagnerian music. He was taken to a concert by an intimate friend, a cultivated musician, who, however, belonged to the old school, and "detested Wagner as a reckless and almost criminal demoralizer of the musical conscience." "It is true," she confided to Schurz, as a precautionary warning, "there is something exciting, a certain fascination in his music, and many people are carried away by it—some musicians even, of whom something better might be expected. But I hope when you hear it you will remain cool and not lose your critical sense."

"The opening 'Pilgrim's Chorus,'" writes Schurz, "as it rose from the orchestra, pleased me much, without, however, impressing me as something overpowering. But when the violins set in with that weird and constantly growing tumult of passion, drowning the pious notes of the 'Pilgrim's Chorus' under the wild outcries of an uncanny frenzy, then sinking into whining moans of exhaustion, I could hardly restrain myself. I felt as if I should jump up and shout.

"Madame Kinkel observed my emotion, put her hand upon my own as if to hold me down to my seat, and whispered: 'Oh, oh, I see how it takes you, too. But do you not hear that it is all wrong?' I could not answer, but continued to listen with rapture. I did not hear that it was all wrong; and if I had noticed anything that was wrong under the accepted rules of thorough-bass, I should not have cared. I was fairly overwhelmed by those surging

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and rolling billows of harmony, by the breakers of passion rushing and tumbling over the rocks, those plaintive voices of sadness or despair, those tender accents of love or delight floating above and through the accompaniment which lifted the melody into a poetic cloud. When the last notes of the Tannhauser overture had died away, I sat still, unable to say anything articulate. I felt only that an entirely new musical world had opened and revealed itself to me, the charms of which I could not possibly resist. My good friend, Madam Kinkel, noticed well what had happened to me. She looked at me sadly and said with a sigh, 'I see, I see! You are now a captive, too. And so it goes. What will become of our art?'"

THE Carnoustie Band realized a clear profit of £1,018 (one thousand and eighteen pounds sterling—no mistake in the figures), by a three day bazaar which they held in August last! Bravo, canny Carnoustie!

WORTHY OF SUPPORT.

The Editor, Band and Orchestra Department, MUSICAL CANADA:

SIR,—The idea of a special Band Department to MUSICAL CANADA is one that should commend itself and receive the cordial support, financially and otherwise, of every bandmaster and bandsman throughout the Dominion. Those interested in band matters—a very numerous, daily increasing and widely scattered family—have few opportunities of meeting and becoming personally acquainted. Such a Department should prove a happy medium for the interchange of ideas, professional and social, to their mutual betterment, and be the means also of cultivating that fraternal feeling which ought to exist among fellow craftsmen of all professions, especially so, that which has harmony for its fundamental basis. With best wishes for its success, yours,

J. W.

BAND CONTESTS.

MANAGER ORR, of the Toronto Exhibition, announces a Grand Tourney and Band competition as one of the principal attractions during this year's Toronto "Fair."

Lieutenant J. Mackenzie Rogan, bandmaster of the Coldstream Guards, has been engaged to officiate as adjudicator.

Trophies and money prizes will be offered for bands in the different classes. More particulars later.

William T. Giles, president of the Palmer Piano Co., has returned from Bermuda, feeling much better for the trip. He brought home with him some very useful cigars.

WANTED, by a retired band sergeant, Imperial Army, a position as bandmaster and conductor of a good military band. Trained at Royal Military School of Music (Kneller Hall). Thorough knowledge of instrumentation and arranging for military or string band; excellent conductor, disciplinarian and organizer; good appearance; total abstainer. Full particulars will be freely given by corresponding with The R. S. Williams & Sons Co., Limited, 143 Yonge Street, Toronto.

There is a vacancy for bandmaster as follows:—

BANDMASTER wanted for town in Ontario. One who can play good strong lead cornet. Salary in the neighborhood of \$300 per year; also position of und as carpenter, painter, paperhanging, etc. Full particulars can be obtained by corresponding with The R. S. Williams & Sons Co., Limited, 143 Yonge Street, Toronto.

PASSING NOTES.

(Concerning Bands and Orchestras.)

HERE—THERE AND EVERYWHERE.

THE MUSIC A BRITISH REGIMENTAL BAND CAN PLAY.

SINCE the arrival of the South Wales Borderers at Karachi, the band of the regiment has performed frequently at Government House and His Excellency has invariably expressed his appreciation in the highest terms of the rendering of the various programmes, under Bandmaster Aucliffe.

The following programme was played at Government House by this band on October 24, 1905, in such style as to evoke the most enthusiastic applause and is illustrative of the degree of proficiency to which a line band may attain even under the adverse conditions experienced in India for the development of Military Band Music.

"Aubade Printanière"	Lacombe
"Phédre," Overture	Massenet
"Reminiscences of Grieg" arr. by Godfrey	
"L'Invitation à la Valse"	Weber
"Salut d'Amour," Morceau	
Mignon	Elgar
"Peer Gynt," Suite"	Grieg
"Valse des Fleurs"	Tschaikowski
"1812, Grand Overture."	
Solonelle	Tschaikowski

The following is a specimen of "English as she is wrote" by a German harmoniac string maker trying to push the sale of his goods in England:—

"Dear Sir,

"With the present I permett my to offered you my servant for the delivery of strings all sorts.

"I am the manufacturer specially of the article strings to spin over and I am shur you will find not a better firm than the mine at supplier for these strings. Will you have the kindness to inscribe my an ordre essai and I hope you shall be confirmet of my commennications and I calculate you my equitable prise.

"An expectation of your advice, I am your most obedient servant." —From the *Musical Progress*.

"The Soldier's Farewell."

(ARRANGED AS A CONCERT BRASS QUARTETTE, BY JOHN SLATTER, BANDMASTER 48TH HIGHLANDERS.)

1st CORNET

JOHANNA KINKEL.

Andante. *poco riten.*

p 1. How can I bear to leave thee, one part - ing kiss I give thee; And

Crescendo e poco accel. al - - then whate'er be - falls me, I go where hon - or calls me. *p* Fare-

Tempo 1. tranquillo e molto espress.

p well, fare - well, my own true love, *f* Fare - well, *fz* fare - well, *p* my own true love. *pp*

QUARTETTE PLAYING.

In quartette playing it is of the utmost importance for the players to play the strictest attention to the marks of expression, preserving an equal balance of tone in all parts, allowing only the slightest prominence to that part which sustains the melody, and above all to produce quality instead of quantity of tone.

Study carefully the following advice if you wish to succeed in quartette playing, namely—Correct respiration (taking breath). Don't overblow your instrument. Play in perfect time (Intonation). Keep time one with the other. Phrase the music by dividing the parts into sections, and above all be most particular in "ensemble playing," playing together.

B flat TROMBONE

Andante. *poco riten.*

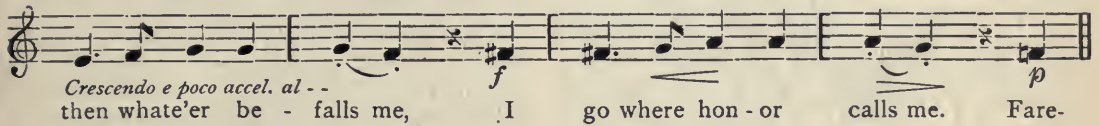
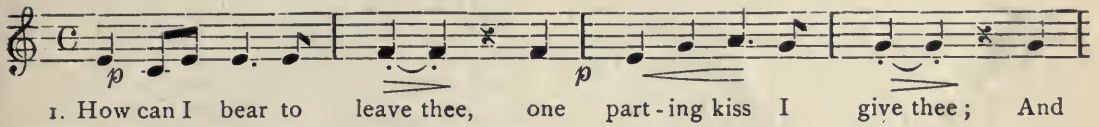
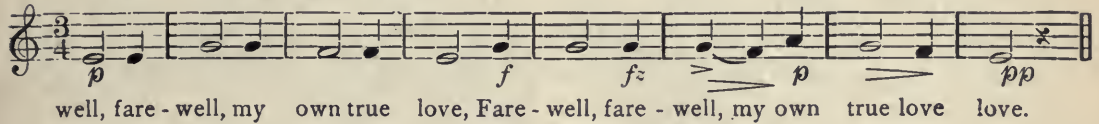
p 1. How can I bear to leave thee, one part - ing kiss I give thee; And

Crescendo e poco accel. al - - then whate'er be - falls me, *f* I go where hon - or calls me. *p* Fare-

Tempo 1. tranquillo e molto espress.

p well, fare - well, my own true love, *f* Fare - well, *fz* fare - well, *p* my own true love. *pp*

2nd CORNET

*Andante.**poco riten.**Tempo 1. tranquillo e molto espress.*

ANALYTICAL NOTES.

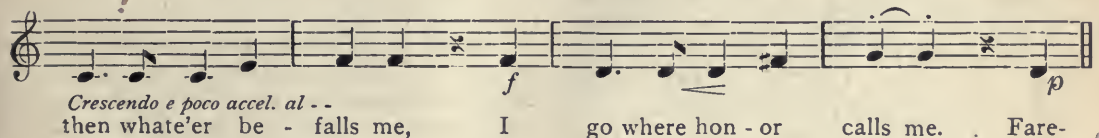
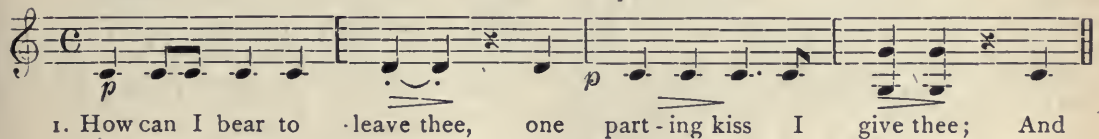
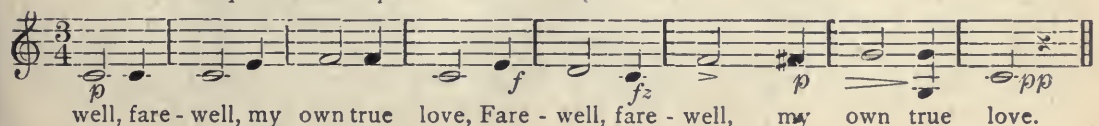
IN the quartette, "The Soldier's Farewell," by printing the words of the first verse, we have a practical illustration of "phrasing"—that is,—by following the punctuation marks which teaches one to take breath, the melody is correctly divided into *phrases*, *sections* and *periods*, and forces the performer to render the music grammatically at least.

Keeping always in mind to play this quartette in a slow but dignified manner we find at bars 1 and 2 the opening commences softly, with slight emphasis on the first note of bar 2, respiring at the rest which enables the player to sustain bars

3 and 4, *poco riten.*, developing the tone towards the end of bar 3, with a decided diminuendo at second beat of bar 4. Bars 5, 6, 7 and up to second beat of bar 8, requires to be played as marked, *Crescendo, e poco accel.*, which means, increase the power of tone proportionately, not spasmodically.

Having reached the final of the first sentence, make a pause on the rest before entering the three four movement, which must be played in a tranquil, legato style, respiring at each comma sign, until the word "Farewell" is reached, which must be well attacked, allowing the tone to *diminuendo* on the second beat of the third last bar. The remaining two bars to be played very softly and sustained.

B flat BARITONE OR EUPHONIUM

*Andante.**poco riten.**Tempo 1. tranquillo e molto espress.*

A MONSTER BAND.

At the massed band concert given by the Regimental Bands of the Aldershot garrison last summer at the Military Fete, Government House, there were 1,300 performers of 19 bands, and under Mr. S. Sims, bandmaster Royal Artillery Mounted Band (Senior Bandmaster) played the following interesting programme:

FIRST DAY—Grand Triumphal March, "The Entry of the Gladiators," Fucik; Overture, "Light Cavalry," Suppe; Valse, "Morgenblatter," Strauss; Solider's Chorus, from "Faust," Gounod; Intermezzo from "Cavalleria Rusticana," Mascagni; Selection, "Iolanthe," Sullivan; Valse, "Les Sirenes," Waldteufel; The British Army Quadrilles, Jullien; The Drum Polka, Jullien. SECOND DAY—March, "Pomp and Circumstance," Elgar; Overture, "Flotte Bursché," Suppe; Valse, "Estudiantina," Waldteufel; Selection, "Carmen," Bizet; Russian Dance, "Pas des Patineurs," Glinka; Valse, "Blue Danube," Strauss; Selection, "The Little Michus," Messenger; The British Army Quadrilles, Jullien; The Drum Polka, Jullien.

INTERESTING TIT-BITS.

DR. ALBERT WILLIAMS, bandmaster of the Grenadier Guards, was born at Newport, Wales, in 1864, and is the first bandmaster in the British Army to obtain the degree of Doctor of Music. He joined the Army at Bristol in 1878; after service at Malta and Afghanistan entered Kneller Hall in 1885; was appointed bandmaster of the 10th Hussars in 1888, and in 1892 was given the conductorship of the Royal Marine Artillery at Portsmouth, and also appointed conductor of the Portsmouth Philharmonic Society. These positions he resigned in 1897, on being chosen to succeed Lieut. Dan. Godfrey as bandmaster of the Grenadiers. He took his Mus. Bac. degree at Oxford in 1891; Mus. Doc. 1906. We are pleased to inform our readers that Dr. Williams has just been selected for a commission as second lieutenant. The other bandmasters holding commissions in the Army are Lieut. C. W. J. Hall (2nd Life

Guards) and Lieut. Mackenzie Rogan (Coldstream Guards).

The famous champion brass band of England, "The Besses o' th' Barn," are now touring New Zealand and have created a great sensation by their artistic performances. They intend visiting Australia before returning home.

THE GARDE REPUBLICAINE BAND.

THIS band consists of eighty performers, all members of the Academy, selected from the best musicians in France, and the conductor, M. Gabriel Pares, has a world-wide reputation, both as a conductor and composer. Its great reputation dates from 1867, when it shared the first Grand Prize with the bands of the Duke of Wurtemberg's Austrian Regiment and the United Regiments of the Prussian Royal and Grenadier Guards. The Garde Republicaine—the denomination as republican only goes back to 1871—is the lineal descendant of the old Paris "guet" or watch, known also as Gardes des Paris or Gardes Municipaux. The band was not raised until 1856. It was not in favor at court, and its victory over the Guides de la Imperiale (which was considered the crack band) at the Exhibition of 1867, created a sensation. The Republican Guard is incorporated with the Gendarmerie, and the members of the band cannot, properly speaking, be placed in quite the same category with other military bands. They are trained artists, have all studied at the Paris Conservatoire, and many of them are laureates, and are also members of the Orchestras of the Grand Opera, and of the Lamoureux and Colonne Concert.

George P. Sharkey, manager of the Bell Piano & Organ Co., is back at business after a short sickness. Mr. Sharkey's many friends were glad to see him round again.

Paul Hahn, of the Nordheimer Co., after a rather bad siege of nervous prostration, has returned to Toronto, and hopes to be at business soon.

MARINE BAND GOING TO ENGLAND.
WILL VISIT BRITISH CITIES, AND WILL BE
KNOWN AS "THE PRESIDENT'S OWN."

GEORGE ASHTON, who is known in London as the "King's Entertainer," because he makes all arrangements and is personally present when King Edward visits any London theatre, is circularizing the American Colony to patronize the United States Marine Band, which will visit England in April or May.

Mr. Ashton is forming a guarantee fund, so as to make the visit of the band a financial success. "The President's Own," as the band will be called here, will have enormous expenses, and Americans in London are being asked to take shares of \$10 each in the guarantee fund.

The response has been very hearty, and many Londoners have already applied for shares. If the band is a success, as Mr. Ashton hopes, the shareholders should make a handsome profit. The band will visit Manchester, Birmingham, Liverpool and Glasgow after London.—*American Musician*.

As a prelude to the following "Jokelets," which appeared in *The British Bandsman* some time ago, we give a true local episode which actually occurred last winter in a band not a thousand miles from Toronto. The bandmaster (one of the most prominent in all Canada) relates that on a recent engagement, during the playing of a particular selection, his attention was called to doubtful and mysterious sounds emanating from the vicinity of a newly joined member of the band—a horn player—who seemed to be putting heart and soul into his music with apparent satisfaction. Requesting the man to hand over his part—who seemed to expect approbation, the bandmaster found the horn player had been reading off a drum part. Needless to say there was some "tall talking," in the part of the B.M., and some small pleasantries indulged in at the expense of the poor horn player. The sequel to the above is easily explained. There's a vacancy for a horn player in the band.

CORRESPONDENCE AND EDITOR'S
LETTER BOX.

THE Editor will not hold himself responsible for the opinions expressed by correspondents.

Correspondents will please remember that all communications should be brief and to the point. Write on one side of the paper only. Letters should be addressed,

JOHN SLATTER,
Editor "Band and Orchestra Department,"
"MUSICAL CANADA."
Armouries, Toronto.

QUESTIONS AND ANSWERS.

BUREAU OF INFORMATION)

BANDSMEN and string players desiring information or advice on musical matters should state clearly the subject or point on which they wish to be enlightened, and don't ask too many questions at once.

GRATTAN COOKE, the celebrated oboist and bandmaster of the 2nd Life Guards, who was a great humorist, and always ready for a joke, once upset the stern rigidity of the conductor, Sir Michael Costa at a rehearsal for the Birmingham Festival. Sir Michael was a strict adherent to the high pitch, and on this occasion Grattan Cooke to the dismay of everyone was seen struggling into the orchestra with a long ladder, and when asked what it was for replied that the pitch was so high he was about to ascend the ladder that he might tune his oboe.

1. Avoid smoking for at least one hour before playing; better still, don't smoke at all.

2. Refrain from drinking spirits.

3. Exercise the muscles of the lips by regular practice.

4. Rest the lips when tired.

5. Keep your instrument clean.

The rising generation of bandsmen are realizing that it is almost as necessary for musicians as it is for athletes to keep themselves in good physical condition, if they wish to excel.

THE NEW ZEALAND EXHIBITION AND CONTEST.

It will doubtless interest our readers to know that, at the Christchurch (New Zealand) Exhibition held in 1906-7, Messrs. Boosey & Co., of 295 Regent Street, London, have obtained the highest possible award for the best exhibit of brass and reed band instruments, together with gold medal for their world-renowned compensating pistons and gold medals for different models of wood wind instruments. This success must be very gratifying to the eminent firm who make a point of manufacturing throughout, from beginning to end, with the exception of cymbals every instrument mentioned in their catalogue. The Band Contest held at the Exhibition was the keenest and the very best ever held in Australasia, and we are informed that it was a great triumph for bands using Boosey's famous instruments. No less than twenty-nine bands competed, which included the best bands in Australia and New Zealand. The result of the Selection Contest was:—1st prize (£150), Wanganui Band (J. Crichton); 2nd prize (£100), Kaikorai Band (G. B. Laidlaw); 3rd prize (£75), Newcastle City Band (W. Barkel); 4th prize (£35), Auckland Garrison (C. Williams); 5th prize (£25), Wellington Garrison (Lieut. T. Herd); 6th prize (£15), Woolston Band (Lieut. Siddall), and Dunedin Citizen's Band, equal. The Marching Competition resulted as follows:—1st prize (£50), Wanganui Band; 2nd prize (£40), Masterton; 3rd prize (£30), Auckland 1st Battalion; 4th prize (£20), Kaikorai; 5th prize (£10), Auckland Garrison. The Kaikorai Band were declared champions on the highest musical points, and won over £100 in cash, two shields (one for the championship of New Zealand, and the other for the championship of the South Island), valued at £50 each, and several medals. The Wanganui Band won £200 in cash, a presentation cornet, and several medals. Both these bands play on full sets of Boosey's instruments, and won something like £500 between them. This must be very satisfactory to this famous firm, many of

whose instruments were also used by the Auckland Garrison, Wellington Garrison, Woolston, and Dunedin Citizen's Bands, who between them won about £85.—*British Bandsman.*

WINNIPEG NEWS.

THE Winnipeg City Band under Mr. S. L. Barrowclough have had a very busy season, with bright prospects ahead. They have just purchased a complete set of new instruments as well as new uniforms. This Band is very popular in Winnipeg.

The Walker Theatre Orchestra under Mr. Pryce is doing some excellent work.

Mr. Hughes' Orchestra at the Winnipeg Theatre is proving itself very popular.

Robertson's Cleveland Band is to open "Happyland Park."

SOME years ago while a band of the Guards was playing in the Palace Yard under the direction of the Sergeant of the Band (whose rank was considered by the band greater than his musical talent), he repeatedly annoyed a bandsman by telling him to "look at the stick." The musician replied to him in such a way that he was brought before the commanding officer. The Sergeant stated that when he asked the man to look at the stick he made him a reply; the Colonel then asked the bandsman what he had to say to the charge, when he said he only answered "he was looking at a stick." The commanding officer, knowing the weak points of the Band Sergeant, with a quiet grin to the bandsman, said "Admonished, right about turn."

HERE is another military band story. It is of a Scotch Sergeant Major whose knowledge of music was on a par with that non-jocularitiveness so characteristic of his race. This son of Scotia was admonishing a young bandsman for laziness in not practising his instrument, whereupon the indolent one solemnly and excusably said: I have lost my tenor clef, "Lost your tenor clef! replied the irate Mac," well you can use Brown's for a day or two, while he is in hospital.—*Musical Times.*

Christchurch International Exhibition, NEW ZEALAND, 1907.

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GOLD MEDAL FOR THEIR FAMOUS COMPENSATING PISTONS,
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GOLD MEDAL FOR VARIOUS WOOD WIND INSTRUMENTS.

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1ST PRIZE -	£150	-	WANGANUI GARRISON BAND.
2ND " -	£100	-	KAIKORAI BRASS BAND.
4TH " -	£35	-	AUCKLAND GARRISON BAND.
6TH " -	£15	-	WOOLSTON BRASS BAND

(out of an entry of 37 Bands)

These Bands played on **FULL SETS** of BOOSEY'S FAMOUS INSTRUMENTS. The Bands that secured 3rd and 5th Prizes played on part BOOSEY SETS.

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Bristol Eisteddfod, Easter Monday.

1ST PRIZE -	-	-	CWMPARC.
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Avon Bandrowski



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elemental instinctive music ex-
pression of the human race.

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I have heard with the greatest pleasure your Simplex Piano-Player and am glad to be able to say to you that it possesses all the qualities of other mechanical piano attachments and besides that has a softness and elasticity of touch that I have found in no other that I have heard.

It is a genuine pleasure to use it.

(Signed) Emma Eames Story.

The effects obtainable with the Simplex far surpass anything I had conceived a piano player capable of.

You should meet with great success among all lovers of good music.

Yours very truly,

(Signed) Avon Bandrowski.

I should feel equally at home in Europe or America had I a Simplex always by me, as with it I could have my beloved composers artistically rendered. There is no comparison between the possibilities of the Simplex and any other similar instruments for interpreting either instrumental or vocal music.

(Signed) Johanna Gadski.

I am astounded at the possibilities of your Simplex Piano Player. So many similar instruments lack elasticity in rendering accompaniments for the voice. It seems to me while this is more easily manipulated physically, its possibilities are greater than others.

(Signed) Marcella Sembrich.

We will gladly demonstrate if you call.

The **WILLIAMS & SONS Co.**
R. S. 143 YONGE ST., Toronto, Ont. Limited

MUSICAL CANADA



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E. R. PARKHURST — EDITOR AND PROPRIETOR

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NOTES AND COMMENTS.

MUSICAL CANADA presents its readers with a photogravure portrait on the front cover of Dr. A. S. Vogt, who last spring, as conductor of the Mendelssohn Choir, won for Toronto international musical fame.

MUSICAL CANADA records with profound regret the death of Mr. Arthur Ingham, organist and choirmaster of Central Methodist Church, this city, which took place on June 3rd from pneumonia. A sketch of the career of Mr. Ingham with portrait was published in THE VIOLIN of April last.

MRS. M. E. T. DE TOUCHE LAUDER has written a very pretty song entitled "To a wee bird trying to fly" which she has dedicated to Her Majesty Margherita, Queen Mother of Italy. The words have been set to music by Mr. Arthur Uvedale, who has treated them with considerable taste and refinement. He has also added

an obligato for the violin which is quite within the reach of the average amateur.

THERE is scarcely a feature in the world of music which has come into such prominence of recent years as the Competitive Festival. People in London, even of the most pronounced musical tastes, can scarcely realize how these organizations have extended their usefulness. There is no doubt that the idea has been taken from the Welsh Eisteddfodau; but there has been a modification in the direction of more music. There is an official list of sixty-four centres, where these competitions have been held in all parts of the country, and others have been held since the list was published. And now the latest development is the formation of an Association of Musical Competition Festivals for the purpose of establishing a central competition in London. It is not stated whether the idea is to start a series of national musical "championships"; but

why not? England is becoming more musical every year; and music in its most healthy form—music for its own sake, and amateur pure and simple—is on the increase. The effects of years of musical education in the various schools is being felt, and it is breaking out in these competitions. There is, in fact, a new democracy springing up—a musical one. It has as its object the creation of the love, and as a consequence the demand, for the greatest music by the greatest number. But the holding of such an affair annually in London could only help to extend the work of existing local competitions and to cause the establishing of others. The idea of “pot-hunting” and the winning of valuable money prizes is not encouraged, music for its own sake being the watchword. There is to be another conference on the subject in London in July next, when perhaps some definite steps will be taken towards the establishment of an annual festival in London on a national basis.

THE opinion has been frequently expressed by me that the best operatic work by far ever written in England is Stanford's “Shamus O'Brien,” with its delightful Irish music. This opera has at last found its way to Germany. It was performed at Breslau on April 12th with such success that the curtain had to be raised no fewer than twenty times in the course of the evening.

THE pressure on our columns prevents our giving much space to the somewhat late concerts of the month of May. An event of the month was the testimonial concert given to Dr. Torrington in the Metropolitan Church on the 21st, when an audience of some fifteen hundred people gathered to do honor to the veteran conductor, choirmaster, organist and musician. The choir sang admirably, and with the assistance of such fine solo talent as Mrs. Leonora James Kennedy, and Alvena Springer, sopranos, Ruthven Macdonald, bass, and Arthur Blight, baritone, provided a delightful programme. Mr. Arthur Blight, it may be mentioned, excelled himself, his singing creating a pro-

found impression. Mr. H. J. Lautz gave the last of his evenings with German masters and rendered a programme of vocal gems by Liszt, Wagner and Cornelius with rare musicianly understanding. Mr. Lew Rees astonished two or three thousand people at Massey Hall with his concert of the School Children, of whom he is musical director, on Empire Day. The evidences they gave of careful and able training spoke well for Mr. Rees' ability. Mr. H. M. Fletcher again demonstrated his genius for obtaining pleasing results within a short time from untrained choruses. At the May festival of the Toronto Sunday School Association at Massey Hall, he put forward a male chorus of two hundred voices who sang a variety of accompanied and unaccompanied songs that surprised the audience for the creditable manner in which they were rendered in regard to time, intonation and execution.

Mr. WILLIAM GILLESPIE has been appointed choirmaster of Bond Street Congregational Church.

VIENNA'S famous Male Choral Society sang in Carnegie Hall, New York, on May 7th and 8th, and of course excited a great deal of enthusiasm and curiosity. The New York *World* says of them: “When the choir sang in Berlin last December the opinion was expressed that it stood “at the very top of the ladder.” If last night's performance be judged from the viewpoint of musical art alone, a faithful reviewer could scarcely indorse the verdict. New York music lovers have been educated to programmes of a loftier purpose and to a standard of excellence more rigid. In all that was sung last night there was sentiment and feeling and an appeal to the emotions that could not be gainsaid; but, in execution, there was a constant sliding, an exaggerated pianissimo, a persistent falsetto on the part of the tenors, who were sometimes out of tune, and a lack of tone surprising in a chorus so big. Our own Musical Art Society has developed our taste, and who that heard the Mendelssohn Choir, of Toronto, a month of two ago, can forget the clean-cut attack, the marvel-

lous precision, the superb dynamic effects and the splendid sonority of that band of singers?"

SOME amusing anecdotes of Hans Richter are related in the London *Telegraph*. Quite recently, while rehearsing a Mozart symphony, in which the first violins have a number of delicate trills and turns to perform, these were played evidently too heavily for Richter, who said, "Please, gentlemen, pianissimo! Queen Mab—not suffragettes." Again, when on one occasion Richter was not thoroughly satisfied with the orchestral rendering of a scene from "Tristan and Isolde," he stopped the rehearsal and asked for more dignity in the playing, adding that Isolde was the daughter of a king, nor of a cook. Countless are the tales of Richter's sense of humor, which frequently he brings into play in order to make his point clear. Thus in Tchaikovsky's "Romeo and Juliet" music the violoncellos have a very passionate melody to play. At the first reading Richter was by no means satisfied that the needful warmth of expression had been obtained. "Gentlemen, gentlemen," he said, "you all play like married men, not like lovers."

MR. RUTLAND BARRINGTON gives one more illustration from his own experience of how the late Sir Arthur Sullivan triumphed over physical pain under the stress of composition. Mr. Barrington went one morning to Sullivan's house to find the composer "looking an absolute wreck." Sir Arthur, as most people are aware, was a terrible sufferer from an internal complaint. He told Mr. Barrington that he had passed a fearful night and at four o'clock he could stay in bed no longer: he had risen and walked about the house and had composed the music for a song! "Just listen to this, Barrington," he said; and he sat down to his piano and sang one of the daintiest gems that he ever wrote,—Yum-Yum's song, "The Moon and I," in "The Mikado." What man or woman, listening to this song, would dream that it had been written under such stress of pain!

OUR LONDON LETTER.

LONDON, May 15, 1907.

DR. CHARLES A. HARRISS, the well known Canadian musician, is now a Freeman of the City of London, with its concomitant advantages of a vote for the Sheriffs and the Common Council, having joined on April 30th, that ancient city guild, the Musicians' Company. To mark the occasion a programme of Canadian music was arranged, and it included two items from the pen of Dr. Harriss himself—an excerpt from "Pan" and another from "Torquil." Mr. Archdeacon sang with great success Lavellee's "O Canada!" and Miss Eva Gauthier was announced to sing two Canadian folk-songs arranged by Amedee Tremblay, accompanied by a quartet of male voices; but, unfortunately, owing to an indisposition this item had to be passed over. Those responsible for the arrangement of the music were anxious to include some instrumental music by a Canadian composer, but none appears to be known in London.

Friends of Dr. Harriss will be interested to learn that Coronation Mass "Edward VII" was sung with success by the Sheffield Choir, and Miss Eva Gauthier, Miss Alice Lakin, Mr. Lloyd Chandos, and Mr. Ffrangcon Davies, as soloists, at the Colonial Festival Concert held at Queen's Hall on April 16th.

The opening of the summer musical season has been marked by a large number of recitals by violinists, many of whom do not rise above what, in these days of brilliant technique, can only be described as mediocrity. It is difficult to see what some of them can hope to gain by making such appearances before audiences, composed almost exclusively of friends and "deadheads." In fact, there are so many concerts given in London at present that they say that the users of complimentary tickets, who form so large a proportion of many of the audiences, insist upon being regaled with tea in addition.

Brief mention may be made of the following appearances of well known violinists. On April 17th at Queen's Hall, M. Tivadar Nachez played the solo part

in his new Violin Concerto in B minor, at the concert of the Philharmonic Society, and scored a considerable success. Fritz Kreisler, who is now in London, has played in public several times, notably at the concert of the Queen's Hall Orchestra on April 18th, when he played the Beethoven Concerto and the Bach Chaconne. He is incomparably the greatest violinist now before the public. The clever Hungarian boy, Joska Szigeti, played at the last Stock Exchange Orchestral Society with much success. Von Vecsey, who a year or two ago appeared here as a prodigy has come back a young man of sixteen—as a matter of fact he seems to have grown up rather quickly; he has matured in style and he certainly has a great future before him.

When Gilbert and Sullivan wrote their charming operetta, "The Mikado," in 1885, Japan was regarded by the majority of Europeans as a semi-barbarous country, of no importance, and neither author nor composer ever thought that one day their work would be prohibited for reasons of state. Such, however, is the case; and out of deference to the feelings of our allies, the Lord Chamberlain has withdrawn the license and "The Mikado" is now officially dead. A good deal of controversy has arisen in England as to the advisability of the Lord Chamberlain's action; but as the title in particular is said to be offensive to the Japanese Court the prohibition is perhaps not so unreasonable as it seems at first sight. The Japanese point of view must not be overlooked, and to them their ruler is almost divine. However, it is to be hoped that Mr. Gilbert, who is still in the land of the living, will alter the title and change the scene to some make-believe country.

An excellent German company from the Opera Comique at Berlin, is now in London playing in Offenbach's "Contes d' Hoffman," and has made an exceedingly good impression. The principals sing and act very well, the chorus is excellent, and the *mise-en-scene* magnificent. "Les Contes d' Hoffman" was Offenbach's only attempt at opera of a more elevated style than *opera boniffe*, and it is somewhat sad that

the composer died before its first performance took place. The music rises in many places to quite a high level, and lovers of the Offenbach of "La Grande Duchesse" and "La Belle Helene," would find it difficult to recognize his style.

The new Act of Parliament dealing with Workmen's Compensation is causing some amusement in musical and ecclesiastical circles. The Act has not yet been tested in a Court of Law, but it would appear that the clergy, as employers, are liable for accidents to organists and choristers while on duty; and a fearsome prospect is raised of claims for compensation by choir boys for injury to their vocal cords in straining to reach high notes, or by an organist for a cold contracted while sitting in a draughty church.

The name of Stradivari is always one to conjure with, and a good audience of those interested in the subject assembled in Messrs. Christie's famous auction room on April 29th, when a Stradivari violin dated 1703 was put up for sale. The instrument was sold, and not bought in as is so often the case, for £590. It is a perfectly genuine example of the great maker's work, but its preservation is not as good as it might be.

The summer season of opera has just commenced at Covent Garden with a performance of "Der Ring des Nibelungens," under the direction of Dr. Richter. As during the last few seasons, two performances of the trilogy will be given. No novelties of great importance or interest are promised; but a welcome revival of Humperdinck's charming fairy opera, "Hansel and Gretel," has already taken place.

There is an interesting critique of the music of Paganini in this month's *Musical Opinion*. The writer, as will be seen from the following extracts, sums up the musical value of the great violinist's compositions with considerable insight.

"There is a fact about his music that we should not lose sight of, that it comes near to the art of the actor, which of all arts is the most personal. However brilliant the actor be, however gifted and distinguished, the glamour of it all dies with

him; when he is gone it is but a memory and a recollection. This art is half audible, half visible; it makes an equal appeal to the eye and to the ear. So it is with the music of Paganini. It is curious to reflect that it was the interpretation of these works which set audiences into paroxysms of enthusiasm wherever Paganini went.

When we remember his fascinating personality, his music seems interesting and characteristic; but, when divorced from an imaginative conception of him, it appears shallow and trivial."

AT THE CAPITAL.

OTTAWA, *May 30, 1907.*

A MUSICIAN, very much in the eye of the Ottawa public at present, is Mr. Donald J. Heins, of the Canadian Conservatory of Music. He has recently added fresh laurels to his reputation, when he succeeded in bringing together from the ranks of Ottawa amateur musicians, not only the chorus, but also the orchestra, organist, and soloists necessary to give the notable presentation of "The Creation," which was recently sung in Knox Church, under his direction. Mr. Heins is well known here as an eminent violinist, he has also given proof of his ability as an orchestral conductor, but it remained for him to prove himself a very capable conductor of the highest form of Choral music. With a chorus of forty voices and an orchestra of twenty, some splendid results were obtained. The work of the chorus throughout was eminently satisfactory, the sopranos and contraltos being especially good. One can hardly say enough of the soloists, upon whom no little share of the success depended. Mr. Chas. Watt has a baritone voice of beautiful quality and peculiarly adapted to sacred music. Few amateurs could have essayed the role of Raphael. Mr. Watt was never before heard to such advantage and is being congratulated on all sides upon his success.

Mr. Jas. S. Moir, tenor, a comparatively newcomer to Ottawa, was heard for a first time. His voice is rather that of a

higher baritone. His singing was satisfactory. The part of Gabriel was allotted to Miss Louise Baldwin, one of Ottawa's fresh young soprano voices, of whom much may be safely anticipated in the future. Her singing of the Recitative and aria "With Verdure clad" and again of "On Mighty Pens" was characterized by rare finish and beauty. To Mr. Arthur Dorey (organist of Christ Church Cathedral) was allotted the no light task of organist, and a large share of the success of the work depended upon him. It need hardly be said he fulfilled his part with distinction. Preceding the oratorio, Miss C. E. Bertha Ostrom, contralto, sang Van de



DONALD J. HEINS

Waters' "The Good Shepherd," which she sang so well one regretted she was not to be heard in the oratorio. Mr. Heins came to Ottawa about four years ago from Hereford, England, where he was conductor of the Hereford Orchestral Society, and the Hereford Choral Society, both societies having a membership of 300. He is frequently heard as a soloist in concerts here, and is a violinist with fine technical ability and finish. He studied in Leipsic, and is a pupil of Wilhelmj. He has written several numbers for violin, amongst them a "Berceuse," dedicated to Marie Hall,



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which she played at her London concerts, and was very favorably received.

In anticipation of the visit of the Theodore Thomas Orchestra to Toronto next season, where they appear with the Mendelssohn Choir, it was thought the orchestra might be induced to pay Ottawa a visit at the same time. The following letter from F. J. Wessels, the manager of the orchestra, puts an end to any such hopes. He says: "We are now giving a series of twenty-eight weeks, two concerts a week, in Chicago. This is the full time for which members of the orchestra are engaged. As we do not make any breaks in our seasons here, the only way we can plan any outside concerts is to give them on Monday or Tuesday. It will be impossible for us at present to consider any other dates in Canada than those already made. We hope that at some future time we may be able to arrange for a concert in Ottawa."

Since the beginning of the year several of the Ottawa churches have purchased new organs. The Bank Street Presbyterian Church recently had installed a splendid instrument, manufactured by Breeles & Matthews, of Toronto. A practically new organ is now being placed in the Dominion Methodist Church, of which I shall later on give you full particulars, and the Glebe Presbyterian Church as well as the West End Methodist have

signed contracts with the Casavants Bros. of Three Rivers for new instruments. This denotes a form of musical advancement



MR. CHARLES WATT

which it is exceedingly pleasant to chronicle.

Dr. Charles A. E. Harris, who is at present abroad, has been made an honorary member of the Guild of Musicians of Lon-

don, which honor carries with it the freedom of the city of London. No little interest was felt here in the presentation by Dr. Harris recently of his "Coronation Mass" before the Colonial Premiers, as both Dr. Harris and Miss Eva Gauthier, one of the soloists, are residents of Ottawa. Before leaving for the Old Country Miss Gauthier completed a most successful tour across the continent with Mme. Albani and is now on her way to Italy to study under the best masters there.

A very interesting visitor to the capital at the present time is Mr. Nicholas Heins, father of Mrs. H. Puddicombe and Mr. Donald Heins. Mr. Heins resides in Hereford, England, and this is his first visit to Canada. It is very refreshing to hear the enthusiasm with which he speaks of Canada with which he is delighted. He is a gentleman chorister of His Majesty's Chapel Royal and has had a wide experience as an impressario.

L.W.H.

HAMILTON NOTES.

On Tuesday, April 23rd, Rafael Navas, a Spanish pianist appeared in the Opera House. He is a fine performer, possessing great technique and a refined taste. His selections were rather severely classical for a mixed audience. The concert was arranged by Miss Jeanette Lewis, who gave two recitations; and the other items were songs by Mrs. P. Onderdork (nee Pilkey), who has a very sweet and sympathetic voice without much power; and violin solos by Mr. George Lewis, who played pieces that were not too ambitious, with good technique and tone. The accompaniments were finely played by W. H. Hewlett.

Programme was:

Variations, Serieuses.....Mendelssohn
Rafael Navas.

Songs—

Still Wie Die Nacht.....Bohm

Snowflakes.....Cowen

In Dem Garten.....Schumann

Mrs. Percy Onderdonk.

Violin solo—Romance Op. 34..Franz Ries
George Lewis.

Das Hexenlied—The Witch's Song.....
(Ernest Von Wildenbruch

Miss Jeanette Lewis, reciter.

W. H. Hewlett at the piano.

Etude (Carillon) 1st performance. Laipunow
Rafael Navas.

Toccata and Fugue.....Bach-Tausig
Rafael Navas.

Songs—

Milk Maid's Song.....Parker

The Lark Now Leaves His Watery Nest..

.....Parker.

Land of the Leal.....Arthur Foote

Mrs. Percy Onderdonk.

Violin solo—Gavotte Opus 314, No. 3.....

.....Carl Bohm

George Lewis.

Reading—Hagar.....

Miss Jeanette Lewis.

Carnival, Op. 9.....Schumann

Rafael Navas.

On Wednesday, April 24th, the Lyric Club made its first appearance in the comic opera, "The Mocking Bird." The production was distinctly successful, the soloists especially being all of them acceptable, and some of them, good singers; they were well up in their parts and the stage business was good. The preparation had been done by F. H. Howard, who for some reason relinquished the reins at a late hour; so the conductor's baton was wielded by W. F. Robinson, who carried the performance through with success. The stage business was well prepared by Martin Cleworth. A second performance on the following night was even more successful. The performance was under the auspices of the I. O. F., and the funds were for the Y.W.C.A. building fund.

On Tuesday, April 30th, took place what must certainly be called one of the principal events in the Hamilton musical year. For the annual choir concert of the Centenary Methodist Church, Mr. Hewlett chose Mendelssohn's "St. Paul." The choir was augmented by slightly over a dozen voices, and the solos were taken by the regular church soloists, one or two others assisting in quartettes and duets.

The performance was excellent: the choruses sung with precision, vigor, and

fine shading, and withal a volume of tone that was surprising for a body of fifty singers, and quite enough for the church. The accompaniment was splendidly played by Mr. Hewlett on the organ, assisted by Mr. Phelps, of London, on the piano, an addition that was particularly effective in some of the numbers, such as "Happy and Blest." The rendering of the chorales was especially beautiful. The bulk of the solo work falls to the soprano and tenor, and was very well done by Mrs. Sanderson and Mr. Hutchison; Mr. and Mrs. Allan doing equal justice to the alto and bass solos.

Mr. Hewlett deserves the hearty gratitude of our people for giving this first full performance of "St. Paul"; and also deserves much better support from the public.

On Tuesday, May 7th, two church choirs gave their annual concerts. St. Paul's was a scenic, as well as a musical, entertainment, consisting of choruses, songs and recitations, some of them being rendered by performers in costume, and others illustrated by tableaux. It was very enjoyable and was attended by an audience that filled the school room to suffocation.

The Herkimer Baptist Church concert consisted in the first part of songs and choruses, and in the second part of Anderton's beautiful cantata, "The Wreck of the Hesperus." The whole rendering was very good, and was enjoyed by a large audience.

This will probably be the last notice from Hamilton for a few months, as the only musical happenings now are pupil's recitals *ad nauseam*, and 10 cent band concerts.

J.E.P.A.

A WRONG note had occurred in the orchestra several times. The conductor in despair commenced an examination of the music of the respective instruments. On looking at the first violin copy he spied a dead fly on the music.

"You idiot!" he roared to the French violinist, "can't you see that is a fly on your music?"

"No matter," retorted the Frenchman, "he was there, and I played him."—*Life*.

ROBERT STUART PIGOTT.

FEW artists in Canada are more widely known or more deservedly popular than Mr. Robert Stuart Pigott, one of the members of the faculty of the Conservatory of Music, although he has had his residence in Toronto for a few years only. Mr. Pigott has become widely known by his versatile talents and his artistic gifts; he has become popular by virtue of his apparently inexhaustible good nature. Does a stranger musician come to this city then Mr. Pigott takes him by the hand and introduces him to the professional fraternity in addition to helping him to get "business"; does the family of some deceased musician require help, then Mr. Pigott is found taking a leading part in starting a fund for their relief; does anyone require assistance in getting up a dramatic entertainment or a concert then Mr. Pigott is applied to for assistance; does some harassed reporter find that he has five concerts to attend in a single night, then Mr. Pigott is appealed to for aid, and when professional engagements do not interfere, always successfully. There is a tendency to impose upon Mr. Pigott at times, but this is the penalty of good nature. With regard to Mr. Pigott's career I cannot do better than reprint the sketch which appeared of him in the Conservatory bi-monthly, as follows:

The prominence Mr. Pigott has gained in musical and dramatic circles during his three years' residence in Toronto is little short of marvellous. He first became known here in June, 1903, as a member of the famous "Woodland Players," who gave the pastoral performances of Shakespearean dramas at the University. In the company he held the positions of stage manager and musical director, arranging the music, drilling the glee singers, singing all the solos and playing many important parts. Everywhere the glee singing shared the honors with that gifted actress, Edith Wynne Matthison, one New York critic going so far as to say: "Great actresses we have heard before, but never such wonderful Shakespearean glee singing. Mr. Pigott's "Under the Greenwood Tree" and

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'Blow, Blow' were almost perfect examples of this difficult branch of musical art. Added to his gifts as a singer he has the discretion of the true artist, he sang to and for the characters on the stage, not at the audience." His success led to an engagement with H. W. Savage, but accidental injury to his spine compelled him to forego his public career, and he came to Toronto to teach in response to an invitation extended during the pastoral performances. For six months or more he was able to do comparatively little work, although he gave Toronto one of its greatest treats by presenting "Enoch Arden," with the Richard Strauss music, the celebrated English organist, Mr. E. H. Lemare, assisting. The following season was given to teaching and the management of the King Edward Hotel Soiree Musicales, devoted to Toronto artists. Late in the season he scored a success in the Press Club's first theatrical night, when "The Bachelor's Romance" was presented. The season of 1905 began with the performance of Tennyson's "Maud," (music by Arthur Somervell) at the Women's Morning Musical Club. Mr. Welsman presided effectively at the piano. Throughout the season Mr. Pigott appeared in special programmes of songs by Liszt, Dvorak, Franz, Schubert, Schumann, Hugo Wolf and Von Fielitz.

On May 1st, "Enoch Arden," with Mr. Welsman at the piano, was repeated by request, before a large audience, in the Conservatory Music Hall, Grieg's Melodrama "Bergliot," completing the programme. This was even more noteworthy than the first rendering. At the second Press Club theatre night, Mr. Pigott played the leading part in "Liberty Hall," winning enthusiastic praise.

This artist inherits his love for music and drama. The family history shows that from the time of Queen Elizabeth some member of the family has been associated with one of both arts. In 1673 Thomas Pigott, while in residence at Wadham College, Oxford, made some discoveries which helped to "lay the foundation of the laws for melody and for counterpoint." At the same time another member of the family was organist at Magdalen. He was succeeded by his son, who later became organist of St. George's Chapel, Windsor. And during most of the reign of her late majesty, Queen Victoria, an uncle of Mr. Pigott held the position of Public Censor. A cousin has been the manager of the company which gave the celebrated performances at the Memorial Theatre, Stratford-on-Avon.

Mr. Pigott's career has embraced almost every branch of the allied arts. He began as a chorister in Plymouth, England;

then went to Italy to study. There his voice, mistaken for a tenor because of its unusual range, was almost ruined. Then he turned his attention to dramatic art, and after a time his voice began to return. He then studied in Germany and France, preparing for grand opera; but

"Feste" (with songs), in "Twelfth Night;" "Gratiano," in "The Merchant of Venice," and "Traino," in "The Taming of the Shrew." In the last named part he was praised by Sir Henry Irving for his "beautiful reading and spontaneous acting." A short season followed Mr. Daly's death



ROBERT STUART PIGOTT

the charm of Shakespeare could not be denied and he returned to England and became a member of the Augustin Daly Company, rising to the position of leading singer and light comedian, playing "Amiens" (with songs) in "As You Like It;"

with Miss Rehan as star. Then came an offer to sing grand and light opera in English, and three years were devoted to this line of work, in a repertoire of such operas as "Carmen," "Faust," "Cavalleria Rusticana," "Pagliacci," "Trovatore,"

"Martha," "Bohemian Girl," "Fra Diavolo," "Shamus O'Brien," "The Highwaymen," "Three Dragoons," "Geisha," "Runaway Girl," "San Toy," (English production), and most of the Gilbert and Sullivan operas.

The revival of "Everyman" led to Mr. Pigott's return to the drama, and he was specially engaged to arrange Ben Jonson's "Sad Shepherd" for performance. This necessitated weeks of research in the British Museum, transcribing the fragmentary music written by Nicholas Lanier for production as a masque. This work, Mr. Pigott thinks his greatest achievement, and he had to supply the missing parts, compose suitable instrumental pastorals and score them. The English triumph was followed by a success at Wellesley College, near Boston, Mass., when B. J. Long, a dean among American musicians, congratulated Mr. Pigott and asked him what instrument or instruments he had used to produce such characteristic and charming results. The Boston papers wrote at length about his work and he was asked to give a course of lectures on the music of the Elizabethan period.

Few persons have an idea how difficult it is for a singer to make a perfect "record" for a phonograph. Emma Eames is cited as saying: "It is only when all circumstances are favorable that a really satisfactory record can be made. The receiver, with its supersensitiveness, is quick to detect any signs of fatigue in one which may not even be apparent to any one in the room, or to one's self. It takes care and research on the part of those who attend to the mechanical part of receiving your voice to reproduce it to the best advantage, and for each singer that has to be thought out and rehearsed and tried over and over again. Fortunately, those I worked with have saved me in a great way futile efforts, and each disappointment has been a step nearer the accomplishment of a perfect result."

With reference to this, the *Musical Age* remarks: "It is apparent from Mme. Eames' comments that, compared to the

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making of perfect records, public performances on the stage are almost play, and that for purposes of judging the quality and accurateness of a singer's voice the talking machine record eclipses a personal trial. Indeed, it is said that a certain well-known impresario no longer finds it necessary to go abroad to select his singers, but that instead he orders records made and sent to him in this country, where he may judge at his own time and convenience the value of the aspirants' work.

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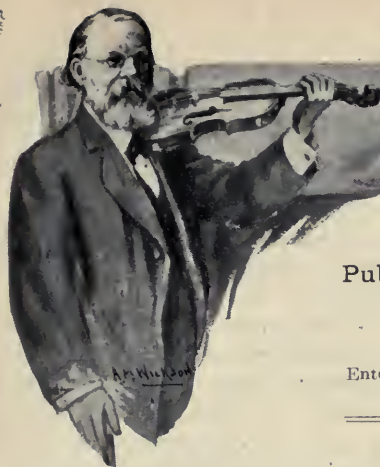
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JUNE, 1907.

THE GREAT CONCERTOS.

BEETHOVEN'S, OP. 61.

MUSICAL CANADA reproduces below the very interesting description by Sir Geo. Grove of Beethoven's single concerto for the violin. It is not quite so popular as the Mendelssohn, but with musicians it is highly esteemed, more particularly for its first and second movements. It is more symphonic in character than the Mendelssohn, the orchestral part being a great deal more than a commentary and accompaniment to the violin. As a concerto pure and simple it is not so perfect a specimen as that of Mendelssohn.—[Editor.]

This splendid work was composed in the year 1806, probably in the latter part of it, the earlier months having been occupied with the three quartets dedicated to Count Rasoumouwsky and the Fourth Symphony. It was written for Clement, a well-known violinist of the day, and at that time director and principal violin at the Vienna Theatre, and was first played by him at his concert on December 23, 1806. The autograph is one of the treasures of the Imperial Library at Vienna. It is an oblong manuscript, and contains, along the top of the first page, the following punning inscription, in Beethoven's own curious French-Italian:

Concerto par Clemenza pour Clement primo Violino e direttore al teatro a Vienna. Dal L. v. Bthvn., 1806.

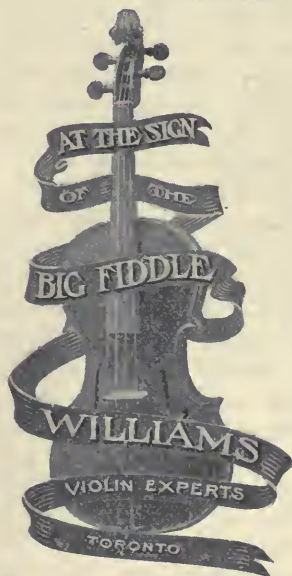
Whether we may take the terms of the title of Beethoven's arrangement of

this work for the pianoforte (of which more hereafter), viz., "Concerto pour le Pianoforte . . . arrange d'apres son 1er Concerto de Violin . . . par Louis van Beethoven," etc., as the token of his intention to compose a second or not, it is certain that no second complete one exists, the so-called "Kreutzer Sonata"

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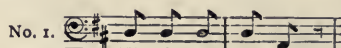
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(Op. 47), though expressly stated by its author to be "Scritta in uno stilo molto concertante quasi come d'un Concerto," and fully worthy of the name in other respects, being excluded from the category by the fact that it was written for violin and pianoforte instead of for violin and orchestra. His only other published compositions for violin and orchestra—published, that is to say, with his own concurrence and consent—are two Romances, the one (Op. 40) in G, the other and more important (Op. 50) in F. These three works all date from the years 1803 or 1804, and are therefore earlier in date than the concerto. And so also—doubtless earlier still—is the fragment of a violin concerto in C major, the autograph of which is preserved in the Library of the Gesellschaft der Musikfreunde at Vienna, which was played at the commemoration of Beethoven at Vienna in 1870, and has since been completed and published.

The first movement of the Violin Concerto is, as usual, its most important portion, and is written on the general plan of the first movement of a symphony, with full development and more than usual length. It has no solo prelude or introduction, as the pianoforte concerto in E flat has, to bring the solo instrument early and prominently forward, but commences according to the regular prescribed form by an orchestral *tutti*. And yet while thus conforming to custom Beethoven shows how eminently original he was. Nothing can exceed the novelty and characteristic effect of the opening—no initial chord or gigantic unison, nothing but four soft beats of the drum on the keynote. For an instant one listens almost in doubt whether the music has really begun. Until Beethoven's time the drum had with very rare exceptions been used as a mere means of producing noise and increasing the din of the *fortes*. But Beethoven, with that wise feeling of affection which he has for the humblest member of the orchestra, and which has made him (in this concerto and elsewhere) give independent passages to the horn or the bassoon which have immortalized those instruments, has here raised the drum

to the rank of a solo instrument. And not only that, but these four notes of the drum, like the first rays which herald the rising sun, give a color and individuality to the whole of this great and radiant movement. These four notes are heard all through it; their broad, noble rhythm pervades the whole, now in the fiddles, now in the horn, now in the trumpet, now in the full orchestra—always characteristic, always impressive, always the pivot upon which some unexpected enrapturing change takes place, or some new appearance of the theme, or upon which the solo instrument is to turn.

John Sebastian Bach, who seems to have foreseen everything in music, has actually anticipated the mode of opening this concerto in his "Christmas Oratorio," which commences with the subject of the movement in the drum solo:



but, with the opening, all parallel to Beeth-

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oven's concerto ends. On the other hand, it is hardly possible that Beethoven could have known this work of the earlier masters.

Within the limitations of space it is impossible to enumerate a tenth of the beauties of the wonderful movement which springs from those four unpretending taps of the most unpromising member of the orchestra; to quote a few bars of the leading ideas must therefore suffice.

The principal theme is given out by the oboes, clarinets, and bassoons, and accompanied by the drum:

No. 2. Oboes & clars.
Allegro ma non troppo.

Drum Fag. Drum.

cres. sf p

* Viol. f Strings. &c.

The D sharps which follow in the violins (at *) are an admirable example of Beethoven's sudden way of introducing an entirely new element into his composition, and starting, so to speak, a new train of thought, at once the same with, yet different form, the old one—an art which no one ever possessed, and perhaps no one ever will possess as he did.

The form in which this fine subject first appears in the composer's sketch-book is thus given in Nottebohm's "Zweite Beethoveniana" (1887), p. 533:

No. 3.

&c.



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and, as in other cases, it is difficult to believe that so enduring and agreeable a passage can have been founded on one so meagre and common place, and so devoid of all the qualities which distinguish the other. But to return.

The passage which connects the theme quoted as No. 2 with the "second subject" of the movement is no mere mass of sound, as was often the case in the earlier orchestral writers, but is as organic and definite as any other part of the concerto. It begins with a scale passage in the clarinets and bassoons:

No. 4.
Clar. & Fag. 8ve below.

dolce.

and it ends with a quaint semiquaver figure of which one learns to know much more before the termination of the movement:

No. 5.
Viol. 1^o. (*sol.*)

These four A's lead at once into the brilliant, vigorous, aspiring theme of the second subject. Like the first, this is given out by the wind instruments, and, as we see, is heralded and accompanied, by the inevitable four notes. Like the first, also, it furnishes an example of Beethoven's favorite habit of forming his melodies out of the consecutive notes of the diatonic scale, a habit to which I have often ventured to call attention—

No. 6.

Oboes with clars., & Fag. in 8ves.

p 1st violins.

pizz.

No sooner is this theme given out in D major, than Beethoven characteristically repeats it in minor, accompanying it all through with the four notes (this time in the horns), and also by a passage in

triplets and in "contrary motion" in the violas and violoncellos—a passage of which great use is afterwards made by the solo violin:

No. 7.

Viol. 1.

Horns.

p Viola.

pizz.

&c.

These subjects, and others springing out of or dependent on them, are worked and developed according to the regular forms of the art; and with so much variety and individuality in the accompaniments that one is also tempted to think that the work is not only a concerto for the violin, but a concertante also for bassoon, clarinet, etc. A passage of this nature is worth quoting:

No. 7a.

Solo violin.

Fag. 1.

p Str.

&c.

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The bassoons continue thus for twenty-three bars, and are succeeded by the horns; and at length we reach a passage

which will be recognized from the following quotation—one of those delicious “episodes” which Beethoven, if he did not invent, introduced as no one before him had done. Here, all the tenderness and grace of his nature are manifested for a few moments that we may know what there was lying hid behind that robust and masculine exterior. The spirit of the master seems to disengage itself from material trammels, and, soaring aloft, carries us with him into a heaven of yearning and aspiration:

No. 8.
Solo violin.

The soft pervading accompaniment of the strings; the repeated notes of the horns, bassoons and trumpets, hushed to their lowest, and sounding in their monotonous iteration like the knell of all earthly troubles and annoyances; the tender, refined, yearning expression of the solo violin, as it climbs

Through all the silent spaces of the worlds,

Beyond all thought, into the heaven of heavens—

make this one of the most affecting passages in all music. It is in some measure an anticipation of a passage in the *Larghetto* which is noticed farther on), where the horns play a somewhat similar rôle, and the solo violin has an equally expressive part, not altogether unlike the leading phrases in this. (See No. 11.)

II.—The *Larghetto* is a movement of

wonderful, calm beauty. The principal theme is a simple strain of eight bars with two more to close it, as if by a happy afterthought. How the phrase of the last bars may haunt the memory is evident from their unconscious repetition by Mendelssohn, in the air, “But the Lord is mindful of His own,” in “St. Paul” :

No. 9.
Larghetto. Strings, con sordini.

Here, as in the slow movement of the E flat pianoforte concerto, the violins of the band are “muted”; and as there, so here, after having heard the theme played through, it is difficult to understand how anything else can be worthy to come after it. Beethoven knows this well, and in consideration of this feeling repeats the theme no less than four consecutive times. It is first given out by the strings as quoted, then by the first clarinet solo, then by the bassoon solo, and then by the full band. On the second and third occasion it is accompanied by the solo violin in figures of the most astonishingly graceful forms, increasing in elaboration each time. Shortly afterwards the solo violin gives out a fresh melody, accompanied in long chords by the strings of the band only:

No. 10.
Solo violin. *Cantabile.*

In the course of this occurs the passage before alluded to in connection with the episode in the first movement (No. 8), and from which the following is abstracted:

No. 11.

Solo violin.

Str. p

Horns.

cres.

p

&c.

The effect of this is too charming. The lovely melody, with its beseeching, yearning tone, the soft, sustained accompaniment of the strings, and the mellow, tranquil, reiterated call of the horns, seem to suggest the "calm and deep peace" of a lovely autumn day, in a still land like that of the Lotos-eaters of the poet.

III.—The *Rondo* is a descent from these heights of ideal calm to a region nearer the common earth. But if hardly equal in elevation to the earlier portions, it is throughout brilliant and spirited, and brings this great composition to a most effective termination. Here again a certain parallel is observable between this and the E flat pianoforte concerto.

Before quitting the subject, a few moments should be given to the fact already mentioned that Beethoven arranged the solo part of the work so that it might be played as a concerto for the pianoforte. That he did this with predilection is evident from one or two circumstances. It was one of four pieces which alone of all his works (as we know from the testimony of his pupil Ries) he arranged with his own hand; all the rest were left to his scholars and friends, and merely revised

by him, but this and three others he did completely himself. He took great pains so to modify the violin passages of the original as to make them suitable to the pianoforte. Not content with this, he composed a long and very interesting cadence for the pianoforte to the first movement, and a shorter one to the *Rondo*. These are published in the complete edition of Breitkopf & Hartel. The first of them is in four movements—an *Allegro*, then a short March, *piu Vivace*, and, last *Meno allegro*, ending in a *Presto*. In the March and the *Presto* the drum reappears, and accompanies the pianoforte with its phrase of four notes. The pianoforte concerto was published in August, 1808, but the violin concerto remained in M.S. until the following March. The latter is dedicated to Beethoven's old and dear friend Stephan von Breuning, and the former to his wife.

The four notes which haunted Beethoven so persistently, and with such fine effect, through his first movement, are said to have been suggested to him by his hearing, while lying awake at night, a person who was shut out of a neighboring house, and who kept on knocking for admission, four strokes at a time. Beethoven's mind was full of his concerto, and the reiteration of the four strokes fell in with his thoughts, and produced what we have with us to-day. To some this story may appear apocryphal, absurd, below the dignity of the subject. But surely without reason. Its very triviality is in favor of its consonance with the characteristics of creative genius, but are also in accordance with known facts. To an ordinary man the four knocks which excited the "shaping spirit" of Beethoven's imagination and on which he built so splendid a fabric, would have been simply four knocks, to be dismissed with an exclamation, and forgotten as soon as heard; but they "flashed upon the inward ear" of the great composer, and aroused trains of thought and association in his mind, the possession of which is, *ipso facto*, the possession of genius. These four knocks were to Beethoven what the hulk of the old *Temeraire* was to Turner, or the "Daffodils" to Wordsworth

—commonplace subjects in themselves, but transmuted by the fire of genius into imperishable monuments. A remarkable instance of the same transmuting power is seen in the two chief subjects of the *Finale* of Beethoven's last quartet (in F, Op. 135). He has headed it with the words: "Muss es sein?" Must it be so? "Es muss sein!" It must!—and to these he has put notes, which notes become the subjects of the *Finale*. The words were originally a part of a conversation with his cook. But no sooner does the great composer take the phrases into his mind and begin to ponder them than this trivial question and answer assume a new import. They rise from the particular to the universal, from earth to heaven, and in his vast imagination it becomes the question of questions—nothing less than the unanswerable problem of fate: "To be or not to be." Thus the musician may say with no less force than the painter or the poet—

To me the meanest flower that blows
can give

Thoughts that do often lie too deep
for tears.

—HART & SON, London, recently acquired at the enormous cost of £1,200, the Montagnana violoncello known as "The mighty Venetian," which the late George Hart sold to the late Mr. Haddock some thirty years ago for £350. It is considered the finest specimen of Montagnana extant. It is in perfect condition and has a rich red varnish lavishly applied. This instrument is illustrated in Hart's work on the Violin, first edition. Hart & Son have also acquired a magnificent Strad, date 1727, and a fine Joseph Guarnerius. The Strad is illustrated in Hart's work on the violin, quarto edition, plate 11, at the time when it belonged to the late Mr. Wright, of New Jersey, U.S. Hart & Son have now a wonderful collection of old English violins by Vincent Parnomo, Fendt, Betts, Banks and Duke, at prices from \$75 to \$750 each.

STRANGE indeed are the "lives" of the old Italian violins. For years or decades

they either repose in the amateur's velvet-lined cases, or sing with their own peculiar incomparable sweetness to multitudes of admiring listeners, adored by their fortunate possessors, coveted by all whose love of their fascinating qualities is far greater than their material means. And then, when it is least expected, some Strad or Guarnerius, known the world over, is tenderly placed in the hands of a new master or mistress, and a new chapter in the history of its long life is begun.

Such a new chapter is about to begin in the life of Maud Powell's Guarnerius which it is announced, is offered for sale by this well-known artiste. Miss Powell has long hesitated to take the step, but considerations of a practical nature have at last prevailed. In model and measurements her two solo instruments are so unlike, that she finds the change from one to the other in public work altogether too great a tax on her strength.

Miss Powell's Guarnerius (a "Joseph," of course) was for fifteen years a companion of the celebrated "Messiah" Strad in the Crawford collection in Scotland. It had previously been the solo violin of May-seder, the violinist.

After leaving the Crawford collection it passed into the hands of Hill & Sons (London), the famous dealers and experts. It was during Miss Powell's professional trip throughout Europe, some four years ago, that she bought the Guarnerius from Hill & Sons.

MR. OTTO DU PERNELL gave his eighth violin recital at Buffalo on May 9th and was accorded high praise by the critics of the press for the manner in which he carried out his programme. He played as his principal number the first movement of the Beethoven concerto, an analysis of which will be found in this issue, and received warm tribute for his admirable and true musicianly rendering of this exacting composition. His broad style, fluent technique and elastic bowing were especially praised. Other numbers played with fine virtuosity were the Paganini concerto in D major, the Vieux-

temps concerto in F sharp minor, Doehler's variations in A major, (first time), Schumann's "Evening song," Bazzini's "Fantastic Scherzo," and Hauser's "Bird on the Tree."

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BY

W. H. BREARE, J. P., M.I.J.

Vocal Expert and Adviser.

Preface by F. Gilbert Webb,
("Lancelot" of the London Referee.)

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pointments. Miss Bessie Smith has accepted the position of solo singer at St. Paul's Church, Hamilton, and Miss Frances Edwards, a similar position at Sydenham Street Methodist Church, Kingston,

PUCCINI TO WRITE NEW OPERA.

ROME, May 27.—Music for an opera based on the life of Marie Antoinette will be composed by G. Puccini. The libretto will be prepared by Illika Schumann.

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JUNE, 1907.

HANDEL'S THEFTS.

THE latest theory regarding "the grand old thief," as Handel has been called, because of his bold and frequent plagiarisms, is advanced by Mr. Ernest Newman in the *Birmingham Daily Post*:

"Handel could not always have been in a desperate hurry; while the autograph books are damning evidence of the systematic way in which he used to collect long passages which in some cases he would not employ until years later. On the other hand, it is absurd to suppose that Handel needed to tap other men's brains in this way. He had more music, and better music, in him than any of the men he robbed; we are bound to think that had he chosen to do so he could have built his oratorios just as well out of his own material as out of that of other people. Is the final explanation just this—that we are face to face with a perversity of the moral sense indeed, but one that deserves to be called not so much immoral as unmoral—i.e., Handel found a peculiar gratification, which it is impossible for us now to understand in this quite unnecessary filching of other men's ideas and subsequent manipulation of them into ideas of his own? Can we employ a modern

distinction of criminal psychology and call him not a thief but a kleptomaniac? A thief steals because he really needs what he steals, and paradoxical justice punishes him for it; a kleptomaniac steals because he is not in need of the article he takes, and the moralist therefore does not punish him, but sympathizes with him and explains him scientifically. The parallel is complete in Handel's case, for whereas the whole world shrieks "plagiarist" at the poor little composer who happens to put a theme from a bigger man in a work of his own, people smile indulgently at the colossal impudence of Handel's thefts. He resembles not the shop girl who takes a sealskin jacket belonging to her employer because she has not a jacket of her own to wear, but the lady of independent means who slips a packet of hairpins or a silk blouse into her muff when no one is looking. He is not so much a music thief, in fact, as a music lifter of depraved tendencies. No one ever stole so systematically and so extensively, yet at the same time so needlessly."

THERE is nothing so individual as a conductor's style. One would almost think that anybody could get up and wave a baton from left to right in a plain, straightforward, emphatic manner. Yet how few conductors seem to have acquired this power. There is no doubt they all *think* they are beating perfectly plainly; and those who are usually the worst offenders are the first to point out the peculiarities of others. These thoughts are aroused by the peculiar incident which occurred to a Mr. J. Job, a local conductor, at Felixtowe, who conducted a performance of "Hiawatha" so vigorously as to dislocate his shoulder! An instance of the other extreme occurs to mind. When Dr. Richter conducted the Symphony Pathétique for the first time a number of conductors made a point of being present to see how he conducted the five-four movement. They went empty away, for when this particular movement came he laid his baton down and listened!—*Black and White*.



OPERA & DRAMA

THE THEATRICAL SEASON, 1906-7.

By HECTOR CHARLESWORTH.

THE justly vaunted prosperity of Canada, which continues to be augmented despite the fears of those who "bank, upon hard times, has led to its recognition as a profitable field for theatrical investment, so that in the city of Toronto the public is practically assured of a course of entertainment which represents an average of the best that can be found in the leading cities of this continent. Nor is the city of Toronto alone a factor. The comparatively limited English speaking population of the city of Montreal possesses an intelligent theatre going class and the minor cities of Ontario have developed into "immensely profitable stands." For instance Mr. Forbes Robertson found it worth his while to spend a month in and about Toronto and Eastern Ontario. In the West our cities like Winnipeg, Vancouver and Victoria, see and hear most of the best that goes west of the Mississippi. Therefore a review of the dramatic season by an observer in the city of Toronto may be a fairly accurate gauge of the general condition of the theatre in America.

In the matter of theatrical entertainment Canada is assuredly annexed to the United States and it would appear from the dramatic repertoire of most of the New York theatres that in this degree the United States is annexed to England. Certainly the great Anglo-American alliance dear to the lips of pulpiteers has already been achieved in the theatre. A large number of competent and even brilliant English actors have visited America, and Canada has seen the best of them, the most notable exception being Miss Lena Ashwell. The list of actors more or less competent, who entertained the people of this city, is headed by Ellen

Terry, and one has selected at random the names of the following players who gave satisfaction to most play-goers in what they attempted to do. Suzanne Sheldon, John Drew, Mabel Roebuck, Forbes Robertson, Ian Robertson, Gertrude Elliott, E. S. Willard, Robt. Mantell, Robert Loraine, H. B. Irving, Dorothea Baird, Maud Milton, Nat C. Goodwin, Dallas Welford, H. B. Stanford, Laura Burt, Fay Davis, Eleta Proctor Otis, George Graves, Lawrence D'Orsay, Madge Carr Cook, Digby Bell, Jessie Busley, Viola Allen, Fuller Mellesch, Sidney Herbert, Howard Gould, Annie Russell, Kyrle Bellew, Frederic de Belleville, Wilton Lackaye, William Faversham, W. S. Hart, Harold Russell, Morton Selton, Otis Skinner, Keith Wakeman, J. K. Hackett, Herbert Kelsey, Effie Shannon, Ferdinand Gottiechalk, Oliver Doud Byron, Drina De Wolfe, Frank Daniels, Charles Wolcott, Arnold Daly, Estienne Giradot, Richard Carle and Elsie Janis. These are but a tithe of the actors who visited this city, but they constitute a fairly competent list of players. Some of them are stars, some of them have been stars, all of them hope to be or continue as stars.

Now as to the plays. The old adage, "good acting, good play," which was a product of the middle of the nineteenth century when there were no good plays, has been knocked "galley west" by the critics and in time by the public, for the critic, like the fashionable dressmaker, thinks of what the public will accept next year or maybe the year after.

Nothing could more evidence the fact that the intellectual minority who attend the theatre are assuming in some slight degree their just sway over the unintelligent majority than the record of the past season.

The musical comedy that was neither musical or comic is disappearing, but it

was never a very objectionable thing. The real curse to the stage has been the romantic and sentimental drama, in essence rot, in denonement rot, in all things rot. One must recognize in the dramatists of to-day a definite desire to eliminate rot, a serious aspiration to achieve something worth thinking about, so far as the public will let them. The proper attitude for the man in any calling, who wishes to win success is that of the man who said, "The public be condemned."

The doctrine above stated brings one to our friend, Bernard Shaw, who divided with Shakespeare the honor of having most plays produced in America and in this city since last autumn. Mr. Shaw proceeded breezily along these lines and five of his plays were done in Canada, "Caesar and Cleopatra," by Forbes Robertson and Gertrude Elliott; "Man and Superman" by Robert Loraine and Drina De Wolfe; "Capt. Brassbound's Conversion," by Ellen Terry; "Widowers' Houses," by Herbert Kelsey and Effie Shannon; and "How he lied to her Husband," by Arnold Daly. The latter, a little farce, satirized Shaw's own play, "Candida," and has been seen here before, and does not require comment. With the exception of "Man and Superman," all the longer plays are from eight to eighteen years old, and have waited long for a hearing. The great merit of Shaw is the freshness of his ideas, his ability to give new life to apparently exhausted subjects. As one has pointed out elsewhere he never forgets that he is a showman and provides entertainment as well as ideas. When I read "Man and Superman" I was ready to affirm that this play at least could never be acted with popular approval, yet revised by Shaw and acted as done in the snappy method of Robert Loraine and his company, it proved one of the great successes of the past season. A more thoughtful, profound and interesting work for me at least was "Caesar and Cleopatra," presented with a perfect investiture and exquisitely acted by Forbes Robertson and Gertrude Elliott. Because the play was by Bernard Shaw

people were disinclined to take it seriously; or perhaps it was because of the vague tradition that princes and emperors habitually use blank verses and express only noble ideas. In reality, Shaw's portrait of Julius Caesar is perhaps the best rounded, the most accurate and the most interesting that has been given by any dramatist to the stage at any time. It will be remembered that in Shakespeare's tragedy, the conqueror is a minor figure. Those of us who love Roman history would wish to see Shaw write a few more plays of this type. It is not likely that the stage will ever see a better interpretation of the role of Caesar than that of Forbes Robertson. There was a certain Olympian quality in it that indelibly impressed itself on the memory. Miss Elliott's portrayal of Cleopatra, the girl with all her crimes and impulses in embryo, was a delightfully spontaneous performance.

"Capt. Brassbound's Conversion," one of the wittiest of Shaw's plays, in the reading is rather infirm in the matter of action. It is doubtful whether any one woman who possessed less of genius for comedy than Ellen Terry could make it "go" with a mixed audience, and even she was not equal to some of the writers' long speeches. "Widowers' Houses," which was partly planned by William Archer many years ago, has much less of the Shawian quality than the plays one has been commenting on, but presents a definite problem of a young man divided between selfish love and altruistic ideals dramatically worked out. Shaw until this season believed this to be, so he alleges, a worthless piece of theatrical property.

It was to another socialist, however, the Dutchman Heijermans, that we were indebted for the most intense modern play of the season. "The Good Hope," as presented by Ellen Terry, and directed by her daughter, Edith Craig, has probably never been surpassed by English speaking actors, as a complete and tasteful "production." An obviously propagandish work, dealing with the life of the Holland fisherfolk, the magnificent dramatic instinct of the writer, enables to make

tragedy out of what at first glance is trivial. The exquisite reproduction of Dutch interiors and costumes satisfied the eye, while the superb acting of Miss Terry and Miss Suzanne Sheldon, appealed to the intelligence.

To Mr. H. B. Irving and his associates, especially Miss Dorothea Baird, we were indebted for another modern play delightfully produced in "Mauricette." It is an adaptation by Irving himself from the French, one of those exquisite comedies in the style of Labiche and Pailleron, and Irving though resembling his father and possessed of a romantic gift, he showed conclusively that his real strength lies in modern roles. He is a remarkably clean cut and satisfying actor, and had he come to America with a purely modern repertoire instead of his father's cast-offs, his tour would have been a much greater success.

Comment on "Mauricette" without reference to the peculiarly sweet and individual talent of Dorothea Baird, who played the title role, would be unjust.

In the matter of structure and sustained interest Pinero's play, "His House in Order," has hardly been surpassed. In technical qualities it is almost the equal of the "Oedipus Tyrannus" of Sophocles, or of Ben Jonson's "Alchemist," but apparently Pinero has no horizons. His theme is not a noble one, nor does his drama develop the quality as he works it out. If Pinero had but a limited share of poetic intelligence he would be the greatest dramatist of his time. The acting of Mr. John Drew and the delicate "temperamental art of Miss Mabel Roebuck won approbation.

Another very effective modern play, demanding, however, a very close mental application to the problems involved, was Henri Lavedan's play, "The Duel." The constant disparagement of the manners and morals of the French cannot be well founded when in the play houses of Paris a drama such as this, a sincere and pure discussion of spiritual matters, wins applause. Mr. Otis Skinner, though more of an elocutionist than an actor, showed sustained power as the overwrought priest.

"A Marriage of Reason," presented by the admirable actor, Kyrle Bellew, proved to be Pinero and water. One forgets the name of the dramatist, and unless he does something better he is destined to be forgotten.

"The Walls of Jericho," by Alfred Sutro, one of the most successful of modern plays, proved a very effective, though insincere and superficial work. Mr. Sutro is obviously a clever man and his attack on the London "Smart Set" has succeeded in amusing that set to his profit. His solution, seriously put, is to send his heroine, who has been flirting and playing bridge whist, to Queensland. His assumption apparently is that humanity is different in Australia. One surmises that Lady Althea, whom to his credit he has made a real breathing woman, would be a nuisance in Queensland, and create a whole tribe of feminine snobs anxious to imitate her because she had a title. Probably she would find out when she got to Queensland that they play bridge whist there. In this play James K. Hackett showed some symptoms of becoming a good actor.

Clyde Fitch, another clever and insincere man, provided another drama on the New York "Smart Set," entitled "The House of Mirth," which permitted Fay Davis to do some good acting. If Mr. Fitch ever takes it into his head to live on his royalties and, as Ibsen said, spend two years in writing a play, he will surprise us some day.

The purely American drama, native to the soil, had a few exemplifications. Milton Royle's Melodrama, "The Squawman" in its later acts is such, and not only interesting and intense, but from all accounts an accurate picture of life in the south western states. "The Heir to the Hoorah," by Paul Armstrong, though a breezy and inconsequential piece could not have grown on any other soil than that of the West. It has the racy touch throughout.

In "The Lion and the Mouse," Charles Klein, who happens to be an Englishman, made a really serious attempt to deal with a large American subject, and a large American character. His creation of John

Ryding is a symbol of Rockefeller, Morgan or Harriman, and is the best attempt to humanize a modern capitalist that has been made by an English speaking dramatist. Ibsen and his German and French colleagues have of course done much better work of a similar kind. Klein's great handicap apparently is that he has been a professional playwright for years, a journeyman for managers, and his play has a factitious basis. His capitalist was finely done by Oliver Doud Byron.

Of modern farce, more or less literary in quality, and evidencing some relationship with human life we have had a few examples. "Mr. Hopkinson," by R. C. Carton, was the best of these as presented by an inimitable cockney personator, Dallas Welford. Whether by instinct or by art Mr. Welford may be credited with having created one of the most human and humorous characters that has been given to the stage. The satire of the piece is really sound and good. "Public Opinion" by the same author and the same company, proved much less interesting and witty. Mr. Augustus Thomas, the well known American farce writer, was represented by "The Embassy Ball," a machine made affair to fit the limited personality of Lawrence D'Orsay, and by his amusing skit, "The Education of Mr. Pipp."

Mr. Nat Goodwin, the well-known comedian, presented two new plays, "The Genius," rather dull, and "What Would a Gentleman Do?" which was clean and entertaining. One classes "In the Bishop's Carriage" with the farces, because the tale is farcical, though some of the incidents are serious. The playwright, Channing Pollock, has made some of the incidents quite thrilling and in the chief role, Jessie Busley displayed genuine talent. Of all the lighter pieces presented, however, the most finished in literary style and in drollery and novelty of conception, was "The Importance of Being Earnest," by the ill-starred genius, Oscar Wilde. This was written in 1895 and revived in a skilful manner by the Toronto Press Club.

The above practically exhausts the list of modern plays on modern themes

and expressing modern ideas worthy of critical comment seen in Canada during the past season. One now vaults back to Shakespeare, apparently the only classic dramatist who holds the stage, although Richard Mansfield has made some essays with Moliere and Schiller. Of Shakespeare we did not get a great deal, most of what we did get was sound and excellent in quality. This is gratifying since gifted Shakespearean actors are necessarily a scarce commodity. The finest of these productions was Forbes Robertson's beautiful representation of "Hamlet." The actor's own performance has mellowed into one of the most intense, intellectual and musically uttered interpretations of the role that has been given to the stage. In addition he provided a well drilled and competent support and a pictorial treatment of the scenes that was sober, poetic and elegant. Miss Annie Russell, an actress famous for her delicate interpretations of *ingenue* roles, tried the experiment of starring as Puck in "Midsummer Night's Dream," and surprised all by the grace, fancy, and sparkling gaiety of her performance. The production was also a miracle of warm and refined woodland coloring. Mr. Mantell, who since he was given adequate backing and at the same time placed under effective control, has developed wonderfully in critical esteem, gave some excellent presentations of heroic Shakespearian roles. His most admirable achievement is his Macbeth. Miss Viola Allen came forward with a refined and picturesque revival of "Cymbeline." Miss Allen is an appealing actress of great ambition, but her vocal modulations are not at all times appropriate. This play is one in which the support of several male actors of exceptional gifts is absolutely necessary, and Miss Allen found them in such sterling actors as Fuller Melleish, Sydney Herbert and Howard Gould.

Of what are known as "costume pieces" the season boasted a goodly number, most of them elaborately done. The best of these was Mr. Willard's production of "Col. Newcombe," based on Thackeray's most popular character. The play suited

the eloquent sentimental style of Mr. Willard and was pleasingly done. Another most graceful production was Mrs. Ryley's "Mice and Men," which gave Miss Gertrude Elliott a rare opportunity to display her gifts as an ingenue actress.

H. B. Irving showed himself a fine melodramatic actor in his father's famous success, "The Lyon's Mail," but lacked the pathos and distinction of his sire in H. G. Wills' wooden tragedy, "Charles I." Wilton Lackaye was an effective Jean Valjean in a rather lame dramatization of Hugo's "Les Miserables," entitled "The Law and the Man." Miss Viola Allen gave a pretty representation of a rather lame translation from the French, entitled, "Love in Livery." An attempt to put the famous Duchess of Devonshire on the stage with Miss Roselle Knott in the title role proved a failure.

In this review one has left out of consideration the numerous pieces, such as those of Mr. Willard's repertoire familiar from season to season, the musical farces, and those many forms of theatrical entertainment which are not worthy of journalistic consideration. The aim has been to deal as it were, only with the cream of the programme books. From this standpoint I think that it will be admitted that the theatrical season in Canada was rather exceptional for events of novelty and interest.

THE series of Italian opera performances in April by the San Carlo Company was closed with the performance of "Traviata," with Mme. Nordica as the heroine. Mme. Nordica sang with her accustomed charm of voice and style, although it seemed that she spared her voice more than formerly, very rarely using her full power...

IN Berlin the number of first-class theatres is not far short of twenty, while there are also several second-class ones, and music-halls. The largest theatre of all, the Opera House, seats about 1,500, and the prices range from ten shillings to eighteen-pence. The next largest theatre, the Schiller, seats 1,300. Then come the

Lessing, 1,200; the Royal, 1,050; and the German, about 1,000. Prices are much lower than they are in London, five shillings being the average charge for a stall. The tariff, however, is apt to be raised considerably when any special attraction is offered, and a booking-fee is nearly always charged.

THE Berlin critics having accused Beer-bohm Tree of overloading Shakespeare with music unnecessary to the purpose, Mr. Joseph Bennett rises to his defence in the London *Telegraph*:

That they are right is, of course, possible, but it happens that the poet gives the idea no encouragement. The word "music" occurs in his dramas 140 times, and very many of his characters demand the thing so called; one of them, who should be living now, going so far as to say, "Louder the music there." Together they raise quite a clamor for the art that is divine. Hear them; all in the imperative mood: "Give me some music"; "Come, shall we hear this music?" "Now, music, sound, and sing"; "Titania, music call"; "Music, ho, music," and so on, with all the changes possible to an expression of the same desire. Roaming through Shakespeare, we resemble the Old Lady of Banbury-cross in having "music" wherever we go. There is no getting away from it, however much we may wish to do so, for in various forms it is almost as constant as that other music which lies in "thoughts that breathe and words that burn."

THERE once was a tenor named Platt
Who foolishly moved in a flat,
He sang like Caruso
But nobody knew so,
And so he was hit with a bat.

—*Kansas City Times*.

T. J. PALMER, F.R.C.O

ORGANIST

St. Paul's (Anglican) Church

BLOOR ST. EAST

PIANO & ORGAN



ST. MARY'S NEW ORGAN.

AN event of musical importance to St. Mary's, Ont., was the opening on May 19th of the new organ in the Methodist Church.

The organ is of three manuals and pedals with thirty-one speaking stops and two more prepared for to be added at a future time. Its specifications are based upon those of the Central Methodist organ in Stratford, which constitutes a complement to those who planned that fine instrument, the speaking stops in one being exact counterparts of those in the other. The organ is built by Cassavant & Freres, of St. Hyacinthe, Que., and is a noble and superb instrument, such as must justify again the already eminent reputation of the makers all over this continent as organ builders.

Appended is a complete specification—3 Manuals from CC to c3 61, notes, with pipes carried up to E3 for effective use of superoctave couplers, and 2½ octaves of concave and radiating pedals from CCC to F 30 notes, made to the Westey-Willis-Andsley pattern.

ORGAN SPECIFICATIONS IN DETAIL.

GREAT ORGAN (8 STOPS).

	Ft.	Tone	Pipes
1 Open Diapason.....	8		65
2 Violin Diapason.....	8		65
3 Doppel Flute.....	8		65
4 Wald Flute.....	4		65
5 Octave.....	4		65
6 Twelfth.....	2		65
7 Fifteenth.....	2½		65
8 Trumpet.....	8		65

SWELL ORGAN (13 STOPS).

9 Bourdon.....	16	65
10 Horn Principal.....	8	65

Ft. Tone Pipes

11 Stopped Diapason.....	8	65
12 Viola di Gamba.....	8	65
13 Voix Celeste.....	8	53
14 Dolce.....	8	65
15 Flauto Traverso.....	4	65
16 Gemshorn.....	4	65
17 Flageolet.....	2	65
18 Dolce Cornet.....	3rks	195
19 Oboe.....	8	65
20 Cornopean.....	8	65
21 Vox Humana.....	8	65

CHOIR ORGANS (6 STOPS)

22 Geigen Principal.....	8	65
23 Melodia.....	8	65
24 Dulciana.....	8	65
25 Harmonic Flute.....	4	65
26 Piccolo Harmonique.....	2	65
27 Clarionet.....	8	65

PEDAL ORGAN (6 STOPS).

28 Open Diapason.....	16	30
29 Bourdon.....	16	30
30 Gedact (from No. 9).....	16	30
31 Bass Flute (partly derived from No. 28).....	8	30
32 Violoncello.....	8	30
33 Trombone.....	16	30

COUPLERS.

34 Swell to Pedal	42 Swell Sub-octave to Great.
35 Great to Pedal.	43 Swell to Choir.
36 Choir to Pedal.	44 Great at Octaves.
37 Pedal at Octaves.	45 Choir to Great.
38 Swell at Octaves.	46 Choir Sub-octave to Great.
39 Swell Sub-octave.	47 Choir at Octaves.
40 Swell Super-octave to Great.	48 Choir Sub-octave.
41 Swell to Great Unison	49 Swell Tremolo.
	50 Choir Tremolo.

PISTONS (ADJUSTABLE).

51-52-53 Thumb Pistons	Three to Swell.
54-55-56 " " "	" " Great.
57-58-59 " " "	" " Choir.
60-61-62 " " "	" " Pedal.
63-64-65 Three Foot Pistons	controlling whole organ

ON AND OFF THUMB PISTONS.

66 Swell to Pedal.	70 Balanced Swell Pedal
67 Great to Pedal.	71 Balanced Crescendo
68 Choir to Pedal.	Pedal.
69 Swell to Great.	72 Wind Indicator.
--	73 Crescendo Indicator.

The cost of the organ was some \$6,300 in all, besides expenses in connection with re-arrangement of seats for the choir. In this respect a new style of arrangement has been followed from those in vogue in Methodist churches. The organ console, which is detached from the organ, stands nearest the congregation, immediately within the communion rail, the choir sit next in some four rows and the minister and platform last and immediately in front of the organ pipes. The effect of this is rather pleasing, inasmuch as it unites the choir with the congregation more closely, and makes the sermon seem to include them in a way that it did not with the choir in the rear of the minister and tempted sometimes to render indifferent attention.

The Stratford *Daily Herald* in speaking of the opening, says :

"Mr. F. C. Thomas, L.R.A.M., A.R.C.O., the accomplished organist, was naturally the centre of interest and bore his part brilliantly throughout the day. His playing of the organ was a revelation to the St. Mary's public, who now with this organ in the hands of a performer of the skill of Mr. Thomas, who it may be doubted is excelled in Canada, have advantages in respect to organ and church music corresponding to those enjoyed by the people of the large cities. During the day he rendered selections from Vincent, Lemare, Smart, Wostenholme and Mendelssohn. The variety of effect possible to be obtained from the organ was skillfully illustrated, and in the hymns and anthems the instrument was an inspiring aid to the singing. Mr. Thomas' offertory selections showed many pretty delicate effects, and truly thrilling were the Grand Solemn March by Sir Henry Smart, and the majestic first Sonata by Mendelssohn.

Mr. H. Whorlow Bull, of Detroit and Windsor, sang sacred solos at both services, "O God Have Mercy" (Mendelssohn),

and "Abide With Me" (Liddle), in splendid voice and devotional manner. Mr. Bull ought to be more widely known as a vocalist, for there are few equals appearing before cultured audiences.

FANCY ORGANS.

Editor Musical Canada.

SIR,—The superb specification of the new organ which is to be placed in St. Andrew's Church, King Street, must have been studied with keenest interest by all readers of the last issue of your excellent journal. We are informed that the new instrument will be the largest in Canada, and those of us who have so frequently admired the tone of the present organ in the same church, will hope that the enlarged organ may possess in an augmented degree the fine tonal qualities which made the original instrument so popular with the profession.

There can be no denying of the fact that many large, recently constructed organs have been so "whittled down" in their voicing, in a scramble for "refined effects," that the grandeur of tone and nobility and dignity of the King of Instruments appear to be departing. Guilmant summed up his impressions of most new American organs as instruments which lacked in depth, power and virility of tone. Too much attention, he felt, was being paid to the purely mechanical side of the art and to the acquirement of delicacy of tone in the too liberal number of fancy stops, with which most American organs were equipped. The splendid tones heard in the best English, German and French organs, particularly in the diapasons and foundation stops generally, were being sacrificed for the many ear-tickling playthings which seemed so popular on this side of the Atlantic.

As things now stand many excellent specifications, on paper, were being turned out by some of our manufacturers which, in effect, were little better than glorified reed organs.

The imposing foundation tones of the comparatively limited organs in St. Mich-

aels' Cathedral, Jarvis Street Baptist Church, and the organ at present in St. Andrew's, King Street, may well serve as examples for our builders to look back to. Let us hope that the fad which seems to exist for fancy effects may not result in entirely robbing the Canadian organ of the future of its dignity and nobility.

ORGANIST.

ATTENTION is drawn by a writer in the London *Musical News* to the remarkable longevity of English organists. Reflections on the subject are suggested by the announcement of the sixty-fifth anniversary of the appointment of Dr. Ford as organist of Carlisle Cathedral. It is asserted that Dr. Ford's tenure of office since 1842 must surely create a record. But among organists who have served in their respective posts for well over half a century mention is made of Dr. Done, of Worcester, Dr. Zechariah Buck of Norwich, Mr. James Turle of Westminster Abbey, and Dr. Longhurst of Canterbury; while instances of octogenarian organists are cited in the late Dr. Steggall and Mr. J. Baptiste Calkin. St. Paul's Cathedral, it is interesting to be reminded, has only had five organists in 152 years. In view of these facts, it is hinted that "life insurance companies should offer specially low premiums to organists."

ORGANISTS will welcome the first complete English edition (published by Novello & Co.) of Bach's works for their instrument. The text has been made to conform in the main with that of the edition of the German Bach Society. Suggestions as to the rate of performance and general treatment are also given. The editors are Dr. J. F. Bridge and Dr. James Higgs.

THE duties which belong to the position of an organist are often truly remarkable. Sometimes besides playing, the organist has to teach in the parish school; in one case we know of, the acceptance of the position involved the milking of the vicar's cows. But from Scotland we learn quite a new condition, "That the organist

shall read the proclamation of banns of marriage when desired by the minister or session clerk." As will be remembered, Handel once found one of the conditions of a position he was competing for was that the successful candidate should marry the daughter of the retiring organist! No wonder Handel declined to compete.—*The Musical Journal*.

MONTREAL papers have been awarding high praise to the organ playing of Mr. G. M. Brewer, winner of the McGill Conservatory organ scholarship. Speaking of his recital on the memorial organ at St. George's Church on May 18th, the Montreal *Herald* says that he convinced his hearers that he possesses an extraordinary mechanical comprehension and control of the instrument, and an exceptional sympathy for its music. He has an admirable sense of form and his playing of the two sonatas on the programme Mendelssohn's No. 1 and Rheinberger's Pastoral in G brought out the correlations of the different sections with a most perfect balance and harmony.

George M. Brewer was born in London, Ont., eighteen years ago. His parents came to Toronto shortly after, but when he was four years old removed to Montreal. Young Brewer evinced a decided talent for music and won distinction as a student both for piano and organ playing. Last year he won the Casavant scholarship for organ in connection with McGill Conservatory of Music. He gives every promise of being a musician of whom Canada may one day be proud.

SQUIGGS.—"I see the great violinist has been arrested, charged with counterfeiting."

Squaggs.—"That so? What'd he do?"

Squiggs.—"Made some false notes, I believe."—*Toledo Blade*.

"He pretends to love music, and yet he never asks me to sing."

"Perhaps that is his way of proving it."—*Springfield Daily News*.



A COMMERCIAL CAUSERIE.

TORONTO, *May 29th.*

THERE is an all-round good movement in the Canadian music trades; it might be misleading to say there was an unusual activity, because a certain amount of hindrance has been caused by the extremely unsatisfactory climatic conditions that have prevailed all this spring time. Bad roads have seriously interfered with the delivery of large quantities of goods. And in the North and the North-West, where business in musical instruments of all descriptions has been for the past three years been steadily increasing in volume, the inability to have orders sent through has materially hindered trade. This applies not only to the music trades, but to all others, and means that to a more or less extent the circulation of money is checked.

All factories are working hard, so that the manufacturing end of the business is as active as ever, and in several instances the only difficulty is in filling orders as speedily as is required. Occasional complaint is made that labor is rather scarce, and it is claimed especially that good finishers are wanted.

Mr. Henry H. Mason, when seen by the representative of MUSICAL CANADA, was able to give a very satisfactory account of trade generally. Locally, said Mr. Mason, business was, perhaps, a little quiet, and the demand for pianos for summer residences had scarcely commenced. But throughout the country, as far as the Mason & Risch Co. are concerned, business is really very good, and shows an appreciable increase for each month of this year over the corresponding months of one year ago. Payments are quite up to the average.

The new and up-to-date factory of

Messrs. Mason & Risch is working full time and capacity, and is then scarcely keeping abreast of requirements.

Messrs. Gourlay, Winter & Leeming, while locally a little quiet, have no complaint to make at all as to the general state of trade. Orders are liberal and payments quite up to expectation.

The Bell Piano & Organ Co. has been running lately a "stock-taking sale," which as George P. Sharkey says, has "cleared out a lot of stock." The Bell Company is busy with general trade, and special activity is experienced in the sale of autonolas. The factory at Guelph is busy. With this firm receipts are very good.

With the Palmer Piano Co., trade is fair. President W. T. Giles showed your representative an order from British Columbia for a carload of pianos, and several smaller orders from the Lower Provinces. "We could be doing more, but we are not kicking," said Mr. Giles, as he handed out a box of extra prime Bermuda cigars.

The Gerhard Heintzman Co. is doing good business, and orders are increasingly large from all over Canada.

Mr. H. C. Cockburn, representing R. S. Williams & Sons, has just returned from a six-weeks business trip through Ontario. Mr. Cockburn reports trade as being in excellent condition, and the outlook as very satisfactory indeed.

The "Autonola" the playerpiano, made by the Bell Piano Co., is meeting with great success. During the month of May, numerous sales have been reported as being made to prominent citizens, among them being Mr. W. J. Gooderham, who purchased one for his handsome Rosedale residence.

The Toronto branch of the Bell Piano Co., close their financial year on

May 31st, and when our correspondent called he found Manager Sharkey elated over the increased volume of business done. Mr. Sharkey said that business was never so good, collections never so good, and he was enthusiastic over the demand for Bell Pianos which has lately shown a remarkable increase.

With Heintzman & Co. business is exceedingly active, and orders are waiting. Charles T. Blake showed us a list of orders not yet touched, and said, "We, ourselves, are surprised at the excellent run of trade recently; locally we had experienced for a few weeks a little dullness, but orders from different parts of the country are simply immense; so large in fact that our factory is behind with supplies, and we have, as you see, scarcely any stock in these rooms."

Mr. Arthur A. Beemer, departmental manager for Heintzman & Co., says trade in his branch of the business is simply phenomenal. There is a steady enquiry for the best grades of pianos, but the trade in combination players simply surpasses all expectation, and it is hard to fill orders in a satisfactory time. Payments with this house are reported very good.

H. Y. Claxton, general manager of the small goods department of the R. S. Williams house, says his branch of the business is simply first class; there has been much activity recently in the demand for band instruments, and generally the best qualities are insisted on. A large trade is also being done in repairing band instruments. Though just now is the slow season there is a good movement in talking and singing machines. The Clarion disk records are on the market, and are selling very well.

The Nordheimer Piano & Music Co., are busy in all departments. Mr. Robert Blackburn says that for the first three months of the year there was a considerable increase in trade over the corresponding months of the past year. The Nordheimer Player Piano recently placed on the market is meeting with success. Mr. Blackburn finds collections generally all right.

The Welte-Mignon electrical player piano is attracting more attention than purchasers. It is a marvellous machine, but the price of fifteen hundred dollars stands somewhat in the way of a rapid sale.

Mr. F. W. Shelton, manager of the Small Goods department of the Nordheimer house, is well occupied in keeping pace with orders for band instruments, especially for instruments of the higher grades. Large orders are coming in from both the West and the East.

In all the departments of the R. S. Williams & Sons Co. business is more than ordinarily active. At the Winnipeg branch trade has grown so rapidly that its total amount will apparently before long equal in extent that of the central establishment in Yonge Street, Toronto.

Mr. R. S. Williams is pleased to report a constantly increasing growth in the demand for old violins, and the trade comes from all parts of the Dominion.

The manager of the piano department in the R. S. Williams house is now Mr. Harry Briggs; Vice, Mr. J. Dayton Williams, resigned.

This firm now handle the Simplex player, the Peck, the Webster, and other player pianos.

PERSONALS.

MR. ELWOOD MOORE, general manager of the Winnipeg branch of the R. S. Williams & Sons business, has been (with Mrs. Elwood Moore) on a visit to Toronto for a few weeks. Mr. Moore returns to Winnipeg at an early date.

Mr. D. F. Cordingley, general manager of the Aoliaen Co., was in Toronto last week.

Mr. J. Dayton Williams, for some time past manager of the piano department of the R. S. Williams & Sons Co., has left the music business, and is now proprietor of the Hannbic Point hotel, Lake St. Joseph, Muskoka.

"How was the comic opera?"

"My wife thought the costumes were disgusting."

"I guess I'll go."



Emma Eames Story



Avon Bandrowski



Johanna Gadski



Marcella Sembrich

SIMPLEX

A Player-Piano For Natural Musicians

A self-playing instrument that
makes ingenious Artifice Aid
Natural Art, through the most
elemental instinctive music ex-
pression of the human race.

Read what these Artists say about The SIMPLEX PIANO

I have heard with the greatest pleasure your Simplex Piano-Player and am glad to be able to say to you that it possesses all the qualities of other mechanical piano attachments and besides that has a softness and elasticity of touch that I have found in no other that I have heard.

It is a genuine pleasure to use it.

(Signed) Emma Eames Story.

The effects obtainable with the Simplex far surpass anything I had conceived a piano player capable of.

You should meet with great success among all lovers of good music.

Yours very truly,

(Signed) Avon Bandrowski.

I should feel equally at home in Europe or America had I a Simplex always by me, as with it I could have my beloved composers artistically rendered. There is no comparison between the possibilities of the Simplex and any other similar instruments for interpreting either instrumental or vocal music.

(Signed) Johanna Gadski.

I am astounded at the possibilities of your Simplex Piano Player. So many similar instruments lack elasticity in rendering accompaniments for the voice. It seems to me while this is more easily manipulated physically, its possibilities are greater than others.

(Signed) Marcella Sembrich.

We will gladly demonstrate if you call.

The **WILLIAMS & SONS Co.**
R. S. 143 YONGE ST., Toronto, Ont. Limited



BAND & ORCHESTRA

CONDUCTED BY

MR. JOHN SLATTER

Bandmaster of 48th Highlanders.



ONTARIO BANDMASTERS' ASSOCIATION.

THE following petition bearing on the important question of Brigade music in camp, and for special events when military bands are massed has been placed in the hands of the Regimental bandmasters of the Association with instructions to be forwarded to the proper authorities, namely:

For the purpose of securing increased efficiency when military bands are brigaded in camp and for special occasions, when regimental bands are called together, we would respectfully call your attention to the urgent necessity of requesting the authorities to have arranged and printed in convenient book form all regimental marches of the different regiments in each district, together with suitable music for inspections, church services, march past, brigade parades, tattoos, as well as some carefully selected pieces for concert purposes when bands play "en masse."

It is painfully evident that no two bands attending camp come prepared with properly arranged music. Taking the national air, "The Maple Leaf For Ever" for example, one band may play the melody in one key, whilst another band has a totally different arrangement. The same with "God Save the King," "The British Grenadiers," "Rule Britannia," and so on ad libitum.

The expense of this work could easily be met by the bands giving a concert in camp, or the cost might be apportioned to each regiment having a band.

The regimental bandmasters of Ontario have signified their willingness to co-

operate with the authorities by suggesting the most appropriate key each regimental march should be written in, as well as the most suitable arrangement in keeping with the instrumentation of Canadian military bands. Any other assistance needed to bring about this desirable object will receive the hearty support of the undersigned.

(Signed).....

NEW APPLICANTS.

The following gentlemen have applied for membership in the Ontario Bandmasters Association, namely: Mr. R. B. Albertson, bandmaster, Alton band; Mr. Hawthorne, bandmaster, Newmarket band.

Bandmasters desiring membership in this association can make application to any member of the association, or write direct to Mr. John Slatter, secretary, Toronto.

BANDMASTER ROCLOFSON of the "Galt Kilties" Band, writes as follows:

"In answer to yours of the 12th would say that I am pleased to know that our Association contemplate the starting of a Bandsman's paper, as I think that this will be of great value in reaching the bandsmen of Ontario, also as a means of discussing publicly the ways and means of putting the bands and bandsmen of Ontario in a thorough state of organization, which is very desirable if great things are to be accomplished. Re the matter of contesting, I think it will require a lot of work to educate the bands to take hold of this movement for a time at least, but I think that a series of contests for soloists

of our different bands would be eagerly taken hold of."

Mr. Sidney Rogers, bandmaster, Trenton, gives his views of "Band Contesting."

"As you know, in England twenty bands will get up and play the same piece, and the public will listen to them with pleasure, but I don't think they would in Canada. I would suggest that the executive select music for all concerts (and be sure to have the same grade of music for different class of bands), say, a selection, waltz and march, maximum points to be,—selection 100, waltz 80, march 60, the grandest total to be the winner. The reason I would divide the points in this way, is because every band more or less will play a march better than a selection, therefore it will give them encouragement to practise hard and get the 100 points for the selection. Then before the judge gives his decision on this contest, I would give a special prize to the band that could play the same piece the best, and if there be time I would have a sight reading piece. After that I would have the Mass Bands play a couple of pieces and directly they finish playing, the judge to announce the winners."

PROPERLY ARRANGED MUSIC.

To the Officer Commanding:

SIR,—For the purpose of securing increased efficiency when military bands are brigaded together in camp and for special occasions when regimental bands are called out on duty, we would respectfully call your attention to the urgent necessity of requesting the authorities to have arranged and printed in convenient book form all regimental marches of the different regiments in each district, together with suitable music for inspections, church services, reviews, brigade parades, tattoos, as well as some carefully selected pieces for concert purposes when military bands play "en masse."

It is painfully evident that no two bands attending camp come prepared with properly arranged music. Taking the national air "The Maple Leaf For Ever" for example, one band may play the melody in

one key, whilst another band has a totally different arrangement.

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Any other assistance required to bring about this desirable object will receive hearty support of the undersigned.

Signed

WHY IS IT ?

THE status of the musician-wind instrumentalists is a subject that deeply concerns the welfare of every player. To say that an artist on the cornet, clarinet, flute, etc., possessing all the necessary qualifications, is not in the same class as the singing artist, piano virtuoso, violin soloist, etc., is a statement believed only by musical no-nothings and a hoodwinked public. This question of musical standing of the rank and file artist is now receiving more than passing notice in the British papers just to hand, and there is quite a heated controversy over the subject. Mr. Waldron's letter in last month's issue of *MUSICAL CANADA* eulogizing Mr. Paris Chamber's performance at the recent Pure Food Exhibition has been copied in the *British Bandsman* to accentuate the instrumental artists' plea for recognition. We append a sample of the letters sent in which goes to show that all things considered the British artist of culture is not noticed seriously—either socially or musically—like his continental *confreere*. Why is it?

The following letter to the general press may be taken as an indication of how bandsman in general feel on this subject:—

"I have experienced the feeling that

the ordinary bandsman is regarded as mere dirt by many of those who come to hear him. Without being able to particularize, one is made to feel that a bandsman necessarily can be no gentleman. I am a trombone player in one of the Brighton orchestras. I get 30s. a week. I know I ought to get £3; but merit always goes unrewarded. Although I get so little in return for my life dedication to a high art, I feel I am as worthy of being regarded as a gentleman as any one of the smart people who come to hear us play. I am a teetotaller. I do not swear or use slangy words. I am a respectable citizen with an exemplary character. I am fond of literature; can take part in any conversation on Johnson, Emerson, Carlyle, Ruskin, Tennyson, Goldsmith, Ibsen, etc. I am rather fond of theology. I am dead against all kinds of vulgarity in speech or action. I know table etiquette; and I know when to raise my hat and when to keep it on my head.

"My deficiencies are bad grammar; not being able to afford to dress like a dandy; and the misfortune of being obliged to work for my living and not being born with the ability of commanding a bigger sum than 30s. a week. Now, should these defects bar me from being considered a gentleman?"

This question of musical standing seriously affects the welfare of every player of a wind instrument, professional or amateur, and is deserving of deep consideration by all who are in any way connected with bands.

ABOUT BAND INSTRUMENTS.

SPEAKING to Mr. Thos. Claxton, the well known music dealer, agent for the popular American Conn-Queror Cornet, he reports a steady demand for the long trumpet model, which instrument is being praised by some very prominent musicians.

The "Artists" model instruments by the famous Boosey & Company, of London, Eng., and who is represented here by the wide awake firm of R. S. Williams & Company, Yonge Street, Toronto, is in the



Orchestra Leaders' STANDS

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Batons
From 25c. to \$9.60.

Drum Major's Batons
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to you.

The **Williams** & Sons
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Winnipeg Toronto

hands of some of the most noted bands and soloists of the country.

It would be invidious to particularize any one band or player who prefer these splendid instruments, suffice to say, that some of the most prominent bands and bandsmen use them exclusively.

Weatherburn & Glidden, agents for the celebrated "Higham" band instruments, speak in a very optimistic way regarding the rapid increase in business with these excellent instruments, especially amongst soloists.

Hawkes & Son's band instruments—represented here by the Nordheimer Company, are competing very strongly with other music firms of older establishment, more notably are they making headway with their latest creation, "The Emperor" model.

CONGRATULATE you on your section of MUSICAL CANADA. Sent in my subscription yesterday. I think paper will be well supported.

A. D. PRINGLE, Band Secy.,
Preston Silver Band.

MILITARY BAND NEWS.

By all accounts the visit of the 13th Regiment of Hamilton to Buffalo, N.Y., on Victoria Day, May 24th, proved a splendid opportunity for the fine band of the Regiment to demonstrate to our United States friends that we have here in Canada military bands second to none. Mr. Robertson, the bandmaster, received the highest praise for the band's superb playing.

The "Royal Grenadiers Band" under the direction of Mr. John Waldron, accompanied the regiment to Collingwood on May 24th, and gave a very successful entertainment in the Opera House Saturday evening.

The 91st Highlanders of Hamilton, with their band, spent Victoria Day at Woodstock, where the band entertained the citizens with high class and popular music.

A grand "Tattoo" was the programme in Berlin May 24th, given under the auspices of the well known 29th Regimental band under Mr. Zeller, bandmaster. The "Silver Band," of Preston, Mr. Williams, conductor, taking a very prominent part in the proceedings.

The band of the 48th Highlanders visited London on Victoria Day with their Regiment, and assisted by the newly organized 7th Fusiliers band, Mr. Albert Slatter, bandmaster, and the fine band of the 27th Regiment, under Mr. Corrison, gave a very spirited performance of the "Tattoo" before fifteen thousand people. On Saturday evening, the 7th and 48th bands gave a massed band concert in the Armouries, which was greatly appreciated by the large audience present.

BANDS IN CAMP.

At Niagara camp this year the following bands will accompany their respective Regiments for the usual period of ten days training, namely—bands of the 12th, 20th, 31st, 34th, 35th, 36th, 37th, 39th, 44th and 77th Regiments. At London camp commencing June 3rd the following bands will fraternize once again, namely—bands of the 26th, 27th, 28th, 29th, 30th, 32nd, and 33rd Regiments.

Kingston camp, which opens June 17th,

HIGHAM BAND INSTRUMENTS

With sixty years of world wide fame—
to-day without an equal.

Opinions may differ as regard other
makes but the man with a "Higham"
KNOWS that he has the BEST.

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256½ YONGE ST., TORONTO.

Send for our Illustrated Catalogue of Band and
Orchestral Instruments

will see six Regimental bands on hand to cheer the hearts of the Canadian Tommy, bands of the 16th, 40th, 45th, 46th, 47th and 49th Regiments.

The fine band of the 63rd Rifles visited the Nova Scotia Hospital on Thursday evening and provided a splendid concert for the patients of that institution. Accompanying the band were Col. Twining, Major Gunning, and Capt. Doane. The band is noted for its excellence, and the programme was rendered on Thursday evening in such a way as to enhance the reputation it has earned. The patients were very much delighted with the entertainment provided for them, and the management of the hospital desire to record their appreciation of the kindness of those who took part. The programme was as follows:

March, "Marines Inspection"	Bennet
Valse, "Lasarre"	Blanke
Selection, "Scotland"	Hare
Militaire, "It Blew, Blew, Blew"	Johnson
Valse, "Luella"	Rolfe



BAND OF THE GUELPH MUSICAL SOCIETY

THE BERLIN BAND.

ON page 99 we present to our readers a striking picture of the well known military band of the 29th Regiment of Berlin, Mr. Noah Zeller, bandmaster. The Berlin band is an old organization so



MR. NOAH ZELLER.

Bandmaster, 29th Regiment, Berlin. Member of the Ontario Bandmaster's Association, and District Officer for Centre Ontario.

far as Canadian bands go, being one of the oldest in the Province of Ontario.

The nucleus of this splendid band which in former times was known as the Kaiser band, was organized in 1866. Although some years before this Berlin had a band

which was organized by Herr Heinrich Glebe, an old country German, who later took hold of the musical talent in Waterloo.

Among those who were enrolled as the earlier members of the Kaiser band we find the names of Noah Zeller, E flat Clarinet, who later became one of the charter members of the Berlin Musical Society in 1875, and eventually its leader. The Berlin Musical Society became the 29th Regiment band on March 3rd, 1879. Mr. Zeller resigned the leadership in 1882, but his services were again secured in 1900, and since then has brought the band up to a high state of efficiency.

Mr. W. H. Schmalz, is president, Mr. T. H. Illing, secretary, and William Roos, treasurer of the band.

BANDMASTER WANTED.

LEADER for small Band and Orchestra. Must play Violin and Cornet or E flat Clarinet. Salary \$45.00 per month, including room and board. Permanent position. Full particulars can be obtained from the R. S. Williams & Sons Co., Limited, 143 Yonge Street, Toronto.

"Why did Jack give up singing? Was he losing his voice?"

"No; his friends!"—*Sketchy Bits.*

BAND OF GUELPH MUSICAL SOCIETY.

THE Band of the Guelph Musical Society, has become a strong organization under Mr. Dawson, its present conductor. It numbers thirty-five members all of whom are experienced bandsmen. Several of them excel on their particular



MR. JOHN SLATTER,

Bandmaster, 48th Highlanders. Secretary Ontario Bandmaster's Association.

instruments. The band is well equipped, and in strong financial shape. A year ago the society succeeded in raising about \$3,200 in cash, by subscription from the citizens, which sum, after paying for a complete outfit of new Besson and Buffet Instruments and uniforms, left over \$1,000 in the treasury. The policy of the management is to make this sum grow for future needs, and as Guelph is a good town for band engagements, there is every prospect that the effort will succeed.

Proud as the Guelph people are of their band, Mr. Dawson is not prepared to rest satisfied with present attainments, but is constantly aiming at improvement, and in this aim he is being loyally backed by the Society and bandsmen. A few additions of solo players and continued faithful practice will give Guelph one of the best bands in Canada. In point of equipment at the present time it ranks second to none.

SELECTION OF MUSIC.

BANDMASTERS and secretaries should be fully prepared to newly-stock the library of music now that the summer season is with us once again. It is to the band's advantage to be recognized as an up-to-date, live organization, and this is only possible by a careful selection of the latest publications.

A happy choice of popular, classical, patriotic, descriptive and solo numbers, thoroughly rehearsed and finely rendered, most naturally place the band in popular favor with the public, who, after all, are the real adjudicators.

THE BROWNSVILLE RAID.

ITWORTH, TEXAS, May 31 —(Special to MUSICAL CANADA.)—The Melville Music Publishing Co, of New York, has just issued a song, written in this city by Mr. Walter S. Arnold, manager of the Postal Telegraph Co., which from all indications will become very popular. The words of the song are a portrayal of the famous incident, which has attracted so

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We carry the largest stock
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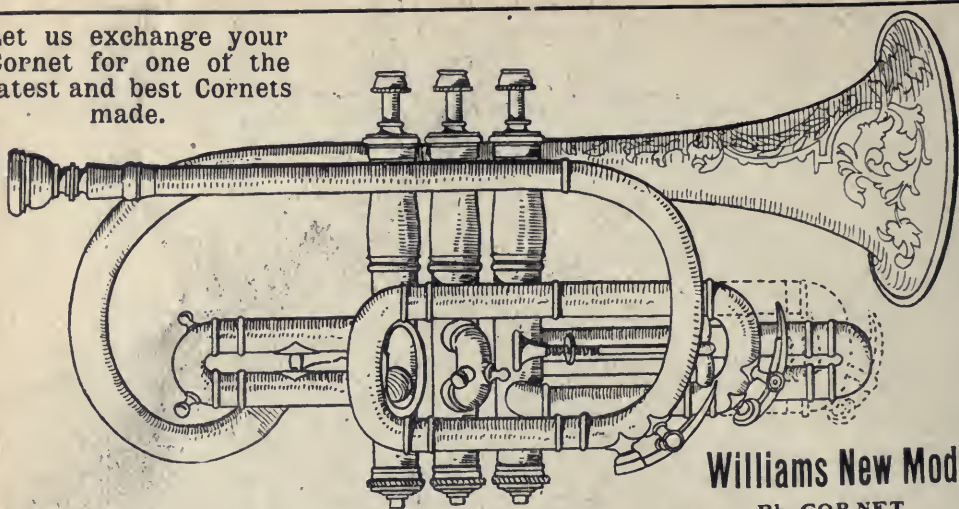
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Beautiful Model, Easy Blowing, Short Perfect Action.

With quick change to A

For Theatrical work this is the Peer of all Instruments. A Big Favorite and an instrument you should see before buying.

No. 125 In Brass	\$35.00
" 126 Triple Silver Plated, satin finish	43.00
" 127 Ditto with Gold Bell and Tips	46.50

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R. S. LIMITED.

much attention during the past few months, through the press of the country and at the hands of Congress, and which has caused more or less of a division of sentiment as to the President's action thereupon. The chorus is a fine appeal to the nobler traits of American patriotism, and the music is said by competent critics to be unusually substantial and well written.

In 1905 the Council Bands gave 1236 performances, in and around London, at a total cost of about \$60,000. \$2,220 was realized from the sale of programmes sold at a halfpenny each and \$4,565 from the letting of chairs, reducing the cost of the performances to \$53,195.

"ARE you fond of music?" asked a stranger of the young man at the concert who was applauding after a pretty girl had sung in a very painful way.

"Not particularly," said the young man, frankly, "but I am exceedingly fond of the musician."—*Exchange.*

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TORONTO, ONT., June 3rd, 1907.

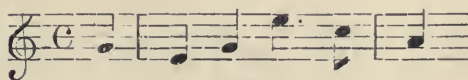
EDITOR MUSICAL CANADA. (BAND DEPARTMENT).

Sir,—The assertion is frequently made, that the National Air of Canada is still unwritten, which may be so or otherwise; meanwhile we must get along as best we may with the best we have, i.e., "The Maple Leaf," the words of which are all that could be desired, the tune but so so.

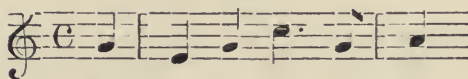
However, for better or worse, it maintains its grip on the sentiments and affections of Canadians generally, notwithstanding the hundreds of other patriotic songs which, for varying periods "also ran."

My one object in writing is to suggest that a revised and authorized version be undertaken, rectifying a couple of musical incongruities which appear therein and which often give rise to more or less confusion and embarrassment.

In Bar 1 of the Song we find



In Bar 1 of the Chorus we find



Bar 13 of the Song we find



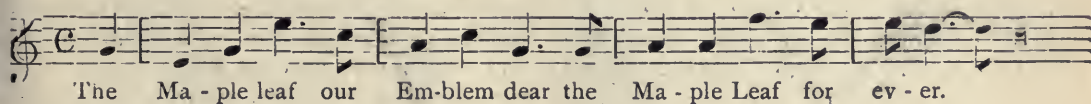
Bar 13 of the Chorus we find



Any person who attends banquets or other functions where the chorus only of the Maple Leaf is desired, in response to some toast or speech, will have remarked that about three-fourths of those present will sing up to E in the opening bar, while about half and half equally will sing Gs and As in the third bar.

I am prepared to confess, that although playing this tune these twenty years, I can seldom recollect which is which myself.

My suggestion would be to write the chorus as follows:



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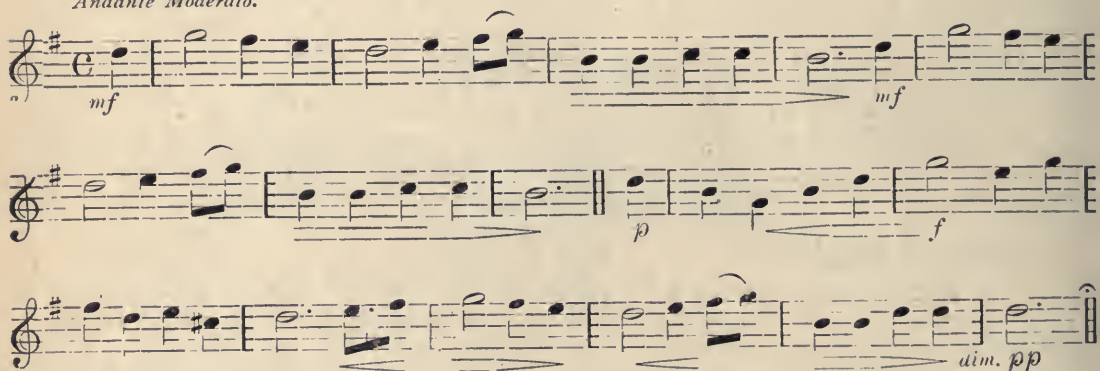
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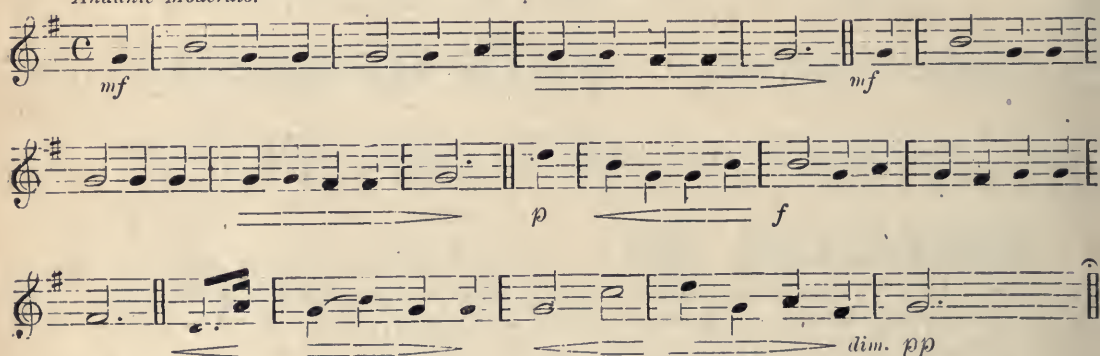
1st TROMBONE.

Andante Moderato.



3rd TROMBONE.

Andante Moderato.



QUARTETTE PLAYING.

IN quartette playing it is of the utmost importance for the players to play the strictest attention to the marks of expression, preserving an equal balance of tone in all parts, allowing only the slightest prominence to that part which sustains the melody, and above all to produce quality instead of quantity of tone.

Study carefully the following advice if you wish to succeed in quartette playing, namely—Correct respiration (taking breath). Don't overblow your instrument. Play in perfect time (Intonation). Keep time one with the other. Phrase the music by dividing the parts into sections, and above all be most particular in "ensemble playing," playing together.

CHOICE OF MOUTHPIECES.

I STRONGLY advise all brass and reed instrumental players to be extremely careful in the selection of a mouthpiece, for it is the medium by which the tone is produced and modified, allowing the "embouchure" to guide the column of air which is forced into the instrument, enabling the performer to choose the quality of tone desired.

For brass instruments there are two kinds of mouthpieces used, namely—one for instruments of the trumpet family, such as the cornet, trumpet and trombones, and the other for those of the euphonious kind, consisting of French horn, alto horn, baritone, euphonium and bass. The mouthpiece generally used

2nd TROMBONE.

Andante Moderato.

4th TROMBONE.

Andante Moderato.

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by artists on instruments of the trumpet species is made with thin rim and shallow cup, which helps the performer to produce that dry, martial and brilliant tone, so much admired in those instruments.

The other "euphonious" kind of mouthpiece is made with much deeper cup (conical shape) and large rim. But even the above rules are not an absolute guide for some players seem to defy all ordinary laws of adjustment by performing with a mouthpiece that authorities claim is an essential part of another instrument.

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VOL. II.—No. 3.

JULY, 1907.

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NOTES AND COMMENTS.

MUSICAL CANADA presents its readers with a photogravure portrait on the front cover of Dr. Charles A. E. Harriss, of Ottawa and Montreal, who has done valuable service in the cause of promoting Canadian music in England, and British music in Canada. Dr. Harris has gained fame moreover as a composer, two of his works, "Pan," and the mass dedicated to His Majesty, having been produced in London with great success. His missionary efforts have no doubt had much to do with suggesting the proposal to send to Canada the famous Sheffield Chorus under Dr. Coward. According to our Montreal correspondent, the project has now become simply a question of transportation rates.

FOR CHURCH CHOIR SINGERS.

MUSICAL CANADA takes pleasure in announcing that that brilliant young writer and talented musician, Mr. Edmund Hardy,

has consented to conduct a department in the interests of church choirs, commencing with the August number.

OUR MONTREAL LETTER.

MONTREAL, June 26.

DR. C. A. E. Harriss arrived in Montreal on Tuesday, June 25th, and the long-awaited reconstruction of the McGill Conservatorium of Music was at once set about. At the time of writing it is impossible to state exactly what shape the reorganized institution will take. There is a fair probability however, that it will be given a much closer relation to the University by the establishment of a chair of Music, which will be filled by an eminent English musician who will also act as principal of the Conservatorium. The Conservatorium course will then become a preparatory course to that required for the musical degree which McGill is empowered to give but has never as yet granted.

During the three years of its existence,

the Conservatorium has had little to do with the University save that the McGill corporation was its supreme authority, through a council which consisted largely of professors, and that the University governors had the appointment of the director and staff. The building was provided by Lord Strathcona, Chancellor of the University, who also defrayed the cost of putting it in order for musical work. The whole undertaking was the result of the efforts and energy of one man, Mr. Charles A. E. Harriss, since made a Doctor of Music of Canterbury for services in promoting Inter-Imperial relations in music. Furthermore, Dr. Harriss undertook to direct the undertaking for the three probationary years, if the University and its benefactors would agree that on its proving successful at the end of that time it should not be abandoned; it is believed that his salary was the nominal sum of one dollar per annum.

The three years have expired with the end of this term. The institution has met with many difficulties, chiefly owing to local jealousies and to the lack of special funds for its maintenance, all its revenues having been a percentage levied on the fee receipts of the associated teachers. Notwithstanding these difficulties it has continued to grow, and has had the services of many of the best musicians in Montreal, while its scholarship endowments, small as they were, have attracted to it all the "prodigies" who have appeared in Montreal since its foundation. It is believed that the McGill people are quite satisfied of its value as an adjunct of the university, and are prepared to raise funds on a somewhat more generous scale for its future maintenance.

That Dr. Harriss would resign the directorship was a foregone conclusion. Indeed it has been with great difficulty that he has been able to continue his services to the Conservatorium during the past two years, which have seen a great demand on his energies in connection with the Montreal Philharmonic and with the introduction of Canadian music in England. Miss Clara Lichtenstein, the vice-Director and an all-round musician of very

high talents, has been spoken of as his successor; but the usual local difficulties have made it advisable to import a strong man from outside.

There are two small private institutions in Montreal undertaking to cover the general field of musical knowledge, and several small associations of teachers of different branches; but except the Conservatorium, there is nothing possessing the standing and the scope which would entitle it to be compared with the big schools in Toronto, and the loss of the Conservatorium would be a most serious blow to local music. During the past year it has had about 450 registered students, from all parts of Canada but chiefly from Montreal, the Eastern townships of Quebec and the eastern counties of Ontario.

At the present writing it is quite impossible to say who will be the new director, but it is understood that Dr. Harriss spent some time while in England looking for likely candidates.

Except for the musical examinations, there is little activity of any kind just now in professional circles. The Académie de Musique of Quebec and the Dominion College of Music, the two Canadian examining bodies operating in this province, have both been busy at it all week and the results will be made known in a few days. Both these bodies claim to be examining more students this year than ever before. The Académie is mainly confined to French speaking candidates, and its board of examiners includes Joseph Saucier, the well-known French-Canadian baritone, Mr. Romain Pelletier and Dr. F. Pelletier of La Presse. The Dominion College examinations are being looked after by Mr. William Bohrer, Mr. P. J. Illsley, of St. George's Church, and others. According to examiners of both institutions, there is a perceptible improvement this year in the quality of the work done.

Dr. Harriss while in London was given an opportunity of addressing the Council of the Royal College of Organists, and as the result of the earnest appeal which he made to them to take a more Imperial view of the functions imposed by their charter, it is probable that there will very

shortly be instituted in Canada a system of examinations for the various dignities granted by the College. There is a story of a Canadian musician of good standing who went over to England five times for the purpose of taking the notoriously stiff examination for the Fellowship of this College; but such pertinacity is not possible to the average Canadian organist. The gentleman in question, it is alleged, has not yet passed; but there are undoubtedly plenty of men in Canada who will take the examination if they could do so without leaving the country but do not feel inclined to spend two or three months on a trip to England for so uncertain a result.

Dr. F. Pelletier has been commissioned to write a regimental march for the 65th Mount Royal Rifles, one of the crack French regiments of the city. It is to be a quickstep, with four phrases of sixteen bars each. In one part is interwoven the melody of "Vive la Canadienne," and in another the first four bars of the equally famous French Canadian song "En Roulant Ma Boule." It will be played for the first time at a special regimental dinner to be held in July.

Dr. Harriss has engaged the Royal Albert Hall for the next Empire Day Concert in London, and proposes to introduce on that occasion some new Canadian compositions. The last concert was in the much smaller auditorium of Queen's Hall, but only three weeks were available to get it up.

It is stated on good authority, though not officially, that Mr. J. Angus Winter will leave St. James Methodist Church, the largest place of Protestant worship in the city this autumn and return to Boston, where he was working very successfully when attracted to Montreal by the offer of the combined posts of organist and musical director of St. James. This church has had a somewhat chequered career for a good many years in the matter of its music, having enjoyed the services of several of the most brilliant young players who have appeared in Montreal, but never having kept them for any length of time. Mr. Winter himself held

the organ for two years from 1900, but under another musical director; and among his successors the most conspicuous was M. Lynnwood Farnam, a Strathecona Scholarship man and one of the youngest candidates who ever took the A. R. C. O. degree. He is now at St. James the Apostle's (Anglican). Mr. Winter returned just a year ago, and was the first organist to have full charge of the church's music; but it is likely that a return will be made to the old system.

Miss Elleda Perley, soprano soloist of Crescent Presbyterian Church, and formerly of Kingston, Ont., is spending the summer in Hamilton for a course of study with Mr. F. E. Wodell. Mr. Wodell is an old Canadian, having long lived in the Ambitious City, but he has now for a good many years worked as a voice specialist of the Shakespeare method in Boston, except that in the summer he takes classes in various Canadian cities. Miss Perley's place is taken by Mrs. Hoare.

Miss Mabel Bradford, of Granby, Que., has accepted a position as soprano soloist at Douglas Methodist Church.

Mr. E. Sweeting, organist and choir-master of Sherbrooke St. Methodist Church for some years, has accepted a similar position at Trinity Church (Anglican). Mr. Putnam, the resigning organist of Trinity, is at present filling the place of Mr. E. F. Kerr at Crescent Street Church for the summer.

The project for the visit to Canada of the Sheffield Choir, of which mention has been made in the cable despatches, has reached the stage where the question of steamship arrangements is the only obstacle.

Arthur Plamondon, brother of Rodolphe Plamondon, and himself a tenor of no little repute in and around Paris, has arrived in Montreal for a brief stay. He will probably give a concert during his sojourn here, together with his wife, who is also a vocalist of high reputation, having won warm encomiums from many of the leading French musical critics.

All Subscriptions, Communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.



MR. WM. CAMPBELL
Manager Canadian Musical Bureau

FOR over a quarter of a century Mr. Wm. Campbell's name has been closely identified with concert work of the better class. In order more effectually to carry out his plans, Mr. Campbell created the Canadian Musical Bureau, and this year is the tenth anniversary of that well-known and very popular enterprise. The ideal Mr. Campbell has ever had before him is to elevate concert work, and obtain for concert talent the best fees that can be had. He has to deplore the tendency all too prevalent amongst artists to "take what they can get," thereby demoralizing what should be regarded as one of the noblest amongst the professions. As a concert director Mr. Campbell has always aimed to keep up the standard and his efforts have been very successful. His concerts, of which he gives from four to six every winter season, are well patronized by the best people. The press and the public alike speak of them in terms of the highest

praise, and artists consider it an honor to take part in them.

Mr. Campbell has completed his organization for the season of 1907-8, and the book he publishes annually to advertise the artists under his care will be published early this month.

AN important collection of autograph letters of famous musicians belonging to Mr. William H. Fry, of Harrisburg, Pa., was sold by public auction in Philadelphia, Pa., on June 7th and 8th. The R. S. Williams & Sons Co., of Toronto, Canada, secured almost the entire collection, sixty-six in number. Most of these letters are fine specimens. Among the most notable are interesting letters of Francois Esprit Auber, Thomas Attwood (pupil of Mozart) Bellini, Balfe, Charles Burney, author of the first history of Music in the English language, H. Berlioz, H. R. Bishop, (interspersed with bars of Music) Donizetti, Godard, Gounod, F. Liszt; a season ticket to admit Mr. W. Balfe to Drury Lane Theatre; the ticket is also signed by W. C. Macready, Felix Mendelssohn Bartholdy, Meyerbeer, Vincent Novello, Pacini, Pasta, Rubini, Rossini, F. Ries, Spontini, Sims Reeves, G. Verdi, Samuel Wesley, Gottschalk, Robert Schumann, and Richard Wagner.

OUR LONDON LETTER.

LONDON, *June 20, 1907.*

THE grand opera season at Convent Garden, which commenced on April 30th, has been noteworthy for two very fine performances of Wagner's "Ring," under the veteran Dr. Richter, and for the revival of Humperdinck's delightful fairy opera, "Hansel and Gretel." The latter was preceded by Mozart's one act operette "Bastien and Bastienne," composed in 1768, when he was twelve years of age. The music is simple and graceful and not without a touch of humour, and in every way it is a wonderful production for a child. Puccini's "La Boheme" and "Madame Butterfly" have been performed several times, and such well established favourites as "Faust," "Carmen," "Lohen-

grin," and "Tannhauser," have also been heard. Several novelties are promised, but none have yet been produced.

Fritz Kreisler gave a recital at the Queen's Hall on June 1st, and the works he played were, as usual, selected entirely from the classics; he is one of the few violinists who never stoop to mere display, and the meretricious and the showy do not find a place in his programmes. Unfortunately, the recital was not too well attended; but those who were there were well repaid. The small audience may have been in some measure due to the fact that within a week, Kubelik, Elman, Lady Halle, Macmillen, and Kreisler gave recitals or played at important concerts in London, and Kreisler's recital was the last of these events. After all, the really musical public is not a large one, and it cannot spend all its time in going to concerts, no matter how attractive they may be.

An important *debut* was made at the Queen's Hall on May 29th, by a young violoncellist, Miss Beatrice Harrison, a pupil of Whitehouse at the Royal College of Music. She had already attracted much attention at the College and in private circles by her playing, and her future career will be watched with a good deal of interest. Miss Harrison played Saint-Saen's concerto in A minor, a new suite for 'cello and orchestra by Victor Herbert, and Boellmann's "Variations Symphonique" for 'cello and orchestra. The Queen's Hall Orchestra assisted under the direction of Mr. Henry J. Wood. The youthful player has a technique that is almost perfect; but at present her musical conceptions do not appear to be entirely developed.

That excellent pianist, Wilhelm Backhaus, has given two recitals just recently at the Queen's Hall, on both occasions with very great success. His technique is quite flawless, and his rendering of Brahms' "Variations on a Theme by Paganini" and of ten of Chopin's studies, was a pleasure that will long be remembered by those who heard him.

Not since the death of Bottesini in 1889 has a solo contra-bassist appeared before the public in England. Mr. Kussewitzky

who was born in 1874 at Wyschni Wolotschek, in Russia, has given a recital at Bechstein Hall. Following the practice of other soloists on the double-bass, he used an instrument of smaller dimensions than that used in the orchestra, called a "basso di camera." He produced a fine sonorous tone, and played with much feeling and expression.

At the "Salle Erard" on May 9th, Mr. Josef Holbrooke gave a concert consisting of modern English music, the greater part of his composition. A sextett for pianoforte and strings, op. 33, was performed for the first time and was received with marked favour. The composer played the pianoforte part and he was assisted by the Nora Clench Chamber Quintet.

A correspondence has appeared in the columns of *Musical News* between Mr. Southgate, a well known writer on music, and Mr. Algernon Ashton, the composer and necrologist, upon the subject of the utility of Prize Competitions to music and musicians. Mr. Southgate contended that such competitions are most useful and that much good has been done by them. Mr. Ashton, on the other hand, argued that the advantages arising from such competitions are questionable, and he asserted that no known masterpiece has been discovered by such means. It would seem that Mr. Ashton has reason on his side, for no composer with a reputation would run the risk of defeat in such a contest, and if successful he would probably take little pride in his victory. One cannot anticipate such representative English composers as Elgar, Parry, Stanford, or Mackenzie, entering as competitors for the prize of £50 that is now being offered by a generous patron of music under the auspices of the Worshipful Company of Musicians. Of course, it will attract a number of the younger men who have their reputations to make, and in such way the competition will fulfil a useful purpose; but the chances of a work of real value being sent in are not very great.

An action of some interest to the violin connoisseur has been fought in the Law Courts here during the last few days of May. It was brought by a Miss Thornley,



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of Eastbourne, against Mr. Joseph Chanot, a well known dealer in violins, for the rescission of two contracts for the sale of two violoncellos on the ground of alleged misrepresentation and alternatively for damages for alleged breach of warranty. The plaintiff had bought from the defendant two cellos. The first was a supposed Banks and the plaintiff paid £50 for it; and the second was a supposed Cappa, dated 1632, for which he paid £85. Mr. Alfred Hill was called on behalf of the plaintiff, and he stated that in his opinion the alleged Banks was really a Morrison worth £15, and that the reputed Cappa was clearly by David Techler, worth about £35. The label in the reputed Coppa was certainly a forgery, that maker not being born in 1632. The defendant called several witnesses to support his case. Mr. Justice Channell in giving judgment for the plaintiff for £75 and High Court costs said that the statements in the two invoices were warranties. CHEVALET.

MISS CAROLYN BEACOCK, the popular young soprano, will spend her vacation at her old home near Myrtle station.

"YOUR wife used to sing and play a great deal. I have not heard her lately."

"Since we have had children she has had no time."

"Ah, children are such a blessing!"

HAMILTON NOTES.

ON Thursday, May 30, the Central Church choir, under direction of C. Percival Garratt, produced Shelley's Cantata, "The Soul Triumphant." The choir was slightly augmented, and the regular soloists of the church were assisted by Victor Hutchison, Orville Quigley, and Dr. G. Glassco. The music proved very attractive, and the performance was very good. This is another acceptable instance of choirs using their powers to produce good works outside of their regular church routine.

ON Tuesday, June 4th, amid a torrent of rain, which was braved by a fairly good audience, a vocal recital was given by Miss Adeline Smith, assisted by Arthur Osler, violinist, and W. H. Hewlett, accompanist. This talented and energetic young lady is making her way to the front as a singer. She is a native of Hamilton, but has been in New York for some time not only studying but holding church positions as well.

ON Thursday, June 6th, Mr. F. W. Wodell, many years ago a resident of Hamilton, now a singer teacher in Boston, gave a lecture and vocal recital in the hall of the Conservatory of Music, which was enjoyed by a large audience.

Now pupils' recitals hold the floor.

J. E. P. A.

HAMILTON CONSERVATORY.

Appointment of a new Musical Directorate.

THE Board of Directors of the Hamilton Conservatory of Music have announced that Dr. Harriss has retired from the music directorship, and that Messrs. J. E. P. Aldous, W. H. Hewlett and Bruce A. Carey have been appointed to act as the directorate. Mr. Carey will also look after the business management. The three gentlemen named ought to develop the institution to a high degree as their appointment cannot but command the respect of the musical community.

MUSICAL DRESDEN.

PREPARING FOR THE ALGEMEINER FEST.

DRESDEN, *June 12, 1907.*

THE concert season has about spent itself and the beautiful Saxon capital is now flooded with tourists. The English journalists who are returning the visit of their German colleagues, have been here and were entertained by His Majesty the King of Saxony. The visit has been a success in every respect and will no doubt be productive of great good, inasmuch as it will lead to a better understanding of the conditions and customs in Germany and will also tend to cement the good feeling that ought to exist between the two great nations that have done and are doing so much for the cause of progress and culture.

"The Allgemeiner Musik Fest" will take place on June 29th and 30th and July 1st and 2nd. On the first two days there will be chamber music concerts. On July 1st and 2nd there will be orchestral concerts in the morning and on the evenings of the same days performances of "Moloch," by Schilling and Strauss' "Salome" in the Opera House. The royal orchestra, by permission of the king, will take part in these concerts.

The ever popular Belvedere concerts under Kapellmeister Olsen are now in full swing and are well patronized, especially by Americans. The programmes are quite eclectic, therefore appealing to all tastes. There have been two Wagner evenings and one Norwegian evening already this season.

Miss Beddoe, a young Canadian and daughter of Mr. Tom Beddoe, who is an

old Toronto favorite, is making her mark here where she has been studying prior to going to Paris and London, in which cities she will continue her studies. Miss Margaret Huston, formerly of Toronto and London, England, and now in Berlin, will give a concert in conjunction with Mr. Kirk Towns, baritone, and Mr. Harry Field in Dresden on November 27th next, and in Leipzig after Christmas. Both Miss Huston and Mr. Towns will sing groups of songs by the new and talented Berlin composer, Karen, who will come to Dresden and Leipzig to accompany the singers. My next letter will be an account of the Allgemeiner Musik Fest.

HARRY M. FIELD.

A NOVEL complaint is made by a musical journal. Organists are generally supposed to play too loudly. Our Nonconformist friend has evidently had the unique experience of meeting with players who are not given to asserting themselves in this way. "Why are some organists so afraid to use much organ in their accompaniments to congregational singing?" asks our contemporary. And then a case is cited by way of illustration.

"We recently attended a church which was crowded with a singing congregation. There is a splendid instrument; but hardly ever, during the whole service, was more of the organ used than the softest stops. In one well known hymn we could hear nothing of the organ at all until the end of the verse, when we found that the organist had been playing the melody on the vox humana, with a very soft swell accompaniment. Such passages as "He hath showed strength with His arm: He hath scattered the proud in the imagination of their hearts: He hath put down the mighty from their seat" were tooted out on a flue stop! We certainly do not advocate a loud organ throughout, but the occasional use of even full organ in appropriate passages is inspiring and telling."

THE Central Methodist Church Music Committee are advertising for an organist and choirmaster to succeed the late Mr. Ingham.

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VIRILITY is the keynote of Rosenthal's pianoforte playing, according to Mr. Leonard Liebbling. He illustrates this in the *Musical Courier* by two anecdotes. One day a father brought his boy to the pianist and told him to kiss his hand. Rosenthal flushed angrily, put his hands behind his back, and snapped out: "What nonsense! I'm no woman." "I thought of that little episode," Mr. Liebbling adds, "years afterward, when I met Rosenthal in Europe, and knew him well enough to talk about those critics who were not yet converted to the Rosenthalian code musical. "They say," I began, 'that you are not sentimental enough, that your music doesn't sob—' 'Why should I sob?' demanded Rosenthal, with the same angry flush I had seen before. 'I'm no woman.'"

This anecdote suggests some interesting questions, which will no doubt be discussed when the eminent Rumanian pianist is heard in our concert halls the coming season. There is much pianoforte music that has "sobs" and feminine tenderness in it. Should this be left for the women players? The trouble is that these, as a rule, are more virile than most of the men. Much as Schumann loved his Clara, he was bound to comment adversely on the hussar element in her playing, whereas in Liszt's playing he was as much touched by the tenderness as by the boldness with which it alternated.

"It is a melancholy fact," says the London *Telegraph*, "that good light opera rarely, if ever, succeeds in London on the strength of its musical charm. One could point to numerous failures, complete or comparative, in proof of the assertion that comic opera which goes short of a liberal supply of 'low comedy'—the 'lower' the better as a rule—is almost invariably cold-shouldered by the London public. As against this contention, it is idle to cite the triumphs of Savoy opera in its palmy days. The conditions were unique. At the same time, while the combined genius of Gilbert and Sullivan stood independent of the low comedian's aid, it remains undeniable that works of great melodic charm, like 'Princess Ida' and 'Rudigore,' failed to make as wide an appeal to the public as those of the famous series in which humor played a larger part."

EDITH WYNNE MATTHISON is said to have made a profound impression by her reading of the part of Viola, in "Twelfth Night," before the British Empire Shakespeare Society. Mr. Acton Bond was the Malvolio.

OUR esteemed Hamilton correspondent, Mr. J. E. P. Aldous, left on June 28th for England on a vacation trip.

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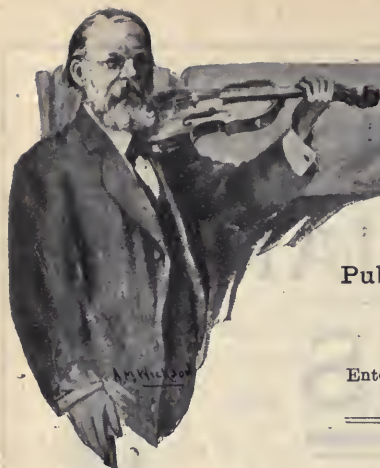
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JULY, 1907.

HOW TO PLAY THE 'CELLO.

MUSICAL CANADA has made arrangements for a series of articles entitled "Letters to my Canadian Pupil," by Mr. Arthur Broadley, the eminent English solo violoncellist, containing hints and advice on 'cello playing.

THE "VIOL" IN SCRIPTURE.

BEFORE going further I will dispose, once and for all, of the writers who have stated that the viol was known to the Israelites, citing in support of their theory many passages of the Old Testament where the word "viol" occurs. The word "viol" is of much more constant occurrence in old translations of the Bible than in the modern accepted version. Thus the 2nd verse of Psalm lxxxi. used to read, "The pleasaunt harpe, with the viol;" the 12th verse of Isa. v. reads, "The harp and the viol, the tabret and the pipe and wine are in their feasts." In an old Bible of the year 1551 the 5th verse of 2 Sam. vi. is rendered, "And David and al the house of Israel played before the Lord with al manner of instrumentys of fyrrre woode, wyth harpes, psalteries, timberelles, fydelles, and symbals." The 11th verse of Isa. xiv. reads, "Thy pomp is brought down to the grave, and the noise of thy viols;" and the 23rd verse of Amos ch. v. reads, "For I will not hear the melody of thy viols." In all these cases the word translated is the Hebrew word, which is equivalent to the Greek *psalterion* and the

Latin *psalterium*, and should be translated *harp*. In an old French Bible of the early part of the ninth century verse three of Psalm cxlix. is rendered, "Louent-il son noun en *crouth*; si chantent il à lui en tympan et psaltruy"—where the word *meaning* "dance" is rendered by the name of the

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instrument to which they used to dance, just as later on the instrument known as the "gigue" gave its name to the dance it accompanied, which came to be called "jig." In Gen. iv. 21 the word *psalterion* is translated *organ* in our version; but in the Lutheran version this passage reads, "Und sein Bruder hiesz Jubal, von dem sind hergekommen die Geiger und Pfeifer;" and the same word (*psalterion*) is translated "viol" in the sixth chapter of Amos, ver. 5. Again the great divine, John Bale, talks of "the merye noyse of theym that play upon harpes, lutes and fydeles." These instances are enough, without unnecessary multiplication, to prove that as a matter of fact the equivalent of the word "viol" does *not* occur in the original text of the Bible, nor does any other word signifying *bow-instrument*; and we can therefore be quite sure that the viol or violin was *not* in use among the Hebrews, for we may justly pause before believing the statements of Jean Rousseau, who declared that Adam used and understood the viol in the garden of Eden! and of Julius Bartoloccius, who is cited by Gerbert, and who mentions among the instruments of the Hebrews the "viola or chelys;" but as he supports his statement by no evidence, and afterwards states that they had pianofortes (*spinnettae!*), we are justified in doubting his accuracy. So much, therefore, for the claims of the Israelites to the possession of bowed instruments. If anyone would prosecute the enquiry let him commence by reading Dr. Stainer's "Music of the Bible;" as for us—*moniti meliora sequamur.*—*The Fiddler.*

THE INFLUENCE OF VIOTTI.

VIOTTI established and settled for ever the fundamental principle of violin playing. He did not attain the marvellous skill of technique, the varied subtle and dazzling effects, with which his successor Paganini was to amaze the world, but from the accounts transmitted to us his performance must have been characterized by great nobility, breadth and beauty of tone, united with a fire and agility unknown before his time. Viotti was one of

the first to use the Tourte bow, that indispensable adjunct to the perfect manipulation of the violin. The value of this advantage over his predecessors cannot be too highly estimated.

The bows used before the time of François Tourte, who lived in the latter years of the last century in Paris, were of imperfect shape and make. The Tourte model leaves nothing to be desired in all the qualities required to enable the player to follow out every conceivable manner, tone and movement—lightness, firmness, and elasticity. Tartini had made the stick of his bow elastic, an innovation from the time of Corelli, and had thus attained a certain flexibility and brilliancy in his bowing superior to his predecessors. But the full development of all the powers of the violin, or the practice of what we now call virtuosity on this instrument, was only possible with the modern bow as designed by Tourte of Paris. The thin, bent, elastic stick of the bow, with its greater length of sweep, gives the modern player

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incalculable advantage over those of an earlier age, enabling him to follow out the slightest gradations of tone from the fullest *forte* to the softest *piano*, to mark all kinds of strong and gentle accents, to execute staccato, legato, saltato, and arpeggio passages with the greatest ease and certainty. The French school of violin-playing did not at first avail itself of these advantages, and even Viotti and Spohr did not fully grasp the new resources of execution. It was left for Paganini to open a new era in the art. His daring and subtle genius perceived and seized the wonderful resources of the modern bow at one bound. He used freely every imaginable movement of the bow, and developed the movement of the wrist to that high perfection which enabled him to practise all kinds of bowing with celerity. Without the Tourte bow, Paganini and the modern school virtuosos, who have so splendidly followed his example, would have been impossible. To many of our readers an amplification of this topic may be of interest. While the left hand of the violin-player fixes the tone, and thereby does that which for the pianist is already done by the mechanism of the instrument, and while the correctness of his intonation depends on the proficiency of the left hand, it is the action of the right hand, the bowing, which, analogous to the pianist's touch, makes the sound spring into life. It is through the medium of the bow that the player embodies his ideas and feelings. It is therefore evident that herein rests one of the most important and difficult elements of the art of violin-playing, and that the excellence of a player, or even of a whole school of playing depends to a great extent on its method of bowing. It would have been even better for the art of violin playing as practised to-day, that the perfect instruments of Stradivarius and Guarnerius should not have been, than that the Tourte bow should have been uninvented.

The long, effective sweep of the bow was one of the characteristics of Viotti's playing, and was alike the admiration and despair of his rivals. His compositions for the violin are classics; and Spohr was



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went to say that there could be no better test of a fine player than his execution of one of the Viotti solos or concertos. Spohr regretted deeply that he could not finish his violin training under this great master, and was wont to speak of him in terms of the greatest admiration. Viotti had but few pupils, but among them was a number of highly gifted artists. Rode, Robrechts, Cartier, Mdle. Gerbini, Alday, Labarre, Pixis, Mari, Madame Paravicini, and Vacher are well known names to those interested in the literature of the violin. The influence of Viotti on violin music was a very deep one, not only in virtue of his compositions, but in the fact that he moulded the style not only of many of the best violinists of his own day, but of those who came after him.—*Great Violinists and Pianists.*

"If that dog of yours were a singer, what kind of song do you think he would prefer?"

"Doubtless he would choose barcaroles."

CONFLICT OF EXPERT OPINION.

ACTION AGAINST JOSEPH CHANOT FOR
BREACH OF CONTRACT.

LONDON, ENG., *June 7*.—It is a fortunate thing that legal suits such as the above are of rare occurrence in the music trade, as they bring no gain to the dealers in instruments and reveal matters to the public which would be better untold.

The case in the King's Bench Court IV. presided over by Hon. Justice Channell, took place the last two days of May. The court room was filled with many well known dealers in musical instruments, and the matter of the suit was that Joseph Chanot had sold to a Miss Thornley of Eastbourne, two old cellos under the guarantee that one was a 'genuine Gioffredo Cappa, fecit saluzzio, and the other a Benjamin Banks of Salisbury. For the first instrument the price paid was £35, for the last named, £50—very small sums for instruments of such value as they were represented to be. That the cellos were not genuine was stated to Miss Thornley by the firm of W. E. Hill & Sons, of 140 New Bond Street, London W., and with the support of this firm she went to court, as they could not settle the matter privately. W. E. Hill & Sons said that the real make of the Cappa cello was David Techler, and of the Banks, Mr. John Morrison. A great many instruments of these makers showed by Mr. Alfred Hill emphasized the doubtfulness of the cellos to the connoisseurs, but the judge admitted that he could not follow the specified details very closely. The representatives of W. E. Hill & Sons were the only witnesses present for the plaintiff, but for the defendant a very great number of witnesses were present to prove that W. E. Hill & Sons did not understand the genuineness of the cellos. The defendant himself, his brother, F. W. Chanot, John Bear, Arthur Bear, of War-

dour St., and Horace Petherick of Croyden, near London, tried all efforts to make an impression, but in vain, as the case was won by the plaintiff, and the defendant had to pay the costs and besides £75—the difference between the high value given to the two instruments and their real value. The most interesting feature of the suit was concerning the past of the instruments, also the opinions of the witnesses gathered by the defendant. Both instruments had not been sold before in the public market, although they had appeared several times at auctions of the firm of Puttick & Simpson, of Leicester Square, London, W.C. The so-called Cappa cello appeared as No. 132 at an auction of the above firm on June 24th, 1903, as the property of an amateur, who was not sure of the maker, as a certificate given to him by the auctioneer proved. The following was the description:—A violoncello attributed to David Techler about 1750, but probably Italian (by Cappa) in a case, formerly the property of George IV.

This information might have been received by him of different dealers whose opinion he had asked during his ownership of the 'cello. Techler, having been a German, who emigrated to Rome in Italy, might have given the impression that the instrument was not Italian, while some other dealer took the instrument to be Italian, and therefore took it for a Cappa. It was proved positively, that the instrument was not labeled either with the name of Techler or Cappa at that auction. Mr. John Bear became owner of the 'cello, and paid the price of £25 for it. It took some time before he found a buyer, but finally Mr. Joseph Chanot bought it from him, and sold it to his customer, Miss Thornley, for the sum of £85, £50 falling to Mr. Chanot, and Mr. Bear receiving £35. In the meantime a label was pasted in the 'cello with the name of Cappa, but unfortunately the date was given 30 years before Cappa was born. They had thought a little older might be better. Also the so called Benjamin Banks received an ornament that way, and several times labels were changed, but it was not sold, as the reserved price was higher than

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£11-12, to which sum the bidding was raised.

Mr. F. W. Chanot is a steady frequenter of these sales, and it could hardly be possible that he did not see the above Banks' cello, still he bought the instrument privately for £21, for which it was offered to him, and sold it again to his brother, Joseph Chanot, who found another buyer in Miss Thornley, who paid for the doubtful treasure £50.

If we can see during the trial an excuse for Mr. Bear and F. W. Chanot, we cannot admit same for Mr. Horace Petherick, who is a painter by profession, and who could not be called upon as an expert on instruments simply because he is a promoter of the Cremona Society. How superfluous his presence was at this case, he must have felt himself. He could have spared himself hearing many disagreeable things had he stayed away. I only mention the case of the Cremona Society, as pictured in *Truth* of June 13th, 1906. That nice little family party," as the paper said, never got disturbed in their circle and intimacy. The chairman is still Mr. Horace Petherick and next to him are the representatives of Balfour & Company of 11 Rood Lane, London, E.C., who consist of W. Vincent, F. Cooper and his brother, A. D. Cooper. Then there is Albert H. Elliott, a brother-in-law of the Coopers, and what may be called the Committee consists of the following unimportant members, all being partners of the auction firm of Messrs. Glendinning & Co., Ltd.: viz: Mr. V. Glendinning himself, Wm. S. E. Groyer and Y. H. Hamilton Smith. Since these family meetings were given, regular auctions have been held at the house of Glendinning & Co., Ltd.

What (in valuable instruments) with there are found from month to month certificates and warranted to the public by Mr. Horace Petherick, can hardly be believed, if my own experiences would not prove it. To speak about the different cases which were brought to light during the trial, there was a Carlo Bergonzi violin, worth £15, and a Francesca Stradivarius violin cello for which an offer of £25 could not be gotten and a Joseph

Guarnerius del Jesu violin, which nobody wanted, nevertheless the instruments were called genuine by Horace Petherick.

We may also recall the affair of the only known Joseph Guarnerius cello. As much as the Cremona Society was challenged to bring the same before a number of experts outside their family gathering to receive a verdict, the leading persons in this case, had not the courage to come forward, but had the audacity to discover in addition to the "above only one" another "only one" second Joseph Guarnerius cello, which is referred to in the *Strad* magazine of May, 1907, (page 22) and it paraded around again to get the sanction of the intimate circle of the society. If only these members could see how laughable they make themselves in the eyes of others who are learned as much as they, if not a little more! Strange they cannot see how they run against rocks, which may kill their own standing as also the Cremona Society's. I have written a great deal about their dealings in my open letter to connoisseurs, which was refused by the *Strad*. Much fault must

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be found with Mr. Horace Petherick, who gave his written statements to a lot of nonsense. Was it not enough that he stated to have discovered Andreas Gisberti as the master of J. Guarnerius, a statement which he cannot hope to have believed by anyone. A great many things may happen in this world, where we always have to make a question mark after; a great many people think they are wonders, but in the long run other people will have to judge if they are great, not they themselves.

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SOME QUAIN^T OR ANTIQUE INSTRUMENTS.

Recently Acquired by the R. S. Williams & Sons Co. of Toronto.

It will interest our readers to learn that another fine Italian violin has crossed the pond; this time it is a nice specimen of Antonius and Hieronymus Amati, with original label dated 1606, and bears the guarantee of Hill & Sons of London, as well as the well-known Canadian experts in whose possession it now rests. The above firm have also come into possession of a fine harpsichord by Celestini of Venice, A.D., 1596, also a Welsh triple harp (which is exceedingly rare) and a Burmese harp, which was brought from Burma by Serg. Col. W. T. Martin; (there is a similar specimen in the British Museum, and one in the India Section, South Kensington;) also a West African Balanjuh, and last but not least a beautiful specimen of a viol da Gamba by Barak Norman, dated 1697. This quaint old maker has placed his monogram on the back, B.N., which reads the same when held the other way up. This specimen is extravagantly decorated with margueretie.

PAGANINI'S PORTRAIT.

A HAMILTON paper says:—Richard Jose, 416 Aberdeen Avenue, has a picture with a story. He is thinking of presenting it to the Dundurn museum, or art gallery. The

picture, which is an ancient oil painting of Paganini, the famous violinist, bears the marks of age, and came to Mr. Jose's father through Moore, the Irish violinist. The painting is about 12 inches square, and resembles the old style work very much. It is mounted in a heavy gilt frame, and its appearance would indicate that it was valued by its original possessor greatly. It has often been said that Paganini left no picture of himself, and that he was, therefore, dead to this and coming generations in all but name and music. Mr. Jose says that he has every assurance that this painting is genuine, and he thinks it might be of interest to the public, in the Dundurn gallery.

Somewhere about 1842 or 1843, Paganini, who was a great friend of Moore, the Irish violinist, told Moore that he was just as great a player as himself. Moore would not believe this, and the two had a friendly dispute. Paganini offered to exchange paintings with Moore, although he valued his own painting greatly. The exchange was made. Moore died about 1845, leaving a widow in rather straitened circumstances. Time did not mend her financial condition, and in 1846 she went to Joseph Jose, father of Richard, and asked for the loan of two or three pounds on this painting of Paganini. She was accommodated, on the understanding that she was to redeem the picture some time. In the cholera of 1848 she died, and her son died, thus leaving no one in the family to redeem the painting.

In 1854 Joseph Jose came to Canada, and in 1858 his family followed, bringing the painting along. Mr. Jose had been in Plymouth, England, when he got the painting. In the fall of 1856 the Jose family was living in Toronto. Mrs. Jose put the picture over a stovepipe hole in the wall, and someone lit a fire, not thinking. As a result there was a small blister on the canvas.

Mr. Jose, sr., kept the painting until a few years ago, when he died, and it passed into the hands of its present owner. It now hangs on the wall of his home on Aberdeen Avenue, perhaps the only picture of Paganini in existence.

Musical Canada.

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JULY, 1907.

TORONTO THEATRE ORCHESTRA.

THE first Toronto theatrical manager who acquiesces to the prayers of a music loving public by establishing an orchestra of proper size and instrumentation in connection with his house of amusement, will not only reap a rich reward by increased patronage, but will go down in history as a hero of unexampled generosity. The orchestras of our theatres, as now constituted, are simply a farce, True, the musicians themselves give efficient services, and prove that—given the required number of instruments—the Toronto orchestras, instead of being a reproach to the management, would be one of the most attractive features to hundreds of theatre patrons.

WORKMEN AND WAGNER.

MRS. PHILIP SNOWDON has been telling the following story in some of her speeches to show that there are men in every rank of life, even when material conditions are not at their best, who can appreciate what is good in art and literature :

I remember—this is absolutely true—a number of working men in the city of Leeds went to hear one of Wagner's operas,

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PIANOS RENTED

and they were discussing among themselves exactly how to pronounce that famous composer's name. One man, with eyes glowing with pride and with heart beating with rapture almost at the joy he had received from the music said, "I don't care whether it is Wagner or Vogner; all I know is that when I see his name on a bill I raises my hat and sez 'God bless you, Dick!'" —*Pall Mall Gazette*.

VOCAL



"THE GIFT OF SONG."

JUDGING from the amount of space devoted to Voice Training and Singing, as an art, not only in musical publications, but also in the daily prints and general periodical publications, that branch of Aesthetics has begun to free itself from the stigma of blind chance and charlatanism, and is coming into the dignity due its influence as a factor in the "joy of living." No less a magazine than the *Century* has recently (the June number) published a most interesting and valuable article written by the present empress of song, Nellie Melba. Few singers previous to the present generation, knew much about anything except their own little bit of what they were pleased to call "Art," but at the present time there are many like Mme. Melba, who can write in such a way as to interest even the non-musical reading public. After a few personal preliminaries, Mme. Melba begins:

"In my opinion, the great singers of our day would not be so few if there were more competent teachers, and a more complete realization of the greatness of the task. It is not that lovely voices are rarer than formerly, or talent more sparingly given of God. The piano or violin student will devote ten years to the technique of his instrument, while the vocalist or the teacher too often regards research at an end after studying a year or two or even a few months only.

In all learned and mechanical professions certain technical tests are insisted on before a person is accepted as an authority; but in music it is not so. Any charlatan, whose only qualifications may be confidence and casual observation, may set up as a teacher, and persistently trick the public, which is only too easily deceived. I speak strongly on this subject,

having in mind the cruel vocal havoc to which I have just referred. Just as the engineer must know the structure and parts of his engine, or the architect the nature and relative values of material as well as the principles of design, so must the would-be singer understand the easily injured structure and delicate functions of voice mechanism.

A knowledge of the structure of the larynx, and the general muscular mechanism of voice-production, unequaled in delicacy anywhere in the human body save perhaps in eye and ear, will be a revelation, a very helpful revelation, to the student. And unless the structure of the larynx be understood, the "attack," or application of the air blast to the vocal strands, cannot be perfect.

"Even a good general knowledge of music does not imply knowledge of scientific voice production. Correct vocalization is only possible on strict physiological principles. I insist upon this, because it is rational and logical. In this way faults are better recognized and explained; the student may the more surely guide her own development or effectively restore an injured voice, and generally advance her physical welfare, which is a vital point."

She then has the following strong and useful words, regarding foreign study:

"While I am a strong advocate of foreign study, I think it a pity that so many American and British students elect to swell permanently the overcrowded ranks of the musical profession on the continent of Europe instead of returning to the less crowded centres of their home lands, and giving their compatriots the benefit of their experience and example. It is given to few of us to attain world prominence, and those to whom such fame is manifestly impossible should not

fear to try for the best their own country offers, which may be a great and dignified meed.

"Adequate study in Europe requires a good deal of money. For most young girls a chaperon or companion is essential; although there are a number of places where a solitary young student may find the comfort and the protection of a home. Where this is possible, the expenses are naturally much less.

The leading professors on the Continent charge from six to ten dollars a lesson, with a certain reduction for an extended term. Three lessons a week are usual. As to the expenses of living, even on the most moderate scale they cannot be reasonably estimated at less than \$25 a week for board, dress allowance, concert and opera tickets, and general expenses. This, with lessons extending over eighteen months or more, runs into a considerable sum.

To the student with wealth as well as voice the way would appear smooth; yet I would offer a word of warning. First, the flattery of friends and possibly unscrupulous advisers is dangerous. Besides, the fact of affluence tends to diminish the sense of responsibility. Money, it must be borne in mind, cannot buy purity of tone, temperament, or correct breathing. These entail hard work, even with natural gifts. One cannot buy brains with money, or even the ability to appreciate the brains of others, and the loveliest voice that ever charmed the world must be guided and used through the intellect; otherwise it must fall far short of the highest standard."

Other good advice follows, and she closes with a paragraph that every prospective student should take to heart:

"No teacher living can impart temperament and an infallible ear for music. A perfect chest, larynx, and resonance chambers, are also gifts of God; and so, too, are the musical intuition, the ravishing voice, the industry, the ambition and the perfect physical health, which are all attributes of vocalists who have become really great."

When one who has reached the top,

as she has, is willing to give the benefit of her experienced thought to struggling aspirants, both teachers and students may feel that the dawn of better things is at hand. Musicians in general and singers in particular, have been looked upon as a self-seeking and self-satisfied class, each caring only for his individual success, "methods" and personal idiosyncracies making useful exchange of ideas impossible. Such articles as Melba's "Gift of Song" will do much to remove this stigma.

SINGING IN ENGLISH

AN ART NEGLECTED BY OUR YOUNG VOCALISTS.

WE reprint the following interesting article on the above subject by "Lancelot" of the *London Referee*:—

It is doubtful if any people have so little respect for their native tongue as the English. We accept all kinds of hybrid words, such as "rendition" and "pianistic" we apparently rejoice in clipping words down to ungraceful monosyllables. We "phone" our enemies, and "wire" our friends; tell a Frenchwoman that she speaks charmingly when she turns our demonstrative pronouns into "dis, dat, dese, and does"; read complacently sentences in novels and newspapers which would puzzle a Murray to parse; use every tongue in preference to our own in concert rooms, and banish it in toto from our opera house.

It is commonly said that English is unvocal, and that it is easier to sing in French or German, but this statement is scarcely substantiated by careful comparison of the respective languages. French p'ays chiefly on the lips, and a large number of its words can only be properly pronounced by extensive use of the nasal cavities which, although helpful in certain cases to secure a brilliant, trumpet like quality of tone, is not conducive to purity of vocal production; added to which it is extremely difficult for English people to acquire the quick, nerve action and subtleties of vowel tone without which the language grates harshly on the ear of

a French person. With regard to German, a very cursory examination of a German and English dictionary will show that the vowel tones are less hampered by consonants in the latter than in the former language. The majority of German words necessitate securing resonance at the back of the mouth, which is conducive to a guttural quality. The word "between" may not be an ideal one for the vocalist, but it is euphony itself in comparison with its German equivalent, "zwischen," and much the same may be said of the pronouns, "I," "you," and "me," in comparison with "ich," "sie," and "mich."

Why, therefore, it may be asked, do so many English vocalists avoid singing in English? I believe there are two principal reasons; first, because our general ignorance of foreign languages induces us to attach exaggerated importance to the ability of singers who affect a foreign tongue and consequently artists think it necessary to sing in languages that the majority of their audiences do not understand. Secondly because the majority of English singers have not been taught to vocalize the English vowel sounds. For many years past I have listened to hundreds of young English vocalists and my experience has been that, while they manifestly have been taught the Italian and in many cases the French vowel tones, those common to English have been neglected. Many singers seem in ignorance of the fundamental fact that each of the five English vowels requires a definite position of the resonant cavities to secure the best results. The only vowel tone which they seem to be sure where to "place" is "ah." The result of this is that they do not get the best vocal tone in singing in English. They recognize that their voices are not heard to the best advantage, and so they are inclined to avoid the language. The time is, however, fast approaching when audiences will become by facilities of foreign travel, more awake to the general imperfect pronunciation of French and German by English singers; and what may be called the snobbery of pretending to enjoy what you do not understand will give place to a greater sincerity and desire

to really know what the vocalist is singing about. In no other country except England would a vocalist dare to give a recital in a language other than that of the audience. It is obvious that the beauty and expressiveness of music allied to words cannot be fully appreciated unless the meaning of those words is perfectly understood by the listeners. Then, and then only, can the auditor realize the truth of the composer's art, and his power to suggest the thought behind the word.

In reference to this will be found in the *Musical Times* of to-morrow's date a letter from Richard Wagner written at Bayreuth and dated October 22nd, 1877. It appears that "Lohengrin" was first performed in Melbourne, Australia, in 1877, only two years after its production in England, and that a Mr. Emil Sander wrote to Wagner informing him of the fact and the warm reception the work had received. Wagner, in his answer, says: "Dear Sir,—your letter and news contained therein have given me much pleasure, and I cannot omit to thank you for it. May you be enabled to have my works placed before you in "English, for only then can they be thoroughly understood by an English-speaking public. We hope to achieve this in London." It is a singular coincidence that this letter should acquire prominence in the musical world just after Dr. Richter has so warmly advocated the performance of "The Ring" in English next winter. It not only establishes the justice of his views with peculiar emphasis, but has a widespread significance, for if Wagner felt that his music could only be appreciated when the text was perfectly understood, how much more is this necessary to composers whose command of musical expression is less? Incidentally, it may be added that this letter of Wagner increases the importance of the performances in English of the master's operas by the Carl Rosa and Moody-Manners companies.

It may be said that it is sufficient if the audience is furnished with a translation of a foreign text, but this is not so, for it is the singer's art by emphasis and tone-color to infuse into words special significance. It is extremely difficult to trans-

late a French song into English and preserve the subtle meaning of the original but this does not apply to German, which can be expressed in English without any loss of meaning, as comparison of the excellent translations of Wagner's "Ring" will attest. Provided there is the ability to pronounce properly, and an audience that can understand, it is, of course, better that a song should be sung in the language in which it was written; but in the majority of cases these conditions do not exist in England, and I am convinced that Schubert's, Schumann's, and Brahms's songs would be far more appreciated by the English public if sung in English.

While on the subject of singing in English I would draw attention to Mr. W. H. Breare's "Vocal Faults and their Remedies," recently published by Messrs. Simpkin, Marshall & Co. Refereaders may remember I referred to the two previous volumes, severally on "Vocalism" and "Elocution," by this author, and I recommend the third of the series to singers as warmly as I did the other two. Mr. Breare deals only with the pronunciation of English, but he does this with a thoroughness and lucidity from which even matured singers may find instruction. The variable nature of vowel sounds, or phonetics, is exhaustively analysed and the best position of the mouth for each thoughtfully explained. Specially valuable are the chapters on recitatives and tone-colors, the latter being defined as "those changeful tints which illustrate the conditions the words and music suggest." The remarks on these subjects are illustrated by the treatment of Handelian recitative and the verse of a song, the right attack of each word and its appropriate tone-color being explained. The technique of vocalism is kept to its proper place—i.e., to the practice-room, and emphasis is laid on the necessity of dismissing from the mind, when singing in public, all thoughts but those connected with the sentiment of the music interpreted. In conclusion the author gives much sagacious advice, as when he says:

"Never rely on your own opinion of your work; you cannot perfectly hear yourself.

Do not accept the public's estimate of your powers—they will lure you to dangerous paths. Know a trustworthy specialist, and be guided by his or her judgment."

To which I would add, Please do not ask me the name of the "trustworthy specialist."

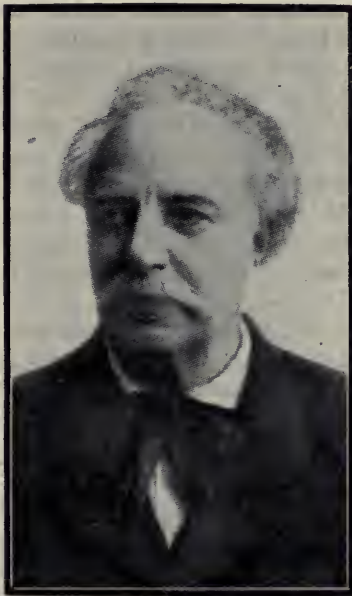
THE reprint of the [press and other criticisms of the Mendelssohn Choir of 1907 has just been received. It makes a handsome little pamphlet, and contains a splendid portrait of Dr. A. Vogt. The members of the choir are indebted for the publication to the generosity of the honorary president, Mr. B. E. Walker, who thought it would make an appropriate souvenir of the tenth season of the work of the society. What strikes one specially in reading over the criticisms is the remarkable unanimity with which the Toronto and New York critics agree as to the merits of the singing of Dr. Vogt's chorus. A valuable feature of the reprint for reference purposes is found in the reproduction of all the programmes of the 1907 concerts, both in Toronto and in New York State.

THE choral numbers selected for the National Chorus concerts next season are of a highly attractive character. Amongst these are Coleridge-Taylor's beautiful cantata, "The Death of Minnehaha," for soprano and baritone solo and chorus; Sir Herbert Parry's new cantata—an extremely clever setting of Browning's "Pied Piper of Hamelin," for tenor and baritone soloists and chorus, and a selection from Gounod's "La Reine de Saba." In these works the chorus, under the conductorship of Dr. Albert Ham, will have the valuable assistance of the New York Symphony Orchestra.

THE following pupils of Mr. Arthur Blight have been appointed soloists in Toronto churches: Miss Mabel Palen, soprano in the Metropolitan Church; Miss Clara Stiles, soprano, Knox Presbyterian, Miss Grace McKenzie, soprano, Carleton Street Methodist.

A GRAND OLD SINGER.

THE famous English baritone, Charles Santley, recently celebrated the fiftieth anniversary of his first appearance on the concert stage. This was in London in 1857, but he made his first great success in the opera "Dinorah" two years later. As Gilbert says, "he chose to be an Englishman and it was greatly to his credit," for Mr. Santley never attempted a foreign



CHARLES SANTLEY.

deformation of his name. He was considered the best musician of the male singers of his best days in the motherland. As a singer he has always been eminently satisfactory, conscientious and artistic, and above all had the gift of a splendid voice. The editor had the pleasure of often hearing Santley in opera at the Old Majesty's theatre, London, in those brilliant days when his associates were Tietjers, Guiglini, Sinico, Trebelli, Bettini and Foley.

Canadian Courier—"A new publication, MUSICAL CANADA, edited by Mr. E. R. Parkhurst, of Toronto, is an interesting monthly journal of musical news, comment and gossip for professionals and amateurs.

THE BREARE VOCAL SERIES

No. 1

Vocalism: Its Structure and Culture from an English Standpoint.

No. 2

Elocution: Its First Principles (for Singers and Speakers).

No. 3

Vocal Faults: AND THEIR REMEDIES.

BY

W. H. BREARE, J. P., M.I.J.
Vocal Expert and Adviser.

Preface by F. Gilbert Webb,
("Lancelot" of the London Referee.)

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THE SOLO IN CHURCH MUSIC.

THE introduction of solo passages into the music of the church is comparatively modern. No doubt when music was so undeveloped as not to employ harmonic and contrapuntal effects the singing was in unison and not infrequently the musical part of the service was rendered by a single voice. But when ecclesiastical music became a highly finished form of art, when in the time of Palestrina, Orlando di Lasso, and Tallis it produced its masterpieces, the effects aimed at were based upon the contrapuntal treatment of several parts heard simultaneously. It was not necessary that each part be taken by a number of singers. In many cases each part was rendered by a single well-trained voice. But as there was no instrumental accompaniment and the passages in which a single part appeared without the other parts were the mere announcement of a theme, there was not what is understood at the present day as a solo passage. It was a time when the choir was treated as a whole, in which there was no chance for the display of those characteristics which make solo singing so attractive in its proper place, and distinguish its effect from that of the same melody sung by a body of singers.

The principal characteristic of the solo is that it allows the voice to be used so as to express the sentiment of the individual singer. There is not the same neutral quality of expression, the same generalization, of the tone, if one may so speak. It is, if well rendered, vibrant with personality. To a certain degree it is the same in the case of the instrumental solo. We have heard Handel's well-known largo played in unison by all the first violins of the Boston Symphony Orchestra! It was not merely a louder and fuller tone, or a performance with different expression. It was a different sort of tone and without that individual quality of expression which makes the solo what it is.

It may be asked very properly if the character of ecclesiastical music, except when a more or less dramatic text is set, admits of this sudden change from the

wholly general and impersonal sort of singing, which belongs to the choir, to the solo with its wholly different aim and effect. We confess that we have felt the incongruity at times which we did not feel when we have heard a single voice sing the entire service. Occasionally, as in Mendelssohn's "I waited for the Lord," where there is an admirable weaving together of the individuality of the solo singers and the chorus, there is no clash. The situation admits such treatment. But it is different in a canticle or anthem that calls for united rather than individual expression. Thus in the *Te Deum* or *Creed*, the introduction of solo passages unless handled with extreme tact is very apt to cut the whole up into more or less detached fragments. Even after the best handling of a passage by the composer, the endeavors of the singer, properly anxious to do his best in the part in which he is heard alone, are apt to spoil the effect of the anthem as a whole.

There is, however, another point of view. The solo is often not introduced dramatically at all, but to give a different tone color. Several voices of a similar quality heard singing together produce an effect different from any one taken separately. It is the same in instrumental music. The violins of an orchestra may be so much alike that only a trained ear can distinguish one instrument from another, even when played separately. Yet the instant the melody is played by the solo first violin or solo 'cello, it is easy to detect the difference between the quality of its tone and that of all the violins playing together softly. The composer of vocal music has not the same advantage the composer of instrumental music has in his various instruments of the same pitch and in the different ways in which the same instrument can be played. The violinist may play a passage upon a single string, for the G string sounds quite different from the D or A when used for the same melody. There is the pizzicato, the harmonic tones, the ponticello playing. The individual voice may do much by way of expression, but nothing equal to these differences in quality. In the choir there is still less

variety, though the distribution of parts does much. The introduction of the solo is a most useful means of varying the tone color of the composition, and it is accordingly justified.

There is obviously a difficulty produced by the clash between the different points of view. On the one hand, the individuality of the solo often makes its introduction dramatically incongruous. On the other hand, the difference in tone makes its introduction desirable. A compromise must be brought about, and it is a test of the artistic sincerity of the performer the way he makes his solo a part of the whole effect. One recalls a notable passage given to the first oboe in Brahms's Third Symphony. A lovely melody was for many measures accompanied in the simplest style. It would be not unnatural for the oboist to have treated the passage as his opportunity for displaying his personal interpretation of the passage, to have breathed into it all the passion of his soul. It was a most dangerous passage for any one not willing to sink himself unreservedly in the whole. Yet we have heard it played perfectly. The playing was neither unemotional nor too prominently individual. There was a compromise effected between the two aims. The same sort of compromise should be introduced into ecclesiastical music whenever a solo forms part of the composition. The individual expression must be brought into conformity with the spirit of the whole piece. The choir must seem to change its tone rather than to hand the music over to a single voice. It must be like the change that an organist is able to make by altering the registration in the course of a composition. Of course, this cannot be attained completely in the case of a vocal solo, and it is not on the whole desirable that it should be. There should be a compromise. The voice will be heard solo and judged as such; it will be heard as part of a choral whole and judged as that as well. It will be a compromise at the best. It will call for much self-repression. It will be hard to get singers to do this, especially as is often the case the solo is treated as something quite

apart from the rest of the choir singing. Accordingly, everything should be done to make the solo as inconspicuous as possible. The practice of having the solo singer of a chancel choir stand facing the congregation in a solo is to be avoided. It may be well even to have the soloist stand not at the end of the choir stall, but second or third, that the personality of the singer may be kept in the background. It is especially desirable that the soloist be a regular member of the choir, accustomed to sing chorus parts, and otherwise feel himself as merely one of the whole. No doubt this will be difficult, but it is the only way to keep the solo from degenerating into a bit of show work, or decoration.
—*Church Standard*.

MME. MELBA'S BEGINNING.

DURING the years immediately preceding my first and, for me, my most memorable visit to Europe, the late Marquis of Normandy was Governor of Victoria. At that time I was regarded in Melbourne as a very good amateur pianist, much in request for private parties, at which I always played, and on very rare occasions also sang. At one of these functions, given at Government house, I gave some songs between the pianoforte selections, and the Marchioness of Normandy, in thanking me, said, "Child, some day you will give up the piano for singing, and then you will become famous." That was the simple comment that set me seriously thinking of a career as a singer. I had always felt that I would become a professional in music—pianist, organist, violinist, perhaps, but something in music, at any rate; but from that moment I knew in an irresistible way that I was to be a singer.—*Century*.

Visitor.—"So you went to the opera last week. What did you see?"

Little Edna.—"Oh, I saw a lot of women in bathing suits, but there wasn't any water."—*Philadelphia Record*.

"Is that next-door neighbor in your flat still learning to play the cornet?"

"No; he's just practicing."—*Cleveland Plain Dealer*.

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AT THE CAPITAL.

OTTAWA, *June 26.*

THE special services of praise in connection with the opening of the new organ, made Sunday, June 9th, a red letter day in the Dominion Methodist Church. In the evening the edifice was packed to the doors and many were unable to gain admittance. The organ proved to be fully equal to the expectations of the congregation, and entitled to rank as one of the largest and best in the city. It has long been felt that the musical portion of the services in this large and influential church were seriously handicapped by an inferior organ, which had long since passed its days of usefulness, besides being badly placed. It, however, remained for the present organist, Mr. B. J. Kenyon, to accomplish the purchase and installation of an instrument worthy of its surroundings. All who heard it were delighted. The rich diapason, cathedral and French reed effects are all present, and as a solo, concert, ensemble, and church organ, it leaves nothing to be desired. Mr. J. B. J. Kenyon presided, and in his organ recital the various characteristics of the new instrument were shown to splendid advantage. The choir was reinforced for the occasion, and the excellent musical programme was rendered admirably. The organ was originally built by the firm of Messrs. Warren & Sons from plans and specifications furnished by the late great English organist, Frederic Archer, and was opened by him in a recital programme on May 8th, 1889. It has now been entirely rebuilt and revoiced, while several new stops have been added,

and the action changed to Tubular Pneumatic. This work, with also the redecoration of the case has been entrusted to, and well carried out by the Messrs. Casavant Bros., the well known organ builders of St. Hyacinthe, Quebec. The complete specification prepared by Mr. B. J. Kenyon, the present organist, is as follows:

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First Open.....	8
Second Open.....	8
Doppel Flute.....	8
Salicional.....	8
Octave.....	4
Super Octave.....	2
Mixture.....	3 Ranks
Trumpet.....	8

SWELL ORGAN (12 Stops)

Bourdon.....	16
Open Diapason.....	8
Stopped Diapason.....	8
Concert Flute.....	8
Aeoline.....	8
Voix Celeste.....	8
Flauto Traverso.....	4
Violina.....	4
Cornet.....	3 Ranks
Comopean.....	8
Oboe.....	8
Vox Humana.....	8

CHOIR ORGAN (6 Stops)

Melodia.....	8
Dulciana.....	8
Rohr Flute.....	8
Harmonic Flute.....	4
Piccolo.....	2
Clarionet.....	8

PEDAL ORGAN (6 Stops)

Double Open.....	16
Bourdon.....	16
Open Diapason.....	16

Violoncello	8
Bass Flute.....	8
Trombone.....	16

MECHANICAL REGISTERS

Swell to Pedal	Choir Sub Octave to Great
Great to Pedal	Choir Super Octave to Great
Choir to Pedal	Swell Sub Octave
Swell to Great	Swell Super Octave to Great
Swell to Choir	Swell Sub Octave to Great
Choir to Great	Swell Super Octave
Choir Sub Octave	Swell Super Octave to Choir
Choir Super Octave	Great at Octaves
Tremulant to Swell	

COMBINATION PISTONS

Three to Great	Four to Swell	Three to Choir
Three adjustable Combination Foot Pistons		
One great to Pedal Reversible Piston		

ACCESSORIES

Swell Pedal to Swell Organ	Swell Pedal to Choir
Organ	Crescendo Pedal acting on Whole Organ

DETACHED CONSOLE

McLeod St. Church was crowded at both of the special musical services held on Sunday, June 16th, in connection with the opening of the new pipe organ, recently purchased. It is a pleasure to say that the most sanguine anticipations regarding it were more than realized; not only is the new organ ornate and attractive in appearance, making a marked improvement in the front of the edifice, but as a musical instrument it fills every requirement. Miss Evelyn Lane, organist of the church, also has charge of the choir and the special music was rendered most creditably. The soloists were Mrs. D. K. McIntosh, Mrs. J. Angus McKenzie, Miss M. Ellis, Miss M. Byslie, Miss L. Clendinnen, Miss L. Henderson, Mrs. D. Kidney, Miss Ackland and McElroy. The new organ is thoroughly up-to-date, including a detached console placed in such a position as to give the organist better facilities for directing. The case is of quarter cut oak, English finish, of Romanesque design and its plan is in keeping with that of the church. The pipes are decorated in cream, crimson, and gold; and present a very beautiful effect. The choir loft has been re-arranged and enlarged to provide for 50 members. The specification includes, Great organ, 10 stops, choir organ 6, pedal organ 4. There are three pistons to swell, three to great and two to choir. The total cost will be about

\$5,000. An organ recital in connection with the opening of the organ was given on Monday evening, June 17th by J. Edgar Birch, organist of All Saint's Church, when he was assisted by Mr. Parkinson, tenor.

L.W.H.

DR. TORRINGTON'S FAREWELL.

"I AM going to Dr. Torrington's farewell at the Metropolitan," I announced at 6 o'clock on Sunday, the eventful evening that was to sever the last connecting link between Toronto's most celebrated musician and the Metropolitan Church, after thirty-four years of union. "You won't be able to get inside the doors, such a crowd is sure to be there," they said. However, I was on the street car five minutes later, and found everyone bound for the same destination. A dense crowd already filled the building, content with even standing room, or anywhere they could get a glimpse at the solitary figure seated by the organ, Dr. Torrington himself. He rose after a while, and with a delicious combination of stops, played till the choir, numbering about one hundred voices, entered and filed into their places. Their singing throughout the evening, also the solo work, was a grand tribute to the training of Dr. Torrington, culminating in an almost sensational rendering of the "Hallelujah," with such attack and energy as to sound triumphant. It was altogether more like some dramatic event than a church service. Even the elements joined in with an electric storm that played around the church while the service lasted lighting up the windows with a weird effect. The whole sympathy of the vast crowd was with Dr. Torrington, and it was with positive dismay they wondered what could have caused the (non) musical committee of the church to part company with such a master and such a choir. When the last notes were played, Dr. Torrington arose hastily, to pass out with his choir, amid the tumultuous applause that burst from the people again and again, in response to which he merely bowed a few times, and so closed the curtain on the last chapter of thirty-four years of faithful

and efficient service, and this was Dr. Torrington's farewell. The people seemed deeply touched, many being on the verge of tears during the service.

A statement from the choir, who resigned with their leader, has since been published, giving an insight into the cause of the trouble, which has solely emanated from the church musical committee, who have continuously sought to belittle Dr. Torrington and his army of singers, never ceasing their persecutions till resignation resulted. It also appears that the committee heard of the Osler theory, and discovered that Dr. Torrington, being over forty, was too old to work any more. No one thinks of age when it is Dr. Torrington. He is ever young at the many branches of his professional work, his energy is boundless. He is in the zenith of his experience, and the work he accomplishes daily could only be achieved by one blessed with the vigorous health he enjoys.

Dr. and Mrs. Torrington leave for a trip to Europe during the vacation, and their numberless friends wish them a most happy time.—Mrs. Annie Waldron (one of the first violins, Torrington's Orchestra).

OF Mr. Eduard Parlovitz, the brilliant young English pianist, who toured Canada last season with Alys Bateman, M.A.P., has the following:—

"The papers were using big letters last week in their announcements of Mr. Eduard Parlovitz's appearance at the Albert Hall on Sunday. I was glad to see those big letters, for I knew then that the excellent work of the young pianist, whose eventual success in London I prophesied in these columns a year or more ago, had obtained the recognition it deserved. Unfortunately for Eduard Parlovitz—speaking from a purely inartistic standpoint—he is not an oddity. He is too earnest and too thorough to bother about frizzing up his hair into a busby or making monkey faces at his audience. His hair is short, his manner quiet, his appearance—if I may say so without giving offence—ordinary. Luckily, however, for us, he is a pianist, and his career as such is remarkable.

He won the Erard Scholarship at so early an age that it had to be withheld. An associate of the Guildhall School of Music at fourteen, and a Licentiate of the Royal Academy of Music shortly after, he qualified as Professor at the age of sixteen. Since then he has won fame in all the most important cities of the British Empire. America, Australia, and New Zealand want him again, and are looking forward to his return to them later in the year. And yet, as I have said, he is no showman. He had but just returned, recently, from a tour covering 24,000 miles when Lord Kilmorey heard him play, and at once brought his name before the committee of the Albert Hall. And now his name, I am happy to find, is before the London public."

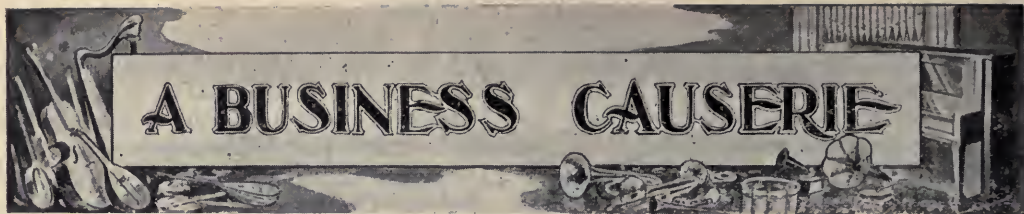
THE musical services at the famous church of La Madeleine, Paris, are always characterized by the value and dignity of the compositions heard, and their careful and artistic rendering under the distinguished *maitre de chapelle* M. Runner. The greatest French organists of the time, such as Guilmant, Th. Dubois, etc., etc., have been engaged there. For the imposing service of Les Rameaux (Palm Sunday, a young Irishman—Mr. John Byrne,) at present studying singing with Haslam in Paris—was engaged to sing the solo 'O Salutaris Hostia,' specially composed for the great baritone, Faure by Gabriel Fauré. Mr. Byrne also sang the bass solo in the 'Tantum Ergo' of Th. Dubois, accompanied *alla capella* by the full choir of the Madeleine.—*Musical World*, London, Eng.

FROM the London *Musical Herald*:—"What is he playing?" "Oh, Mendelssohn's 'Songs Without Words,' you know." "Hm; the audience is doing its best to supply the deficiency."

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TORONTO, *June 30th.*

TRADE during June has been generally quiet, with the exception of a few fortunate houses. It has not been dull, in the sense generally implied by the use of the word, but the trade movement has not been quite up to expectations. This applies entirely to the retail trade.

One good feature of the past month has been an unusual activity in the matrimonial market; June weddings are happily of increasing frequency; bridal presents of pianos is also an increasing habit with which certainly no man in the music business will quarrel; now these wedding presents are all spot cash transactions, hence this special line of business has enabled several dealers to make an unusually satisfactory showing for last month on the debit side of the ledger.

The general stringency of money is having an effect on the music trade. Farmers cannot discount their paper as easily as they could until recently, and this means that just now money is unusually "tight," and yet, all things considered, country remittances are not at all bad.

The fact that up to date only one firm has laid off a few men is the best proof possible of the generally healthy condition of the wholesale trade. As a rule stock is by no means too plentiful, and preparations for a large fall demand is evidently the carefully considered policy of many manufacturers just now.

The city retail trade is a little slow in spots; but business has been so active for the past few years that what was formerly a mere ordinary mid summer dullness, is now in some quarters regarded as a retrocession, when actually it is nothing of the kind. The best proof that locally things are solid is that payments

are more than usually good. Considering the long, severe, and expensive winter we have had, this speaks much for the all round financial soundness of the community.

The R. S. Williams & Sons Company report trade as excellent in all departments. The "missing word" contest of this firm has led to a heavy run of business, and the resultant sales of pianos has been phenomenal. The idea has proved a great success from every point of view.

"We are not doing all the business," said Manager George P. Sharkey, of the Bell Piano & Organ Co., "but I think we are getting our share. With us the city trade is good, orders from the country are satisfactory, our factory is running full time, and remittances are excellent. Need I say any more."

With Messrs. Mason & Risch business is good, though not rushing. The city trade is good, payments are good, and the full staff at the factory is kept going. Mr. Henry H. Mason says on the year so far business is comparatively very satisfactory, and Mr. Mason considers the outlook for the fall trade generally promising.

President William T. Giles says that while the Palmer Piano Co. comes out ahead of the first half of last year, they could be doing more without complaining. Mr. E. J. Howes has been on the road in different parts of Ontario with generally satisfactory results, and orders from the North-West are good.

Manager Charles T. Bender, of Heintzman & Co., smiled considerably when asked by the representative of MUSICAL CANADA if trade was a little easy with his house, as was seemingly the case with a few other musical manufacturers. Charles T. produced his order book and showed us a list of orders waiting to be filled.

"That scarcely looks like dullness, does it?" queried Mr. Bender. "Besides," added Mr. Bender, "we have just shipped a carload of pianos to Winnipeg, one to Brandon, and we are now fixing up a large shipment to the McLean house for the Brandon Exhibition in July. This is, of course, the between seasons time, but Heintzman & Co. anyhow are working to their full capacity."

Messrs. Gourlay, Winter & Leeming find a steady demand both locally and throughout the country. The Gourlay piano is growing rapidly in popularity all over the Dominion, and complimentary letters from many recent purchasers are coming continually to hand.

Manager John Wesley says business with the Mendelssohn Piano Co. is fair. The firm has just made large shipments to Quebec, Winnipeg, and Victoria. The local demand is also, for the time of the year, satisfactory, and payments are quite up to the average.

Manager Fred Killer says that with regard to the month of June the Gerhard Heintzman Co. have done well, and all round business has been beyond expectations both in regard to city and outside trade.

Mr. Frank W. Shelton, manager of the small goods department of the house of Nordheimer, was busy stock taking when seen by the representatives of MUSICAL CANADA, but he found time to tell us that trade was unusually active. The 12th of July always creates much business in the brass instrument trade, and so large has been the demand that Mr. Shelton had the other day to cable the well-known London house of Hawkes for a special shipment of brass musical instruments.

Mr. H. Y. Claxton, managing salesman of the small goods department of the R. S. Williams firm, reports business very active in his branch. Orders have never been so large for brass instruments. A handsome supplement to the Clarion catalogue has just been issued.

The Higel Piano Action Co. are getting very busy, and within a couple of weeks will have work going in the new wing of the factory on Bathurst Street. Orders

for the new Higel player are coming along faster than they can be filled.

PERSONAL.

MR. ELWOOD MOORE, manager of the Western branch of the R. S. Williams house, left Toronto for Winnipeg on June 27th. Mr. and Mrs. Elwood Moore have been enjoying a short holiday in Toronto, and both have evidently enjoyed and benefitted by the change.

Mr. Arthur L. E. Davies, for long secretary of the Whaley Royce Co., has just joined the staff of the R. S. Williams firm.

Mr. Robert Blackburn, of the Nordheimer Piano and Music Co., is just now taking a vacation.

Mr. Paul Hahn seems to have quite recovered from his recent sickness, and is back at his post in the Nordheimer house.

Mr. Henry D. Cockburn has started on a tour of several weeks through the eastern provinces in the interest of the R. S. Williams & Sons Co.

Mr. A. E. Mandy, of the R. S. Williams firm, has just "learned to be cautious" in King Solomon's Lodge, A.F. & A.M., No. 22, G.R.C.

Mr. G. A. Williams, Secretary-Treasurer Williams Piano Co., Oshawa, has just returned from a two weeks business trip to Boston and New York. Mr. Williams says business everywhere appears to be good, the outlook being very satisfactory.

H. H. WILTSHIRE.

SAINT SAENS complains that American society opera is composed of three parts clothes. The opera-glass brigade will deem the gentleman's estimate distinctly liberal. —*Richmond Times-Despatch.*

Mamma.—"Oh, children; why are you so naughty to-day?"

Children.—"Why, sister said if we'd be good she'd sing for us to-night."

"What do you think of the tenor?"

"He's a vocal pirate."

"A vocal pirate?"

"Yes; he commits murder on the high C."—*Philadelphia Press.*



Emma Eames Story



Avon Bandrowski



Johanna Galski



Marcella Sembrich

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A self-playing instrument that
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Natural Art, through the most
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The SIMPLEX PIANO

I have heard with the greatest pleasure your Simplex Piano-Player and am glad to be able to say to you that it possesses all the qualities of other mechanical piano attachments and besides that has a softness and elasticity of touch that I have found in no other that I have heard.

It is a genuine pleasure to use it.

(Signed) Emma Eames Story.

The effects obtainable with the Simplex far surpass anything I had conceived a piano player capable of.

You should meet with great success among all lovers of good music.

Yours very truly,

(Signed) Avon Bandrowski.

I should feel equally at home in Europe or America had I a Simplex always by me, as with it I could have my beloved composers artistically rendered. There is no comparison between the possibilities of the Simplex and any other similar instruments for interpreting either instrumental or vocal music.

(Signed) Johanna Galski.

I am astounded at the possibilities of your Simplex Piano Player. So many similar instruments lack elasticity in rendering accompaniments for the voice. It seems to me while this is more easily manipulated physically, its possibilities are greater than others.

(Signed) Marcella Sembrich.

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Bandmaster of 48th Highlanders.



SUNDAY MUSIC.

THE question of Sunday music in the parks is agitating the minds and bodies, —not forgetting the busy-bodies of our sad Sunday people of Canada, and particularly people of the Sunday closed-tight city of Toronto.

We are living now in an enlightened age and in a free country, where every individual has a perfect right to his own opinion, and it would be beneficial and advancing the true cause of the brotherhood of Christ if the leaders of religious movements and interfering cranks would cease their efforts in forcing lop-sided views and opinions on level headed men and women.

To say that listening to a well rendered programme of music in the parks on Sunday afternoon is desecrating the Sabbath and diverts the mind from that which is good and tends to continentalize our orderly Sunday, is a statement which can only merit the contempt of intelligent people of all creeds.

The members of the Lord's Day Alliance, who are persistently agitating that we should be strapped down on Sunday and not allowed to move, should attend some of the band concerts given in the Old Country where large audiences are always present. It would be nature-study and a nature-lesson to them to watch how orderly the people are, and how thoroughly they enjoy and appreciate the greatest of all earthly pleasures given by God to man—music.

One professional crank writing to the papers, states that "All Protestant organizations, Bible Classes, Men's Unions and Societies, are to a man opposed to this

insidious attempt to ruin their Sabbath rest and to rob them of their inherited and rights? What about other men's inherited rights? Are we to live in bondage to be at the mercy of narrow minded bigots who will spend unlimited money in turning the Church service into a vaudville show by engaging professional singers, a virtuoso organist, who plays secular music of the broadest type, not forgetting the latest dodge of these worthy gentlemen in introducing occasionally into the services "Moving Pictures" and yet they see in men, women and children who are toiling and sweating all through the week—enjoying the only day of recreation, Sunday—walking through the parks admiring the beauties of nature and listening to the music of a good band, they see in this I say, profanity and a tendency of the people to drift away from the paths of righteousness.

I sincerely trust Mr. Enoch Thompson's "Sunday league" will receive hearty support from all fair-minded citizens, and may their laudable efforts succeed in giving us on Sunday—the people's day—open libraries, museums, free concerts, and above all the right to speak and act for ourselves.

Bearing on this subject, we append the following, taken from *The British Bandsman*, which paper is making a gallant fight for the music loving public of Great Britain:

"Under Welsh and Scotch Notes in last issue were certain references to the Sunday music question which should be carefully perused by our readers. The Dunfermline Protestant Defence Association has adopted the following resolution: 'That the Dun-

fermline Protestant Defence Association renews its strongest protest against the increasing scandalous violation of God's Sabbath law; that we deeply deplore that naval and military bands are suffered by the Government to be hired out on God's holy day; that at Lochgelly on Sabbath, 3rd March, the string band of the Royal Marine Light Infantry took part in two concerts, which were largely secular; while on 10th March the string band of the Scots Greys took part in a concert at Edinburgh; that on complaint being made to the Minister of War he did not consider the subject worthy of notice; and that we call on the Government to put an end to military bands being used towards God-dishonouring ends on God's day."

We respect the opinion of the Dunfermline Protestant Defence Association, and with reference to their self-imposed task of regulating the universe, would it not be more straightforward to make definite charges instead of merely beating the air? Our columns are open to the Association should it desire to discuss the subject of Sunday music. Seeing that the Association seems to be so well informed it will perhaps definitely state to an expectant world what, in its opinion, is the difference between sacred and secular music. Is, for example, "I Hear the Soft Note" from Sullivan's *Patience*—which is written in the English Church style of part writing—secular? And are some of the choruses from Handel's Oratorios—which were originally written to operatic words and transferred—sacred?

CANADIAN BAND NEWS.

A BAND has been organized for the Royal Canadian Mounted Rifles stationed at Winnipeg. Mr. James Johnston, late bandmaster of, the 90th Regiment, has been appointed to take charge. This will give Winnipeg another efficient military band.

Manager Gordon of the Citizens' band, Trenton, Ont., is looking for a capable cornet player to take charge of the band in that town. Desirable parties should communicate immediately.

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Bandmaster Walker of the 14th Regiment, Kingston, can place a good clarinet player at permanent work. One who is a total abstainer will get the preference.

The Waterloo band will soon appear in a bright new uniform, patterned after the showy dress of the "Life Guards" band, London, Eng., minus the spurs, of course.

The following bands have been engaged to play at the Toronto Exhibition this year, namely:—Queen's Own Rifles, Royal Grenadiers, 13th Regiment, 48th Highlanders, 57th Regiment, 19th Regiment, 91st Regiment, Preston Silver Band, Waterloo Musical Society Band, Cadet Band, Governor-General's Body Guards. The Toronto bands have also been engaged to take every evening in the "Tattoo."

BIG ORCHESTRAL CONCERT.

All of the professional orchestras of Toronto will play "en masse" during the coming winter for the purpose of taking part in a grand musical demonstration in aid of the "Headquarters Fund" of the Toronto Musical Protective Association.



MR. JOHN WALDRON, BANDMASTER ROYAL GRENADIERS, TORONTO.

Geo. A. Townley, from Brantford, a student of Bandmaster John Slatter, of the 48th Highlanders, Toronto, and recently with the Regimental band, 38th Dufferin Rifles, of Brantford, of which organization he was the solo cornetist, has been secured as bandmaster of the local band. We sincerely hope the council and citizens will co-operate in putting our band on an active basis.—Taken from the *Gazette Review*, Parkhill.

MR. PARIS CHAMBERS.

It is understood that the great "cornet artist" will soon make an extensive tour of Canada. We hope Toronto will be included in his itinerary. Hosts of admirers have not forgotten his incomparable playing at the pure food show last winter.

DR. ORR AND BAND CONTESTING.

AFTER announcing positively that a grand band tourney was to be included in the programme of the Toronto Exhibition this year as one of the chief attractions, Dr. Orr, has definitely decided that, being unable to secure the eminent services of Lieut. Mackenzie Rogan, bandmaster, "Coldstream Guards," to act as adjudicator master of ceremonies, etc., there will be no band contests. We very much regret this step on the part of the genial manager for we are convinced that, with or without bandmaster Rogan, a band tourney run under the auspices of the Ontario Bandmasters Association would have been successful in every way.

It is altogether likely that a band contest will be arranged near Thanksgiving

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ment, Berlin, took charge of the London petition, and bandmaster Thornton of the 77 h Regiment, Dundas, secured the names of the bandmasters at Niagara, whilst bandmaster Roenigk of the 45th Regiment, Lindsay, is looking after the bandmasters in his district.

The following bandmasters in camp at Niagara signed the petition, namely:— F. Howard, B.M. 44th Regt.; J. Sutton, B.M. 39th Regt. Simcoe; E. J. Redditt, B.M. 35th Regt. Barrie; Mark Martin, B.M. 37th Regt., Newport; R. S. Dixon, B.M. 23rd Regt., Parry Sound; T. J. Claridge, B. M. 36th Regt., Shelbourne; A. B. Castell, B.M. 20th Regt., Georgetown; E. W. Evans, B.M., 34th Regt., Whitby; G. Yurrs, B.M., 31st Regt., Durham; F. P. Thornton, B.M. 77th Regt., Dundas. The city bandmasters signing the petition are J. Waldron, B.M. Royal Grenadiers; Jos. Timson, B.M., Q.O.R.; F. Barkey, B.M. G.G.B.G.; J. Slatter, B.M. 48th Highlanders; G. Robinson, B.M. 13th Regt.; W. Peel, B.M. 19th Regt. St. Catharines; H. A. Stares, B.M. 91st Highlanders.

day, as some valuable prizes have been offered.

MILITARY BAND NOTES.

THE petition sent round to the various bandmasters in camp at London, and Niagara, for the purpose of urging the authorities to have arranged and printed in convenient book form all the regimental marches, together with other suitable music, was signed unanimously by all the bandmasters as well as every commanding officer in camp at London, and by the bandmasters in camp at Niagara.

The petition from Kingston camp will be forwarded in a few days and together with the petition being signed by the city bandmasters will in due time be sent to the proper authorities in command.

Bandmasters should be prepared to send in for publication a proper arrangement of their respective regimental marches also suggestions of suitable music required for incidental purposes when bands are in camp or brigaded together.

Bandmaster Zeller of the 29th Regi-

INTERESTING ITEMS.

THE great people of the great country to the south of us are evidently more interested in sport—especially that of prize fighting—than the more refining influence of music if we are to judge the way in which they responded to an appeal on behalf of Edward MacDowell, the celebrated native musician, whose orchestral works have stamped him the world over as a genius of the highest type.

Mr. Edward MacDowell, who until recently, was considered the bright star in America's musical firmament, it as present living in poverty and intellectual blindness in a little country town in New England.

Unable to continue the work he loved, friends appealed to his admirers for help and assistance, hoping to raise sufficient funds to place him beyond want, but in the words of a contemporary, "the money came in so slowly that, after a years' work, not enough has been raised to be of any substantial use for the intended purpose."



BAND OF THE 13TH REGIMENT, HAMILTON.

At the same time friends of Terry McGovern, the once noted prize fighter, who is at present in an asylum enfeebled in mind and body, managed without any apparent effort to raise the magnificent sum of \$25,000. Evidently the sporty elements have larger hearts than our so-called refined music lovers.

BRANTFORD.

THREE performances of Gilbert & Sullivan's masterpiece, "H.M.S. Pinafore" were given in the Armouries under the auspices of the Women's Hospital Aid. The performers numbering some 200 in all, were all juveniles and the entire production was under direction of Mr. H. B. Telegmann. The affair proved a decided financial success, the large hall being well filled at each performance.

What the *Alvinston Free Press* says about the Dufferin Rifles band: "The brightest feature of the proceedings was the musical programme rendered at the park by the

Dufferin Rifles band. Of late years Alvinston has been the centre for entertainments of the highest order, but we are quite safe in saying that the musical feast provided by Bandmaster Tresham and his artists easily ranks among the best. Each number was greeted with loud applause and the audience marked its appreciation by calling for repeated encores to which Mr. Tresham graciously responded. While off duty the bandsmen proved themselves to be a gentlemanly and jolly lot of fellows and we trust their visit to Alvinston was as pleasant to them as it was to us. At 10.30 the band played the National Anthem, bringing to a close by far the best 24th of May celebration ever held in Alvinston."

RUDIMENTS OF MUSIC.

MUSICAL students should not forget that no handicraft or profession can be successfully practised without proper attention is given to the conscientious study of its various technical details.

Competent teachers will not allow the pupil to hurry over the most important part of the instruction book, namely—the Rudiments of Music, but will impart a solid basis of rudimentary instructions by which alone can they hope to become proficient in the musical profession.

Very often teachers are to blame for neglecting the studies of scales and preliminary exercises, knowing full well that by so doing they commence a system that will eventually prove disastrous to the pupil.

Then again, the pupil is very often responsible for his own failure; finding the study of scales and exercises uninteresting and tedious work, he rushes on to the more melodious passages, not stopping until some agreeable melody is mastered for the approbation of his friends.

I am anxious to warn the student against such a system of practising, for it will surely prove an impediment to their future progress.

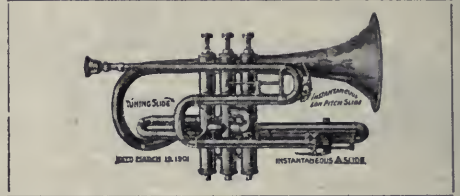
The study of "Rudiments of Music" is not necessarily tiresome work, for there are many admirable studies and methods containing beautiful and harmonious exercises in the different keys, written in very progressive and suggestive style, making the hours of study a time of recreation, rather than of work; so take the advice of one with many years experience and apply yourself earnestly to the proper way of instruction, progressing carefully, step by step, having patience, industry and perseverance, until a position is attained that will regard you handsomely for your labors.

WM. McNEIL.

MR. WILLIAM McNEIL, one of the oldest musicians in Toronto, died recently from paralysis, at the age of 81 years.

He was born in the 13th Cambridge-shire Regiment, and became a soldier. Mr. McNeil was all through the Crimean war, and was in such engagements as those of Sebastopol, Inkerman, and Alma. He had several British war medals. He was an accomplished clarinet player, and was a member of the orchestra of the

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Send for illustrated Catalogue showing Epoch
system of tubing.

Grand Opera House in the early days of that playhouse. He played for several years in the band of the 10th Royal Grenadiers, and for a number of years later on he was a member of the Queen's Own Band. He was a member of the Musical Protective Association.

ORCHESTRAL NEWS.

THE LATE SIR AUGUST MANNS.

Few foreign musicians will be more gratefully remembered by English music-lovers than Sir August Manns, who died quite recently at Sydenham, in his eighty-second year. By establishing the Saturday Afternoon Crystal Palace Concerts he laid the foundation of the popular appreciation of orchestral music; made us familiar with the works of Schumann, and in other directions enlarged the view of the public in matters musical: and by his encouragement of British art did much to help our composers in their times of greatest artistic need. It was a hard fate that the spirit Sir August had cultivated

so assiduously should ultimately deprive him of his orchestra; but it was an inevitable consequence of his increasing the taste for high-class orchestral music that it should lead to the establishment of orchestras in Central London. Henceforth the Crystal Palace Concerts naturally suffered, not because Sir August was less esteemed, but simply owing to the greater convenience of attendance at Queen's Hall.

PHRASING AND EXPRESSION IN MUSIC.

LESSON II.—BY JOHN SLATTER, BAND-MASTER 48TH HIGHLANDERS. (All rights reserved).

RESPIRATION.

A MUSICAL phrase or sentence, cannot be expressed correctly unless the performer can render the subject melody without a perceptible break, and that is only accomplished by respiration at the right place. This seems to the ordinary musical student a very simple matter to overcome, but of all the various technicalities exercised in the playing of a melody, none is more difficult to overcome than that of proper respiration. The player should take sufficient breath to enable him to play several bars till a "phrase" or part of a melody is finished; or if no rests offer him an opportunity, his own musical sense should tell him where he might respire without breaking the melody, and then it should be done quickly and without noise. Performers on band instruments should inflate their chests well before beginning,

and play several bars before taking breath again, no matter how many rests there may be in the music. A great many players are in the habit of respiring at every rest, and as parts of music, especially marches and dances, often consist of alternate quarter notes and rests, it is perfectly painful to see a player gasp at every rest and take breath in a part of sixteen bars perhaps from twenty-four to thirty times. Another fault is that of puffing the cheeks out when playing.

All standard methods and instruction books contain numerous examples of the art of proper respiration, and I would advise all beginners to give this important subject the closest attention if they wish to advance in music.

As an example of what faulty respiration will do, I remember attending a concert not many years ago, given by one of the world's greatest crack bands and was amused at the ludicrous interpretation by a virtuoso trombone soloist of "Annie Laurie" as an "Encore" piece.

This is how the "Greatest trombone soloist that ever lived" rendered this well known song. The words are printed to illustrate the trombone players' incorrect breathing and phrasing.

We understand it is the intention of the management of the "Royal Alexandra" Theatre, Toronto, to engage an orchestra of twelve under the leadership of Mr. F. H. Grattan, the well known violinist, late of the King Edward Hotel orchestra.

Andante Moderato.

Max - wel - ton's braes are bon-nie, where ear - ly fa's the dew and twas

there that An - nie Lau-rie Gie'd me her pro-mise true, Gie'd me her pro-mise true, which

ne'er for-got will - be And for - bon-nie An-nie Lau-rie I'd lay me down and dee.

THE JAPANESE HYMN "KIMIGAYO."

On the occasion of the visit of His Serene Highness, Prince Fushimi, second removed from the throne of Japan, the military bands of Canada were instructed to play at all functions when the prince was present, the National Hymn "Kimigayo" copies of which were issued to bandmasters in advance. For the benefit of those curious to know how it sounded, we give our readers a quartette arrangement, warning the players to render the air very slowly, in fact more as a dirge.

Solo Bb Cornet.

Japanese Hymn "Kimigayo"

Arr. by K. M. Fehr.

Adagio. ♩ = 69.

p *f* *mf*

(Solo Alto Eb.

Japanese Hymn "Kimigayo"

Arr. by K. M. Fehr.

Adagio. ♩ = 69.

p *f* *mf*

1st Bb Tenor.

Japanese Hymn "Kimigayo"

Arr. by K. M. Fehr.

Adagio. ♩ = 69.

p *f* *mf*

Bb Bass. OR BARITONE

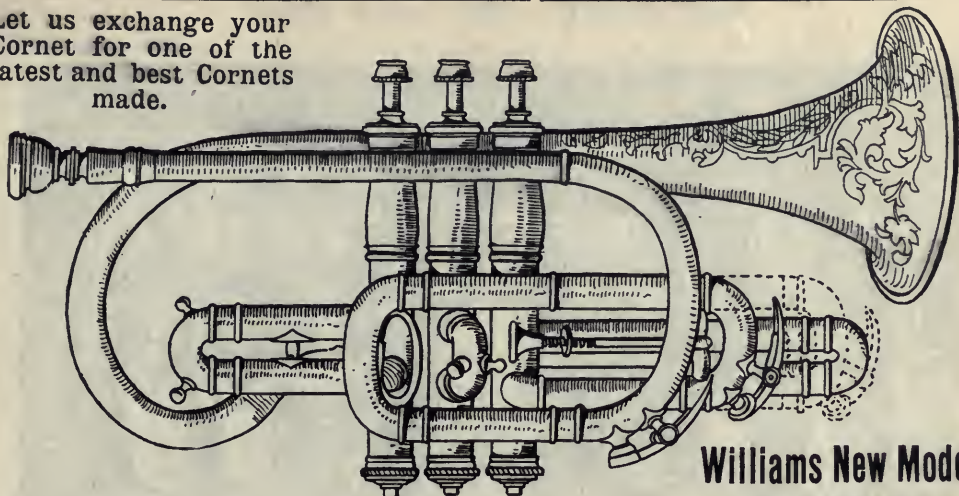
Japanese Hymn "Kimigayo"

Arr. by K. M. Fehr.

Adagio. ♩ = 69.

p *f* *mf*

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THE LATE DR. ALBERT HARTMANN.
(DOCTOR OF MUSIC, TRINITY COLLEGE,
DUBLIN, MUS. BAC. OXFORD UNIVERSITY.)

In our issue of last month, Dr. Albert Williams, bandmaster of the Grenadier Guards, was given credit as being the first bandmaster in the British Army, to obtain the degree of Doctor of Music. This we are informed is an error. The late Dr. Albert Hartmann obtained his degree while serving as bandmaster of the 17th Lancers, "Death or Glory Boys," soon after Dr. A. Williams was born. Dr. Hartmann was one of the professors at "Kneller Hall Military School of Music," and subsequently bandmaster of the 8th "Kings" and later appointed to the 11th "Hussars" after which he transferred to the crack band of the "17th Lancers." Coming to Canada after completing his term of military service upon representations made that this young and growing country would give him unlimited opportunities for exploiting his talents, Dr. Hartmann soon found conditions against him.

Taking charge of the band of the 29th Regiment, and of the musical society of Sarnia, Dr. Hartmann soon created a reputation for himself and band second to none in Canada, and gave an impetus to all things musical, which, from that time placed Sarnia in the front rank of musical towns in Canada. Dr. Hartmann died, leaving two sons, Albert and Frederick, who are both connected with the Heintzmann Co., Toronto. Albert is also bandmaster of the Cadet Battalion, and Fred. is solo E flat Clarinet in the 48th Highlanders band.

UNDER NEW LEADERSHIP.

WATSON H. WALKER AT HEAD OF ORCHESTRA.

E. H. MERRY, leader of the orchestra at the Grand Opera House, Kingston, has resigned, and Watson H. Walker, bandmaster of 14th Regiment, has been appointed to fill the vacancy.

Mr. Walker, who plays the violin, comes highly recommended. Three of the old members of the orchestra have

THE BESSES O' TH' BARN BAND.



THE FAMOUS LANCASHIRE BRASS BAND.

We present to our readers this month a picture of the well-known champion brass band of Lancashire, England, who are now making a triumphal tour of the British Colonies beyond the seas, and incidentally making both reputation and money. It will be remembered by many local musicians they played in Toronto last summer soon after the appearance of the famous Black Dyke Band.

been re-engaged, and as all of them are professionals in the business, together with the new members, the theatre has an orchestra, which, no doubt, will please every theatre goer.

Mr. Walker served twenty years in the British navy. For three years he was leader of the band of the H.M.S. Blake, and for a similar period occupied the same position on H.M.S. Vincent. He possesses exceptional ability as a violinist, and, surrounded as he will be by some of the best local musicians, the success of the new orchestra is assured.

APPOINTMENT OF BANDMASTER TO THE R.A. BAND.

MR. E. C. STRETTON, late Director at the Royal Naval School of Music at Eastney, has been appointed to the position of Bandmaster of the famous Royal Artillery Band at Woolwich and we understand that

the appointment was made on the direct recommendation of H.I.M. the King. He had many able competitors to contest with him for the position, and we offer our sincere congratulations with those of his many friends, on the success he has achieved in obtaining this coveted and responsible position.

Mr. E. C. Stretton, who is the brother of Captain A. J. Stretton, the Musical Director of The Royal Military School of Music, Kneller Hall, Hounslow, joined the Royal Artillery in March, 1906. He studied the violin under Mr. J. Breedon, and harmony under Dr. Warwick Jordon. He entered Kneller Hall for training as a Bandmaster, in 1897, and was appointed to the York and Lancaster Regiment, 5th January, 1900. From this position he was selected, in 1903, to become the Director of Music at the newly instituted Royal Naval School, and was placed in charge of the fine band on H.M. ship Renown, which conveyed the Prince of Wales to India.

THE ART OF PROGRAMME MAKING.

THE success of a band depends largely on the number of lucrative engagements the bandmaster can secure, and to be successful in this he must necessarily be an adept in the art of programme making. It is noticeable that many really good bands are often left out of the engagement list through the fault of an over zealous but tactless leader, who, perhaps, to please a musical friend in the audience, fills the programme with heavy selections, forgetting that the public who engaged his band, came to be amused, not to listen to a stuffed programme of severely classical pieces.

The intelligent, wide-a-wake conductor will not neglect the classics in his programme any more than give undue prominence to the cake-walk variety, but will balance the programme with a judicious assortment of the short classic, popular, patriotic, descriptive and solo selections, which appeal to the tastes of the majority listening to the music and thus make his band in popular demand.

SUNDAY MUSIC IN THE PARKS.

A BEAUTIFUL example of incongruity was exhibited last Sunday afternoon at Hanlon's Point, Toronto, when the names of the players of the Citizens' Band, who were giving their services gratuitously at a sacred band concert, were taken down by the morality department of the city for violating the laws of the land, or in other words, for desecrating the Sabbath day. At the same time the brass band of the Salvation Army were giving a sacred concert in another part of the city, and introducing in their concert secular tunes set to pious words.

The strange part of this iniquitous proceeding was the fact established that whilst some five thousand clean, orderly people were enjoying the Citizen's Band sacred concert, not more than a dozen people could be counted at the other band's semi-sacred concert, which goes to show how perilously near fanaticism some people will go to force their lop-sided opinions on other people.

HUMOROUS HAPPENINGS.

"HUMOURS OF A YORKSHIRE REHEARSAL."
(From *Pall Mall Gazette*.)

It is most interesting to attend a rehearsal of the piece such as that to be played by the big bands at the Crystal Palace on Saturday, and if it be one of the earlier practices, so much the better. It will not be any the less amusing. The bands, of course, all have their professional coaches, who conduct on contest days, and at two or three rehearsals; but the brunt of the training work is borne by the bandmaster, or some other capable player. Imagine a rather low, whitewashed room, little more than twenty feet square, perhaps a disused "club-room" of the village inn. The walls are bare, except for a music cupboard or two and a few announcements of concerts or contests, while on low benches ranged round the room, will be a score or so of the band's most

faithful followers, working-men themselves, who rarely miss a rehearsal, and who will remain the whole evening with eyes intent on the floor or ceiling, and with never a change of expression on their stolid faces beyond a wince at a faulty note. The players are grouped round a rough square music-stand of wood, the conductor in the centre, and a mixed lot they look.

A MISCELLANEOUS GATHERING.

The uniforms of State occasions such as Saturday are replaced by working clothes. There is a fair sprinkling of colliers, perhaps; here and there a labourer or a bricklayer; a few factory hands, and enough followers of other miscellaneous callings to make up a total of about two dozen.

Many of them play in their shirt sleeves, and the ground is strewn with coats and leather instrument cases.

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"Nah, then, chaps," says the conductor, a typical Tyke "we must hev a better jok maade o' that bit! It's vaary rough. Let's hear t' second cornets bi' thersel."

The gentlemen in question comply, and are cut off short with a remark more candid than complimentary.

"No, no, no! That isn't it at all. You've gettin t' time across. It owt to gooa this waay. (Sings). Lah, da-da-da, dee-di-di, daa-aa-aay. If it wor common time asteead o' twelve in a bar you could do it reight off. Just let's ha' that ageean!"

It is repeated, and much more, many times, before the exacting leader will pass it.

A dispute arises between two podgy bombardonists, one of whom most persistently plays a wrong note, and stands by it.

"Ah'm reight!" he says. "Ah'm gettin B flat. What are ta playin', then?"

"Well, Ah'm gettin' A. It's A o' my copy."

"Is it? Let's hev a luk at it. Aye,

tha'rt reight! It is A. Gooa on, then."

General observations by the conductor are frequently interspersed, and almost as frequently the parts are dissected, and played by trombones alone, cornets alone, tenor horns alone, bass alone, and so on until the whole thing appears hopeless of concerted accomplishment. Then they are tried together once more, and all works smoothly.

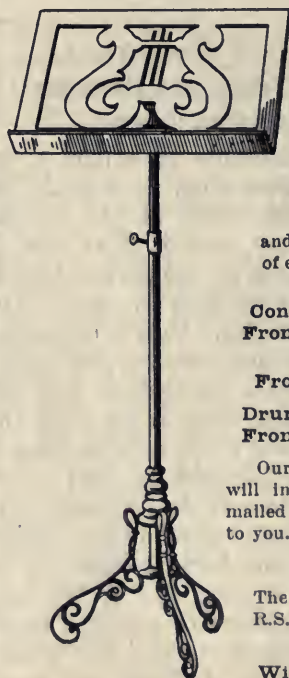
"MOOR LIGARTER."

"Joost hawf a minnit," says the leader, before beginning. "Ah want ta hear yer plaay this 'ere reight smart. Dooan't trail it. Ah'm beecin' twelve in a bar. Nah, then! . . . Ten, eleven, twelve"—and the roof begins to rattle.

It is most startling to a stranger to hear Italian, Spanish, French, and other musical terms translated or incorporated into the broadest Yorkshire. For instance

"Ah wodn't plaay them simmiquaavers soa stackatter, Fred. Mak' 'em moor ligarter."

"Keep this bit vaary pianner, and then we can work it noicely up to dooble for-ty near t' end,"



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"Ther's a crotchit rest i' bar fifty, yaw basses. Let me hear it ! All together them 'at 'as triplets i' this bar, and moind that rall i' t' middle o' t' movement. Nah, then, tutti here !"

Lookers-on and listeners are present on sufferance only, and two or three small boys near the door, who begin to giggle, are early enjoined to "Tak' their hooks," and the order is promptly enforced by a burly miner.

Coming away when the evening's work is finished, we hear the band's chances discussed, and learn that—

"If Fred'll nobbut plaay as weel as e' did to-neet, and George can manage that suppranner solo" they will be "as gooid as onnybody" in Saturday's struggle—provided always that "'Erney" does not slur this, or miss that, or bungle the other, and likewise that—

Let us leave them for the present. You will hear the same dialect at Sydenham on Saturday afternoon without seeking far. It cannot be properly printed.

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TUNE.

PLAYING the instrument in tune is of the utmost importance to the beginner. It would be useless to continue the study of music unless the ear is trained to detect instantly any defect in intonation that occurs during the playing of a melody or study.

In particular should "correct intonation" be observed by the pupil when playing in a military band or orchestra.

Sometimes the "embouchure" is to blame in this respect, for when a loud passage is played, the stronger current of air blown into the instrument is apt, by increasing the tension of the lips, to sharpen the notes.

And again when playing a soft passage, the pressure by the lips on the mouth-piece is less, and consequently tends to depress the sound, therefore, the player must be extremely careful when playing along with other instruments to listen attentively, and if any difference is perceived in the pitch, to rectify it immediately by drawing out the tuning slide if the instrument is too sharp, or, if too flat, the tuning slide should be pushed home a little more until the ear is satisfied that a perfect harmony is established.

The best musical authorities agree to the fact, that musicians who can play their instruments in tune produce the sweetest tones.

The same is true of bands. The bandmaster who can train his men to play in perfect tune and pitch will naturally cultivate and produce a superior quality of tone.

I cannot too strongly impress upon all instrumentalists the importance of this subject, and do urge and advise all beginners when practising, to train the ear gradually and thoroughly in the beginning, first, in plenty of scale exercises, by which the pupil should learn to distinguish easily the exact pitch of each tone and semi-tone and their relation to each other. Secondly, I would recommend an occasional practice in duett playing and thus help the player to understand more clearly the true sounds in harmony.

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MUSICAL CANADA



AM. WICKSON

1907

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NOTES AND COMMENTS.

DR. ALBERT HAM, Mus. Doc., whose portrait appears on our front page, it too well-known by reputation throughout Canada to need special reference to his status as a musician. Toronto is indebted to him for the founding of the National Chorus, the introduction at their concerts of many important novelties (several of them by British composers), and the bringing here as a regular feature of the season the splendid New York Symphony Orchestra. Dr. Ham has attained distinction in other fields than that of the conductor. As organist and choirmaster of St. James Cathedral, as expert trainer of boy choirs, and last, but not least, as composer, he occupies a foremost position among the leading musicians of Canada.

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Nordheimer Piano Co.; at Peterboro by the Greene Music Co., and in Toronto by all the principal music and newsdealers. Country dealers can be supplied by the American News Co., Bay Street, Toronto.

SOME ill-disposed person badly hoaxed the *Toronto Telegram* by palming off on it a statement to the effect that Dr. Torrington had been appointed to the position of organist and choirmaster of St. Andrew's Church, King Street, Toronto. Its publication brought forth next morning an explicit denial of the truth of the story from Captain Michie, chairman of the music committee and Mr. John W. Langmuir, of the board of trustees. It is difficult to imagine what object the fabricator of the report had, unless to create mischief. Both Captain Michie and Mr. Langmuir informed the editor of MUSICAL CANADA that the services of Dr. Norman Anderson, the present organist, were so highly appreciated that there was no

thought of making a change. Mrs. Merry who, the report stated, had been seen and been asked whether she would follow Dr. Torrington to St. Andrew's, denies that she was interviewed at all in regard to the matter.

IT IS with great regret that MUSICAL CANADA records the death of Mr. John Gowan, member and originator of the Toronto Musical Protective Association. Mr. Gowan was only forty years of age, but had complained of ill health for many months. For seventeen years he played in Mr. Obernier's orchestra in the Toronto Opera House and Majestic Theatre, and was most widely known. He was a most earnest and intelligent worker in the cause of the Protective Association and his loss will be deeply felt.

AT THE CAPITAL.

OTTAWA, *July 29th.*

The closing concert of the Canadian Conservatory of Music Orchestra given in The Russell, attracted a large and fashionable audience. Miss Margaret E. Cross and Miss Julia Greaves, both pupils of Mr. Donald Heins, contributed violin solos. The former shows marked progress since her last appearance. She has undoubted ability which needs only time and hard work to develop. Miss Greaves' number was the very difficult Introduction and Rondo Capriccioso" of Saint-Saens. Miss Greaves' playing was most admirable. Her technique is faultless, and her interpretation of such an exacting composition left nothing to be desired.

The pianists were Miss Olive Munro and Miss Ethel Thompson, both pupils of Mr. H. Puddicombe. The former played Reinecke's Concerto (1st movement) with orchestral accompaniment. She was recalled and presented with a floral tribute. Without any disparagement to other pupils of Mr. Puddicombe it must be said that Miss Thompson is far and away the best the public have had the pleasure of hearing. She is, indeed, a gifted young musician. Not only does she possess perfect technique, perfect sense of tone color and brilliant

execution, but she also possesses musical temperament and sympathy, so rare and so much to be desired. Her runs, trills, and octave playing were as near perfection as possible. She received a genuine ovation at the end of her solo and was presented with a magnificent basket of flowers by her class mates. The remarkable public performances by the piano pupils of Mr. H. Puddicombe, musical director of the



MISS JULIA GREAVES

Canadian Conservatory of Music are prominent features in the musical life of Ottawa. From time to time we have heard of such compositions as the Rubinstein D. Minor Concerto, Saint-Saens Concerto G Minor, Liszt's Hungarian Fantasia and others of a similar standing, played by his pupils in such a manner as to afford almost as much pleasure and instruction as we obtain from visiting world renowned artists. Of Mr. Donald Heins, I have already spoken. He is a veritable tower of strength to the Conservatory. As a teacher of the violin and conductor of orchestra he is probably without a peer in Canada.

Miss Beatrice Sanderson, a pupil of Miss Florence York, gave a pianoforte recital in the Lauder Memorial Hall recently when she was assisted by Master Joseph Petitelerc, a violin pupil of Miss H. Joliffe. Miss Sanderson is only eleven years of age and her programme, which included the Beethoven Sonata No. 2, was given with an intelligence and finish, creditable alike to both herself and her teacher.

A recital of vocal and instrumental music was recently given in Goldsmith's



H. PUDDICOMBE.

Musical Director Canadian Conservatory of Music, Ottawa.

Hall by the pupils of Mrs. E. L. Sanders and Miss Helen Sorley. A large and critical audience found much to enjoy in the accomplishments which had been imparted to the pupils. Both Miss Sanders and Miss Sorley occupy prominent positions in the musical world here and their recitals each year are always anticipated with pleasure.

Miss Margaret Taplin, a pupil of Mrs. Hattie Clappa Monis and Miss Emma Thursby, of New York, who has recently come to reside in Ottawa, has opened a studio for voice culture. She has also

been engaged as one of the soloists in All Saints' Church. Song recitals in Ottawa are far too rare and more such as Miss Taplin gave recently in St. Patrick's Hall, would be welcome. She possesses a rich contralto voice of considerable volume and exceedingly sweet in the middle register. Her numbers were "Ag-nus Dei," by Bizet, "God guard thee love," by V. Nessler. "Love is a rose," Gertrude Sans Souci, and "My heart at Thy Sweet Voice," Saint-Saens. Her singing is marked by much refinement and expression and was heard to best advantage in the cradle song. She was encored several times and received a number of beautiful bouquets. Miss Taplin was assisted by Mr. A. Edwyn Clucas, who also is a recent addition to Ottawa's musical world. He has a well cultivated baritone voice and sings easily and artistically. His numbers were, "O God have Mercy," from Mendelssohn's "St. Paul," "Invocation to Sleep" and Don Juan's "Serenade," Tschaikovski. Mr. Clucas was also heard in two duets with Miss Taplin, Goring Thomas' "Night Hymn at Sea," and Walthew's "It was a Lover and His Lass." Mrs. F. M. S. Jenkins was the accompanist. The hall was literally packed and Miss Taplin is certainly to be congratulated on the success of her musical debut in Ottawa.

L. W. HOWARD.

WRITING to Mr. Uvedale, the composer and vocalist of Toronto, Mr. Wm. H. Rieger, the well-known tenor of New York, who has so often delighted concert goers in Toronto by his singing, says: "Your book of Classic Gems is well named, as they certainly are gems. The music expresses the words beautifully. You should meet with big success. I will use them in concert and song recitals. Would be delighted to have you dedicate one of your compositions to me." Mr. Uvedale has composed the music for a second song by Mrs. Lauder, entitled "Birdie's Reply," intended to be a complement to her song, "To a Wee Birdie Trying to Fly." Mr. Uvedale's setting has the merit of melodiousness and rare simplicity.

MUSIC IN MONTREAL.

MONTREAL, *July 27th.*

THE affairs of the McGill Conservatorium are still in the very indeterminate state described in my last letter. There will be a meeting of as many of the Governors and the Advisory Committee as can be got together in this hot weather on the last day of July, at which some sort of a programme may be put out for the ensuing session. But by that time it will be clearly known whether Lord Strathcona is coming to Canada this summer or not, and if, as seems probable, he really decides to visit Canada, the fate of the institution will be left for him to determine. Dr. Harriss, though he has spent most of his time at Earncliffe, Ottawa, since his return to this side, is in constant communication with Principal Peterson and is understood to have very complete plans for the future of the Conservatorium if he can get the necessary backing for carrying them out.

Miss Etienne Colletet, a voice pupil of the Conservatorium under Miss Lichtenstein and one of the most promising that French Montreal has turned out in many years, will be a pupil of Jean de Reszke next year, the great opera singer having written that he is quite satisfied with what he has heard of the young singers accomplishments from friends who have heard her in Montreal. She sang at the recent concert in aid of the McGill fire fund, and made a very pronounced impression by her temperament and vocal purity. Miss Eva Gauthier of Ottawa, well known throughout Canada for her appearances with Mme. Albani, will also be studying opera in Paris next year. Another prominent Montreal singer who is taking the same road is Miss Mabel Barker, who has been the favorite local mezzo soprano at the Symphony concerts for several years and has held some of the most important church appointments. It was generally supposed that Miss Barker had settled to the routine life of a church soloist and teacher; but after a short period of study with Miss Lichtenstein she determined to try a more ambitious

career. She is already working under one of M. De Reszke's assistants.

The news of Mr. Angus Winter's resignation from St. James' Methodist Church, published for the first time in *MUSICAL CANADA* last month, is confirmed, and applications are being taken for a successor for the post of organist. The duties of musical director will probably not be included this time. Another organ vacancy of importance which has been open for several months has been filled. This is at St. Andrew's Church of Scotland, one of the wealthiest churches in the city, although its addiction to the strictest ideas of old Scottish ritual leaves little scope for musical exhibition. Still it is the church from which Mr. F. H. Blair was selected to take the organ and directorship of St. Paul's Presbyterian, the richest of all the Montreal churches and one of the most musical. After his departure St. Andrew's was for a few months in charge of an organist who had been prominent in the musical life of Moncton, having conducted the Harriss Festival and other choruses there; he left his post some six months ago. It has now been given to Mr. J. Collinson, of New Brunswick, who is already in charge of the services.

It is reported from New York that Mr. Clerc Jeanotte, a former pupil of Jean de Reszke and belonging to an old Montreal family, who until a few months ago occupied the position of opera teacher at the Conservatorium, and who then left to establish a studio in New York, has been appearing there with success in a role in the Schubert production of "The Orchid," one of the chief comic opera attractions of the spring.

The death is announced of E. Dussault, father of J. D. Dussault, organist of Notre Dame Church, Montreal. The late Mr. Dussault, was himself an organist of no little reputation in this province. He had the organ of the parish of Charlesbourg when his distinguished son was born, and has occupied other important positions up to a few years ago.

Dr. Hans Harthan, one of the chief piano and organ instructors on the staff

of the Conservatorium for the past two years, and a composer much esteemed in Germany, will not return to Montreal next season, having made arrangements for a concert tour throughout Russia.

The sole musical performance of the month has been a concert by the Light Horse Band of Calgary on its way to the Dublin Exhibition. It made a good impression within the limits of ordinary band music, but was hardly equal to the operatic scores upon which it ventured, the brass being so overpowering throughout as to allow no range of tone color. An excellent local band is, however, playing daily under the leadership of Herr Vander-Meerschen at Dominion Park—the counterpart of Toronto's Scarboro Park,—and a still more excellent one, which is almost an orchestra, under Mr. Lavigne at Sohmer Park.

There will be no important changes at the Sparrow theatres in the orchestra pits this season, according to the announcement made by Manager Edwards this week. The Academy will probably be somewhat strengthened, as the theatre is to be given over to vaudeville, but will have its old leader. No appointment has yet been made for the chef d'orchestre of the new Bennett vaudeville house, which opens August 19th. The civic Building Inspector has been reporting rather strongly against the character of the rooms provided for the orchestra when off duty in several of the city theatres, and it is rumoured that the Musicians' Union will take the matter up.

An extensive list of concert fixtures was published by the *Musical Courier* recently as having been made by Mr. F. A. Veitch for Montreal. Mr. Veitch writes from Dayton, Va., where he is summering, that it is very premature and mostly wrong. Calve is the only certainty that he is able to announce as yet.

The operatic bookings at the chief theatre include a week of the San Carlo Opera Company and a visit from Savage's "Madame Butterfly" company, which did not reach here last season.

D. K. SANDWELL.

UNMUSICAL MONTREAL.

Editor Musical Canada:

SIR,—A distinguished foreign musician who came to Montreal with the intention of making it his home, left for fresh fields and pastures new within the course of a very few years, declaring that Montreal was the most unmusical city he had ever visited in the whole world. And a careful study of existing conditions proves that even though this statement be a trifle exaggerated, there is much truth in his frank criticism. No one can deny that there are among both professional and amateur musicians in Montreal, many artists of the first water: but, unfortunately, one cannot, on the other hand, deny that the people of Montreal *en masse* display a surprising apathy towards this particular branch of art.

There is not in Montreal a proper concert hall. The Art Gallery is delightful for small chamber concerts and recitals; but hopelessly inadequate for any performances on a larger scale. The Arena Skating Rink is used for concerts in the spring and fall, and though enormous in size, is but an apology for a musical auditorium; and is, of course, not available for such purposes in the winter. The theatre in the Monument National is awkwardly situated, and like all theatres, offer poor accommodation for a chorus and orchestra. Stanley Hall was built for a ball room, and as such fulfills its purpose, but is unsuited for concert-giving. Karn Hall, though obviously a concert room, is very tiny: and as it stands upon one of the noisiest streets in the city, the listener is greatly disturbed there by sounds from the world outside. Such are the places in which our rare concerts are given. The metropolis of Canada cannot offer to visiting and local performers a satisfactory room in which to play and sing!

This lack of a hall lessened, no doubt, the number of concerts we might have enjoyed during the season of 1906-7; but the few events of note which took place were generally badly managed. The programmes of the Symphony Orchestra concerts, of



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the recitals of Rosenthal, Peppercorn and Schumann-Heink, were contained in unwieldy books filled chiefly with advertisements of various commodities, through which one had to search diligently to find out what was the order of the evening. The clear, clean four-page programme of Lhevinne's concerts was at once a surprise and a delight. At Marie Hall's recital ushers were conspicuous by their absence, and many people were compelled to wander around the hall in quest of their rightful seats. At the Symphony concerts, audiences were allowed to come and go at their own sweet pleasure, with the result sometimes that the orchestra could hardly be heard above the tramp and scuffle of many feet, the owners of which were no respectors of *pianissimo* passages in the music being played. On these occasions the management and ushers made no apparent effort to restore order; indeed—the loud talk of the latter frequently mingled unpleasantly with the strains of Beethoven and Schubert.

This Symphony Orchestra ought to be an important educational factor; but insufficient rehearsals result in "scratch" performances that are hardly worthy of serious consideration; and as the programmes are seldom published more than a day or two before each concert, students have no time to study the works given before hearing them. These concerts are

matinees held in the Academy of Music, and are chiefly attended by people who go thither *pour passer le temps*, and perhaps to hear the soloist; people who manifest no particular interest in the classic symphonies, and who talk incessantly during their sojourn in the theatre.

It is difficult to understand the general indifference towards even notable concerts. Mme. Albani always attracts audiences which cram whatever building she happens to sing in; but the enthusiasm displayed on these occasions is aroused more by her *personal* popularity and by a feeling of national pride, than by appreciation of her artistic work. Because Mme. Donalda is a Montreal girl the Arena was packed by a crowd who went there to satisfy its curiosity, not to listen to the uninteresting programme she offered.

These large audiences, so rare as to excite comment, are sometimes called into being by the advertised presence of the Governor-General, in which case the hall or theatre is a scene of a society event rather than a musical one. Lhevinne came to America with an exalted European reputation and before playing in Montreal, was loudly acclaimed by the United States press, and by the critics in a few Canadian cities, as a great pianist, but he was greeted here by an audience that did not fill even Stanley Hall. A more glaring instance of ignorance of universal musical

opinion could not be furnished. The small portion of Montreal that heard Lhevinne waxed enthusiastic over his playing, and if he ever comes back he will probably draw big audiences; but one admits with a mental groan that the rapturous applause that followed Chopin's F minor "Ballade" was lavished with equal generosity upon Godard's "En Route." In Montreal it is the performer and not the thing performed that attracts attention. Little interest is shown in a programme *per se*. The Mendelssohn Trio which made careful and instructive programmes suffered an untimely death, chiefly from lack of necessary financial support. A series of historical piano recitals given by Dr. Hans Harthan during the season of 1905-6, were sparsely attended. Two local pianists upon being asked recently if they would not give recitals during the coming winter, replied that "it would be no use to try." There are other resident pianists who, if asked the same question would, doubtless, give the same answer; pianists who like these two, are capable of offering to the public very meritorious performances. If a singer or instrumentalist has a circle of personal friends sufficient in number to fill a small hall, his or her concert will be a financial success, otherwise it will not. The public rushed pell mell to hear Madame Nordica and cheered vociferously her vocally inadequate presentation of an operatic heroine that should have been placed on the shelf long ago. Montreal would be indiscriminately pleased with either "Bohemian Girl" or "Tristan und Isolde" if Nordica were the star.

People will flock annually to the Horse Show, presumably because it is a fashionable affair; His Majesty's Theatre overflowed when a ridiculous travesty of a play, called "Ben-Hur," held the boards; but people will not go to the concerts Montreal so sorely needs. Sport overshadows art; and while there is seldom any excitement manifested over concert tickets, it is not unusual to see a line of men two blocks in length waiting patiently for the opening of the box office where tickets for a hockey match are on sale.

A certain section of the Montreal press devotes little time and space to musical matters, and students are therefore all the more grateful to the *Daily Herald* for the extended and illuminating criticisms of Mr. Sandwell which it has, until lately published.

It is not easy to be optimistic about the future when the past and present give cause for such regret; but one may be allowed to hope for a revolution, to be followed by years of musical plenty. This complaint is written with the earnest desire of calling attention to the barrenness of our land; and in the hope that such frank and sincere criticism may not be altogether unproductive of some small beneficial result.

MONTREAL, July, 1907.

A. F.

MUSICAL WINNIPEG.

THE following letter from our Winnipeg correspondent reached too late for publication in our July number:—

WINNIPEG, June 24th, 1907.

The opportunities of hearing great artists in Winnipeg, although increasing every year, are still rare enough to make the advent of a great singer like Mme. Schumann-Heink, an event of special importance. The audience which greeted the world famous contralto, completely filled the Walker theatre. The programme, as rendered by her, was a revelation of her great gifts of interpretation. It included the old air from Rossi's "Nitrane," over whose authorship there hangs a contention; lyric gems from Schubert and Schumann; more modern examples of Brahms, Liszt, Hugo, Wolf, and Lenz; and ended with the florid vocalization of the Prison Song from Meyerbeer. A wide and varied range, and sung with an unrivalled power of understanding. Through all her great achievements, this genial, large-souled woman has endeared herself to the public and her name is now a "household word," standing for both a great artist and a devoted mother.

Two weeks before, winsome Marie Hall had charmed a large audience by her

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appealing earnestness. Simple, sweet and unaffected in manner, her playing captivates one by its purity of tone, beauty of rhythm, and wonderful technical perfection. Suffering from a severe cold which seemed a menace to her frail physique, she was perhaps unable to show what she could do at the height of her powers, and a programme of a higher standard would have been appreciated, but enough was revealed to prove that too much has not been said of this gifted English maiden. The musical public is greatly indebted to Mr. Walker for opening his theatre to musical as well as dramatic bookings, and from the hearty support given to them, their continuance is a foregone conclusion.

Mr. Watkin Mills, an old favorite, was back once more to take the part of St. Paul in Mendelssohn's oratorio. The choruses were sung by the Augustine church choir, under the baton of Mr. Moncrieff, their leader, whose training exhibited a careful and effective interpretation which was especially dramatic in expression, in the chorus, "Stone Him." The remaining solos were taken by Miss Mawhinney, Mrs. Counsell, Mr. Norman Douglas, Mr. George Bull and Mr. Moncrieff, all singers of acknowledged ability. Mr. Mills gave a song recital on the following evening, singing with the old-time

power of interpretation which still charms his auditors.

The Clef Club extended its hospitality to ladies one evening, when the members gave a programme of great merit, Mr. Moncrieff singing an original song by Mr. George Bowles, a composer whose work is sure to have a wider field than Winnipeg. Seven beautiful 'cello solos inspired by Jean Ingelow's "Songs of Seven," have been written by him. These are dedicated to Mr. Hugh Baly, whose sister, Mrs. Gooday, was the leader and solo violinist of the Quebec Symphony when it won the trophy in the Governor-General's competition at Ottawa.

An interesting recital given by the pupils of Mr. Braxton Smith, introduced some good singers whose work will be watched with interest, notably Mrs. Wytwerf Sterling, who is the possessor of a voice of fine quality, and Mr. Eaton, whose rich baritone is far above the average quality.

Mr. Ernest Kitchen's pupil, Miss Esther Fillmore, was happily associated with Miss Bull, soprano, and Miss A. Taylor, accompanist, in a joint recital of great excellence. Miss Fillmore is a pianist of striking ability, brilliancy and mastery of technical difficulties characterizing her playing, while the charming interpretation given to London Ronald's "Summertime-Cycle" and other songs rouses the hope that we may

hear more from Miss Bull, whose sister, Mrs. Waller, sings with such charm and fervor, and whose teaching is so helpful to many in Winnipeg.

Miss Louise MacDowell, one of our most finished pianists, and most successful teacher, has gone to New York for the summer to study with M. Rafael Joseffy, an experience which is prized by all who are fortunate enough to be accepted by this dean in the art of teaching the piano.

Mrs. Chisholm's sweet and cultivated soprano was heard to advantage at an afternoon of music and literature, in a really strong and effective song, "Moan, Ye Wild Winds," written by Miss Ethel Lawson, and on the same occasion a dainty song by Mrs. Sanford Evans was also sung by Mrs. Verner, and others by Mrs. Counsell, all being original work by Winnipeg women.

Miss Adela Verne, whose sister Mathilde was a pupil of Clara Schumann, and who is to-day the best exponent of Schumann's music in London, passed through the city on a concert tour to the coast. On her way back in August she will give a concert here. It is a matter of regret that she will not be heard at a more opportune time.

The splendid work of Mr. Vogt's choir has been noted here, and the international fame it has acquired should raise the prestige of Musical Canada. What with Pauline Donalda, Florence Easton and Edith Miller, Canada is slowly proving that she has material by which she may attain to a reputation in executive musicianship. Original work may be slower in its development, but it will surely make itself felt some day.

A SARCASTIC programme is the latest thing that comes from England. In view of the persistently cold summer in that country the *Musical News* has suggested the following as an ideal list of numbers for an open air concert: Fantasia, "The Storm" (Lemmens); song, Shakespeare's "The Rain it Raineth Every Day"; selection, Handel's "Water Music"; song, "Do You Remember, Love, That Night in June?" (Goring Thomas); song, "A

Summer Shower" (Marzials); song, "Sure-footed Snow" (Lie); song, "The Rainy Day" (Wadham); part song, "Where Icicles Hang" (Simpson); Mendelssohn's Overture to "Midsummer Night's Dream"; old English song, "Summer is Icumen In"; duet, "O West Thou in the Cauld Blast" (Mendelssohn); and a grand fantasia, introducing "Home, Sweet Home" and airs from German's "Merrie England." The London *Telegraph* suggests as suitable additions, Schubert's "Der Wintertag" and the chorus from "Pirates of Penzance," beginning "How beautifully blue the sky!"

MR. T. HERBERT WEATHERLY, of Paddington Street Church, London, England, has been appointed organist and choir-master of Central Methodist Church, Bloor Street East. He will enter upon his duties October 1st. Mr. Weatherly is a talented organist and his other qualifications are said to be exceptional. The selection was made by the music committee of the church. He succeeds the late Arthur Ingham.

PAUL BEKKER berates the German conservatories for catering to the vanity of students. "By systematically educating them as soloists," he remarks, "they develop in them a kind of contempt for orchestral playing. Many a student who subsequently finds himself unable to interest the public as an independent personality—and this applies to ninety-nine in every hundred—fears that he might compromise his dignity by joining an orchestra, and therefore prefers to give lessons. Here is one of the main sources of the teaching proletariat that ought to be demolished; the false pride of young folks who look down on ensemble performances because they once played Paganini."

ALBANI is still on deck. At present she is singing in Australia. Her next tour will be in India, where she will give some fifty concerts. She is making a feature of old English songs, which she has found from experience are always popular in the colonies.



THE CHURCH CHOIR



Conducted by EDMUND HARDY

PREFATORY.

To the readers of MUSICAL CANADA the editor of the Church Choir Department offers salutation and greeting. The inception of such a department in the month of August, superlatively the vacation season, will doubtless be attended with less of interest than would a beginning ventured upon with the musical season in full swing; but to all efforts there must belong a period of infancy, and, possibly, the sooner this trying time is safely passed, and the stage is reached when we shall be able to discourse with all the authority of "grave and reverend seigniors," the sooner shall our page be able to reflect with some attempt at accuracy the musical life of the various choirs of our fair city.

It is intended that our department shall contain a column devoted to brief items of news of an interesting character that will keep the reader informed concerning what is being done by the choral organizations of our different churches. Also, we are arranging for a series of articles from the pens of prominent organists and choir-leaders, bearing upon divers aspects of choir work. In addition to the foregoing, papers of a reminiscent and personal nature are hoped for, and possibly some articles of a critical character are to be introduced. "To see ourselves as others see us" is often a very salutary thing; but knowing that no organization on this sublunary sphere is more frequently subjected to loudly expressed but ignorant and prejudiced judgment than the church choir, it will be our earnest aim carefully to avoid all injudicious and indiscriminating criticism bearing thereon. We but modify a well

known truth when we say that though we sing with the tongues of men and of angels and our critics have not charity, we are as sounding brass and as tinkling cymbals, in so far as their opinion goes.

At present, the majority of people connected with choirs are recreating their energies for the coming season in the refreshing delights of lake, forest or stream, and the editor of this department regrets that he has not had opportunity to obtain any contribution for publication in this issue, and that he must, perforce, play the game solitaire. This is rather hard upon one who is practically a debutant in the journalistic art; and he feels sure that his readers will forgive him if, under the foregoing circumstances, combined with the fact that at this sultry and oppressive season of the year the imaginations of even the most experienced writers are prone to falter, and are forced to hark back to the ancient and respected anecdotes of the giant pumpkin of Podunkville and the sea serpent seen off the Irish coast, which make their annual and time honoured reappearance—under these mitigating circumstances, he repeats, he is sure his gentle readers will forgive him if he fails to call upon Euterpe, "sphere-descended maid," to aid him in producing an exhaustive essay upon The Function of Music in the Economy of Divine Worship, considered from the Theological, Psychological, Historical, and Every Other Standpoint, but contents himself with matter more or less desultory.

FRANK E. BLACHFORD, the leader of the Toronto String Quartette, is spending the summer at Mazengah, Lake Rousseau.

CHURCHES IN THE ANCIENT CAPITAL.

EARLY in July the writer spent a Sunday in the historic city of Quebec, and endeavored to glance into as many of the churches as possible in the limited time at his disposal. Some impressions, necessarily fragmentary, might be noted here.

Eighty per cent. of the population being French Canadian, churches of the Roman Catholic sect naturally predominate. Several of these are richly endowed with exquisite oil paintings by old masters, which in many cases were rescued from the vandalism of the Reign of Terror by Canadian priests resident in France at the time. In the Basilica, we heard part of the evening service. They have here an excellent electro-pneumatic organ, upon which the organist displayed considerable ability in improvising between the chants. A small choir of seven or eight men, all of whom seemed to have excellent voices, made up in volume for what was lacking in numbers. Eagerness to maintain power resulted occasionally in the pitch becoming slightly sharp, but this could easily be made disappear.

At the Anglican Cathedral, we were too late to hear any music except a hymn, and the tone of the organ in this seemed rich and pleasing. Several articles of historical interest may be viewed in the Cathedral; among them being a solid silver communion service valued at \$10,000 presented by George III., also two tattered flags which formed the colors of the 69th British Foot, and which were deposited in the Church with elaborate ceremony in 1870.

Chalmers Presbyterian Church, we found closed for a month, their congregation meanwhile combining with Methodist Church. Repairing to this latter (the only one of this denomination we could discover in the city) we found the small pipe-organ to be one installed by Warren some fifteen years ago. Summer weather had thinned the ranks of the choir, and we did not have an opportunity to gauge its work, as we did not chance to be in time for any of the musical part of the service, if any there was. Several very fine memorial

windows are to be seen here, among them being one to Mr. Holt and another to Mr. Renfrew, former heads of the business firm bearing that name.

St. Andrew's, the other Presbyterian Church in Quebec, is probably in outward appearance the least pretentious building in the Ancient Capital. Indeed, it resembles nothing else so much as a rambling old shed. But it redeems its shabby look by virtue of its great age and historical interest, for it bears the date 1759, the year in which Wolfe took Quebec. Its musical instrument turned out to be a small pipe-organ of limited possibilities, of which, however, the organist made the most. The choir, depleted in strength, took part only in the psalms and hymns.

Other churches were visited on weekdays, and of these a plain little edifice in the heart of the Lower Town, bearing the date 1688, attracted attention. In this little church, called Notre Dame des Victoires, is celebrated the repulse of the English under Sir William Phipps in 1692, and the wreck of the second English fleet of invasion in 1711. The catholicity of the English government passes this paradox with calm unconcern; similar circumstances occurring in Germany, forsooth, would surely constitute seven-fold *lese maieste*.

THE SIEGE OF NEW YORK.

SINCE in the foregoing article we have drifted into an historical channel, we are reminded that we have in our possession a few advance-sheets from a monumental work upon history which will be published about the year 2002. The extract which we publish below deals with the famous siege of New York by the Mendelssohn Choir of Toronto in the month of February of the year 1907. We quote without further introduction.

"It appears that General Vogt, that man of Napoleonic genius and cast of countenance, having subdued all the musical people of Canada, sat down one day like the famous Alexander of old and sighed for other worlds to conquer. Rumor presently brought to him word of a land to the sunny south inhabited by a nation of

musical scoffers who scorned to pay tribute to any ruler whatsoever. General Vogt was immediately animated with a benevolent desire to bring these belligerent tribes into a state of wholesome submission. War was therefore declared and the forces were gotten into readiness with all despatch to proceed against the enemy."

"In those days, air-ships being still in their infancy, it was found expedient to advance the army by aid of the old-fashioned steam-cars. This, therefore, was done on Monday, February 11th. The pickets of the enemy, known in these days as 'customs-officers' were successfully passed in a few hours; and a preliminary skirmish with a savage tribe known as "Buffaloes," upon the evening of the same day, resulted in a complete victory for General Vogt's army. On this occasion, a certain Doric slogan known as 'Scots wha hae,' used in ancient times by Bruce at the battle of Bannockburn, was employed with peculiarly blood-curdling effect, and aided materially in subduing the enemy.

"But it was soon decided to carry the campaign into the heart of the opponent's country, and therefore, with all the pomp and circumstance of war, advance was made upon the citadel of New York, where dwelt the great tacticians and strategists, termed in those days 'critics.'

"It may be said that the issue of contest, after the first attack, was never for a moment a matter of doubt; for, in the invincible ranks of General Vogt's army were to be found not only the infantry and cavalry, termed at that time 'tenors and basses,' but also a company of beautiful Amazons with voices as entrancing as had the sirens of Ulysses' day, and with this wonderful power they were enabled to cast a spell over all who came near them, rendering resistance both foolish and futile.

"Indeed, the victory was so suddenly achieved that it might be likened to the siege of the ancient city of Jericho when at the sound of the trumpet the walls of the city fell to the ground.

"Throughout the encounter a remarkable esprit de corps seemed to animate the entire army under General Vogt's



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command. One might well imagine that some such spirit as Nelson inspired with his famous message 'England expects every man to do his duty' burned in the hearts of the rank and file of the Mendelssohnites.

"At the conclusion of the brief hostilities, the veterans known then as 'critics' came and paid homage to the conquerors capitulating with such abandon that General Vogt might well have sent home that terse message of his illustrious prototype, Julius Caesar, 'Veni, vidi, vici.' I came, I saw, I conquered."

WE understand that Herr Tenor and Signor Basso won't speak. A mean member of the choir remarked that if they also wouldn't sing his happiness would be complete.

"Our new curate seems to be an altruist."

"Oh, do you think so? I quite thought from his intoning that he was a tenor."



THE VIOLIN

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E. R. PARKHURST, Editor and Proprietor

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AUGUST, 1907.

"IS IT A SECRET?"

AUL STOEVIING in his book, "The Story of the Violin," discusses the matter of the secret of the violin making of Cremona. After asking the question, "What is the secret?" he proceeds as follows:—The instruments of the Italian masters have been copied so far that one can hardly distinguish them from the originals. Though the magnifying glass the wood has been dissected. Splinters of it have been dried, roasted, made into a powder, mixed, soaked in water, vinegar, and served in alcohol; the measurements, proportions of thickness of belly and plate have been taken with the minutest instruments with the latest improved instruments to the one hundredth part of an inch—the breadth of a hair. The least error, in short, has been made the subject of profound study, but no one could reasonably affirm that the copies equal the originals. And yet there can be possibly only four conditions on which this is true, if there is one, hangs—viz., on wood, workmanship or art, and the varnish. What was the wood of the great Cremonese masters? I fear it was, as that often-quoted painter said of his work, "mixed with brains." Mr. Hart, who works on the violin, refers to the peculiarity which the old masters had of using—that is of using under certain circumstances small bits of wood, piecing them together (thus going to no end of trouble) rather than use a possibly inferior

or less, suitable material of which there was abundance. That certainly is a significant proof of how careful these men were, and how much they knew about wood as to its acoustic possibilities. How far this knowledge was self-acquired by the master, or handed down from former

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generations—like the wonderful efficacy of certain herbs which was the secret of our great grandmothers—we cannot tell.

It is one of the marvels in the construction of the violin that its essential parts must be composed of two kinds of wood; usually pine and maple—the former for belly (the sound board), the latter for the back and sides. Savart, the eminent French *savant*, has by ingenious experiments found out that pine, as the better conductor of sound, stands to maple in the proportion of twelve to eight. Should these old masters, with something akin to the instinct of the mediæval alchemist and astrologer, have understood more than our twentieth century makers about this perfect mating of wood to produce the perfect marriage of sound?

We are told that the Cremonese makers procured their maple wood from as far as Turkey and Galicia, where it was shipped to Venice for the purpose of serving for the production of rudders for the galleys. At any rate they got the pine or deal for the belly of their instruments (which is usually considered the most important part) from the Tyrolese and Swiss mountain slopes, where the dryness of the soil and the comparative stability of climatic conditions favored a slow growth of the tree, and its acoustic properties which are almost nil in wood of soft and spongy fibre. This seems very plausible, but who will pretend that the supply of similar material from those or other parts of the world, that great storehouse of nature's liberality, has ceased, or say that where Stainer found his wood two hundred and fifty years ago, he would not find it still—were he to live again?

How do our makers procure their wood? I do not presume to know for sure, but it is supposed in most cases from the merchant who buys it wholesale and retails it to them. At all events, I do not think that they go into the mountains like Stainer to pick out the trees, even if they knew one from the other, (as to the greater or less suitability of their wood for the purpose of lutherie) which is doubtful. Is the secret then in the wood? Most assuredly; but it is only part of it.

It seems reasonable enough to suppose that age will improve a fiddle as it does wine; but absolutely sure—we are not. Nor are we sure even that *merely* playing on a violin will so very materially (as it is usually taken for granted) change for the better its inherent qualities. The best room for doubt on this score is furnished by some of these very gems of the Italian masters which are held up as examples. Fétis relates one case of a Stradivari violin having practically never been touched since it left the master's hand, and when played upon showed every quality which we admire in his other instruments. This has been the experience of more than one professional player.

On the other hand, how is it that instruments quite as old as, or older than, the Bergonzis and Guadagninis, etc. (leaving Stradivari and Joseph Guarneri out entirely) excellent copies by German, French, and English makers—nay, Italian ones too—do not exhibit the same or similar qualities, were age the great sole factor behind the Italian master-works?

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But there is one thing (I would not like to call it fact) interesting in connection with playing on a violin. It is that a good player's playing will do what a bad player's playing cannot do; in other words, an instrument may and may not improve under certain conditions with age—viz., playing. We know nothing of the secret workings of the wood, of the tumultuous life among the molecules when the bow calls them "awake"; but it has been my experience (and I have heard it corroborated) that a tolerably good instrument will deteriorate in a comparatively short time under the clumsy, harsh, unsympathetic treatment (tone production) of a pupil, and from this one may infer that the opposite is the case under opposite circumstances. At all events one thing is fairly certain; a bad instrument to begin with—bad in wood, deficient in workmanship, of an unfavorable pattern—will never materially improve with age, and just in proportion as all these conditions are fulfilled, and atmospheric and other influences are favorable, just so an instrument will stand a better chance with age.

The firmness, suppleness, and durability of the varnish of the best Italian instruments are indeed marvellous. Take the back of such an old Cremonese fiddle where this, the precious covering, is apparently worn away by use, and hold it against the light. There it sparkles and glitters like half hidden diamonds. Varnish is there—nay fire, gold and all; they seemed to have soaked into every fibre of the wood, loving it, craving it, being one with it. Then take the violin of an inferior German or English maker in the same condition. Where varnish was, varnish is no more. Mr. Hart in his book already quoted, is inclined to let the varnish of those Italians pass as a lost secret. He says by way of conjecture, it may have been quite a common commodity in Italy in the great day of Cremona, and with the cessation of the demand for it, the recipe may have been lost. Hermann Stareke remarks that it contained the resin of a certain species of pine which since then seems to have died out of Italy. I am inclined to think

that the climate and the method of applying it to the wood had also something to do with its remarkable staying power, etc., just as the coloring was most certainly an art characteristic of each maker to a more or less marked degree.

THE Toronto String Quartette intends giving three concerts in Toronto next season. The two evenings of chamber music which they gave last year seemed all too few to many of their enthusiastic supporters and the great majority have expressed a desire to have more this season. This organization is sure to meet with the hearty support of the Toronto public, who are always ready to recognize artistic efforts. The Quartette has been practising steadily during the vacation and will resume work again in September.

VON HOTAIR, the organist, says there are only two ways to play the old masters—his and the wrong way.

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AUGUST, 1907.

OUR LONDON LETTER.

LONDON, *July 19, 1907.*

WITH July here one regards the London musical season as practically over; and in fact, after the first week there is, as a rule, but little going on besides the opera performances at Covent Garden.

The present season of opera has not been very eventful so far, having been devoted chiefly to works which have established themselves firmly in popular favor. The recent eclipse in London of the French school of operatic composers by the young Italian school, and the change in taste on the part of the ordinary opera-goer implied by this, would seem to call for comment. It is not altogether a good sign that the gay and refined music of France should be rejected in favor of the somewhat crude realism of modern Italy. A good deal of this change can be traced to the popularity of the works of Puccini—not that his operas are bad in themselves, but his style is certainly not as good as that of Bizet, Gounod or Massenet. The only two *quasi* novelties that have been produced since the German artists left in the early part of June, are Ponchielli's "La Giaconda," which has not been heard in London for many years, and Giordano's

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PIANOS RENTED

"Fedora," which was first heard at the autumn season last year. It has only achieved a very moderate success, and it is not a work that is likely to hold the stage. The artists who have appeared lately, including such celebrated singers as Melba, Donalda, Destinn, Giachetti, Caruso, Sammarco, and others, are of course second to none; and it is very doubtful if such an assembly of "stars" could be heard at any other opera-house

in the world. The gala performance on June 11th in honor of the visit of the King and Queen of Denmark, was a most brilliant function.

The house was decorated profusely with roses; and when the royal party had assembled and the audience faced them while the National Anthems of Denmark and England were played, the scene was most striking. As is usual on such an occasion, extracts from various operas were given; the selection on this evening being the first act of "Madame Butterfly," the opening scene of "La Bohème," and the last two scenes of "Die Meistersinger."

A graceful act was the inclusion in the list of birthday honors of the name of Mr. W. S. Gilbert, who, in association with the late Sir Arthur Sullivan, has contributed so much to the amusement of the English speaking world. The knighthood which has been conferred upon him is certainly well deserved, and may he live long to bear it.

Owing to the continued and much-to-be-regretted illness of Professor Joachim, the committee of the Joachim Quartet Concerts made arrangements to give the postponed series of concerts with Professor Halir as leader, the other members of the quartet being Klingler, Wirth, and Haussmann. Excellent performances were given of the works selected, and the quartet in the absence of its distinguished leader, upheld the classical and artistic traditions that have always been associated with it.

Westminster Abbey was the scene of an impressive service on June 5th, held to commemorate the anniversary of the death of Orlando Gibbons, one of the greatest English composers of his time, and organist of the Abbey from 1623 to 1625. On this occasion a replica in marble of the monument erected to the memory of Gibbons in Canterbury Cathedral, was unveiled. At the service a number of anthems by him were sung by an augmented choir. The monument was presented to the Abbey by Mr. C. T. D. Crews, Past Master of the Musicians' Company, and the members of the Guild attended the service in their robes.

It is not often that two genuine Stradivaris and a Joseph Guarnerius appear in the saleroom at the same time. Such was the case, however, at the special sale held by Messrs. Puttick & Simpson in June. One was the Stradivari known as "Le Mercure," dated 1688, the property of Sir William B. Avery, Bart., the well known Birmingham scale-maker. This instrument was guaranteed by Messrs. Hill. The other Stradivari was guaranteed by Messrs. Hart, and so was the Joseph Guarnerius which was dated 1739. It is understood that, in spite of the fact that all three instruments were undoubtedly genuine, although not fine examples of their makers' work, the bidding did not reach in any case the reserve prices, and consequently the lots were bought in.

An interesting ceremony took place at Oxford during the past month, when the honorary degree of Doctor of Music was conferred upon Glazounoff, the distinguished Russian composer. It is the custom of the Universities of Oxford and Cambridge to honor great composers in this way, and it is curious to note in this connection that the most distinguished composers are the holders of honorary degrees never having sat for examination.

Paderewski made his reappearance in London on June 18th at Queen's Hall, after an absence of many years. He played a composition of his own "Variations and Fugue on an Original Theme," Beethoven's "Moonlight Sonata, and concluded his recital with a Chopin selection. He played with all his old charm and skill, and he is without doubt one of the greatest pianists of the present day. Several other pianists of distinction have given recitals in London during the past month, and we may note specially Johanne Stockmarr, Sapelnikoff, Backhaus, Leginska, and Percy Grainger.

An English version of the Viennese success "Die Lustige Witwe," has been put on at Daly's Theatre under the title of "The Merry Widow." The music by Lehar is bright and tuneful, and the orchestration is clever and attractive. The piece is extremely well cast with the exception that with strange lack of judg-

ment an American *comedian* has been given the part of the hero—a Prince!

The past season has been a very interesting one and it was specially notable from the point of view of the number of *virtuosi* who have visited London. Every year the number of visiting "stars" becomes greater, and the prospects of the resident violinist who wishes to make his living by solo playing become less and less. In fact, the pace has now been made so fast that only the strongest can hope to survive.

CHEVALET.

THE veteran violinist, Joseph Joachim, has ever been a welcome guest in England, and in return he has a high opinion of the English. To prove that they are a musical nation, he once laid a wager that, disguised as an itinerant fiddler, he would gather together a certain sum of money by playing as he wandered through the streets of one of the poorest districts of London; and he won his bet. To return to Joachim. His health is so poor that it is not likely that he will be able to remain at the head of the Joachim Quartet another season. His capacity for work used to be extraordinary. A writer in the London *Telegraph* relates that some years ago Joachim was to make his annual appearance at the Crystal Palace one Saturday afternoon, and accordingly he set out for Sydenham, where from eleven to one he rehearsed; at three he played in the concert, after which he walked with some friends to Dulwich, where he dined. After dinner he led a couple of quartets, besides playing two or three solos. This over, he drove to attend a soirée at the German embassy, at which he, as the musical guest of the evening, had still more to play.

THE eminent Hungarian, Leopold Auer, solo violinist to the Czar and professor at the St. Petersburg Conservatory, has a high opinion of his pupils. He recently visited England, where he declared that Mischa Elman is beyond all doubt the

greatest violinist of the day, young though he is in years. "In my opinion," he said, "Mischa Elman is the Mont Blanc of violinists, and I think I have found the Jungfrau in the person of Miss Kathleen Parlow, a Canadian, who makes her debut in Berlin in October." Professor Auer says that the Czar is very fond of music and specially delights in hearing the balaika, which is a kind of guitar with only three strings. The Czarina also is a talented musician. She sings well and is an accomplished pianist: were she in another sphere, she might easily win fame as a pianist. The father of the present Czar helped to make the fame and fortune of Tschaikovski. Hearing at a concert one day a selection from "Eugene Onegin" he asked one of the chamberlains if the work had been performed at the Imperial Opera House. As a matter of fact no one had thought of such a thing, as at that time Tschaikovski was poor and had no influence with officials. The chamberlain, however, was equal to the occasion, and replied evasively that the opera was in preparation. "I want to hear it," added the Czar, and "Eugene Onegin" was accordingly produced.

NEGOTIATIONS are pending to secure the services of Chevillard, the Paris conductor, for the series of concerts to take place in Canada next season, and for which Saint-Saens had to decline an engagement. Should Chevillard come for the six weeks the Lamoureux concerts, in Paris, would be conducted during his absence by D'Indy and Cortot. There is a rumor, by the way, to the effect that D'Indy will next season be the permanent successor of Chevillard. Dr. Villiers Stanford has also been engaged for the Canadian concerts.

EFFUSIVE FRIEND—"Sorry I did not hear you sing last night. I know I missed a rich treat: everybody says you sang so well."

Soloist—"How did they find out? The concert, you know, was postponed."

VOCAL



MUSICIANSHIP FOR SINGERS.

Few vocal teachers have escaped the story of the girl who, having studied "vocal" for a year, decided to study "music"—music meaning the piano. If this were the solution of the problem that drives every conscientious teacher frantic, it "were a consummation devoutly to be wished for," but how few pianists are good enough musicians to read fairly correctly a simple accompaniment. This proves that our too most popular branches of musical activity lack the solid musical foundation they should have. This is true the world over. A fairly good voice, tolerably produced and a piquant personality have brought success to many a singer despite the fact that he has offended against every law of music, except singing off key—and even that is condoned if the singer smiles charmingly and has "style" (?)

If we all had that indefinable gift, personality, and could make our way as soloists, we could all take prima donna liberties with our music, but most of us must teach or sing in choirs, and there the trouble begins. How many a choir-master has kept a soloist while the congregation clamored for his or her dismissal, simply because he could *depend* on the singer. I once heard Anton Seidl say to a critic who asked him why he always engaged a tenor whose voice was most unpleasant,—“Because I prefer to hear a bad voice singing with my beat, than a good voice singing out of time.” So that musicianship has a commercial value. The day is rapidly passing when a teacher can say to a pupil, “Get a good tone—never mind the time;”—good time and good tone are both essential to the average singer, and the teacher who does not strive for both will find his pupils heavily handicapped in the race for success.

The teacher is not alone to blame for this sad condition—both parents and pupils are also culpable. In too many instances, parents will not pay, nor pupils work for the serious side of vocal art. “Life is too short to be a reformer,” and teachers have enough to worry them without trying to educate their patrons, but if they want a lasting success, they must insist upon this vital factor—Learn your musical A.B.C.’s. This should be done under the primary teacher—while the pupil is young and studying at home. When the pupil, having passed the intermediate, goes to some city, to a high priced teacher to learn his senior work, he finds the year too short to get even a fair knowledge of the prescribed songs and arias, if he be lacking in a good fundamental training. Nothing upsets a singer more than uncertainty, and nothing causes more uncertainty than the worry about “time.” When a singer doesn’t know when “to come in” he loses his “tone,” and all of his work goes for nothing. Without some sense of Form one cannot sing with authority and style, and these are “failing subjects” with examiners and public. Of course there are a favored few who are so satisfied with their own efforts, that they insist upon an accompanist following them in all their vagaries, but these are specially protected and gifted (?) and quite outside the pale of the law. They have their place and fill it, but the work-a-day singer must obey the law, or suffer.

ROBERT STUART PIGOTT.

Allan R. Morash, Mayor of Lunenburg, N.S.—“I am more than pleased, and congratulate you upon your success in enlarging *The Violin* to its present size in *MUSICAL CANADA*; same is now equal, if not better than the musical papers of United States.”

A REMARKABLE VOICE.

THE many friends of Madame Le Grand Reed will be pleased to see her back in town after having been in New York, whither she went to undergo a most delicate surgical operation for the removal of a bone in the nose which in some degree obstructed the air passage and caused a slight difficulty, particularly in the production of the higher notes. The operation was performed by Frank E. Miller, who at one time was one of the finest tenors in New York city, and was also a member of the Mendelssohn Glee Club there. Dr. Miller is a great enthusiast over voice standard and tone production, and has asserted that not only will the operation greatly improve the quality of Madame Reed's singing but will give her two over-tones as well. Two weeks after this most critical operation Dr. Miller asked Madame Reed as a particular favor to sing before a special committee of voice critics who are searching for a standard of voice which will enable students to study correctly for all time, and which, when established will be one of the greatest benefits that has even been given to struggling vocal students, for it will enable the student to determine the right from the wrong way in singing, as it appeals to the intellect absolutely. Madame Le Grand Reed found this whole subject intensely interesting, as it gave her the opportunity of demonstrating to the committee, which was composed of the best musicians in New York, a fact of vital interest and importance, and one and all declared that Madame Reed's voice was not surpassed in quality and flexibility by that of any singer now before the public. Dr. Brown, a noted voice specialist of New York was most enthusiastic and has decided to go to Paris and place himself under the careful training of Jean de Resezke. Indeed so fine is Madame Reed's voice that records of her production will be made upon her return to New York, the committee asserting that they had never heard more perfect production or more perfect breath control.

EMPIRE MUSICIANS.

SHEFFIELD'S FAMOUS CHOIR'S TRIP TO CANADA. £2,000 PUT DOWN TO COVER EXPENSES.

SINCE the days of Leslie, the famous London conductor, there has been no such commanding and success-assuring director of choral music as Sheffield's master musician, Doctor Coward.

Germany, last September, declared this by acclamation right along the line of route from Dusseldorf to Frankfort. Dr. Coward is the conductor of the Southport Festival, responsible for the production of the masterpieces which form the programmes of the Leeds Choral Union, Huddersfield Choral Society, Sheffield Musical Union, Barnsley St. Cecilia Society, and Newcastle-on-Tyne Choral Society. Canada has now commissioned Dr. Charles Harriss, who is on a visit to the Mother Country, to secure Dr. Coward and his famous Sheffield Musical Union Chorus for a tour of the Dominion in August and September of next year. Dr. Harriss has interviewed the executive of the society, and found it possible. A couple of thousand pounds has already been planked down to cover initial expenses. The chorus will number 200, and the visit will extend over four weeks from home to home. Sixteen concerts will be given in the chief cities of the Dominion. Oratorio, cantata, mass, Madrigal, part song will all be included, but the chief feature will be the unaccompanied part singing, in which department the chorus confessedly stands unrivalled.

Dr. Harriss and the Canadian gentlemen who are acting with him, have as their chief and foremost object the bringing into closer contact of the colonies and the Mother Country, through the medium of the best choral music that past and present composers of music can give, providing an educational power for the Canadian people, and inciting them to greater musical attainment.

It is understood Sir Wilfrid Laurier, the Premier of Canada, and Lady Laurier, who were greatly impressed by what they heard of the Sheffield singing at the

Queen's Hall, are amongst the foremost in seeking to ensure the success of the visit.

The time for sight seeing would be short, but the tour would be so arranged that the Falls of Niagara would be included, and such other attractions as lie along the route planned.

It is proposed to give concerts in Toronto, which has a population of 280,000, in Hamilton, the Birmingham of Canada, (62,000), Ottawa (60,000), London (38,000) Kingston (18,000), Montreal (266,000), also Belleville, Brantford, Windsor, and other populous centres.—*Manchester Sunday Chronicle*.

DISCOURSING on "the ideal musical critic," Mr. Joseph Bennett of London, remarks: "He resists all the temptation which Clement Scott used to symbolize by 'chicken and champagne,' not, however, refusing either the meat or the drink if he happened to be hungry or thirsty, but taking good care, at a convenient opportunity, to make it obvious that they had not corrupted him—that they had, if anything, sharpened rather than blunted his uncompromising arrows of truth. The other man looks upon such conduct as social treachery, and the critic's name is struck off his visiting list. What does the ideal critic care for this? He looks upon it as a warrior upon the scars of battle, or as a Christian martyr regards the distinction of wearing his Master's crown of thorns."

Toronto Globe—"MUSICAL CANADA, the successor to *The Violin*, made its first appearance as a monthly magazine under the editorship of Mr. E. R. Parkhurst. The issue comprises 56 pages and is filled with interesting matter of a newsy and gossip nature, covering many of the chief departments of music. The magazine is frankly for musical people and as such contains much valuable reading matter for both amateurs and professionals."

Owain Martin, president of the Martin-Orme Piano Co.—"Must congratulate you on the quality of your magazine and wish you continued success."

THE GIRLS WITH THE MUSIC ROLLS.

SEE them going in the mornings to the many studios,

They are flocking in by hundreds, with what chances, goodness knows!

There goes one whose friends have told her Patti's voice was ne'er as sweet

As the voice that she possesses. Here comes one along the street

Who will some day make the people in their ecstasy forget

That there ever was a Melba—but she's practising as yet.

See them with their rolls of music as they go their many ways;

Each from some grave-featured teacher has received unstinted praise.

They are leaving foolish pleasures for the sweet rewards of art,

They have dreams of future glory; each has courage in her heart;

From the flats and from the mansions they are hurrying along,

All supposing Fate has chosen them to cheer the world with song.

They are plain and they are pretty; they are short and they are tall,

But one hope they share together and one dream is dreamed by all:

Future Calves by the dozen, future Melbas by the score,

They go wildly screeching daily till their diaphragms are sore,

And if ever one among them shall achieve the splendid height

It is well that they are hoping, that they try with all their might.

—*Chicago Record-Herald*.

WE have always heard that the simon-pure Englishman was somewhat slow about seeing a joke, but we did not think that he would take, in all seriousness, certain legislative measures against the "Mikado," years after its publication. Surely by this time the fact that the opera is of the humorous variety should have begun to dawn on him.



OPERA & DRAMA

MONTREAL DRAMATIC SEASON.

MONTREAL, *July 25th.*

THE Metropolis is now preparing for the coming theatrical season, and present indications are that the amusement programme offered to the citizens will be the largest and best of its kind yet presented. Theatrically Montreal has been far behind in the race until two seasons ago. Then, for some reason or another, probably the fear that the Independents would gain an entrance, the booking agents who arrange Montreal's dates gave a far better season than had been experienced before and this was followed up, until last season became a record one in local dramatic circles. Almost every one of the big stars who were on the road last season favored Montreal and all of the excellent organizations which had come to America played here. An equally good programme is being offered for the coming season, hence the prediction of the best yet.

One of the reasons that led to the discrimination against Montreal was the difficulty of making the city on a short railway journey. From New York, Boston, Philadelphia and Toronto it meant a night's journey, and the secret of success in theatrical routing is to secure short journeys. However, Montreal has been attending the first class theatre to such an extent of late, that the excellence of the business is sufficient to counteract the difficulties of travel.

For the coming season seven theatres will offer their wares to Montreal amusement lovers, and after New Year's two more will be in the field. Of the present seven, His Majesty's is the first class house of the town and in that theatre the best of the travelling attractions play. Then there is the Academy. In the old regime of Thomas and later of Mrs. Murphy, this

house was the leading theatre of Montreal. It has been standing for more than thirty years and in its day has sheltered the leading artists of this and past generations, the last appearance in Montreal of Sir Henry Irving being at this house. In it too the tragic roles of Bernhardt have stirred immense audiences. Mounet-Souley's delicate art has been delineated on its stage, and indeed a long list might be written. The present owners took hold of the place and conducted it as Montreal's leading theatre. The Guy Street house was built and conducted by Mr. and Mrs. Murphy for a while, then it had a varied career of English stock and Proctor vaudeville, the latter experiment costing \$27,000 while it lasted. The location of the Guy Street house told against it as a popular place of amusement, but since its inception as a leading place of entertainment it has grown largely into the amusement life of the people. Its situation in the west end brings it close to the class of people who are willing to pay liberally for entertainment, and it is on record that last season's business was the best on record. When the old Academy gave way to His Majesty's the house was used for musical comedies and return engagements. Last season it was devoted entirely to musical comedy and farce with mild melodrama. There will be a change in the policy of the house this season, it being announced a day or two ago that it will be devoted to high class vaudeville, this being the result of the advent into that form of entertainment of Klaw and Erlanger. It seems, though, that one of the reasons which prompted the step was the erection in Montreal of a house to be devoted exclusively to vaudeville. This is Bennett's a handsome new house which will open August 19th.

The Francaise is a big house which has

been the home of stirring melodrama. This season it will share melodrama and musical comedy.

The Royal is a Burlesque house, being one of the forty theatres in the Empire circuit. It is an old house, recently rebuilt and enlarged. At one time, when Montreal was a garrison town, it was the fashionable place of entertainment. Here Charles Dickens played during his American tour. The policy of the Royal will remain unchanged. This completes the list of English theatres as they exist at present. The Princess is a new house, the walls of which are now bravely towering into air. This theatre will be ready some time after the New Year and will, it is said, be devoted to musical comedy, but there is a growing suspicion that it will furnish opposition burlesque.

There remain two other houses. These are French. At the Nouveautés there is a stock company gathered each season in Paris. This company is usually an excellent one and by means of it Montrealers have been treated to the best works of the French stage. The other French theatre is the National, devoted to melodrama—largely English words done in the French tongue. Another French theatre is projected and it will be devoted to moving pictures and vaudeville.

Below will be found an advance summary of the bookings for His Majesty's. The opening will be on September 2nd, with Grace Cameron in "Little Dollie Dimples"; and in the course of the season the following offerings will be presented:—De Wolf Hopper in "Happyland"; a dramatization of Sir Gilbert Parker's "Right of Way," which will be played here for the first time on any stage; William Gillette in a new play of his own; "The Blue Moon," an English musical comedy; Novelli, the Italian tragedian; Forbes Robertson, Sir Charles Wyndham, Huntley Wright, an English actor, who will make his first appearance in Canada; "The White Hen," "The Earl and the Girl," and the "Belle of Mayfair," musical comedies; "The Three of us," a comedy drama, by Rachel Crothers, which ran the entire last season at the Madison Square Theatre

New York; Raymond Hitchcock in his new musical comedy, "The Yankee Tourist"; Fritzi Scheff in "Mlle. Modiste"; Frank Daniels in "The Tattooed Man"; "Brown of Harvard," "Brewster's Millions," Lulu Glaser in a new production; Wright Lorimer in "Man and Superman" and "Quicksands"; James K. Hackett in repertoire; Robert B. Mantell in Shakesperian plays; Kyrle-Bellew in a new play; Viola Allen, Maxine Elliott, Otis Skinner, Francis Wilson; Henry Miller and Margaret Anglin in "The Great Divide"; E. H. Sothorn and Julia Marlowe; "The Lion and the Mouse; Miss Marie Tempest in "The Truth," now running in London; The San Carlo Grand Opera Company, which, it is expected, will include Nordica, Melba, Neilson, Edouard de Reszke, and Constantino.

All Henry W. Savage's productions, also, will come to His Majesty's including "The Palisades," which Mr. Savage is having translated into English; "Madame Butterfly," the Puccini opera and "The Merry Widow," the fascinating Viennese opera now running in London, if the American production goes on the road after its New York presentation.

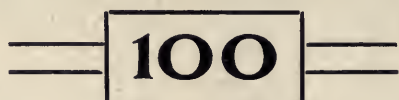
JAMES HANRATTY.

MR. HENRY W. SAVAGE will open the Garden Theatre, New York, in September with a brief return engagement of Puccini's "Madam Butterfly" in English. In the same month he will produce the latest European operetta success, "The Merry Widow." It will probably be heard at a Broadway Theatre. He has also contracted for "Tom Jones," the new light opera by Edward German, which is having a successful run in London with Ruth Vincent and Hayden Coffin in the principal roles. In Leipsic Mr. Savage made arrangements for the production in a German version of "The Prince of Pilsen," which has had over 2,000 performances in America.

MR. STOPLATE.—"That song always moves me."

Miss Tersleep.—"If I'd known that, I'd have sung it an hour ago."

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TORONTO, JUNE 6, 1907.

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We might state that this order is placed after thoroughly investigating the the different makes of pianos, and is decided upon owing to the excellent quality of tone, finish and workmanship which we found in your piano, and which we consider unequalled by any other.

Very truly yours,

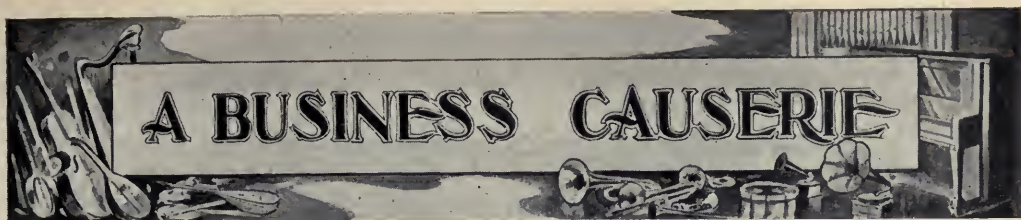
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WILLIAMS PIANO Co.

OSHAWA, ONT.



July 31, 1907.

Of course at this time of the year more or less dullness always prevails in most lines of retail trade, and the music trades are no exception. But all things considered, the month just closed has not been a bad one from a business point of view. All the leading houses report a fair trade in pianos, and a noticeable and satisfactory feature of the business is higher priced instruments are in general request; spot cash payments, too, are more frequent, and instruments in use are being exchanged for others of a better quality, much more generally than was the case formerly.

Owing to the lateness of the season the out-of-town rush has not been quite so pronounced as is usual during July, still a considerable amount of warehousing is going on, while hiring for summer cottages and summer resorts is quite a live part of the business just now.

The demand for singing and talking machines for people on vacation is now an important branch with many dealers. This is a feature which is becoming larger with each succeeding summer season.

Payments for July have been all round well maintained.

The wholesale trade has kept up well this month, though a few factories have laid off a portion of their hands. But I have heard of no case of absolutely closing down, as was usual a few years ago.

With Mason & Risch business has been very well maintained, and July compares favorably with the same month last year. In one week three miniature grand pianos were sold to different people from the floor of the King Street showrooms. Mr. Henry H. Mason expresses himself as well satisfied with the trade conditions, and also with the outlook.

The Otto-Higel Co. is making good progress with the addition to their

factory, and are keeping pretty busy. The firm's new piano player is being extensively ordered.

In all departments of the R. S. Williams & Sons Co. activity is the order of the day. Mr. H. Y. Claxton says the demand for bandsmen's supplies of all kinds has largely increased during this year. Mr. Claxton has also been doing a large and steadily increasing business in repairing band instruments.

The Gerhard-Heintzman Co. are doing good business, and shipping the Gerhard-Heintzman piano to various parts of the Dominion. Fred Killer had gone on a fishing trip when the representative of MUSICAL CANADA called in last week, but secretary Herbert Sheppard told us business was "O.K." and prospects promising.

The Bell Piano & Organ Co., find trade seasonably fair. Manager George P. Sharkey says the sales of the Bell piano have shown marked increase in the past six months. Payments with this firm are a satisfactory average.

President W. T. Giles is busy with plans of a new factory for the Palmer Co.; the work of building is likely to commence at an early date.

Messrs. Gourlay, Winter & Leeming say the city trade has been a little quiet for a few weeks, but orders from outside are coming along well.

Mr. F. W. Shelton, manager of the small goods department of the Nordheimer house reports the band instrument trade as very active; there is also a good movement in violins, mandolins, and guitars.

Mr. Harry Briggs, manager of the piano department of the R. S. Williams & Sons Co., has effected some unusually good piano sales lately. The new scale Williams piano is a general favorite, and is selling rapidly.

Mr. John Hanna, manager of the Anglo-Canadian Music Publishers Association, told me he had no complaint to make about business. "It is quite as good as we expect it to be at this time of the year," said Mr. Hanna to the representative of MUSICAL CANADA; "we could, of course, be doing more without kicking, but we are getting our share of what trade is going, and we do not want the earth."

Our Oshawa correspondent writes under date July 24th.—Mr. R. S. Williams, president of the R. S. Williams & Sons, Toronto, spent Tuesday, July 23rd in town, and while here visited the firms' small goods factory. Mr. Williams' reputation as a violin expert is international. In conversation with the representative of MUSICAL CANADA, he expressed himself as being astonished at the way musicians throughout the country are availing themselves of the opportunity of purchasing violins made by the old masters, some exceptionally fine specimens having recently been disposed of by him. As to small instruments, Mr. Williams brought down a string of orders for their popular "Artist" and "Echo" lines which will keep the factory busy for some time.

PERSONAL.

Among the callers at the central offices of the Bell Organ & Piano Co., on Yonge Street lately have been the following gentlemen:—John Tremont Salger, president of the Bartlett Music Co., of Los Angeles; J. C. Frazer, of the piano department of the Loeser Co., Brooklyn, N.Y.; Fritz Holme, of the Kurtzman Co., Buffalo; and Herman H. Fleer, of H. Kleper & Co., Pittsburg.

I had an interesting conversation last week with Mr. J. W. Kelly, president of the J. J. H. McLean & Co., Limited, Winnipeg. Mr. Kelly also has been on a trip to Quebec city, Montreal and other points east, and gave a glowing account of how the piano trade is humming in the east, and expressed himself as much gratified in every way with his visit to the provinces of Ontario and Quebec.

Mr. Charles T. Bender (Heintzman &

Co.) has been enjoying himself *en famille* at Jackson's Point, and is now back in harness looking rosy and fat.

Mr. Joseph Brown, general manager of the Bell Piano & Organ Co. has returned from a trip to the West, visiting the company's various branches and dealers. Mr. Brown is immensely pleased with the company's vast Western resources and reports that the demand for Bell pianos is increasing every day.

Mr. Jock Smith, the Bell Co.'s wholesale representative, is still in the West where he has been extremely successful in opening up new agencies for the Bell goods. In a letter received by a friend of his in Toronto a few days ago, he states he expects to be home in time for the Toronto Exhibition.

The Bell Co. are having a great demand for their Playerpiano, "The Autonola." The Bell Co. claim that it contains the simplest mechanism yet put on the market.

Mr. H. Mandy has just returned feeling exceedingly fit, after a pleasant holiday in Muskoka.

The address of Mr. J. Dayton Williams is Hamlin's Point Hotel, Lake Joseph, Muskoka.
H. H. WILTSHIRE.

AN American newspaper recently published the following in its advertisement columns; "Wanted—engagement—to escape the downright horrors of a boy choir (musically, mentally and morally); a competent organist of long experience desires to negotiate with some church in Brooklyn; address, etc." Evidently the American choir boy is not the angelic being that he is supposed to be in "England, dear England." Let us hope that this wag of an organist will secure what he wants, for he surely deserves it. But, after all, is the "down-right horror" of this boy choir not a reflection on himself? Why can he not do with his boy choir what hundreds of brother organists have done and are doing? There seems no reason, in the nature of things, why choir boys should be musically, mentally, and morally worse than choir girls.—*Musical Opinion*.

Christchurch International Exhibition, NEW ZEALAND, 1907.

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THE BLIGHT MALE QUARTETTE.

MUSICAL CANADA can warmly recommend the Blight Male Quartette to concert lovers throughout the country. The members are all soloists of prominent churches in Toronto, viz.: Mr. Blight at the Metropolitan Methodist church; Mr. Twigg, at

Broadway Tabernacle; Mr. Fiddes, at Queen Street Methodist, and Mr. Milne at Chalmers' Presbyterian. The quartette have been engaged to do the degree work for Harmony Masonic Lodge, St. Andrew's Masonic Lodge, and Cyrene Preceptory.]

THE GREAT COMPOSERS ON EACH OTHER.

A GENIAL essayist has remarked that good feeling among musicians is not the least marked characteristic of a body of men who do much in their "harmonious workings" to make this life pleasant and enjoyable. The statement is true only in a very limited sense. Schumann once said that "true criticism can only come from creative minds," but, however this may be, it is certain that creative minds are often very poor critics.

Just look at what musical history tells us regarding the great masters of the art divine. A nice opinion some of them entertained of each other. Handel swore that Gluck knew no more about counterpoint than his cook (who was a dabbler in music, by the way); and Gluck himself, taking opposing sides with Piccini, divided all Paris in to two hostile camps. Mendelssohn declared that, after touching a score of Berlioz, soap and water were necessary and that same Berlioz looked upon Handel as nothing better than a big "hog," a "musician of the stomach." Chopin averred of one of Schumann's compositions that it was "not music at all," and Mendelssohn equalized matters by saying that Chopin's music was full of "disagreeable mannerisms."

Weber said of the Seventh Symphony, "Beethoven is now ready for the madhouse"; and Beethoven retorted by calling one of Weber's operas a collection of diminished sevenths! Some one was once playing to Liszt a sonata that he did not care for. "What is that?" asked the eminent virtuoso. He was told that it was Bennett's "Maid of Orleans" Sonata. "Oh, what a pity," said Liszt, "that the original manuscript did not meet with the same fate as Joan!" One suspects that a good many of the great composers thought of each other's works in this way, if they did not always speak their minds so plainly. A good story is told of the late Victor Massé in this connection, who was one day informed that a rival composer took every opportunity of saying that his (Massé's) music was execrable. "He maintains that

I have no talent," said Massé. "I always declare that he has plenty. We both know that we lie!"

Gounod* had a peculiar way of silencing the admirers of Wagner among his friends. "Let me show you," he would say, "the estimate held of Wagner's music by one of the greatest composers of modern times." And then he would tell the story of how Rossini, having been shown by a friend one of Wagner's latest compositions, was observed to be reading the notes upside down. On his friend drawing the maestro's attention to the seeming error, Rossini replied: "I have already read it the other way and am trying this, as I can really make nothing of it!" After this, one would have liked to hear Wagner on Rossini!

Wagner, of course, hit out all round with astonishing frankness. Schubert's instrumental music he could make nothing of. Schumann's "peculiar treatment of the piano" grated on his ear; he cordially disliked "the ladies' Chopin"; and even Beethoven he regarded only with the toleration due to a kind of inspired lunatic. Berlioz he loved, notwithstanding that "he avoids me suspiciously and obstinately." But was it not Berlioz who wrote thus of the "Tristan" prelude: "I have read this strange page and re-read it. I have listened to it with the deepest attention and a lively desire to discover its meaning; but I must confess that I have not yet the slightest idea of what the composer wanted to say." Wagner's hatred of Meyerbeer and his belittling of his music has long been a familiar fact. In his "Opera and Drama" he positively asserts that Meyerbeer had no musical gifts at all! But then Meyerbeer was a Jew, and Wagner had a rabid antipathy to the Semitic race.

Among the more modern composers, Tschaiakosvki was probably the most outspoken. Haydn's music, he said, created a fierce desire for beer. He admired Mozart, but did not regard Bach as "a great genius." Handel to him was "only fourth rate,—not even interesting!" He liked Brahms, but found his music tiresome; hated Wagner, but acknowledged

his genius. "Wagner has proved that the older forms of opera are lacking in all logical and æsthetic *raison d'être*. But, if we may no longer write operas on the old lines, are we obliged to write as Wagner does? I reply, Certainly not." Liszt's works, he declares, have "more poetical intention than actual creative power." Of Richard Strauss he also remarks: "Such an astounding lack of talent united to such pretentiousness never before existed;" but this, it should be remembered, was written eighteen years ago, when Strauss was only at the outset of his art career.

It is hardly too much to say that no Frenchman can appreciate Handel or Bach fully, so entirely does their music express a phase of feeling with which the typical Frenchman has no affinity. And so we have some curious criticisms of the old masters from French composers and musicians. Even so gifted and so liberal minded an artist as Saint-Saëns declared that in his view the performance of Bach's works is a chimera; and he imagines that it is only by virtue of their "inexhaustible patience" that English audiences are able to listen to "fugues and interminable airs" for five hours. When and where we ever get five consecutive hours of Bach we are not told. Such concerts, adds Saint-Saëns, would be lamentable failures in Paris (no doubt); but the English musical public are "never bored, or rather they accept boredom as a necessity." The French composer's compassion for the benighted Briton is quite superogatory. One may admit that Bach's solos are here and there a bit *rococo*; but his choruses, like those of Handel, set the deepest and noblest strings of the Saxon heart vibrating.

Even the rival great composers themselves have, for the most part, admitted this. There have been few composers of the first rank who have not admired and revered Sebastian Bach; and, as for Handel, his powers as a writer for the chorus have been generally recognized. What was Beethoven's opinion? "Handel was the greatest composer that ever lived," he said. "I would go bareheaded and

kneel before his tomb." The greatest composer that ever lived? Of course not! But this was Beethoven's conviction to the end. As he lay on his deathbed, contemplating a set of Handel's scores which a friend had presented to him, the great master gathered up strength and, pointing to the scores, declared "There, there is Truth!" Mozart and Mendelssohn, as we all know, thought so much of Handel that they provided him with "additional accompaniments," arranging his scores to suit the modern ear; and, if it had not been for the influence of "The Messiah" on Haydn, we should have had no oratorio of "The Creation."

Mozart has been unique among the great masters in that he has come in for the esteem of the majority of his fellow composers. Haydn adored him. "I can never stand in comparison with Mozart," he said, when the Prague people asked him for an opera. "Oh, Mozart!" he went on, "if I could impress every lover of music with the admiration that I feel for his matchless works, how great his reward would be! Mozart is incomparable. Forgive me if I get excited when I speak of him: I am so fond of him." Mozart returned the admiration in abundant measure. "No matter," he once said to a pedant who had been trying to pick holes in Haydn's music, "no matter; if you and I were melted down together, we should not furnish materials for one Haydn." A story is told to the effect that Meyerbeer was once dining with some friends, when a controversy arose as to Mozart's position in the world of music. Some sycophant ventured the observation that "certain beauties" in Mozart's music had been rendered stale by time. "I defy anyone said he, 'to listen to 'Don Giovanni' after the fourth act of 'Les Huguenots.''"—"Then so much the worse for the fourth act of 'Les Huguenots,'" grunted out Meyerbeer, refusing to accept a clumsy compliment at Mozart's expense.

Mozart, again, was Gounod's hero. Who like Mozart, Gounod says, has traversed the immense scale of human passions? Who has touched their far distant limits with such unswerving accuracy, equally

proof against the ineptitudes of false grace and the brutalities of lying violence? Who else could thrill with anguish and horror the purest and most eternal forms?

"Oh, divine Mozart [Gounod exclaims], didst thou lie indeed upon the bosom of infinite beauty, even as once the beloved disciple lay on the Saviour's breast, and didst thou draw up thence the incomparable grace which denotes the true elect? Bounteous nature has given thee every gift,—grace and strength, fulness and sobriety, bright spontaneity and burning tenderness, all in that perfect balance which makes up the irresistible powers of thy charms and which makes of thee the musician of musicians, greater than the greatest, the only one of all."

Never, probably, has such an eulogy as this been bestowed by one composer on another. Wagner, on the other hand, Gounod considered a mere aberration of genius,—a visionary haunted by all that is colossal, who could not estimate aright the powers of his brain. The true sign of genius, he remarked, is the sober employment of one's means proportioned to the wealth of one's ideas. And then Gounod would relate this little anecdote, familiar to most of us. When the Emperor Joseph the second said to the composer of "Don Giovanni," on the first night of its representation: "Your opera is very graceful, Herr Mozart, but it has a huge quantity of notes;" Mozart could with justice make the proud reply, "Not one too many, Sire." "No one, added Gounod, could say the same of Wagner." Such are among the amenities of musicians!—*Musical Opinion*.

PRESS AND OTHER COMMENTS.

FROM the numerous congratulatory letters and press notices that the first number of MUSICAL CANADA has called forth we quote the following:—

Henry Warshawski, San Francisco:—"I am much pleased with the contents of MUSICAL CANADA and enclose my subscription."

Peterboro, Ont., in forwarding their advertisement say:—"We are greatly pleased with the journal ourselves, and think that it should be a great stimulant for all musicians. We wish it success, especially the band section."

HARROGATE HERALD—"We mentioned some time since that Canada's musical magazine "The Violin" would be submerged into a larger publication and be henceforth known as MUSICAL CANADA. The May number, the first of the enlarged form, has already been commented upon in this country as a most interesting journal, comparing favorably with the best of its kind. The second and June issue is just to hand, disclosing quite a wealth of original and selected matter, entertaining and instructive to all classes of musicians. This is not surprising when we remember that it is owned and edited by such an experienced journalist and critic as Mr. E. R. Parkhurst, whose work on *The Toronto Globe* and other Canadian papers has created so much interest on both sides of the water. We predict that MUSICAL CANADA will make Canada more musical than ever.

Ottawa Free Press—"Violin, the only magazine in Canada devoted entirely to music, has been so successful that it has been enlarged and the May number appears under the title of MUSICAL CANADA. It is published by Mr. E. R. Parkhurst, one of the best known musical writers in Canada, which is a guarantee, if 'twere necessary, that it will be kept up-to-date. Besides a number of very interesting articles on music, a very good likeness of that well known musician, Dr. F. H. Torrington, of Toronto, is given on the front page.

MR. W. H. BREARE, the eminent expert of Harrogate writes—"I congratulate you on the first number of MUSICAL CANADA. It compares very favorably with the best musical magazines for it is bulky with good things and devoid of padding. It is talked about already in England and quoted from."

THE J. M. Greene Music Co., of



Emma Eames Story



Avon Bandrowski



Johanna Gadske



Marcella Sembrich

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(Signed) Emma Eames Story.

The effects obtainable with the Simplex far surpass anything I had conceived a piano player capable of.

You should meet with great success among all lovers of good music.

Yours very truly,

(Signed) Avon Bandrowski.

I should feel equally at home in Europe or America had I a Simplex always by me, as with it I could have my beloved composers artistically rendered. There is no comparison between the possibilities of the Simplex and any other similar instruments for interpreting either instrumental or vocal music.

(Signed) Johanna Gadske.

I am astounded at the possibilities of your Simplex Piano Player. So many similar instruments lack elasticity in rendering accompaniments for the voice. It seems to me while this is more easily manipulated physically, its possibilities are greater than others.

(Signed) Marcella Sembrich.

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MR. JOHN SLATTER

Bandmaster of 48th Highlanders.



SOLDIER'S MARCHING SONGS.

THE latest experiment to "fit" the British Tommy Atkins in the art of warfare is the revival of singing on the march. This was the "vogue" some years ago, and regiments leaving or returning to camp were easily distinguished by the sound of their voices.

The introduction of the short service system effectually stopped marching songs until singing on "route marching" was not allowed.

During the South African War the authorities recognized the benefits of having Tommy sing on the march. He covered more ground, was better tempered, could fight harder, and if struck down to death, could die happier with a home song on his lips.

Those songs that were most popular with the soldier boys were naturally the regimental marches. If it were an English regiment you might hear the strains of that jaunty air "I'm Ninety-Five" or "Come Lasses and Lads" or perhaps a good old sea song "A Life on the Ocean Wave" not forgetting, of course, "Rule Britannia" and the "Red, White and Blue." You could distinguish the Scottish regiments a mile away with the burr on the tongue singing "Highland Laddie," "Campbell's are Comin'" or "Bonnie Dundee," or swinging into camp to the strains of "Annie Laurie."

The same with the Irish regiments, the "Faugh-a-Ballaghs" the "Rangers" and other regiments of the Emerald Isle who dance when they sing, and sing when they dance. They have the step-on-the-tail-of-my-coat air about them when they sing

on the march, and one remarkable thing about an Irish regiment is all of their songs are invariably of a lively character.

We are glad to notice some of our Canadian regiments adopting this pleasing innovation. The officers of the 48th Highlanders had printed last autumn a book of regimental marching songs which soon became very popular with all ranks. To those rural battalions who are regularly detailed for camp every year we would strongly suggest giving singing on the march a trial.

PROPOSED ASSOCIATION OF ONTARIO AMATEUR BANDS.

A NUMBER of enthusiastic amateur bandmasters and bandsmen of Ontario have frequently advocated the formation of a purely amateur association for bandsmen for the purpose of bringing together representatives who could discuss subjects for the advancement and welfare of their respective bands.

The time is certainly opportune for such an organization if we are to reap the benefit of the present prosperity.

There can be no general advance in the status of the Canadian bandsman until organization is affected. True, a few of our city bands are creditable bodies, but, being favorably situated, this is expected.

Every other trade or profession is connected in some way with a controlling body, to which they can appeal for guidance, assistance, information, etc., and which meets at least once a year to discuss matters of vital interest to themselves.

The bands alone are isolated. Instead of going forward they are stagnant, work-

ing along in the same old rut, in fact the country bands of twenty years ago easily outclassed the so-called bands of to-day.

We don't want to undervalue the ability of the present day player, he is just as smart intellectually and musically as his predecessor in the business, but for the lack of organization he is lagging behind.

We would suggest to those prominently identified with amateur band work to call a meeting of bands and bandsmen during Exhibition time in Toronto. Such a meeting or conference would enable bands to become better acquainted with each other, besides giving bandsmen an opportunity to suggest reforms for their own advancement.

We invite correspondence on this subject and will give every assistance in promoting such a conference.



MR. THOMAS MANSLEY, BANDMASTER, 63RD REGIMENT, (HALIFAX RIFLES).

THE accounts in the papers of Halifax and surrounding district speak in the highest terms of the splendid band of the 63rd Regiment, "Halifax Rifles," under the capable leadership of bandmaster Mansley.

Since the withdrawal of the British troops the services of the band have been in steady demand at concerts, demonstrations, etc., and musical critics place the band in the front ranks of really good bands, fully up to the standard set by the

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best English regimental bands who have been stationed in Halifax, and as one paper says, "a credit to the city and one of the best bands in the Dominion."

Not only as a concert band do they excell, but are considered one of the smartest military bands in the Canadian militia.

At the annual inspection the band, which mustered forty strong, were put through a series of movements in which they acquitted themselves most creditably and were applauded by the several hundred spectators present. The band under the direction of Mr Thomas Mansley, has shown marked improvement of late and both bandmaster and bandsmen are to be congratulated. The roster of the band is as follows:

Flute and piccolo, musicians E. Kearney, W. Barnes. B-flat clarionets—Sergt. W. Dompierre, musicians A. P. Healy, C. Hubley, H. Wyatt, W. Jollimore, F. Miller, F. Hare, Holmes, B. Downey, W. Hiltz, W. Berringer, W. Wilson, A. Power. Saxophones—Corpl. E. Rowe, musician W. Croakley. Cornets—Sergt. C. N. Butcher, Lc. Corpl. H. Barrowman,

musicians R. Hart, Geo. Tozer, C. Burgoyne, W. Martin, A. Fraser, F. Stay. Baritones—musicians A. F. Greenough, W. Martin, Euphonium—Band Sergt. Trenaman. Horns—musicians J. Comstock, D. Peck, H. Garrison, T. Schultz. Trombones—musicians B. Carr, C. Young, W. Wiggins, Bases—Lc. Corpl. A. O'Donnell, musicians W. Boileau, W. Mountford, C. Boutilier. Drums and cymbals, musicians W. Rogers, H. Hills.

TATTOO AT HAMILTON.

UNDER the auspices of the 91st Highlanders, a very successful "Tattoo" and massed band concert was held in the cricket grounds on July 30th, the following military bands taking part, namely:—Bands of the Queen's Own Rifles and Royal Grenadiers, Toronto, 13th Regiment and 91st Highlanders, Hamilton, 77th Regimental band of Dundas, together with the 91st Pipe Band, and Bugle Band of the 13th.

The band of the 48th Highlanders, Toronto, could not take part in the proceedings owing to an engagement to play in the city on that date.

ONTARIO BANDMASTER'S ASSOCIATION.

THE following correspondence speaks for itself:

ARMOURIES, *June 26th, 1907.*

BRIGADIER-GENERAL OTTER,

Commanding W.O.

Sir,—At a meeting of the Executive Board of the Ontario Bandmasters' Association, held recently in the city of Hamilton, I was instructed as secretary to prepare a petition on behalf of the regimental bandmasters of the association, bearing on the subject of suitable music for military bands when brigaded together in camp and when playing "en masse."

The senior bandmaster at London, Kingston and Niagara camps were requested to obtain the signatures of all bandmasters in favor of the idea and to forward the petition to the officer commanding the

camp, This I am informed has been done in London and Kingston, the petition being fully signed. The Niagara was sent to me, which I enclose along with one signed by the city regimental bandmasters.

All of the regimental bandmasters of Ontario are ready and willing to assist the authorities in every way that will bring about a consummation of the above.

JOHN SLATTER, BANDMASTER,

48TH HIGHLANDERS, TORONTO.

Sec'y Ontario Bandmaster's Association.

From Chief Staff Officer:

WESTERN ONTARIO, TORONTO,

July 2nd.

Re music for military bands. Referring to your communication of the 26th ulto., I am directed by the General Officer Commanding to inform you that the subject of having suitable music for military bands when brigaded together in camp, and when playing "en masse" has been submitted to headquarters for consideration by the Minister in Militia Council, and you will be notified in due course of the action taken.

Signed, LT.-COLONEL GALLOWAY,

for Chief Staff Officer, Western Ontario.

BAND IMPROVEMENT TABOOED.

MR. GEO. ROBINSON, bandmaster, 13th Regiment, Hamilton, and president of the Ontario Bandmaster's Association, has received notification from the military district headquarters, Toronto, that the authorities cannot comply with the request of the association in regard to the question of having suitable music issued to regimental bands when brigaded together. Evidently the authorities have not properly understood the request of the regimental bandmasters of Ontario.

All Subscriptions, Communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.

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BANDMEN CELEBRATE.

ALONG WITH THEIR WIVES AND FRIENDS
THEY MAKE MERRY.

THE members of the local Musicians Union, composed of the players in the 29th Regiment and Preston bands, out on a picnic, are just about the jolliest persons one could encounter.

The Bridgeport picnic ground was the scene of their outing and there the seventy-five bandmen, with their wives and sweethearts, and a number of guests, gathered early. There were a few impromptu orchestral numbers and then a program of races and interesting athletic events was pulled off.

The Big Man on this job was Aerie Vanderheart, to whose hard work and general oversight no small amount of credit is due for the success of the outing. All the events were keenly contested, in the best of good feeling, and the presentation of the burlesque prizes, after tea, created no end of amusement.

Some of the young people enjoyed the boating, and one of the features was a baseball match between the Berlin and Preston bandmen. The Berliners got the big end of a 6-4 score. There were some very fine plays pulled off.

The supper was one that gladdened the hungry merry-makers. There was an abundance of German picnic substantial and delicacies, and they were relished as are few epicurean feasts.

After supper there was a dance in the pavilion and it was one of the largest attended and best conducted of the season. The music was by the 39th orchestra, and the happy celebration lasted until shortly before midnight.

THERE is a possibility of the famous "Black Dike" band being engaged for the Sydney Exhibition of 1910. According to *The British Bandsman*, negotiations are already proceeding, but although in the preliminary stage, the visit is fairly certain to become an established fact unless unforeseen circumstances arise.

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PHRASING AND EXPRESSION IN MUSIC.

BY

JOHN SLATTER, Bandmaster, 48th Highlanders.

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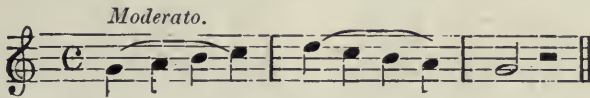
LESSON III.

THE SLUR.

A GREAT many instrumentalists fail to express properly a slurred passage, not because it is extra difficult of execution, but simply from negligence on their own part in the beginning of not paying enough attention to that kind of music.

It is not hard to learn and conquer the difficulties of slurring, if the pupil will only follow closely the instructions as laid down in their exercise books.

To phrase and execute a slur properly, say, for instance, this example,

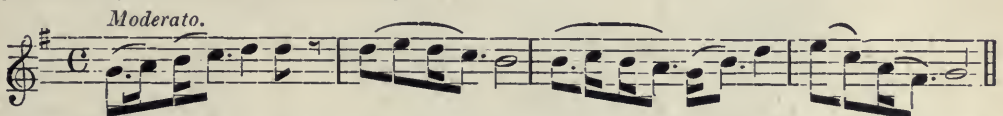


the first note of each group is attacked with the tongue, and then immediately withdrawn; at the same time the air that is blown into the instrument is controlled by the "embouchure," so that no interruption occurs between the notes, increasing the tone in ascending, and diminishing towards the finish until a perfect sentence is rendered, making a harmonious whole.

The following example will show how absurd some players interpret a slurred passage. In fact I have observed it is the rule rather than exception with Canadian players to exaggerate and deprive a slurred musical phrase of its true meaning; for instance, this passage



is generally played like the following



No doubt a number of players after reading the above will declare it impossible for them to make such a mistake in any slurred passage.

All I can say to them is, speaking from long experience, I affirm emphatically that not one out of ten bandmen in this country can properly express and phrase a slurred passage correctly, so take my earnest advice, if you wish to become an accomplished player, give a proportionate time of study to each and every style of articulation.

BAND TOURNEY.

THERE will be a grand demonstration and music festival including a band contest held in Collingwood, August 12th, at which a number of the most prominent bands in Ontario will participate. The

Band Contest will be run under "Rules and Regulations" approved and adopted by the Ontario Bandmaster's Association. Full particulars of the contest with names of the winning bands will be given in our next issue.

BAND OF HIS MAJESTY'S "GRENA- DIER GUARDS."

THE Grenadier Guards Band is famous the world over at the premier British Army band. Being the senior band of the senior "Foot Guards" it is the band all aspiring bandsmen and bandmasters look to for perfection in military band music. The bands of the "Coldstream Guards," "Scots Guards," "Irish Guards," and the "Mounted Guards," are equally efficient in players and conductors, but the fact of the "Grenadier Guards" being the senior guards band is sufficient to warrant a critical public in expecting from the Grenadier Guards Band the best there is in military band music.

The exact date of the introduction of band instruments into the British army is in doubt, but authorities agree that it was nearly the end of the 17th century before bandsmen were recognized in the British army. Sir F. W. Hamilton, author of "The Origin and History of the Grenadier Guards" says, under date 1685:—Musicians were at this period introduced into the British Army, and a warrant signed by Charles II., dated January 3rd, 1685, authorizing the maintenance of twelve hautbois in the companies of Foot Guards in London, and that a fictitious name should be borne on the strength of each of the companies of the regiment quartered in the country, with a view of granting these musicians higher pay, was one of the last acts performed by the king concerning the army.

From twelve hautbois to sixty musicians as shown in the illustration, is evidence of the great strides made in military band music.

According to the Regimental Records, the following are the known bandmasters preceding the late Lieut. Dan Godfrey, namely:—

Mr. Blaney had charge during the occupation of Paris, 1815, then Mr. William Hardy was appointed in 1835. Mr. Sibold took charge in 1838, being succeeded by Mr. A. J. Schott, who was appointed August 12th, 1844. Upon Mr. Schott's retirement in 1856, Dan Godfrey, then a

young man of twenty-five, and a former student of the Royal Academy, was appointed bandmaster, a post he held with distinction for forty years.

Dan Godfrey was the first bandmaster in the British Army to receive a commission. One of the chief events during his period of office was the visit of the band to the United States in the summer of 1872, to take part in the "International Peace Jubilee," held at Boston, when the band was received with unbounded enthusiasm.

In 1897 Lieut. Dan. Godfrey retired, after forty years' service as bandmaster of the "Grenadier Guards," being succeeded by the present bandmaster, Lieut. Albert Edward Williams, Mus. D., who was then bandmaster of the Royal Marine Artillery, Portsmouth.

During the ten years Lieut. A. Williams has held the appointment the Grenadier Guards band has fully maintained its high reputation both in military circles and with the general public.

Dr. Williams obtained the degree of Bachelor of Music at Oxford in November, 1891 and the Degree of Doctor of Music last November, and is not as some people say, the first bandmaster in the British Army to obtain that distinction. Dr. A. Hartmann, late Bandmaster 17th Lancers, and formerly a professor at Kneller Hall, received the degree of Doctor of Music at Trinity College, Dublin, thirty years ago.

Woman's Sphere (Canadian Magazine)—That Canada is prospering greatly may be seen by the number of new publications which are being issued. Among these, MUSICAL CANADA, edited by Mr. E. R. Parkhurst, a monthly journal of musical news, comment and gossip, for professionals and calls for best wishes for its success. "Yorkshire Chorus Singing," by W. H. Breare, is the most interesting article in the May issue, which, in addition to describing the work and methods of the famous Sheffield Chorus, aims to give the Mendelssohn Choir of Toronto some indication of the basis on which it will be judged in England.



Photo by Ball, 11 Wilton Rd., Victoria Station, London, Eng.

BAND OF I.M. GRENADIER GUARDS



THE BAND OF THE 91st. REGIMENT, "CANADIAN HIGHLANDERS." MR. H. A. STARES, BANDMASTER, HAMILTON.

MILITARY BAND NEWS.

MR. N. ZELLER, bandmaster 29th Regiment, Berlin, and who acted as brigade bandmaster at the London camp in June, speaks very interestingly about the doings of the various regimentals whilst in camp.

Being senior bandmaster of the Division, Mr. Zeller conducted the massed bands at the church service, Sunday morning, which included the offertory "Le Lis," by P. Perry, and the Larghetto from the second Symphony by L. v. Beethoven, which

BANDMEN'S

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1 Besson Eb Alto (brass) in good repair.....	16.00	1 Besson Eb Bass (brass) in first-class condition.....	35.00
2 Besson Eb Altos (brass) in first-class condition, each.....	18.00	1 Bass Drum, 30-inch bird's eye maple shell.....	12.00
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were rendered very satisfactorily, considering the short time allowed for rehearsal.

The general tone of the bands could be greatly improved, and more attention given to phrasing would insure a more pleasing performance, still, a bandsman's life in camp is not conducive to musical training, and until the authorities recognize the fact that a bandsman is not a private soldier, we can never hope to advance much from the present standing.

Bandmaster Geo. Robinson, of the 13th Regiment, Hamilton, took charge as senior bandmaster, of the "Tattoo," performed by the massed bands on Thursday evening of the second week at Niagara camp, and by all accounts the event eclipsed all previous efforts, but, here again were plainly noticeable the defects in tune, tone and phrasing. Some bands were nearly a quarter of tone out of concert pitch; this comes mainly from that common error, "overblowing," and the desire to blow other bands into kingdom come and the beyond. The bandmaster who allows his

band to follow such tactics has certainly missed his calling, or else was brought up in a boiler shop.

The Kingston camp gave bandmaster Roenigk of the 45th Regiment an opportunity to demonstrate his ability as leader of the "bands," and is to be congratulated on the splendid work done.

The 13th Regiment Band, of Hamilton, accompanied the "Knights Templars" of Chicago, Ill., to the grand convention held in Saratoga in July, making the fifth time they have been engaged at these annual demonstrations.

A very pleasing event took place at Niagara Falls on the occasion of the visit of the Governor-General's Foot Guards, when the band of the regiment rendered efficient services at the decoration of the soldiers monument at Lundy's Lane. The appearance of all ranks elicited the highest praise.

The feature of the visit of the Montreal Highland Cadets to Brockville was the military parade in which they participated along with the 41st Regiment. The bands

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of both units received great applause along
the route.

Capt. R. B. Albertson, bandmaster of the
Alton band, is to be congratulated on the
high state and efficiency of his bandsmen,
and we have much pleasure in publishing
for the benefit of our Ontario bands, the
style of programme this splendid organi-
zation can play. We hope it will prove
an incentive to progressive bandmasters
to strive for that which is good in music.

The following are some of the selections
played at recent concerts by this excellent
band: Overture "William Tell"; Over-
ture, "Poet and Peasant"; Overture, "Bar-
bier de Seville"; Grand Selection, "Il
Trovatore"; Air Varie (Euphonium solo)
"Rocked in the Cradle of the Deep";
waltzes, "Donau Wellen," "Immortellen";
cornet solo, "Deathless Army"; clarionet
solo, "Home, Sweet Home," Air Varie,
"Hallelujah Chorus," Handel Gavotte,
"Immer Wieder," Salon Piece, "First
Heart Throbs," Grand Fantasia "Round
the World"; waltz, "Frühlings Lieder";

selection, "Bohemian Girl"; Turkish Pa-
trol by Michaelis.

The band consists of about thirty-two
performers, and under the direction of
bandmaster Albertson, is considered one
of the leading country bands in Ontario.

PRAISE FOR THE BAND.

PRAISE must be given to the musicians
composing the band playing at the new
park (Scarboro Beach) for the excellence
displayed in the rendering of their daily
programmes. The appreciation shown by
the public goes to prove once more that
two-steps and rag-times are not the only
kinds of popular music. I have heard there
the Andante of Beethoven's 5th Sym-
phony warmly received by the audience.
The numbers, while not too heavy, are of
the best composers, and their rendering
does good and deserved credit to our local
musicians. To my mind, a few more
wood instruments would greatly improve
this already very good band. Theatre
managers ought to go there on a pic-nic

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F. N.

BRITISH BAND NEWS.

THE first public concert given by the Royal Artillery band under their new bandmaster, Mr. E. C. Stretton, at Queen's Hall, London, was the occasion of a great demonstration, both band and bandmaster receiving an ovation during the intervals of the programme, which will be seen, tested the ability of all the musicians. The following was the programme:

PART I.

1. March "Heroique" Saint Saens
2. Symphony "The Italian" Mendelssohn
 1. Allegro Vivace.
 2. Andante Con Moto.
 3. Moderato Con Moto.
 4. Salterello. (Presto).

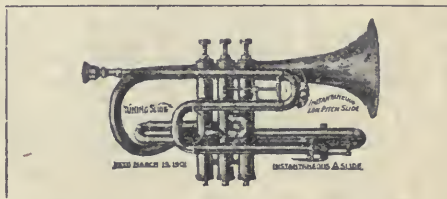
PART II.

3. Suite "Sigurd Jorsalfar" Grieg
 1. Vorspiel "In der Konigshalle."
 2. Intermezzo "Borghild's Traum."
 3. "Huldigungsmarsch."
4. Rhapsody Norwegian Svendsen
5. Ballet Music "Der Damon" Rubinstein
6. Scene Espagnole "Sevillana" E. Elgar
7. Overture "Phedre" Massenet

Since the visit of the famous Besses O' th' Barn band to France two years ago, a number of British musical organizations have been heard and highly commended by our friends across the channel, but the band of the 2nd South Lancashire Regiment has the honor of being the first English military band to represent Great Britain and they received hearty congratulations on the great success they achieved.

Mr. Ferguson, bandmaster 1st King's Dragoon Guards, has been appointed bandmaster to the Egyptian Army, in the place of Lieut. C. Franklin, who is returning to England, to take up his appointment

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ALDERSHOT MILITARY TOURNAMENT.

THE Aldershot Military Tournament in aid of the funds of the various local military charities, will take place this year in the grounds of Government House.

The programme will include a concert of the massed bands, numbering in all upwards of 700 performers; a grand imperial pageant entitled "Sons of the Empire, Then (1807) and Now (1907)" representative of all the forces of the British Empire; two naval displays by seamen from H.M.S. Victory; concluding each evening with a grand military torch-light Tattoo in which 500 torch bearers twelve massed bands, and several hundred troops will take part.

SHE.—"You ought to see him handle the ivories!"

He.—"Is he a billiard player or a pianist?"

She.—Neither; he's a dentist."

FOOLED THE "DRUM MAJOR."

A JOKE with all truth in it can be enjoyed ever so much better than one of fiction, especially if the event has occurred amongst your own acquaintances. This joke, however, is pretty hard on the Drum Major of a fairly well known drum and fife band not many miles from Toronto, who considered himself an ideal instructor of boys in the art of fife playing, and prided on being master of all their tricks. Boys will be boys you know, but one newly joined boy of a humorous temperament got ahead of the smart drum major. This boy was an excellent whistler, could imitate birds, train whistles, boat whistles, in fact could whistle like a lark, and naturally on joining the band, took the fife as his instrument. He found learning fife music very hard and tedious so he determined to adopt a new method of getting along, and keeping the matter quietly to himself, instead of blowing the regulation way down the hole through the fife, he just whistled through the hole, using his fingers to make the drum major believe he was executing the tune correctly. The drum major soon found his new recruit improving wonderfully and promoted him to solo flute in his band and told him he had a very bright future before him as a brilliant soloist. This promotion was the undoing of the boy for it was the custom of this particular drum major to have his solo flute player render first, all new pieces of music at practice. The boy made a brave attempt to deceive the drum major by whistling an old tune, but—well, the end was not far away, the laughter of the boys in the room soon made the drum major wise to the situation and now there's another vacancy in the band.

The band of the 57th Regiment, Peterborough, under the direction of Mr. R. Gliddon, accompanied the regiment to St. Catharines, and took a very prominent part in the presentation of the Flag Staff at Shipman's Gore. The playing of the 19th regiment band under Mr. Peel at the same ceremony was much admired.

BANDLESS REGIMENTS.

MILITARY music in the French Army is getting into a very low condition. The two years' service system hit the regimental bands very hard in taking away from them one-half of their strength every year. Efficient bandmasters, however, and hard work might have counteracted this. But now the supply of bandmasters is threatened. These were provided by means of annual competitions among army bandsmen for positions of master and assistant master, but for two years now these examinations have not been held, and already there are more than fifty regiments which, whatever they may still have in the way of a band, have certainly no recognized bandmaster. The annual competitions used, it appears, to be conducted by the Conservatoire, which since 1905, has made one plea or other for neglecting them.—*London Globe*.

Canadian Magazine—Mr. E. R. Parkhurst, the well-known musical critic of Toronto, has widened the scope of his publication heretofore known as *The Violin*, and a new number has appeared under the name of MUSICAL CANADA. The change has affected a decided improvement, and it is expected that the new publication will soon be regarded as an authority on musical subjects in Canada. Mr. Parkhurst has exceptional qualifications for conducting a journal of that kind. MUSICAL CANADA will appear monthly.

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Mrs. Le Grand Reed

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NOTES AND COMMENTS.

MRS. LE GRAND REED, whose portrait adorns our front page this month may be fairly considered the most distinguished singer that the country has produced during the past two decades. Her voice is a beautiful soprano, sweet and yet brilliant, of good compass, flexible and of sympathetic timbre. Mrs. Le Grand Reed first studied with Baldelli, who was a school mate of Puccini, later with Mme. Marchesi, and finally with the famous tenor, Jean de Reszke. Her appearances in concert, after leaving De Reszke, have been uniformly successful, her singing creating as great an impression in New York and other United States cities as in Canada. In private life Mrs. Reed is noted for her winning personality and vivacious temperament.

Street; in Montreal at the store of the Nordheimer Piano Co.; at Peterboro by the Greene Music Co., in Hamilton by the Nordheimer Piano Co., and in Toronto by all the principal music and newsdealers. Country dealers can be supplied by the American News Co., Bay Street, Toronto.

R. JEFFERSON HALL, of Memphis, Tenn., paid his home city a visit during the holidays and was much pleased with the very noticeable advance in Toronto's growth and prosperity and particularly the progress being made in music. He referred with much enthusiasm to the triumphs of the Mendelssohn Choir. Mr. Hall is an old pupil of Dr. Torrington, Dr. Fisher and Mr. Forsythe and has been in the south for sixteen years where he has met with much success, being at the present time organist and choirmaster of the Calvary Episcopal Church, Memphis, where he has a choir of fifty voices, also filling a similar position in the B'mai Israel Re-

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formed Temple (Jewish) where he has a very fine quartette. Besides this Mr. Hall is one of the most popular teachers in the city and has done a good deal of concert and operatic work, being the possessor of a very pleasing tenor voice. Mr. Hall has been so much interested in his work in connection with the Jewish Temple that he has completely mastered the Hebrew language and speaks it as fluently as one to the manner born.

MR. HERBERT A. WHEELDON, the new organist and choirmaster of the Metropolitan Church entered upon his duties on Sunday, August 18th, and despite the fact that the great organ was out of order he won the golden opinions of the congregation and the music committee of the church by his accomplishments as a sound, sterling player of his instrument. His first recital, which was announced for Thursday, the 26th, came too late in the month for comment in this issue. MUSICAL CANADA purposes to furnish a sketch of his career in the October number.

AT THE CAPITAL.

OTTAWA, *August 26th, 1907.*

THE closing musical event of the season of 1906-7 was the excellent performance of Gounod's Sacred Trilogy, the Redemption by Mr. B. J. Kenyon with choir, and soloists, in the Dominion Methodist church. Ottawa is certainly indebted to Mr. Kenyon and his forces for the opportunity afforded of hearing this sublime work. The occasion was the opening of the new organ in this church, of which a full description has already been given in these columns. The Sunday evening organ recitals, instituted by Mr. Kenyon, are largely attended, attesting a growing desire for this class of music in Ottawa. Mr. Kenyon spoken to in reference to his work the coming season, was good enough to give me the following musical events. These include three series of organ recitals under the caption of fall, winter and spring recitals. The programmes will be such that they should create great musical interest. Besides Mr. Kenyon with the choir, and soloists, of

the Dominion Methodist church, will present the Oratorios of "Messiah," and The "Redemption," at the Christmas and Easter seasons. For the organ recitals and oratorios Mr. Kenyon is at present negotiating with the managers of well known soloists for a portion of the various programmes. With the admission, a silver collection, to these evenings music in Ottawa should receive a great uplift, as each programme will thus be placed within reach of all. Mr. Kenyon before coming to Ottawa has had great success in the lecture-recital field, and it is to be hoped he may be prevailed upon to give some evenings with the masters during the coming winter. Among the earlier musical events this season, will be a vocal recital by Mr. Kenyon's pupils.

The Canadian Conservatory of Music of Ottawa will reopen on the 10th inst. with a larger enrollment of pupils than in any former year.

Already steps are being taken to more thoroughly organize the Ottawa Choral Society, and as a consequence it is expected that the membership and associate membership lists will be very materially increased. Practices will be resumed early in September as it is the intention to give the "Messiah" at "Christmastide." His Excellency the Governor-General and the Countess Grey have again graciously extended their distinguished patronage to the Society of which Sir Wilfrid Laurier is the Hon. President; Lord Strathcona, Hon. Vice-President; Mr. Em. Tasse, President; Arthur J. Forward, Treasurer, and J. Davy, Secretary. The Conductor of the Society is Mr. J. Edgar Birch, who for a number of years has filled the position he holds with distinction. Mr. Birch's forte is choral conducting and under his baton the Society has a record of splendid work of which it may justly be proud. Later on I hope to give you a more extended report of the Society's programme of work for this winter.

Last year Ottawa musicians were afforded an opportunity of hearing Josef Dievenne (twice) Marie Hall, Hekking, Francis Rogers, Mme. Le Grand Reed, Kelly Cole, The Kneisel Quartette, The

Pittsburg Orchestra, and the Chicago Symphony Orchestra. The coming season promises to be quite as attractive, and already mention is made of a visit from Vladimir De Pachmann, the Prince of Chopin players in November. Later on I understand Katharine Goodson will also be heard. She is a pupil of Leschetizky, and the great Arthur Nikish recently said, "I have known many artists in my life, many soloists, but the true musician artists I can count on the fingers of one hand, Ysaye, Paderewski, D'Albert, and to these names I now add yours, Miss Goodson." Both of these artists will appear under the auspices of the Woman's Morning Music Club.

It was anticipated that the visit of the Bishop of London in September next would have been made an occasion of reviving the "Choir Guild," a society which began



B. T. KENYON

very well a few years ago, but after two public services, became dormant. The recently published itinerary of Bishop Ingram provides only for his addressing the Canadian Club while in Ottawa. It is to be hoped that this is an error and that His Lordship may be heard in the Cathedral and that the combined Anglican choirs will provide a musical service worthy of the oc-

casion. Choral festivals have been found to be of inestimable value in other cities, not only in fostering a love of church music, but also in keeping choristers more interested in their work, and I see no reason why Ottawa, with its many excellent choirs, should not revive the Choir Guild and make its influence felt.

A direct result of Dr. C. A. E. Harriss' recent visit to England will be the establishing in Canada of examinations by the Royal College of Music, which will be under Dr. Harriss' personal supervision. It need hardly be said that the degrees of this famous college are much prized and are themselves a certificate of the very highest musicianship.

Dr. Harris tells me since his return from abroad he has had letters from a number of talented young organists in England who are anxious to come to Canada. Speaking of the proposed visit of the Sheffield Choir, which has by the way a membership of 250 voices, Dr. Harriss says their coming here means something more than the tour of a very famous choir. It really means that a musical organization made up of prominent business men and others are coming to Canada not as a financial venture, but to see and become more intimately acquainted with its people, and its musical possibilities. With this end in view the members of the choir have themselves already subscribed two hundred pounds towards the expenses, which one can readily understand will amount to a very large sum. The tour can only be made a success, Dr. Harriss says, by the different cities (which the choir will visit) arranging to give them a reception worthy of the occasion. Speaking of choir work Dr. Harriss said they sang all the oratorios from memory and surpassed any choir he had ever heard.

L. W. HOWARD.

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THE DRESDEN FESTIVAL.]

DRESDEN, GERMANY, Aug. 1st.

THE 43rd "Tonkünstler Fest" of the "Allgemeiner Deutscher Musikverein" took place this year in Dresden on June 29th and 30th, and July 1st and 2nd. The first meeting was held in 1871, a few months before the outbreak of the Franco-Prussian war under the direction of Franz Liszt in Weimar.

The chief object of this society is to perform the compositions of older masters that have hitherto been neglected, as well as those of young composers, and to help the families of deceased musicians. The funds for the furtherance of the above worthy objects are taken from three sources: The "Beethoven fund" consisting of 24,300 marks; the Franz Liszt fund, of 108,400 marks, and the "Mansouroff fund" (established by Fraulein von Manouroff, maid of honor to the Empress of Russia, who left her diamonds for this purpose) 33,400 marks.

The society has grown year by year, and at the present time numbers among its members some of the most prominent musicians in Germany. The meeting in Dresden this year was a most successful one in every respect. There were given two chamber music concerts in the "Vereins haus" by the best local string quartettes, the Petrie and the Lewinger, one performance each of Schilling's "Moloch" and Strauss' "Salome" in the Royal Opera House, and two grand orchestral concerts in the Royal Opera House under Schuch.

It was only to be expected that the members of the "Tonkünstlerverein" when holding their annual meeting in Dresden, should be given an opportunity of hearing "Salome" in the place of her birth so to speak. Since that memorable first night when all the musical critics of Germany gathered in the opera house to bless or ban Strauss' latest and greatest creation. "Salome" has always been a success not only in Dresden, but in the many other places in Germany where it has been accepted as an essential item in the operatic repertory. Only in one place, viz., New York, the Mecca of the modern singer, has

a cold shoulder been turned to poor Salome.

The Opera House was sold out and the performance, under the masterful leadership of Schuch, astounded our visitors, and left a deep impression. Burrian, who has not been long back from New York, was a magnificent Herod and Frau Krull sang and acted the part of Salome finely.

Of the two orchestral concerts, the second and final one held in the opera house, may be designated as the best. The programme was made up principally of novelties, some of which are exceptionally clever and show talent of a high order: but in spite of this we are inclined to think their destiny will be the shelf. The composers must have been extremely gratified at having their works performed by such a magnificent orchestra and under such a conductor as Herr v. Schuch, who reproduced them with every attention and care down to the minutest details. The opening number was a clever "Ouverture zu einem Drama" by George Schumann, who has become quite well known as a composer of every genre; and if this overture is lacking in inspiration, it is musicianly and is well orchestrated.

Paul Scheinpflug's "Fruhling" (spring) is a work made up of reminiscent themes from well-known operas, such as "Mignon," etc. It is fragmentary and has some startling effects, but is much too long drawn out. It is well, in fact gorgeously, orchestrated, and the performance of it by Herr v. Schuch and the apparatus as his disposal was colossal.

A most satisfying and musicianly work was Hans Sommer's "Waldfrieden" from the "Fairy Play" "Riguet mit dem Schopf." It was most enthusiastically applauded, and the composer was obliged to bow his acknowledgments.

Not one of the compositions could in any way touch Frantz Liszt's symphonic poem "Mazeppa," which was the last piece on the programme. Although not the greatest of Liszt's poems, it is notwithstanding a creation of power and beauty. The theme is the same as that of the well known piano *etude* "Mazeppa," which is one of the most difficult and

marvellous of the master's pianoforte compositions. The performance of the "Mazeppa" was a magnificent one, and the enthusiasm of the audience knew no bounds. Herr Schuch was obliged again and again to bow his acknowledgments.

The two soloists of the evening were: Herr Grosch and Herr Scheidemantel who scored a triumph by his fine singing of Heinrich van Eyken's "Ikarus."

HARRY M. FIELD.

STUDENT LIFE IN ITALY.

Editor Musical Canada,

SIR,—It seems to me a pity that readers of your magazine, among them perhaps students who contemplate study abroad, should get such a one-sided and misleading view of student life in Italy, as is given in a letter written by Mr. David Ross from Milano to MUSICAL CANADA last spring, to which my attention has just been called on my return to this country for a short time. This letter was published under the heading "Warning to Parents," and in it Mr. Ross states that no unattended woman or girl is safe on the streets of Milan or any other Italian city, and that only those of the sterner sex are safe in the streets. In view of this it is amusing to recall to the mind's eye a view of the Corso, the famous Galleria, the Via Manzoni near the Cova tea rooms or the shops surrounding the piazza del Duomo, which on a fine day one sees filled with all sorts of women from a replica of the chic Parisian robed in the "dernier cri" to the plainly dressed student or the picturesque, hatless flower sellers.

As I spent last winter in Milan and have just returned in safety to my native shores, not having been "stiletted" and dumped in the canal, or otherwise disposed of, I should like to give my idea of the so-called perils of Italian life.

One does not go abroad to live on the Continent expecting to find conditions identical with ours here, and there are many things there, although not conforming to our ideas, that one learns to overlook and take as a matter of course.

In the daytime a girl is as safe in the streets of Milan as in Paris, London or New York, and I speak from an extended experience in each of these cities. There are districts in Milan, as in all of these cities, where women naturally do not go. At night it is quite possible for two young women to attend the opera or theatre together, going in the brightly lighted, modern, electric cars, and returning in a little carozza. In fact I have attended La Scala per force, or miss an opera I specially wished to hear, quite alone—sitting in the top gallery which the students frequent, and returning home alone, without the slightest unpleasant incident.

The continental habit that some men, French, German and Italian, have of speaking to a girl as they pass in the streets, is well enough known. Certainly it is annoying, and one often feels a natural resentment, and a desire to raise one's umbrella and brain the chatty person on the spot; but in time one pays no more attention to the "cara mia's," and "bella Americanas," etc., etc., than to the wind passing by.

If a girl dresses quietly, goes about her business in a business-like way, and pays absolutely no attention to the remarks of these facetious passers-by, she is as free to go about the streets of Milan as of New York or London. In Paris I have been spoken to in so busy a street as the Rue de Rivoli when in the company of my mother, which is not a unique experience for an American girl.

Of course the place for a girl devoid of common sense, and who does not know how to adapt herself to different conditions, is at home with her family, or else carefully chaperoned when she does travel. But one who undertakes the long and arduous climb of *any* profession, must be equipped with the common sense and self-reliance and judgment that will help her to pursue her career to a great extent alone, or else she should choose a more sheltered life.

In the case of very young girls going abroad for one or two years, study of music or languages as a sort of "finishing" (to use an old fashioned word) they should be, and generally are, well chaperoned. But



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to use the words "anything but safe" is ridiculous to put it mildly. If Mr. Ross were referring to the wilds of Africa, or the jungles of India, there might be some application in these words. Italy is not so far away in these days of incessant ocean travel, and is a field long known to English and American voice students, and swarming with tourists of the same nationalities. Milan and Florence at least, are well policed cities and conducted on modern civic lines—quite "safe," and not at all "dangerous."

Mr. Ross also touches on the fact that debutants must invariably pay for appearances. This is not always the case, as I personally know some singers who have appeared in small theatres without paying. After they show what they can do they get a better "scrittura" with small pay and so work steadily up. Mr. Ross cites the case of the Australian soprano, a friend of mine, who was offered an appearance at Dal Verine theatre for 200 frs. (\$40).

Why should not an unknown and inexperienced singer pay for her trial appearance in a theatre that stands in Milan second to La Scala, the greatest of Italian opera houses? If one succeeded there and got good criticisms what would the \$40 be? Students of Jean de Reszke pay that in Paris for two one half hour lessons—and a debut surely teaches one more than many lessons. As Melba said in the

Century recently, one's studies only commence after one's debut. An impressario takes some risk in presenting an untried singer to the public and naturally if a singer has to pay to sing, he makes quite sure that he is ready to appear, in regard to language, voice, style and scena (acting).

Signor Venturi, the clever conductor of the splendid La Scala chorus, told me that one trouble with foreign (English and American) singers in Italy is, that though perhaps ready otherwise to make an appearance, their pronunciation of the Italian language is often so poor, that that goes greatly against them.

Signora Elise Petri, who has sung Mez-Sop. rôles at La Scala and Dal Verine for several seasons past and gave me many interesting ideas on voice and requirements of singers in Italy, also placed the greatest stress on a fine acquirement of the language. To know one's part in a parrot like way will not do; one must feel the language to give the musical feeling.

Teachers in Milan are much cheaper than in other centres, and if one knows one's requirements, they are quite as good for steady work, and drill on operas, diction, etc., as the impossibly high-priced ones of Paris, Berlin, etc. I have a friend who has for the past year paid to Jean de Reszke in Paris, \$20 a half hour, and before that for three years \$8 a half hour

to Madame Marchesi—and even with these teachers one does very little, if one does not know one's own voice and work eternally. I have studied with Pauline Garcia Viardot (sister of Emanuel Garcia) Bouhy, and Delle Sedia in Paris—the former and latter are now in my opinion too old to teach—also I have studied with the best teachers of New York and London, but prefer the Italian way of keeping the student in almost daily contact with the teacher. The American way, and often the French treatment of American students, of two or at most three half hour lessons a week at anywhere from \$5 to \$25 a half hour is not the way to make a singer.

In Italy as a rule, the Maestro does not take more pupils than he himself can teach. Luigi Aversa, with whom I was working, taught only six or at most seven hours a day, and so the last lesson was as good as the first. At the beginning a pupil's lessons are daily and an hour in length. He had only eight pupils and would not take more, and had no Poles, Germans, or Spaniards among his pupils last winter, as Mr. Ross stated, but was probably misinformed.

In seeing as one inevitably does, so many failures among students abroad, it is well to study them to find out the reasons for the failures. One usually finds a good reason, and not that the world is handed against them to crush them as they often think. For instance one German girl whom I knew in Milan, had sung in opera with much success in Munich, in her own tongue, and had come to Milan to acquire the language, and the Italian operas in their traditional renderings. Her voice was a very beautiful soprano, of fine rich quality and perfectly placed, (that is the opinion of the best master in Milan and in Germany) but she was inordinately lazy and pronounced Italian with an ugly guttural accent even after two years in Italy.

A charming Russian who made a brilliant debut eight years before, had not followed it up, but had allowed other interests to interfere with her work, and was realizing almost too late that art requires a single service.

Another pretty and rich American who made an encouraging initial appearance a year ago and there stopped, was trying to combine the questionable delights of fashionable life, with that of the singer, and had become a devotee to the Marcel and the Modiste.

Others too have the struggle with lack of funds, which takes the spirit and ambition out of many. Some expect a success too soon—coming perhaps from obscure towns in America direct to Milan or Paris, without even the experience that New York can so well give—forgetting that it is the all round experience that helps—the knowledge of all schools and above all the hearing of all kinds of good music.

Perhaps Mr. Ross made the mistake of writing his impressions too early in his experience as a Continental student, and was possibly much handicapped, as many are in the beginning, with no speaking knowledge of French and Italian,—for I found my French would have been indispensable until my Italian was useable.

BEATRICE WILSON.

Sandy Run, Pa., August 7, 1907.

CANADIAN MUSICAL BUREAU.

THE Canadian Musical Bureau, of which Mr. Wm. Campbell is manager, is now fully organized for the season of 1907-8. This will be Mr. Campbell's tenth season, and he has a very fine array of artists under his care, including Miss Annie Reed Macdonald, a very popular soprano and elocutionist from Scotland. Mr. Campbell's book, which he publishes annually to advertise the artists under his care, is now ready and copies can be had for the asking, postage prepaid. The office of the Bureau is at 221 University Avenue, Toronto.

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MUSIC IN JAPAN.

LOUIS LOMBARD, the professor of music and critic, has a very poor opinion of music in Japan. In his little book, "The Art Melodious," he has the following:—"The state of music in the Land of the Sun can be best illustrated by one monumental zero. American and European residents in Yokohama, Tokio, and Kobe practice our art only in its lowest forms. Rattling pianos and unglued fiddles now and then soar to the height of selections from 'Il Trovatore.' One evening at a private musicale given in honor of a Russian prince, I played the violin obligato to Countess—s rendering of that noble work of boarding school fame, entitled 'The Angels' Serenade.' This lady of course sang out of tune, as all titled or very wealthy women do. That so far is the most important musical performance I can report. And comparing it to the treatment our art receives at Japanese hands, this moribund interpretation may be regarded as delicious.

The white colonies are not large enough to maintain good teachers, and musicians of any note seldom concertize in places so remote from each other and so far away from art centres. Thus excepting the occasional visit of a talented amateur from some western capital, no edifying music is heard from one year to the other. But

I am forgetting my theme; my intention was to speak principally of the condition of our music among the indigenes.

Some years ago a Viennese pianist was engaged to direct the Imperial Conservatory of Tokio. Recently the conceited Japs decided that Western guidance was no longer necessary, and they dismissed their European master.

I doubt if it would be possible to play with a worse intonation, a more execrable phrasing, and an ensemble less ensemble than does the cracked military band of Japan. Its organization uses our system of notation and our instruments. When I first heard that band—cohort would be a more fitting name—I listened for a full minute, to ascertain whether Japanese or Western music was in course of execution. Only then did I perceive that an innocent waltz of Strauss was the victim. In the other few instances, when our art is brought into requisition the same relative worthlessness may be recorded. Therefore I will dismiss the subject wholesale.

Of the native cacophony called Japanese music it is impossible to speak without applying adjectives of the most uncomplimentary sort. In the Mikado's dominions the koto and the samisen (the ubiquitous instruments of ———— music; I was about to write, torture), and the human larynx made a specialty of producing

spasmodic and catarrhal sounds that never fit either in rhythm or harmony. The best singer is she who scrapes her throat most. Until the end of life my daily prayer shall be: O Dai Butsu, Shinto, Joss and all ye other gods, preserve me from the uncanny twang of the samisen."

I believe that I shall find a compensation for having suffered Japanese music. When Destiny shall assail my ears with bad Western performances, I shall evoke the singing and playing of Tokio's geisha girls. Then in comparison, unearthly noises will blend like divine chords. I would respectfully suggest to music critics the use of the epithet 'Japanese' whenever they wish to describe something feelingless, out of time, out of tune, and ineffably ugly."

MOULTON COLLEGE, Edwin A. Hardy, B.A., Principal, announces in a most attractive calendar that their doors will open the second week in September for the beginning of their Autumn Term. A perusal of this Calendar shows the College to be one of the best equipped schools for young ladies in the Province, paying special attention not only to the artistic, but to the religious, scientific, physical, commercial and domestic phases of higher female life. A. S. Vogt, Mus. Doc., is director of music, and has amongst his associates such well known teachers as A. T. Cringan, Mus. Bac., Edward Broome and R. S. Piggott, the high standard of this department being well maintained in all other branches. Moulton College being situated in the best residential part of the city, with its spacious drawing-rooms, library, class-rooms and fine grounds, is an education in itself, and an ideal residence for young ladies.

MUSICAL CANADA has received a copy of the Musical Red Book of Montreal, edited by Mr. Bernard K. Sandwell, of the *Montreal Herald*.

The book, which is published by F. A. Veitch, of Montreal, forms a handsome volume got up typographically and otherwise in the style of an *edition de luxe*. It contains a record of music in Montreal

from 1895 to 1907 with some retrospective glances at previous history; biographical sketches of leading musicians illustrated with photogravure portraits, histories of musical societies, choirs, and orchestras, a list of concert goers, which by the way, would have been more valuable had the addresses been given; and specifications of the principal church organs. As a reference book it will be valuable, while it will afford much interest to all those who care to follow the progress of the art in the chief city of the Dominion.

The following paragraph from Mr. Sandwell's opening chapter is well worth quoting as being in some measure applicable to the conditions existing in Toronto. "The audience which twenty years ago was glad to hear the high class amateur efforts of its own acquaintances who were not of the musical profession was equally ready to applaud the work of the local professionals, in spite of the fact that it knew how many meals they ate per day, and how they got on with their wives. This is a characteristic of the old regime, the loss of which is perhaps more serious than any other result of our sophistication, for we to-day deprive ourselves of our best musical opportunities by our unwillingness to hear the performers of our own people, many of them fully as capable of instructing and entertaining us as those from foreign parts for whom we pay enormous sums. In those days it was possible for a Jehin-Prume to settle in Montreal and acquire a position comporting with his world-wide reputation, and to appear time after time in concert with the most uniform success and appreciation; while to-day the possession of a Montreal address would be sufficient to make Ysaye in our eyes a third rate artist."

Two dear old ladies came to Covent Gardens, London, one night when Puccini's masterpiece was being performed. "Ah, yes," said one of them to the other after looking at her programme, "*La Boheme*, h'mn! in my young days they didn't give it a foreign name—they just called it *The Bohemian Girl*."



THE CHURCH CHOIR



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THE SOLOIST IN THE CHURCH.

THERE are many qualities that combine in the making of the successful vocal soloist in the church; and while an enumeration of all of them will not be here attempted, we might expatiate upon some of the more out-standing among those requisite.

Let us presuppose that the soloist has what is commonly known as a "good" voice. Let us grant range, quality, power, correct intonation, and accurate time. The natural exclamation is: "What more do you want?" Well, let us try to discover.

Health is the first quality we would add—vigorous, abounding health. The church audience is cold. The singer misses the inspiring plaudits of the secular gathering. A distinctly stimulating impetus to excel is contained in the audibly expressed appreciation of an audience. An illustration will bear this out. Not long ago, the writer was called upon to add a violin obligato to a song for a concert vocalist, and was asked to pitch it a tone higher than the key of the song. Upon his expressing surprise at this, the lady replied: "I can always sing a full tone higher in concert work than I can at home, and I find that the song has a more brilliant effect in the higher key." But in church work, where the sympathy between the singer and the audience has not the same manifested warmth, the effect on the vocalist is bound to be a depressing one. To counteract this, a certain natural fervor and energy, springing from robust physical health is an essential quality.

Another power valuable to the church vocalist is that difficult one to define termed "personal magnetism." This

springs primarily from abounding health, but is more than that. It is a compelling force by which the song—no matter how ungrateful a medium it may chance to be—can be made to "reach the people." But personality well-nigh amounts to genius, and is a gift of the gods.

Imagination is the third requirement that we would name. Unless the singer can get a vivid mental conception of the song; can see the pictures in it, can feel the poetry in it, a lack in the interpretation is certain to be recognized.

Next, we would place the power of musical digestion. The singer must *know* the song. We have heard clever vocalists sing difficult solos at sight in church; but the rendering was stiff and unmusical, a fault which study and better acquaintance would remove.

Coupled with the foregoing is tenacity of memory. How often have we heard church vocalists painfully mix the words of the different stanzas; or even forget them altogether, and be forced to tra-la-la for a few intense, agitated moments until vagrant memory came to the rescue.

Additionally, it is advisable to cultivate self-possession, or what Emerson styles "a certain regnant calmness." The organist may inadvertently turn two pages at once; or a squalling baby may enter into competition for a hearing; and if the singer can "keep cool" throughout such emergencies, it is an immense advantage.

Finally, the singer should be possessed with certain spiritual convictions in order to give a sincere rendering to the song. The truth of this is so self-evident that it need not be enlarged upon.

The soloist who possesses the enumer-

ated qualities can scarcely avoid success if he would. Indeed, he should be able; like the "Pied Piper of Hamelin" to draw all to him, charmed by the power of his art.

THE SHOULDER TO THE WHEEL.

ONCE more the musical season has commenced; and those choir members who, during the summer, have, like Falstaff, "forgotten what the inside of a church is made of," are now refreshing their memories again. Rehearsals are being recontinued in a myriad of choirs. Plans for the season's work have been definitely formed, and are being actively entered upon with a renewed energy born of the recreating power of the holidays.

Some information has been obtained concerning vacations, as follows:—

Mr. T. A. Blakeley (Sherbourne Street Methodist) sojourned at Honey Harbor, Georgian Bay District.

Mr. G. D. Atkinson (Wesley Methodist) patronized Dwight, Muskoka.

Mr. T. C. Jeffers (Old St. Andrew's Presbyterian) visited Honey Harbor, Georgian Bay District.

Mr. W. J. McNally (West Presbyterian) stayed at Lake Couchiching.

Mr. Walter Coles (Avenue Road Methodist) abode at Birch Island, Lake Muskoka.

Mr. W. H. Dingle (Parkdale Presbyterian) went to Brockville, Ont.

Mr. H. M. Fletcher (College Street Baptist) journeyed to Atlantic City and New York. His choir has been disbanded during the summer, owing to the decorating of the church. Special music at the re-opening services on the 8th and a choir concert on the 9th inst. are announced.

Mr. Frank Fulton (St. Mary's Roman Catholic) spent his vacation at St. Catharines, where he took part in the Canadian Henley. Mr. Fulton was a member of the competing team of the Argonauts' Rowing Club.

SUBORDINATING CHURCH MUSIC.

Music has long been termed the "handmaid or religion"; and, in the minds of all who sanction the phrase, the relation of

music to religious exercises is admittedly a dependent one. But the exact degree of this dependency, the precise extent to which music may or must submit itself to the exigencies of the purely religious portion of the service is indeed a debatable question.

Our Roman Catholic friends are placed in no uncertain attitude in this matter, owing to the clauses bearing directly upon it in the *Motu Proprio* of Pope Pius X. proclaimed in 1903 for the regulation of Roman Catholic church music all over the world. Clause 22 of the *Motu Proprio* reads:

"It is not permissible, under the pretext of singing or of executing music, to make the priest at the altar wait longer than the liturgical ceremony requires."

The demands of the Roman Catholic service may probably make such an order necessary. Concerning that aspect we are not in a position to speak; but assuredly a similar attitude is uncalled for in Protestant exercises of worship. And yet it is the fact that some Protestant ministers, after entering the pulpit and bowing the forehead on the hand in a brief and impressive moment of silent prayer, require of the organist that his voluntary shall, like grandfather's clock, stop short, and the service be proceeded with sans delay.

And similarly during the offering the organist must either use a mirror, or contort his neck to a painful degree, to make himself aware of the moment when the tithes have been gathered in, and at that very instant is expected to cause the music to halt, desist, terminate, cease, and expire.

That sort of thing is altogether too dramatic for the house of prayer. In the theatre, one may hear Schumann's *Traumerei* played softly while some pathetic scene is being enacted, and then have both the acting and the music abruptly broken off upon the entrance of the villain or the future mother-in-law. But, melodramatic effects should be most religiously eschewed in religious services.

Everybody, even to preachers, should know that a musical composition, like a

sermon, should not be without form and void, but should be constructed according to a well defined architectural plan. Consequently, to terminate or silence any composition at any point other than at a logical stopping place is as incongruous to the lover of music as it would be to any one to hear a minister break off a sermon in the middle of a sentence.

And this applies with similar force to extemporized voluntaries; for these, properly conceived, should not be devoid of order and symmetry.

It must not be thought that the completion of the entire composition in every case is advocated here. That would undoubtedly tend to prolong the service unduly. But it is claimed, and justly so, we believe, that the organist should be allowed to proceed to the end of the musical "section" at least, or even to the end of the "movement." The terms "section" and "movement" may be translated by the commoner expressions, "paragraph" and "chapter."

Probably the most pacific route out of the difficulty would be for the organist to so time his voluntary that it will end at the required moment or slightly earlier. In the event of its concluding sooner than was desired, an improvised coda could be employed to furnish the necessary duration. Of course, there are obvious difficulties in the road of this method; but where an accurate timing of the voluntary's span of life is miscalculated, a little latitude might be gracefully accorded the organist. There is something in Proverbs about giving to the poor and lending to the Lord; and assuredly, that minister who giveth a little time to the poor organist shall not go unrewarded.

- WHAT is church music? In other words, what music should be allowed in church? The other day there was at Padua a congress presided over by the Patriarch of Venice, whose object was to obtain reform in sacred music. It was decided to promote the foundation of Scholæ Cantorum, in which children should be instructed in sacred music, and to institute associations of musicians in various districts to form a



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sort of watch-committees to guard the music of the local churches. Next year there is to be at Rome a national congress, the object of which is to establish rules for deciding what is and what is not proper church music. The trouble with such congresses is that their decisions are not compulsory in their own country, much less in other countries. At the Padua congress Verdi's Manzoni Requiem was sung as an example of real church music; but at Westminster Abbey, in London, this same work is considered too operatic, apparently, for liturgical use.

NOTHING troubled Wagner more throughout his life than the dearth of acceptable tenors. A letter written by him to Tichatscheck in 1861, and recently printed for the first time, begins with a reference to that circumstance: "I am angry with you! For having become acquainted with you and your voice, I have been misled into expecting of tenors in general qualities which I now find nowhere."

T. J. PALMER, A.R.C.O.

MR. T. J. PALMER, A.R.C.O., whose portrait appears in this issue, and who is now organist and choirmaster of St. Paul's Anglican church, on Bloor Street, is somewhat of a musical cosmopolite. He was born musical, he achieved music, and

the continent in an atmosphere persistently musical. Whether the atmosphere made Mr. Palmer or Mr. Palmer the atmosphere is a mystery, but the result has been eminently pleasing, for he is a musician of rounded talents and finished accomplishments. The musicianly dignity of his art is something apart from the



T. J. PALMER

indeed he had music thrust upon him. The son of a prominent English musician, he was a chorister at nine, a church organist and choirmaster at fourteen, and has since travelled throughout Britain and

mannerisms and provincialism which occasionally passes for individuality of expression. His training has been cosmopolitan and his playing shows it.

Mr. Palmer was born in Wiltshire, Eng-

land, in 1873, being the eldest son of Mr. T. Palmer, Mus. Bac. Oxon., from whom he received his earlier musical education. He took a choirmastership at a church near Ipswich at an age when most boys are just beginning to dream of their first long trousers, and from that time onward he has been a devoted student of the organ. He held a number of musical positions in the neighborhood and finally became organist and choirmaster of the parish church at Whitehaven, where he gave a number of organ recitals.

Although but a young man, Mr. Palmer was playing with a dignity and comprehension which attracted attention. He went to Elgin, in Scotland, where he took the organ and choir leadership in the Holy Trinity Anglican church. There his health broke down, but this seeming misfortune resulted in a move which did much to broaden his musical education. He journeyed to Switzerland, and remained on the continent from 1898 to 1902, with the exception of a brief return to Elgin, where his health again failed him.

At Davos, Switzerland, he gave a series of fortnightly recitals, his audiences comprising people of all nationalities. His concert work aroused a growing interest and he came daily into closer touch with the best musical influences of Europe.

Mr. Palmer's travels included visits to Roumania and Bulgaria on the East and Italy and the Adriatic to the south, with a considerable period spent in Germany. The large continental cities were visited one after another, the traveler thus attaining a musical breadth and understanding which could hardly have been secured in any other way. It was while at Budapest as the guest of Mr. David Popper, the great cellist, whom he had frequently accompanied, that Mr. Palmer received a message which called him to Canada. The rector of St. James' church, at Stratford, Ont., now Bishop Williams, of London, had written to Dr. Charles Vincent, of London, Eng., in an endeavor to secure an organist for St. James'. Dr. Vincent recommended Mr. Palmer, and Mr. Palmer accepted the position.

The years 1902 to 1907 have witnessed

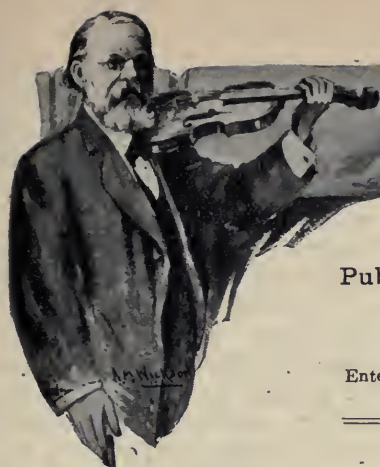
a musical revival in Stratford, for which Mr. Palmer has been largely responsible. Five large new organs have been installed in the "Classic City" churches. He has been instrumental in drawing up the plans of nearly all of these. There have also been large organs installed at other cities in Western Ontario, with some of which the Stratford organist had much to do, and which bear witness to the widespread nature of his musical influence. He has given a number of recitals throughout Western Ontario and has appeared at the Metropolitan and St. Simon's churches, Toronto.

At Stratford Mr. Palmer received a number of tempting invitations to go elsewhere, Holy Trinity church, Winnipeg, being among the number, but these he refused, preferring to complete his musical mission there before leaving the city. He became very favorably known as a teacher, a choirmaster, an organ recitalist, and as a man of sterling qualities. He gave an impetus to cantata work in the city and his achievements there have added materially to the sheaf of press notices which have been showered upon him in Britain, on the continent and in Canada.

It was this spring that Mr. Palmer came to Toronto to take charge at St. Paul's. He already has a choir of eighty voices, and this is to be increased to one hundred. So delighted have the congregation been with his accomplishments that they are seriously talking of a new organ which shall be worthy of the church and of the organist, and on a plane with the pulpit ministrations of Canon Cody. It is said that this, if present plans materialize, will be one of the finest, if not the finest of Canadian church instruments

On May 1st, the third anniversary of the death of Dvorak, a bust of him was placed in the foyer of the National Theatre at Prague by the side of those of his eminent countrymen, Smetana, Fibich, Bendl, and Leva.

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E. R. PARKHURST, Editor and Proprietor

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SEPTEMBER, 1907.

LIFE OF STRADIVARI.

THE name of Antonio Stradivari is familiar to everyone who has more than the most superficial interest in violins. Even the very few main facts regarding the life of him who bore it, which it has been found possible to recover from a debris of confusion, inaccuracy, and fable, are fairly well known to a large majority of amateurs, to professional violinists, and, of course, to connoisseurs, as they have been referred to in most of the literary work having any relation to the subject. As a reward, however, of the research undertaken by the most recent seekers after information regarding him, there are a few things connected with his life, and name, and work, which may evoke fresh interest, even if there are no points which can bear new readings.

We shall recount, as faithfully as we can, all that is known about him, or rather all that is supposed to be authentic, for most of what is detailed as his history is composed not so much of matters of known fact as of conclusions deduced from what may be described as highly reasonable conjecture.

This master of violin makers is supposed to have been born in 1644, in Cremona. No entry of an official kind has been found recording the place of his birth, but the name "Stradivari" occurs often enough in various documents and records connected with the history of Cremona to encourage the inference that he was a native of the place. That is, however, all

that can as yet be said. The laborious researches of Paolo Lombardini resulted in nothing more so far as concerns this point. Fétis, the editor of the important French musical dictionary, was associated with a biographical account of Stradivari, the materials for which he derived chiefly

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from Vuillaume, the famous Parisian violin maker, from whose shop the work was published in a separate brochure. In this account Fétis states; on the authority of an ecclesiastic in the Cathedral of Cremona, that the name "Stradivari" appeared in the town records as far back as the date 1127. This item of information was accepted as correct until some twenty years ago, when Lombardini set about investigating in a more exhaustive manner the records of the different parishes in Cremona. The results of his search were published in 1872, in the form of a small pamphlet of thirty pages. In this Lombardini declares that the information supplied to Fétis is of a purely imaginary kind, and appears to prove the accuracy of this contention pretty conclusively. His own examination seems to have been very complete, and he found the earliest mention of the name to be in the Register of the College of Notaries, where, in 1213, one Egidio Stradivari is mentioned, followed by a list of some fifteen others in the same calendar, coming down in date to 1486. From different records, documents, and old books, he cites various other entries, where the persons mentioned also bore the now honoured name, and some of whom were distinguished for their learning, while others were famous through their political or social positions, but no attempt is made to trace any relationship between the great violin maker and these namesakes of his. The labor and patience required to make extracts from the entries in these musty tomes, ranging in their dates through several hundreds of years, deserve warm recognition from all who are interested in the object of the hunt, and it is matter for regret that the results obtained from this portion of the search are so small. Their only value is found in the circumstance that the comparative frequency with which the name recurs in important municipal and other relations, goes to show that there was probably a large contingent of Stradivaris indigenous to Cremona, and tends to corroborate the conjecture that our Antonius was a scion of one or other of these families, and was born within the walls. It does not, however,

afford sufficient ground for a distinct assertion, such as Fétis makes, to that effect, while it certainly discourages the supposition that he was born anywhere else—a view of the case which has been mooted—for, taken in conjunction with Stradivari tickets—in many instances admitted to be quite genuine—where he describes himself as *Cremonese*, the probabilities are all against the conjecture that he was not a native of Cremona. That is how the question stands at present, as the most recent investigations have added nothing in this regard to the results of Lombardini's research.

In respect to the date of his birth, a similar uncertainty is held by some to prevail, the weight of evidence appearing, just at present, to make for the year 1644 as originally given by Fétis, and deduced from the circumstance that a manuscript ticket of Stradivari's, dated 1736, contained in addition an inscription in the same handwriting to the effect that he was then ninety-two. The violin in which this ticket was found is merely mentioned in an inventory of the instruments which, at one time, belonged to Count Cozio de Salabue, the inventory having been discovered among the papers of a Milan banker named Carlo Carli, with whom it had been deposited by the Count. The violin had apparently disappeared before the document was cited, and its whereabouts, at the present moment—if it exists—has not been made public. This would be somewhat unsatisfactory evidence, if unsupported. Towards the end of 1881, or beginning of 1882, the present writer called attention to this circumstance, and in 1883, it was also referred to in the Stradivari article in Sir George Grove's splendid "Dictionary of Music," where attention was further directed to a violin owned by Mr. Wiener, with a genuine ticket dated 1736, and in which a similar inscription gave the age as eighty-two, fixing the year of the maker's birth to be either 1649 or 1650. But in the year 1886, a violin known by the name *Chant du Cygne* (Swan's Song), from the collection of Saint Senoch, was sold at the Hôtel Drouot, Paris. This instrument was dated 1737,

and contained another of these inscriptions, giving the age as ninety-three, which puts the birth year back again to 1644. How this contest of inscriptions will end no one can, of course, foresee. If the writings could be compared, some progress might be made towards a settlement of the matter. But there is divergence of opinion with regard even to Stradivari's handwriting, and we may have something to say about this also by-and-by. In the meantime such is now the position of the birth date question, and we must leave it there for the present.

The very name of Stradivari has been studied with a view of ascertaining what it means, and Mr. Payne, in the Stradivari article above referred to, very ingeniously seeks an origin for it in the word *Stradiere* (an exciseman), an Italian substantive, which in Lombardy is changed to *Stradivare*, the plural form of the latter being *Stradivari*. This would have been quite conclusive but for the circumstance of the third and fourth syllables being merely corruptions of the original spelling, the most ancient form of the word not being *Stradivari* at all, but *Stradiverdi*—quite another name, of which we have several English relative equivalents in Greenlanes, Greenfield, Greenaway, and so on. The "Biografia Cremonese," by Vincenzo Lancetti, clears up, so far, this rather unimportant matter, although the famous name had previously been observed in the forms *Stradivertus*, *Stradiverta*, and *Stradivera*.

Paolo Lombardini's researches brought to light something of slightly greater interest than all this. Before the publication of his small pamphlet in 1872, and even for some years afterwards until his discoveries became more widely known, Stradivari was supposed to have been only once married, and to have had only four children. Lombardini found out that he had twice worn the bonds of wedlock, and had been blessed with a pretty large family. Another result of these labors is the appearance of the names of Stradivari's father and mother. Previously, the great maker was, biographically, in the priestly condition of Melchisedec, King of Salem—not a surprising matter in itself, for very

few violin makers have had the names of their parents mentioned. Lombardini does not say where he obtained these names, but we may presume that they are mentioned in the marriage entries. Alessandro Stradivari and Anna Moroni were the parents of our hero, and they appear to have had another son, Joseph Julius Cæsar, the date of whose birth in Cremona was, curiously enough, found registered, although that of his famous brother has no official recognition. Indeed, it seems quite remarkable that while in both of the entries concerning Stradivari's marriages the birthdays of the brides appear to have been given, that of the bridegroom is omitted, for the date 1644, which Lombardini has placed in the genealogical diagram of Stradivari's family appended to his pamphlet, is, of course, that deduced from the inscription mentioned in the Salabue inventory already referred to. If the ages of the two ladies were really derived from the marriage entries, it would

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seem to imply either that Stradivari, on both occasions had not been asked his age, or that he was unable to tell it. On the other hand it may not have been the custom to inscribe the ages of people in marriage entries, and Lombardini may himself have inserted these in the genealogical tree after consulting other sources of information. In any case it would have been more satisfactory if he had thought of indicating the particular registers in which he found these entries of the dates, or the sources from which he derived them, if they are not there.—*The Violin Monthly Magazine.*

THE LATE JOSEPH JOACHIM.

JOSEPH JOACHIM, one of the greatest, if not the greatest reproductive artist on the violin of all time passed away on August 15th at Berlin. His death was due to an attack of asthma complicated with other ailments. His memory as faithful interpreter and wonderful technician will be revered by thousands of music lovers in Europe and perhaps even in America. Dr. Joachim was never in America, but the true reason of his not crossing the Atlantic has not yet been told. It has been stated in United States papers that Dr. Joachim cared not to face the ordeal of an ocean voyage. This was hardly a plausible excuse, seeing that Joachim had crossed the sea to and from England perhaps hundreds of times. Dr. Joachim communicated his real reason for not going to America to my old friend, the late J. W. Baumann, the well known Canadian teacher of the violin. "I shall not go to America," said Joachim, "because I am afraid that the people there would neither care for my music nor my style." This remark was made many years ago, when Joachim was in the prime of his powers.

An appreciation, by the editor, of the great violinist was published in the September (1906) number of *THE VIOLIN*. As *MUSICAL CANADA* has won since then an exceptionally large number of new readers, no apology is needed perhaps for reproducing the article with some alterations:

"The majority of the musical public in the United States and Canada have heard of Joachim by reputation only, for he has never crossed the Atlantic. But by the students of the instrument—nay the virtuosi in Germany and England he is revered as the Master, as the ideal interpreter of classical music. I have met many of the great violin soloists in Toronto during the past thirty years and they have without exception acknowledged Joachim as their superior in the exposition of Beethoven and Bach. At the time I resided in London Joachim was in his artistic prime, and I seized every possible occasion to hear him play at the Monday and Saturday popular concerts in St. James Hall, often with other enthusiasts waiting for an hour in inclement weather at the side entrance to secure a seat on the platform.

I have never since heard any violinist who in my opinion approached him within a measurable distance in the interpretation of classic solos or as a leader of the great quartettes. I shall never forget his wonderful playing of the Bach Chaconne, the Tartini Devil's Trill, or the first movement of the Kreutzer sonata. All other renderings of the Bach and Tartini works have seemed to me but puny efforts. His superlative technique which altogether masked the difficulties of these compositions, his absolute purity of tone and certainty of intonation, his grand style of bowing and his unerring conception of the essence, the character of the music, made his rendering of these giant works unapproachable. Joachim's playing of the Bach Chaconne and the Tartini Sonata justified their existence as violin solos. And again who has ever heard the first movement of the Kreutzer sonata played as Joachim could play it? With the last movement the late Henri Wieniawski produced a greater physical sensation—his sparkle of rhythm and point of accentuation made one's feet tingle—it voiced the joy of living—one felt a desire to give oneself up to the abandonment of a wild dance. Did Tolstoi have Wieniawski in mind when he wrote that the last movement of the Kreutzer was diabolic? I have left myself little space

for further comments on the playing of Joachim in his best days. Giant as he was in technique, he was above all, the interpreter. When he played Beethoven, Bach or Mendelssohn, you heard these composers without any of the suspicion of the *plus* Joachim. Perfectly free from mannerisms or affectation of any kind he was singularly reposeful in attitude and movement. His tone was unique, for while exceedingly large, it never gave the impression of being heavy. It never clogged, but had such transparency and purity that it carried to the end of a large hall like St. James with telling distinctness. His double stopping was a marvel in sonority and equality, and I account for this by supposing that the truth of his intonation spontaneously excited the sympathetic overtones and added to the vibrancy of his instrument. Joachim cared not to play in public the Paganini display solos, a fact which caused some people to say that he could not play Paganini. As a matter of fact I was informed by personal friends of Joachim that in private he played Paganini superbly. It is probable that Joachim's conscientiousness as interpreter and musician owed much of its development to the influence of Mendelssohn, who was his friend and adviser when he was a boy. Joachim won the first great ovation of his life in London, in 1844, May 27th, when he played the Beethoven concerto. He made a conquest then once and for all of the British public and they continued to worship him for sixty-two years after. At the celebrated London Monday Popular Concerts he was for years the supreme attraction, and when he retired the concerts ceased.

"Joachim has given lessons or rather advice to hundreds of students. Our own Nora Clench was in this sense a pupil of his. At the celebration of his sixtieth jubilee in 1899, all the violins in an orchestra of 200 were past pupils of the master. Joachim was still leading his famous quartette early in the year, something wonderful in an artist of seventy-five years of age. As an appreciative critic has said: "His name will go down to posterity, as one of

the great personalities of all time in the annals of violin playing."

JOSEPH JOACHIM was born June 28, 1831, at Kittsee, near Presburg. He was a musical prodigy and made a public appearance at the age of seven with his first teacher, Szervaczinski, leader at the Pesth theatre. In 1838 he became a pupil of Bohm at the Vienna Conservatorium and made such rapid progress under him that he appeared first at a concert given by Viardot-Garcia at Leipzig, 1843, and soon after in November, 1843, at the Gewandhaus before a very critical public and with brilliant success. During the following six years Joachim remained in Leipzig at a time when Mendelssohn and Schumann were at the zenith of their fame, and his talent was further developed, especially under the influence of the former. In 1844 he appeared at the Gewandhaus with Bazzini, Ernst and David, in Maurer's concerto for four violins. He added to his artistic fame by occasional tours from Leipzig and already in 1884 on Mendelssohn's recommendation he appeared in London, which he visited again in 1847 and 1849, and often afterwards, until in fulfilment of a brilliant engagement he became a yearly guest. In 1863 he married Amalie Weiss, a distinguished contralto singer, who as an interpreter of Schumann's songs especially, was without a rival. The two artists went to Berlin soon after 1866 and Joachim was appointed director of the newly established High School of Music (1868) which developing year by year grew to large dimensions. Subsequently Joachim was made artistic director of the branch for stringed instruments. For many years Joachim was the chief attraction of the London-musical-season (New Year to Easter) playing at the Monday and Saturday Popular concerts Philharmonic concerts and at the Crystal Palace.

"ARE you fond of Wagnerian music?"

"Well," answered Mr. Crumox, "I'm not exactly fond of it, but it doesn't disturb me as much as it used to."



DR. JOSEPH JOACHIM.

Born June 28, 1831. Died August 15, 1907

Musical Canada.

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SEPTEMBER, 1907.

OUR LONDON LETTER.

LONDON, Aug. 13th.

As the end of July approaches it has been felt for many years that the musical season is practically at an end. It may, perhaps, seem strange that the principal concert season in London should be held during the best of the summer months ; but this is due to the fact that the wealthy classes are then residing in town, and the virtuoso always endeavors to make his visit to the metropolis coincide with the presence of his possible patrons. Many of the concerts given by well-known players hardly pay in themselves, and they are regarded more as means by which an artist advertises himself in the hopes of obtaining more lucrative private engagements. The musical critic of the London weekly paper, *Truth*, whose articles are always worth reading, has recently commented upon the very large number of concerts given in London during the season, and he gave some figures that are both interesting and instructive: He calculated that in one week so many concerts are held that seventy to eighty thousand people would have been necessary to provide good audiences, and it is hardly necessary to

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say that the musical public is by no means large enough for this.

At the Lyric Theatre the Moody-Manners Opera Company has commenced an eight weeks season of opera in English. They are playing many old favorites and several works that have not been done much in English, notably "Tristan and Isolde," and "Madame Butterfly," the latter for the first time in English. This company gives an excellent performance,

and it is to be hoped that the venture will meet with the success it deserves. Writing still on matters operatic, it may be noted that an autumn season of opera has been arranged to take place at Covent Garden, and many distinguished artists have been engaged. Great prominence will be given to the works of the Italian school, as on previous occasions in the autumn, in fact to all intents and purposes it will be an Italian season.

An innovation which it is to be hoped will not be greatly followed was brought in by the American violinist, Francis Macmillen, at his recent recital. All the lights in the Queen's Hall were turned down except those upon the platform with the object of bringing the performer into greater prominence. Mr. Macmillen, although perhaps he does not play as well as he did, has quite enough merit as a player to be able to dispense with affectations of this kind.

Ysaye, one hears, has been in trouble. Travelling in Belgium some little time ago he was asked by a railway official for his ticket, which he declined to produce. The official remonstrated with him, and the argument becoming heated, Ysaye boxed the man soundly on both ears. Subsequently the railway man brought an action against the violinist pleading that he was suffering from deafness in consequence of the assault. He gained the day and was awarded by the court \$1,500 damages.

Greatly to the surprise of those interested in old violins, the British Museum has declined to accept the munificent bequest of the late Mr. Charles Oldham, consisting of four Stradivari instruments. It is understood that this decision was the result of representations made to the trustees of the museum by some influential musicians and others, who based their opposition to the terms of the bequest on the ground that such instruments should

be used and not lie silent in glass cases. A good deal of sentiment was indulged in by various writers to the press on the subject, who evidently were under the impression that if these four instruments were sold they would go into the possession of professional musicians. To anyone who knows much about such things, such an idea seems curious, as hardly any musician, except a professional virtuoso, could afford to put down the price that such exceptionally fine examples as these would realize; and the great soloist, even although he may make a large income, is not as a rule prepared to pay a fancy price for a fiddle. So many seem to expect that such things should be given to them!

Those who have appreciated the skill as a violinist of Miss Maud McCarthy, will read with regret that she is said to have renounced all her engagements and is giving up the violin for theosophy. Miss McCarthy fell ill about a year ago with neuritis in the arms, but although acknowledging a continued weakness in this respect, she declares that it has nothing to do with her decision. Her desire is to devote all her time to the study of theosophy. Miss McCarthy was at one time a prodigy and very great things were expected of her, but, like so many who show great promise as children, it has not been entirely fulfilled. However, it is to be hoped that she will take up her violin again. Her playing will no doubt give more pleasure to her hearers than discourses upon theosophy should she essay to deliver them.

CHEVALET.

"WHY do you think that man lied when he said he was a member of the theatrical profession?"

"He spoke of the fellow who plays the fiddle as a violinist."

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"THE COWBOY AND THE LADY."

MISS ELLEN BEACH YAW is the latest follower of the Muses to step within the charmed circle of romance. Ten years ago when the world found a constant theme of conversation in this sweet singer's phenomenal top note, Miss Ellen Beach Yaw was travelling in Arizona. It had been a season of heavy rains, and the train was often compelled to rush through inches of water, which turned the business like line into a turgid stream. At last, near Yuma, Arizona, the engine driver discovered that further progression was impossible. A great wash-out had occurred, and all traffic on the Southern Pacific Railroad was held up for days until the line had resumed its normal condition. A group of cowboys, who at that time lived on a ranch near Yuma, heard of the collapse of the line, and came up to see the stranded train. Among them was a youth named Goldthwaite, who suggested that they might do "stunts" to amuse the disconsolate passengers. So an impromptu entertainment was organized by the boys, who gave an exhibition of lassoing and broncho riding. Then came the passengers' turn to contribute something towards the attempt to ward off ennui, and Miss Ellen Beach Yaw sang. Young Goldthwaite became instantly enamoured of the tall, fair singer, with whom he made a point of becoming acquainted. It was a case of love at first sight, but he was not

in a position to push his suit. So, when the line was repaired, cowboy and singer parted not to meet for nine years. The friendship, so romantically begun, was resumed in Boston last year, where young Goldthwaite is one of the most prosperous lawyers. All the old passion returned and the marriage has just been happily celebrated. Miss Beach Yaw has had a phenomenally successful career and has sung in every civilized portion of the globe. In Rome, where she played at the Teatrio Quirino in *Lucia di Lammermoor*, she was obliged to alter her name to Mlle. Elvanna so as to secure a hearing. The delicate sensibilities of the Italian music lover would never have permitted him to listen to vocalism, however good, by a singer of the unlovely name of Yaw. Mr. Vere Goldthwaite is the son of Dr. S. V. Goldthwaite of Boston.

CHARLATAN music teachers are by no means a monopoly of America. Europe is full of them; the safest way, on the whole, to escape them, on either continent, is to enter a reputable conservatory. Henry Wolfsohn is quoted in the August *Etude* as saying: "In Europe, while the teachers are not all unscrupulous by any means, a greater majority of them seem to have no hesitancy in taking American dollars and assuring the pupil that all kinds of success must ensue. Every winter I see cases of deliberate swindles of this kind, and in many instances it would seem that the common sense of the victim should have



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made the assurances of the teacher highly ridiculous. Girls with ludicrously bad voices had been made to believe that some magic method could turn them into great artists in a few years. Failure after such promises is bitter indeed, but instances of such failures are pathetically frequent." Mr. Wolfsohn thinks that "the chances of success as a great public artist are about one in one hundred." He would have been nearer the mark if he had said one in ten thousand. European and American teachers turn out tens of thousands of music-makers every year; but does every year see even one addition to the list of "great public artists"? Edward MacDowell once said that the young artists from the hothouses reminded him of the flowers in little pots that are peddled in the streets every spring. We pay for them and look at them, but in a few weeks they are gone, and the next spring brings a fresh supply of young plants, which fade just as quickly.

PUCCINI, the composer of "Madam Butterfly," is ranked among the very foremost of the Italian composers. Born at Lucca, Italy, in the year 1858, he is still a young man, with many successful operas to his credit. Puccini has written absolutely nothing but operas since he started his studies as a pensionaire of Queen Margherita of Italy at the Conservatory of Music at Milan. His first teacher was the gifted Ponchielli, composer of "La Gioconda." He has not been unduly prolific, though his output, "La Villi," "Edgar," "Tosca," "Manon Lescaut," "La Boheme," and "Madam Butterfly," would indicate that he has not been idle. On his arrival in New York he was found to be a big, good-natured fellow, who might be mistaken for an American with Bohemian tastes. He has been more than fortunate in his librettists, Luigi Illica and Giuseppe Giacosa. The latter mentioned was a great Italian lyric poet and dramatist, whose plays rank at the very top in Italy. To Giacosa, much of the charm of fascinating "Madam Butterfly" belongs. His poetic nature readily grasped the beauty of John Luther Long's exquisite story of the poor little child-wife

Cho-Cho-San. The best of the Milan, Hungarian, London and New York music reviewers and critics pronounce the work the finest example of Italy's progressive strides in a newer field of music, that numbers as its disciples Puccini, Mascagni and Leoncavallo. It is praised for its distinction and significance, and rare witchery. It is for this reason, therefore, that Puccini stands as the most definitely operatic composer of the moment. He is credited as having great opportunities; this is true, but he has also had great struggles. Like Wagner, he is concerned and ever has been, with just one phase of art. To those that come after may be left the task of deciding as to his exact place in the role of fame. By the oneness of his endeavor, by the sincerity of his expression, by the spontaneity of his vocal melody, just now Puccini stands worthily among the living masters of music.

DURING the opera season at Covent Garden, London, which ended on July 27th, Wagner and Puccini were in the lead, as usual. Wagner had twenty performances, Puccini nineteen. Together they had thirty-nine of the eighty-five performances given. Besides their works the list comprised "Traviata," "Cavalleria," "Pagliacci," "Rigoletto," "Hansel and Gretel," "Bastien and Bastienne," "Aida," "Lucia," "Carmen," "Ballo in Maschera," "Fedora," "Andrea Chenier," "Loreley," "Faust," "Merry Wives of Windsor." The last-named six operas were each sung only twice, while "Faust" was given but once.

ADMIRERS of Brahms are collecting a fund for building in Vienna a house which is to be a Brahms Museum. So far, \$9,000 has been collected, but \$5,000 more is needed to carry out the plans. Contributions may be sent to Dr. Erich Ritter von Hornbostel, Nibelungengasse 3, Vienna. The Brahms Society of that city has just issued a pamphlet, reviewing its activity, with articles by Max Kalbeck and Julius Korngold.

PIANO & ORGAN



THE FUTURE OF THE HARMONIUM, (REED ORGAN).

By SIEGFRIED HERZ, TORONTO.

IN comparison to the refined taste displayed in the furnishing of our modern drawing-rooms, pictures, books, bric-a-brac, tapestries, etc., we are often surprised at the deplorable contrast afforded by the musical recitals held therein. No aristocratic culture of chamber music, as in the time of Haydn and Beethoven, no feast of reason and flow of soul, musically is found. On the contrary, at the five o'clocks, musicales, and other social gatherings visited by the best in the social world, the most amateurish of all music is overwhelmed with applause. There is no doubt that the desire for the opera, the concert, and the virtuoso, has suppressed the interest that might otherwise have been taken in the cultivation of a taste for chamber music.

It is remarkable that the most sensitive of all arts, at all times, that of music, has used one of the coarsest means to communicate itself successfully. The unrefined part of virtuosity does not lie in technical perfection, but in the publicity of the comprehensive exhibition of intimate interpretations. Music is in its nature an encysted art, it is born out of dreaming and, if I may express myself metaphysically, it is the purest remembrance of the great unconscious world, to the eternal, undivided way of the laws, out of which we are called out in this severed and conscious life. When Schumann in the dusk is sitting before his piano and when there comes to him after some improvisation the first lines of the fantasia "In the

Evening," then we are at the source of music, where man in a nearly hypnotised condition perceives for some moments the connection with the deep invisible land of all origin, which Wagner describes in "Tristan and Isolde." But when Liszt before an audience of a thousand people after an exact programme in best playing perfection interprets Beethoven, thus the music has become a great show of tones. Music is concealed; virtuosity becomes prostituted before the unknown multiplicity. Music is chaste; virtuosity has to court with success.

For some years, however, there has been a growing, struggling desire for the revival of the noble chamber music which was so popular in the days of the great masters. Side by side with this comes the increasing popularity of that instrument, the harmonium—a kind of reed organ—the chamber orchestra, so often found in churches, chapels and schools, where it takes the place of the pipe-organ, but which in reality is an orchestra for the chamber employing but two hands.

This little instrument has little in common with the organ, however, as it at once demonstrated upon playing music composed especially for the pipe-organ. At once there comes a hurdy-gurdy like tone owing to the acoustic difference in the instruments. The classical literature of the organ does not avoid the use of fairly quick movements, but sometimes approaches the effects of the piano, of course one will perceive that as a rule it only does this in forte passages while the piano passages are written more sustained and slow. The organ can afford this tremor because it is only played in a

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large room and because a wide acoustic reduces the running figures to their right impression. Heard from the benches of the audience, even long, quick passages played on the church organ, have nothing repelling; they sound heavy and solemn, blending into each other; the wide reverberation gives them a Legato which they do not possess in themselves.

On the other hand the harmonium is not for use in either such large rooms or for such strong forte passages. By its nature it is adapted to more intimate effects. Everything has to be reduced to a more delicate measure.

Wind instruments only sound well at a certain distance in entire contradistinction to the string instruments, piano and violin, which just demand the best possible nearness. One notices in the orchestra, the wind instruments in the hindmost rows so that they are covered by the string instruments. Thus also the harmonium demands a certain distance from the hearer.

The stops are composed of stronger and softer sound colors; as the bassoon, oboe, flute are possible and if the player under-

stands the stops well he can attain also the effect of the viola, cello, double bass and even violin. One instrument is built with a very high stop called "Aeolian Harp, which imitates a choir of violins with mutes. Combining the Aeolian Harp with the stop "Viola dolce," one obtains the effect of an enchanting string choir, in which on account of the highness of the voices one can play without danger quicker phrases. Such an Aeolian Harp stop which is a very clever contrivance on the left side and is very well adapted for accompaniment after the style of high-tremolent violins, gives to this harmonium a preference in orchestral effects, which nothing else can compensate.

The playing and literature of the harmonium are still in the embryonic stage. Hitherto harmonium literature was limited to some few transcriptions and a few solo pieces, the transcriptions generally having the fault of being too piano like, simply being a note-by-note transcription without giving any color or variation in the tone. What Liszt attained with his piano transcriptions so cleverly voicing the piece and adapting it to the character of his

instrument, this is what we want for the harmonium. But the solo pieces suffer from the great lack of unity in the building of these instruments and noting of the stops, which is the foundation of harmonium music, and without unity in construction there can be no general instruction and on this account the harmonium has been up to the present practically a closed instrument. However in the Mason & Hamlin instruments for which the Nordheimer Company are agents, this difficulty is overcome and they are now generally accepted as the standard.

After some essential improvements had been introduced, the experiment of employing the harmonium both as solo and orchestra instrument was tried at public concerts in Berlin (Germany) with exceedingly gratifying results.

In spite of opposition here and there, interest in it rapidly increased in distinguished musical circles. Well known singers such as Frau Lilli Lehmann, Signora Prevosti, Emmy Destinn, Baron von Zur Muehlen, Frau Professor Nicklass-Kempner, Marie Goetz, Theresa Rothauser, Julie Culp, Fr. von Dulong, Alex. Heine-man and many others sang at their concerts with harmonium accompaniment. As a natural consequence the attention of composers was directed to the instrument. This gave birth to a large number of original compositions, which in a most striking manner demonstrated the extraordinarily varied expressive qualities of the modern harmonium even for secular music.

To Mr. Koepen is due the special credit of having created a new and extensive literature for the harmonium. In Koepen's harmonium music catalogue, which has already reached the total of over four hundred and fifty numbers, there are both original and special arrangements from the pens of celebrated modern composers.

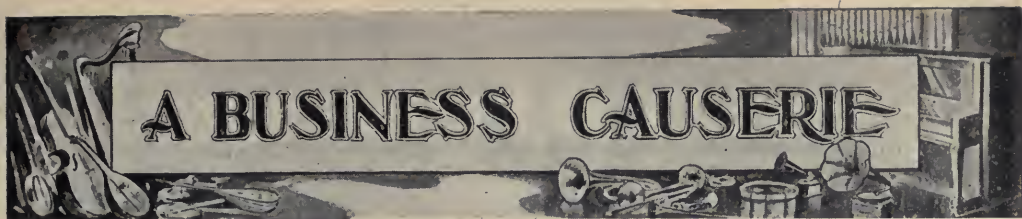
Let us imagine that we are sitting in a room. It is twilight and silence reigns and we listen to the music, which seems to come out of invisible spheres. A violin passage is heard (flute is drawn), a second a third sound blend together, chords form themselves; suddenly they begin to tremulate (vox humana is drawn). Again it

sounds as if hundreds of harps and violins were being played (Eolian harp and viola dolce), louder and louder still, till it spreads like a double choir bright and majestic (octave coupler is drawn). Trumpets call (diapason,) horns answer (diapason dolce) the whole mechanism is working and a sea of harmonies breaks upon our ear. Now mystic halo remains (diapason dolce and Eolian harp) and slowly rising up in stately crescendo a pathetic melody fills the air (voix celeste), now again sinking down to the sweet voice of a flute, then moaning in the impressive tone of the oboe. Violins and clarionets are now heard. A joyful idyl develops itself, and the deep bass sings its chorale between, which the full work repeats but in a delightful piano. The effect overwhelms us. It seems to us that we are looking into a landscape of tones, which shines in unusually intense colors.

When we are enchanted by this instrument which does not remind us at all of the organ but entirely of the orchestra, we might well disdain the thin and incoherent sound of the piano. We must never compare these two instruments both have their greatness, but only very few know, that the harmonium is a thousand times more than a little organ, that it brings into our rooms the orchestra—and above all the modern Wagner orchestra with its flourishing coloristic. Besides the harmonium has other excellent qualities. The neighbors do not hear it so much; the amateur plays it very much easier than the piano, and it is cheaper than the piano.

The harmonium is as a tone producer, a kind of mirror of the inner musical life of the artist. The piano will continue to answer all our musical wishes but when certain musical feelings overshadow us, when we want to paint with pastel-crayons a landscape in tones, then the harmonium gives us in the highest degree something artificially accomplished, brilliant and magnificent, which up to now we never could with facility enjoy in our own homes.

MUSICAL CANADA is on sale at all the leading book stores.



TORONTO, August 31, 1907.

CONSIDERING that August is always the quiet month of the year in business, the general movement in the music trades in Toronto has been far better than was expected. Quiet trade has been, but only in a comparative sense, and many of the best music houses here are able to turn to their books and contemplate not merely an increase, but an increase amounting to several thousands in the business of July and August of this year over the corresponding months of one year ago.

All the firms have been pretty well occupied for the past two or three weeks in making arrangements for the great National Exhibition now going on here. The display of musical instruments of all kinds has for some years been one of the prominent features of our annual fair, and this year it is better than ever, as no doubt, by this time, many of my readers have satisfied themselves.

Among business people at all events, the holidays are practically over, normal conditions in the different stores are resumed, and the complete staffs of employees are on deck; much to the general satisfaction, as can be well understood from a remark made the other day to the representative of MUSICAL CANADA thus:—"I took my holidays the first and second week in June; two or three members of the staff have been away in turn ever since; business has been easy as usual during the summer months, but we have all been kept pretty close at it, because of the absentees, and I personally should like another holiday. No, sir, with us holidays are not all they are cracked up to be."

Much loose talk is being indulged in just now by irresponsible people about the near approach of "hard times." If a period of trade depression be coming along

nothing will help it so much as this kind of chatter. So far as the principal men in the different branches of the music trades are concerned not one of those whom I have interviewed anticipates anything of the kind. One of the leading men in the business here said to me lately:—"Notwithstanding the action of the banks in shutting down so suddenly and so tight, all our paper in the North and North-West is being quite as well met as ever; in fact far better than we expected. With us present trade is excellent; our factory is running well; we are not waiting for orders, but we have orders waiting to be filled. I am not hunting trouble, do not expect it, nor fear it. But I do expect and feel quite sure of an uncommonly good fall trade in musical instruments. The outlook was never better." This tone of cheerful optimism pervades the trade generally, and many years of business experience has made these men cautious of speech and pretty fair judges of the future.

For August payments all around are a very favorable average. In no single case have I found any serious complaint.

On inquiry into the truth of a report to the effect that the Bell Piano ware-rooms were shortly to establish a sheet music department in connection with their pianos, Manager Sharkey stated that there is absolutely no truth in it whatever; in fact he complained about their premises being altogether too small for the largely increasing piano business.

Bell pianos are to be used exclusively in the handsome new Royal Alexandra Theatre in Toronto. The pianos are being specially made in Circassian walnut to conform to the beautiful interior decorations of the theatre. Bell pianos containing the illimitable quick repeating action are now used in 36 theatres in Canada.

The India Mission Bell Piano exhibited by the Bell Company at the Exhibition this year is a decided novelty; the case being beautifully inlaid with India symbols in various colors. The architecture of the case is a delight to the eye of the artistic connoisseur, while the inlaid workmanship of this case must be seen to be appreciated. This artistic piece of work was wholly designed and manufactured in the Bell Company's factories, and no part of the instrument was imported by them. The Bell Company naturally feel proud of their achievement in this respect and they are also proud of their Canadian workmen whose ability, judging by this art case, certainly cannot be excelled anywhere.

Mr. Robert Blackburn is one of the most conservative gentlemen in the matter of speech to be found in the music business; he never says one word more than he quite intends to utter. Hence when you find R. B. wearing a bland smile and intimating that he has really nothing to complain about, the natural inference is that things are going very satisfactory with the house of Nordheimer. Mr. Blackburn has lately returned from a summer holiday and certainly looks much better for the rest.

The Bell Piano Company have always been noted for putting on their market, ingenious advertising novelties, especially round Exhibition time. This year they have hundreds of boxes of cigars. The box is well got up and the cigars look as if they were the finest of "Bock" or "Henry Clay." On examining the cigars, the handsomely designed label contains the familiar slogan, "Bell Pianos Built to Last a Lifetime," and the cigar is nothing more than an ingeniously designed lead pencil, and further a useful novelty.

Mr. Shelton, of the Nordheimer house, and Mr. Claxton of the R. S. Williams & Company, speak of the exceptionally good business done for some time past in band instruments. The trade in band instruments is better than it ever has been; not only is the demand increasing but the best and highest priced instruments are in steady request.

Henry H. Mason not only finds business steadily improving, but he considers the outlook in all respects a most hopeful one.

A spirit of confidence in the future pervades the trade.

H. HORACE WILTSHIRE.

EUROPEAN conservatories do not often receive large bequests, but the small ones are made to go a good way, as the director is not in any case allowed to pay himself \$12,000 a year out of an income intended for the benefit of music students. The Milan Conservatory has lately been in luck. It received \$10,000 from two brothers, Cesare and Alberto Mangili, to help poor students. Another bequest, of \$18,000, has come to the Milan institution, from Teresa Parmentier, better known by her maiden name, Teresa Milanollo; the income from this sum is to be used to assist talented but poor students in the classes of string instruments. Teresa Milanollo had a most romantic career. She was one of the greatest violinists of the last century. After the death of her sister, Maria, she arranged an unique series of concerts at Lyons. Each concert was given twice; the first time for the wealthy, the second time for the poor, who not only get their tickets free, but also received money, food and clothing.

MORE and more of the Western cities of the United States are becoming ambitious to have orchestras of their own. St. Paul has lately been heard from. In that city, public spirited citizens have contributed \$25,000 a year for an orchestra; and its director, Chevalier N. B. Emanuel, is busy making arrangements for the coming season. Under his baton seven symphony concerts will be given, besides twenty popular Sunday afternoon concerts in the new St. Paul Auditorium. His aim is to do for that region what Theodore Thomas did for Chicago. He is a firm believer in American composers, and his first programme will include MacDowell's "Indian Suite." The orchestra consists of sixty-five players.



Emma Eames Story



Avon Bandrowski



Johanna Galski



Marcella Sembrich

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I have heard with the greatest pleasure your Simplex Piano-Player and am glad to be able to say to you that it possesses all the qualities of other mechanical piano attachments and besides that has a softness and elasticity of touch that I have found in no other that I have heard.

It is a genuine pleasure to use it.

(Signed) Emma Eames Story.

The effects obtainable with the Simplex far surpass anything I had conceived a piano player capable of.

You should meet with great success among all lovers of good music.

Yours very truly,

(Signed) Avon Bandrowski.

I should feel equally at home in Europe or America had I a Simplex always by me, as with it I could have my beloved composers artistically rendered. There is no comparison between the possibilities of the Simplex and any other similar instruments for interpreting either instrumental or vocal music.

(Signed) Johanna Galski.

I am astounded at the possibilities of your Simplex Piano Player. So many similar instruments lack elasticity in rendering accompaniments for the voice. It seems to me while this is more easily manipulated physically, its possibilities are greater than others.

(Signed) Marcella Sembrich.

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Mr. Albert Wade, the well-known band trainer (late of Wyke, Royal Oakeley, etc.), has received a complete silver plated set of the "Excelsior Sonorous" for his Ballarat Citizens Band. Note the following:

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Letter subsequently received from the Bandmaster, Mr. Albert Wade, of the City of Ballarat Band:

Messrs. Hawkes & Son, London,—The new instruments have arrived and they are splendid. They came out of the cases in perfect condition, and without doubt they are an exceptionally fine set.

LISTEN !! NEW ZEALAND'S FAMOUS BAND, the Wellington Garrison, Lieut. T. Herd, conductor, after thoroughly testing the LATEST MODELS of all makes, have ordered a complete set of the "Excelsior Sonorous" instruments as exhibited in Hawkes & Sons show case at the Christchurch Exhibition, 1907.

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Bandmaster of 48th Highlanders.



UNION MUSICIANS.

WHETHER unionism is an advantage or otherwise to the professional or amateur musician in Canada is best answered by the rank and file themselves.

That the majority of players, both in orchestras and bands believe in the efficacy of unionism is evidenced by the number of locals of the American Federation of Musicians now in Ontario.

Upwards of two thousand players belong to twelve locals located in this province, Toronto leading with over five hundred musicians in local 149. Since the introduction of musical unionism into Canada, the remuneration to instrumentalists has increased fifty per cent., and in the city of Toronto and Hamilton, and other large places, the pay of musicians has advanced over one hundred per cent., which is certainly a body blow argument in favor of unionism in Canada.

From the artist musician's position, it seems to be simply a matter of sentiment. Whether it is degrading for him to mix with the lower strata of fiddling artists in matters of mutual concern, forgetting of course, that without the rank and file's assistance, through which he was enabled to climb to fame and fortune, nothing of any worth could be accomplished for the benefit of the musician.

Speaking in a neutral way and with thirty-five years experience to back our reasoning, we say the advantages of unionism to all ranks in the musical profession are, in our opinion, of decided benefit to the professional who earns his living by music.

The disadvantages of musical unionism are many, and often legislation is enacted

which is detrimental to individuals, but the object of good sound musical unionism in Canada is to promote healthy conditions for the musician, giving him protection and support, and obtaining for him proper remuneration for services rendered. This has been accomplished; therefore musical unionism of this type deserves to be recognized and supported.

THE COLLINGWOOD CONTEST.

THE celebration and amateur band tournament under the auspices of the "Grand Woodmen of the World" which was held on Collingwood's civic holiday, August 12th, turned out a very successful affair.

The event that attracted the most attention was the free band competition, open to amateur bands in Canada. Three prizes were offered of \$100.00, \$50.00, and \$25.00. The contest was governed by the rules approved by the Ontario Bandmaster's Association, so that fair play to all was the order of the day.

Owing to some misunderstanding, or perhaps 'tis better to say mismanagement, bandmasters and band secretaries were not properly notified in regard to the rules governing the contest, nor were they advised as to whether the contest piece was to be "own choice" or selected by the judge. This kept a large number of prominent bands away from the tourney, and rightly so, for no band jealous of its reputation would enter a contest under such uncertain conditions.

If promoters of band tourneys and contests would learn carefully the rule governing such affairs, and act up to them accordingly, they would have no cause

to lament the apathy shown by bands towards contesting.

Only two bands entered the contest, namely, the Sylvester Band, of Lindsay, under the direction of Mr. William Roenigk, and the Meaford Brass Band, the judge being Mr. Noah Zeller, the well known bandmaster of Berlin. The Meaford Band played first, and a very uncomfortable job they had of it, for as Mr. Zeller remarked, it was 90 degrees in the shade, and no shade at that, besides the bandsmen stood up to play. Each band gave three pieces, a march, waltz and selection, the Meaford Band playing the "Magabelle" waltz, by Whitely, and the Great Northwestern Contest Overture. The Sylvester Band, of Lindsay, played the waltz, "Danube Waves," by Ivonioici, and the Fantasia "Maritana" by Wallace.

The Lindsay Band secured first prize with 233 points, the Meaford Band getting 179 points. Had the last named band selected a more meritorious contest piece, their score would have stood higher.

In the opinion of the judge, tune and tone of both bands could be improved, and more attention to phrasing is to be desired.

INTERESTING BAND CONTEST.

THE Midland band contest brought out some strong organizations to battle for honours and supremacy and incidentally gave music lovers hours of enjoyment listening to some really good selections.

The bands who entered were the Ideal Concert Band, of Port Hope, Mr. John H. Renwick, bandmaster; the Citizen's Band, of Orillia, and the Bracebridge town band.

Mr. Geo. McGuire, bandmaster, of Uxbridge; Mr. Quërric, bandmaster 12th Regiment, Aurora; and Mr. Jno. Roberts, of Midland, were the adjudicators.

The contest pieces consisted of a march, waltz and either an overture or a selection. The programmes of each band were as follows: Port Hope Band played March, "Bethany Commandery"; Overture, "Poet and Peasant"; Waltz, "Danube Waves." The programme of the Orillia Band was, March, "With Sword and Lance"; Selec-

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tion, "Bohemian Girl," and "Danube Waves" waltz. Bracebridge duplicated Port Hope's programme, excepting the march. The Ideal Concert of Port Hope were awarded the first prize with 370 points out of a possible 420, the Orillia Band coming second with 330 points, and the Bracebridge obtaining 293 points.

The judges gave unstinted praise to all the bands for their splendid efforts and remarked that the first prize band, with the addition of oboe and bassoon could play higher grade music which would enable them to enter a class more in keeping with their ability.

Other bands attending the celebration, but who did not participate in the contest, were from Huntsville, North Bay, Penetang, Gravenhurst.

CONTESTING IN CANADA.

It is with great pleasure we note that contesting bids fair to take root in Canada. For several years we have been urging Canadian Bands to become contestors, and we earnestly hope that they will rally round

the movement now being organized by the Ontario Bandmasters' Association. In contesting there is everything to gain and nothing to lose. Everybody gains by the efforts put forth to attain perfection.

We are glad to see that MUSICAL CANADA an excellent monthly magazine, is devoting a portion of its space to Band and Orchestra news. This section is edited by Mr. John Slatter, Bandmaster of the 48th Highlanders, and his reputation is a guarantee that the Band Section will be both interesting and instructive. All Canadian bandsmen should rally round Mr. Slatter and make his work a great success.

The May number contains particulars of the Contest scheme proposed by the Association. We are glad to note that purely Brass Bands have a section to themselves, and as Canadian bandsmen have heard Bike and Besses we anticipate that there will be no lack of ambitious bands in this section. We look forward to the time when we shall have to chronicle the doings of Canadian Brass Bands which will be the equal of the best England can boast of. We are, of course, admirers of Reed Bands also, but we confess that any day we prefer to hear a Brass Band of 24, which can play like Wingates or Dike, than an equal number of Reed and Brass, for in the latter case the reeds are inevitably over weighed by the brass.

Anyhow, we wish all the sections success, and this depends entirely upon how the Bands of Canada rise to the occasion. The Reed Bands are wisely divided into three classes, according to the number of performers, so that all have a chance to compete on equal terms.

Success to MUSICAL CANADA in its mission to bandsmen; may it do for Canadian Bandsmen what the English Band papers have done for bandsmen in this country.—*Besson's Brass Band Budget.*

THE CRYSTAL PALACE CONTEST.

THE National Band Festival, which is to be held at the Crystal Palace on September 28, is causing a great deal of interest in the brass band world in the old country. It is the blue ribbon event for

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which the crack bands strive for. To be champion of Great Britain and the colonies for one year and to hold the one thousand guineas trophy is indeed something to aspire to. This event is open to Canadian brass bands and there is no reason whatever why our best brass bands should not participate in the competition and carry off a prize. We are pleased to give the names of the winners of this most important contest since its inception, namely—1900, Denton Original; 1901, Lee Mount; 1902, Black Dike; 1903, Besses o' the Barn; 1904, Bebburn Colliery; 1905, Irwell Springs; 1906, Wingates Temperance.

DUSS AND HIS BAND.

THE engagement of this splendid organization at Hanlan's Point, during the month of August gave Toronto musicians an opportunity of enjoying music of the very best grade, rendered by an excellent all round body of artist musicians. At the same time, it enabled one to compare their performance with other

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concert bands who have visited the city and scored a success.

Unfortunately the "Kiosk", erected for their use was a most miserable affair, which, instead of proving accurate in acoustic qualities only served to overwhelm and stifle the tone of the band.

It seems to be the manager's delight to ignore a bandmaster's advice in matters of this kind, and it is a standing disgrace to all those responsible that we have not one decent bandstand of proper proportions and design in the city of Toronto.

Duss and his band suffered in consequence and could not be heard to the best advantage. Of the good points observed in their playing, particular mention might be made of the individual conception of the pieces played, which emphasized the fact that the band possessed a superior class of players. The band in "ensemble" work lacked cohesion and sympathy one with the other. This, undoubtedly, was the fault of the conductor, who did not pay sufficient attention to detail work, which

was particularly noticeable in the quintet from "Die Meistersinger" where each performer seemed to play a lone "hand" instead of working out a tone picture as a whole.

The tone of the band was decidedly inferior to other bands we have heard, caused no doubt from the different make and variety of their brass instruments. The double belled baritone used by Signor Funaro, is simply a monstrosity, and this gentleman could produce neither a euphonium or trombone tone on his instrument.

We cannot understand what motive Mr. Duss had in changing the tempos of nearly all the pieces played. If he would enlighten the music loving public on this point he might gain some adherents.

Duss and his band cannot be placed in the same class with bands like those of the Coldstream Guards, Garde Republicain, Grenadier Guards, Belgian Guides, and bands of like status, still, it is an excellent band and a great favorite with our American cousins.

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BY

JOHN SLATTER, Bandmaster 48th Highlanders.

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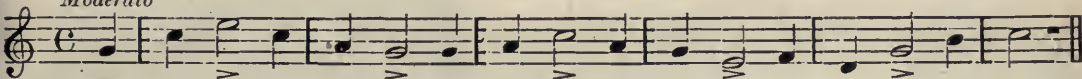
LESSON IV.

SYNCOPIATION.

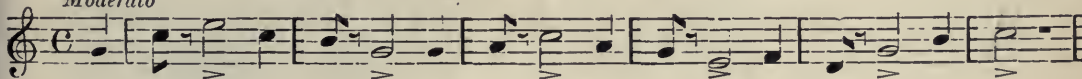
SYNCOPIATION means the suspension or alteration of the melody by placing the accent on that part of the bar not usually accented.

To the ordinary player this particular study seems very difficult to master; although in my opinion the playing of a syncopated passage is not so hard to learn as some musicians imagine.

Very nearly all syncopated passages are written in bold style and in order to attack the marked (syncopated) notes with vigor, some value must be taken from the preceding note; for instance, this passage

Moderato

should be played as if written in the following manner.

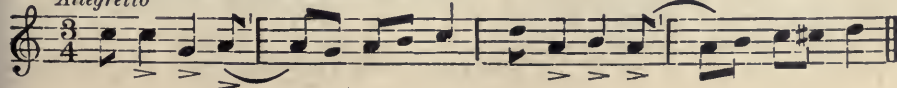
Moderato

Care should be taken in this example to play the eighth or quaver notes not too short, otherwise the proper effect is lost.

Another difficult style of syncopation is that written in 2-4 or 3-4 time, and in which the accented notes are very often sustained from one bar to another.

The playing of such a passage proves a severe test to most players. And yet, in my opinion, nothing in music is more easily mastered than syncopation, if the pupil will only devote a reasonable part of his practice to that particular study.

Exercises like the following examples in 2-4 and 3-4 time should be practised frequently until a free and easy delivery is accomplished.

Allegro Moderato*Allegretto*

CHOICES OF MOUTHPIECES.

I STRONGLY advise all brass and reed instrument players to be extremely careful in the selection of a mouthpiece, for it is the medium by which the tone is produced and modified, the *embouchure* to guide the ~~column of air~~ which is forced into the instrument, enabling the performer to choose the quality of the tone desired.

For brass instruments there are two kinds of mouthpieces used, one for instruments of the trumpet family, such as cornet, trumpet and trombones, and the other for those of the euphonious kind, consisting of French horn, alto horn, baritone, euphonium and bass.

The mouthpiece generally used by artists on instruments of the trumpet species is made with thin rim and shallow cup, which helps the performer to produce that dry, martial and brilliant tone, so much admired in those instruments.

The other "euphonious" kind of mouthpiece is made with much deeper cup—conical shape—and large rim.

But even the above rules are not an absolute guide, for some players seem to defy all ordinary laws of adjustment by performing with a mouthpiece that authorities claim is an essential part of another instrument.

THE OTTAWA SUMMER CARNIVAL.

At the Semi-Centennial Jubilee and Old Boy's Re-Union held in Ottawa from July 27th to August 5th, the bands and orchestras of the city came in for a generous share of engagements during the celebration, and by all accounts acquitted themselves with credit. Those organizations taking part were the fine military bands of the Governor-General's Foot Guards, the 43rd Regiment "Rifles" as well as the popular Municipal Band, the Hull Town Band, and the band of Ottawa East.

On Sunday, August 4th, the band of the G.G.F.G. gave a very interesting program of sacred music, bandmaster Brown receiving many congratulations on the excellent playing of the band.

THE MUSIC DEALERS.

BANDSMEN will notice that the Besson Prototype instruments which are used extensively throughout Canada by the leading artists, can be purchased from representatives in Ottawa, Montreal, Hamilton and Toronto, as well as direct from the firm itself, Euston Road, London, England. See advertisement in this issue.

Mr. Stanton of the R. S. Williams & Sons, representing the famous Boosey & Company's instruments, reports a steady demand for this celebrated firm's goods, and a number of prominent bands are being equipped with complete sets of these instruments. Judging from this there is nothing too good for Canadian bands.

The celebrated firm of Hawkes & Son, are kept busy filling the orders received through Nordheimer & Company, their



MR. H. FOWLER,
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representative in Canada, who report increased business in every line of band instruments.

Mr. Thos. Claxton, the well-known music dealer of Yonge Street, makes a specialty of handling the popular Conn-Queror solo cornets, a great number of which are now used by players of reputation throughout the Dominion. Intending purchasers should write for his New Illustrated Catalogue of band instruments.

Weatherburn & Glidden, who are sole agents in Canada for the famous Higham Band Instruments, the firm with sixty years of practical experience in the manufacture of band instruments, report business as being very brisk, especially among the better class of bands and bandsmen.

The J. M. Greene Music Company, of Peterborough, find no difficulty in pushing the sale of the "True Tone" band instruments. The cornet with high and low pitch slide and epoch valve system being

a great favourite with bandsmen requiring an easy blowing instrument.

PORT HOPE'S BAND.

WE are pleased to present to readers of this department a picture of the winning band at Midland, as well as the names and instrumentation of this popular organization, namely—B flat clarionets, J. Aisthorpe, J. Conroy, Geo. Ward, W. McGibbon, T. Bonnetta, G. Lavalley, T. Soulsby; cornets, W. Blood, A. Seward, J. Eilllott, W. Nichols; horns, A. Whatley, C. Roberts, H. Underwood, N. Zellani; baritones, F. Coggan, T. Minaker; trombones, F. Burford, S. Webster, R. Smith; BB flat bass, A. Reynolds; string bass, F. Reid; piccolo, Geo. Heron; tuba, A. Outram; bass drum, S. Gifford; snare drum, E. Morrow; conductor, John H. Renwick.



THE IDEAL CONCERT BAND OF PORT HOPE.

Winners First Prize at the Midland Contest.

JUDGES' REMARKS ON THE WINNING BAND.

MR. N. ZELLER, who judged the contest at Collingwood, was very liberal in his remarks about the winning band from Lindsay. Speaking of their rendering of the first piece, the March, he noticed the attack was very good, and the ensemble playing excellent, and with the exception of one or two of the players forcing their tones sharp, was a most creditable performance. Of the Fantasia "Maritana," which required a greater degree of skill, and attention to all the lights and shades of expression, the band was not quite so fortunate in giving the adjudicator entire satisfaction. More attention to the marks of expression would have earned a greater number of points. The waltz seemed to have pleased the judge the best, for he remarked that it was rendered in better tune than the first two numbers. On the whole the band acquitted themselves well and proved that, given the opportunity they will some day be classed as one of the best of our Ontario bands.

PROGRAMME.

THE following is the style of programme rendered by the Ideal Band:

March, "Ideal," Renwick; waltz, Gloire De Dijon, Andrew; cornet solo, Columbia Polka (Arthur Seward), Rollinston; Intermezzo, American Beauties, St. Clair; Selection, Grand American Fantasia, Bendix; March, Pennsylvania, Hall. Intermission, ten minutes. March, Gay Gossoon Hill; Overture, Poet and Peasant, Von Suppe; Waltz, Danube Waves, Ivanovici; Selection, Scotch Airs, Renwick; Old English Dance, Dorothy, Smith; March, United Empire, Hughes.

MR. ALFRED PHASEY.

MR. FRANCIS GRATTAN has engaged Mr. Alfred Phasey as trombone and euphonium soloist of the orchestra of the new Royal Alexander Theatre. Mr. Phasey is the son of the famous euphonium player Phasey, of London, England. From what MUSICAL

CANADA has learned, Mr. Phasey will be a valuable member of Mr. Grattan's orchestra of twelve—which by the way will be the largest theatre orchestra in the city. In authorizing the engagement of twelve musicians Manager Solmon has struck the right path at the very outset of his career as a theatrical entrepreneur. One may hope that he will receive sufficient encouragement from the musical public to make an additional increase in the near future. With regard to Mr. Phasey, that gentleman has had a professional life of widespread experience. He arrived in America at the age of eighteen in 1879 and played his first solos on the euphonium on this side of the Atlantic at the Academy of Music, Philadelphia, with Gilmore's band, and was immediately engaged by Mr. Gilmore as bass trombone and euphonium soloist. The following winter he joined Her Majesty's opera company.

In 1884, he paid a visit to England and brought out the autoniophone, which proved so great a success as a solo instrument that the press were unanimous in stating that it was the nearest approach to the human voice. He then sent to Courtois of Paris, France, to make three more autoniophones so that he could form a quartette. This was a success and his "Autoniophone Quartette" remained with Gilmore's Band until he left to take over his father's position in the Crystal Palace Orchestra in 1888, under the direction of the late Sir August Manns. During his stay in the Crystal Palace Orchestra he had the honor of playing under the batons of Gounod, Rubinstein, Liszt, and Richard Wagner, and at the Saturday Classical Concerts. He was also a member of the Queen's Private Band and Reviere Promenade Concerts. He also gave bass trombone recitals in London and the provinces, accompanied by the celebrated organist, W. W. Hedgecock.

Boosey & Co., invented a contra-bass trombone with four slides to be used for the 4th trombone parts in Wagner's operas, and this instrument was placed in his hands and he was engaged for all Wagner's operas at the Grand opera season in London.

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Mr. Phasey tired of band music and turned his attention to teach young girls to sing, dance and play musical instruments. He was very successful in this business and supplied all the principal provincial theatres of England with their Ballets at Christmas seasons. He formed the "Phasey Troupe" and the "Sidonia Troupe" and toured them through France, Spain, Austria, Denmark, Holland and Germany, while in Berlin he received a good engagement to bring them to America and play the Keith Circuit. After his engagement with Mr. Keith, he toured his two troupes through America and Canada in connection with various companies after which he had his own company and met with very bad luck, losing all he had, even his home on Ocean Ave., New York, which cost thirty-five thousand dollars to build. All was gone, so he had no other alternative than to return to music. He now finds himself among many old friends in Toronto and trusts that he shall be able to remain here and call this beautiful city his home.

THE MIKADO.

It was officially announced in Parliament last Monday that the ban on "The Mikado" had been unconditionally withdrawn. The military bands have been freed from the embargo shortly before, and just prior to the announcement in the Commons, it was soberly announced in general orders issued at Chatham "that naval and marine bands are no longer forbidden to perform selections of music from the comic opera, "The Mikado." During the ban, when Admiral Sir Gerard Noel was a guest on the Tsukuba—the flagship of Admiral Ijuin, lying at Chatham—the Japanese band played selections from "The Mikado," and the bandmaster, Mr. Tokichi Setoguchi, on being asked whether he knew such airs were insulting to his country, looked puzzled—just as thousands of Englishmen have looked puzzled when asked the same question. We understand that no compensation will be paid in connection with the regrettable affair, and it is now too late to produce the opera at the Savoy, as Mrs.

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D'Oyly Carte's season expires on August 24th, and it would not pay to put on an expensive production for so short a run, and the engagement of another theatre is out of the question. So everybody has to make the best of the silly business. The Lord Chamberlain reached the outside limit of bad taste by prohibiting the opera as an attempt to be polite to the Japanese, and no doubt has been busy kicking himself ever since. If the opera was offensive while Prince Fushimi was visiting us, it is surely rank discourtesy in striking up the music again as soon as the visitor turns his back. Anyhow, the Lord Chamberlain has earned a place in history—an unenviable one. He will go down to posterity as the man who said, "Now the cat's away, the bands can play."
—*British Bandsman.*

TEMPO RUBATO.

It seems to be quite impossible to get out of the heads of musicians the ridiculous idea that in "tempo rubato" the displacement of values occurs in the melody

alone, the accompaniment being kept strictly to time throughout, and the lengthening of certain syllables being equalized by the shortening of others, as a lecturer at the Music Teachers' Convention of Ohio put it the other day. Has this lecturer ever heard a great artist treat the tempo rubato that way? Certainly Chopin did not (Berlioz said Chopin *could* not play in strict time); nor did Liszt, nor Rubinstein, nor does Paderewski. Never mind the exact meaning of the word *rubato*—it is an absurd word, and should never have been introduced into musical nomenclature. If the art of playing poetically consists in simply introducing dotted notes where none are printed, why not print them and be done with it? Our notation can easily cope with a simple thing like that, whereas the real tempo rubato demanded by Chopin, Liszt and others is infinitely more subtle and cannot be indicated by our present notation until somebody invents a series of signs for subtle gradations of accelerandos and ritardandos—subtle and varied as the motion of leaves or grasses caressed by the breezes.



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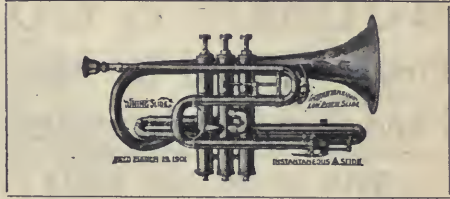
Talking of Von Bulow, an amusing and characteristic story of that eminent but eccentric musician is told by Mr. J. F. Barnett in his recently published "Reminiscences." This narrates how, when he was once giving a Beethoven recital at St. Jame's Hall, two ladies came in late, arriving just as he was beginning the second movement of the Sonata Pathétique. The ordinary pianist, in these circumstances, contents himself with waiting in solemn silence until the offenders have reached their seats. Von Bulow, however, knew a more excellent way. He began to play immediately, but maliciously contrived that his tempo should coincide derisively with the steps of the ladies as they proceeded to their places. As, covered with confusion, they hastened their speed, Von Bulow quickened up also, until eventually he was taking the movement, which had begun like a funeral march, at its proper quick speed. The effect must have been exceedingly funny.—*Truth*.

In Vienna, "The Merry Widow" had a run of 450 consecutive performances. Of the "Siren Waltz," which brings the second act to an effective climax, more than 800,000 copies have already been sold. The operetta is apparently able to stand transplanting well, for both in St. Petersburg and Copenhagen it has been sung over three hundred times. In London the "Merry Widow" was received the other evening with remarkable enthusiasm. It is rumored that the composer, Mr. Lehar, has been asked to write a score for Mr. George Edwardes. A new operetta by Mr. Lehar is to be produced soon in Vienna.

DISCOVERY OF A "STRAD."

FOR a few pounds a Smithfield clothier twenty-five years ago bought a violin, which had belonged to the Nelson family, at the village of Burnham Market, in

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Norfolk, near where Lord Nelson was born.

The instrument was esteemed more for its historic associations than for its marketable value, but, impressed by its fine tone, the owner submitted it to experts, who have declared it to be a genuine "Strad," by Francesco Stradivari, Cremona, 1718. The material, workmanship, and varnish are declared to be of first-rate quality, and a splendid pattern of the work of the father, Antonius Stradivari.—*Daily Mail* (Eng.)

BLEW HORN; BROKE TONGUE NERVE.

WARSAW, IND., August 12th, 1907.

W. H. MERSHON, known as the "Drummer Boy of Shiloh," is slowly recovering from a peculiar accident. The nerve in his tongue was broken by the excessive playing of a brass instrument. The accident happened several days ago, and since that time Mr. Mershon has been suffering excruciating pains.

Christchurch International Exhibition, NEW ZEALAND, 1907.

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OCTOBER, 1907.

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NOTES AND COMMENTS.

THE subject of our front page illustration this month is Dr. Edward Fisher, Mus. Doc., to whose enterprise, far seeing business tact and exceptional administrative genius, Toronto owes the possession of the second largest conservatory of music in America. A more extended reference to what Dr. Fisher has accomplished will be found in another column.

MUSICAL CANADA is on sale in Ottawa at the McKechnie Music Store, 189 Sparks Street, and by A. H. Jarvis, 157 Bank Street; in Montreal at the store of the Nordheimer Piano Company; at Peterboro by the Greene Music Company, in Hamilton by the Nordheimer Piano Company, and in Toronto by all the principal music and newsdealers.

REMEMBER that a good composition is worthy of good practice.

AT THE CAPITAL.

OTTAWA, Sept. 20.

UPON the opening of the musical season last year, two well known Ottawa musicians, Mr. Jas. A. Smith and Mr. Arthur Dorey, called together a few genuine lovers of music to discuss the advisability of forming a society for the study of glees and part songs. The result was the formation of the Orpheus Glee Club, with Mr. Smith conductor, and Mr. Dorey accompanist. As the choir was limited to forty active members, no difficulty was experienced in enlisting the best local amateur talent. So successful has the club been that the members have practically unanimously expressed a wish to be again enrolled for the coming season. There were, I am told, a number of applications for membership last season which could not be accepted, so it has been decided to increase the number to fifty.

The concerts (2) given last year were a

great success and inspired those taking part with a desire for further triumphs this season. The music is most attractive as well as instructive and the members work so harmoniously that already they have achieved successes which one would



JAS. A. SMITH

only expect from a much older choir. For this year a more difficult selection of music has been chosen, to which it is felt the choir is able to do full justice. It is a pleasure to record the success of a society only recently started in our midst, but which promises to be one of the best in the Dominion, as well as of inestimable value to the musical world of the Capital. Some of the part songs already chosen, I am told, are: "The Magic of Spring (Waltz), Van Wienzierl; "The Singers," Gaul; "I hear the Soft Note," Sullivan; "My Love Dwelt in a Northern Land," Elgar; "The Bells," Lahee; "The Fisherman's Good Night," Bishop; "Our enemies have Fallen," Sanford; "Song of Life," Gaul; "Coronach," G. A. Macfarren; "Up, up ye Dames," Leslie; "The long day closes," Sullivan; and "Airs of Summer Softly Blow," H. E. Button. The Club has been most fortunate in its selection of a conductor, for not only is Mr. Smith theoretically a splendidly equipped

musician, but he is as well a vocalist possessing an exceptionally good bass voice. He has had a wide experience in the conducting of choirs and choral societies. The excellent results therefore attained in the first year of the Society are only the natural result one might anticipate. Any account of the Orpheus Glee Club would indeed be incomplete without a word of praise to the indefatigable and popular secretary, F. C. Anderson. His untiring efforts and interest on its behalf are well known and thoroughly appreciated. The other officers are, committee, hon. president, W. G. Gerald; hon. vice-president Geo. L. Orme; chairman, Dr. R. W. Ells; vice-chairman, W. C. May, Capt. E. J. Chambers, Geo. Kydd, Arthur Dorey, Jas. A. Smith, Chas. Watt and J. E. Macpherson.

My attention has been called to two inaccuracies in my September letter. In speaking of examinations to be established in Canada under the supervision of Dr. C. A. E. Harriss, I said they were examinations for the Royal College of Music. I should have said Royal College of Organists. Later on in speaking of the amount subscribed by the members of the Sheffield Choir towards the expenses of a Canadian trip, I said they had subscribed £200; I should have said £2,000.



ARTHUR DOREY

Plans are already being formulated for the musical and dramatic contests inaugurated by His Excellency the Governor-General last winter and which are to be continued as an annual affair. The contest this year will be held during the week of February 23rd. Naturally the conditions of such a novel undertaking (the first of its kind in Canada) were not ideal and many suggestions of well qualified musicians will, I am told, be acted upon. A very eminent English musician has been asked to preside over the destinies of the musical portion of the contest.

Mr. Arthur Dorey, organist of Christ Church Cathedral has resumed the series of organ recitals which he has given each winter for the past six years, on the first and third Sundays of each month, at the close of the evening service. The programme of his opening recital was

Grand Chœur, Op. 97 - - M. E. Bossi
Cantique d'Amour - - - T. Wendt
Theme in A, - - - - F. W. Hird
Harvest March, - - - C. Hermann
Nocturne in C sharp minor, - Strelezski
Postlude in D - - - - Smart

The recitals are free and are entirely gratuitous on the part of Mr. Dorey, whose efforts in the interest of musical education are well known. He is unquestionably one of Canada's best organists, and his services are much in demand for recitals in different parts of Canada. His programmes are always well chosen and embrace a wide field of music, emphasizing the different schools of music and their writers. The recitals are well attended and the public appreciate Mr. Dorey's interest and labor on their behalf.

The choir of McLeod Street Methodist Church has re-organized with a membership of forty voices, under the direction of Miss Evelyn Lane, the organist. Farmer's sacred oratorio, "Christ and His Soldiers," will be given at an early date. Miss Lane

is to be congratulated on being the first to give it in Ottawa. Both the solo and chorus work are exceedingly interesting and I understand it is the intention to enlist the services of some of Ottawa's leading soloists to assist the choir in its production. The splendid new organ recently installed in this church adds greatly to the dignity of the service. Miss Lane has also arranged for a series of organ recitals during the coming winter, to be given on the first Sunday in each month, the first on Sunday evening, October 6th, at the close of the evening service. The recitals have been undertaken, I am told, with a view to enabling the congregation and the public to hear the organ in a wider sphere of music than is possible in the church services.

Miss Margaret Taplin, contralto, who has recently come to Ottawa to reside, has joined the faculty of the Canadian College of Music, taking charge of the vocal department.

L. W. HOWARD.

THE Model School of Music, Beverley Street, has reopened for its sixth season with bright prospects for a busy year, the enrolment for September showing an increase over any former season.

The list of ten teachers includes such well known names as Mrs. Leonora-James-Kennedy, soprano; Miss Marguerite M. Waste, violinist; Miss Maud L. McLean, pianist, and Miss Ida M. Dudgeon, reader. A neat booklet giving full particulars of the several departments may be had on application.

This school is thoroughly progressive and merits the favorable consideration which it is receiving.

SIR EDWARD ELGAR is taking degrees from all quarters at present. The latest is an M.A. from Birmingham University, where he is the Peyton Professor of Music.

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DR. EDWARD FISHER.

THE spirit of the precept, "Set your mark high and grasp eagerly every opportunity for raising yourself to its level," has found exemplification in the career of Dr. Edward Fisher, who as the founder and musical director of the Toronto Conservatory of Music has done for the art a work such as perhaps no other individual in the Dominion has accomplished. He has labored earnestly and effectively for the advancement of the standard of musical culture and the methods that he has instituted in the school which he founded have been of the utmost benefit in promoting musical knowledge and culture throughout the Dominion. Founding the school upon advanced lines, he has continually broadened its scope and worked towards the high ideals held in the most prominent musical centres of the old world.

Dr. Fisher was born at Jamaica, Vermont, January 11, 1848, his father being Dr. Chesselden Fisher, a practising physician. Early displaying taste and aptitude in music, he received his preliminary instruction upon the piano from private teachers in Hyde Park, Vermont. At a later period he resumed his studies in Worcester, Massachusetts, and afterwards in Boston, where he was under the tutelage of some of the best masters of that city. He attended the Boston Conservatory of Music, and was also a student of Eugene Thayer, then leading organist of that city. After holding excellent appointments himself as an organist in Boston he proceeded to Berlin, Germany, that centre of musical culture, to pursue his studies further. There he gave special attention to the piano under the instruction of the distinguished Loeschorn, teacher and composer, while the equally famous August Haupt was his instructor at the organ.

Following his return to America in 1875 Dr. Fisher accepted the proffered position of musical director in the Ottawa Ladies' College, and from that time forward has been closely associated with development along musical lines in Canada. For four years he filled that position and in 1879

removed to Toronto to become organist and choir director of St. Andrew's Church, of which the Rev. D. J. Macdonnell was pastor. For twenty years he acted in that capacity and for twelve years of the period was conductor of the Toronto Choral Society, which did excellent work under his direction in the production of many oratorios, cantatas and works of lighter character. In the meantime, recognizing the needs and possibilities for musical development, Dr. Fisher formulated the plan which found embodiment in the establishment of the Toronto Conservatory of Music in 1886, now one of the largest institutions of the kind in America, having on its roll last season more than 1,700 pupils. This institution may justly claim the honor of being the pioneer as well as the leading school of its kind in the Dominion. It was incorporated November 20, 1886, and was first opened to the public in September, 1887, with about 200 pupils, and the attendance increased to such an extent that it soon became necessary to have more teachers in its various departments and to extend the class room accommodations. In 1892 the premises then occupied at the corner of Yonge Street and Wilton Avenue were enlarged three fold. Later in order to meet the demands for larger and more commodious premises, the directorate purchased a site and erected buildings, so that the Conservatory opened its eleventh season in new and spacious quarters at the corner of College Street and University Avenue, but before the year was out the enlarged facilities were again found to be inadequate and in 1899 the main building was extended, adding about twenty-five studios and class rooms. Again in 1902 there was another expansion, also in the early part of this year, and the Conservatory is now splendidly housed in fine college buildings, which are the largest and most completely equipped for the purpose of musical education of any in Canada.

On August 14th, 1876, Dr. Fisher was married to a daughter of Silas Durgan, of Boston, Massachusetts. He is a member of the Lambton Golf Club, and his attractive social qualities, his innate refinement

and culture render him a favorite in social circles. He stands to-day as one of the most prominent figures in musical circles in Canada, and as a representative of the art to which many people accord the highest rank among the fine arts. It has not the limitation of sculpture or of painting, it is not bounded by form and color and size, and therefore leaves much greater play to the imagination. It reached man only through the sense of hearing and exercises over him an intangible power probably the more strongly felt because indescribable. For a long time the old world claimed superiority for its musical culture, but Dr. Fisher and some of his contemporaries in musical circles have done much to give to the new world high standing in connection with the art.

MUSIC IN OSHAWA.

OSHAWA, *September 24, 1907.*

THE Official Board of Simcoe Street Methodist Church are to be congratulated on having secured the services of Mr. J. Bottomley, A.R.C.O., late organist Wesleyan Centenary Church, Dewsbury, Yorkshire, England, as organist and choirmaster, with duties to commence at once. Mr. Bottomley is an accomplished musician, comes highly recommended, and will no doubt do much towards giving music an impetus this coming season, which will be felt throughout musical circles here. Besides being an associate of the Royal College of Organists, Mr. Bottomley also held the position of local examiner to the Royal College of Music, and is also a composer of merit. Mr. Bottomley, for the last three months, filled an engagement as organist and choirmaster, Metropolitan Church, Toronto, pending the arrival of the newly appointed organist, Herbert A. Wheeldon.

Mr. W. F. Pickard, organist Bloor Street Baptist Church, Toronto, has resumed his classes and will be in Oshawa on Mondays of each week.

Miss Lena Pickell has resigned from the position of choirleader of Baptist Church, Mr. H. Whitworth succeeds her and is also

appointed to the position of organist, made vacant by the resignation of Mr. D. Howard.

Mr. F. Crysedale has opened a studio on Simcoe Street South and is prepared to instruct pupils on the violin.

The first practice of the season of J. Bottomley's singing class was held on Monday, September 9th, in the lecture room of Simcoe Street Methodist Church. The attendance was gratifying to Mr. Bottomley, who will hold the list open for two weeks.

Mr. Jno. H. Branton officiated at the organ in St. George's (Anglican) Church, for the month of August, relieving Miss Frankish, who was enjoying a well earned vacation. On the evening of August 25th, two of Oshawa's promising young singers rendered solos, Miss Elorna Becker singing, "Hold Thou My Hand," and Miss Mamie Ford, "There is a Beautiful Land on High."

Alfred George Schofield, a local musician, has composed a patriotic song, entitled, "We'll Stand by the Flag," which is issued from the press of the Melville Music Pub. Co., New York. As the air is catchy, and the sentiment all that the title predicts it will no doubt be in demand for patriotic gatherings.

Bishop Bethune College, under the auspices of Sisters of St. John the Divine, opened for the season's work on September 13th, with a full complement of teachers and pupils. The popular Monthly Musicales, which was a prominent feature of this institution last year, will be resumed this season.

R. N. J.

"WHY do you always insist on playing difficult and unusual music?"

"Because," answered Miss Cayenne, "it is very improbable that any of my auditors will know whether I am performing it correctly or not."—*Washington Star*.

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DATES AHEAD.

OCTOBER 18th—Mark Hambourg, Massey Hall.

October 21st—Emma Calve, Massey Hall.

October 28th (the week of)—Ben Greet and Company in Shakespeare and "Everyman," Massey Hall.

November (early)—Mme. Sembrich, Massey Hall.

November 3rd—Howard Massey Frederick in vocal recital, Conservatory of Music.

November 8th—Fannie Bloomfield Zeisler, Massey Hall.

November 18-19-20th—"Madam Butterfly," Savage Opera Company, at the Princess Theatre.

November 27th—Paderewski, Massey Hall.

Date of month not fixed—Festival chorus in Max Bruch's "Cross of Fire," Massey Hall.

December 3rd—Toronto String Quartette concert, Conservatory of Music.

December 10th—Conservatory Symphony Orchestra concert.

December 12th—Sousa's Band, Massey Hall.

December 16-17th—The National Chorus and the New York Symphony Orchestra, Massey Hall. Works, "The Death of Minnehaha," and "The Pied Piper of Hamelin.

January 20th—Sherlock Oratorio Society.

February 10-11-12-15th—Mendelssohn Choir and the Theodore Thomas Orchestra, Massey Hall.

February 18th—Toronto String Quartette concert.

February 24th—Mendelssohn Choir at Buffalo.

March 2-3rd—Schubert Choir and Pittsburgh Orchestra, Massey Hall.

April 28th—Toronto String Quartette concert.

OUR local singers will be pleased to learn that Mrs. Gerard Barton has decided to remain in Toronto. Ever since her first appearance last spring when she scored a decided success by her fine interpretation of Richard Strauss' difficult score for "Enoch Arden," in which she had to bear comparison with E. H. Lemare and F. S. Welsman, she has steadily gained in favor as an accompanist. Her work in the three historical recitals with Mr. Lautz was remarkable for the musicianship and sympathy, while her technique showed her a worthy pupil of her teacher, Miss Gertrude Peppercorn. As soon as it was known that she was to remain she was engaged by Mme. Le Grand Reed, Mr. Lautz, Mr. Fredericks, and for a repetition of "Enoch Arden," and she has been chosen pianist of the Toronto Ladies' Trio.

MISS LEWETTA CAIRNS.

MUSICAL CANADA has pleasure in reproducing an excellent photograph of Miss Lewetta Cairns, a very gifted young musician of Toronto, who gives rich promise of

Arts. Miss Cairns is a pupil of Miss A. E. Mansfield, Mus. Bac., University of Toronto, under whose care, although she is still a good way off twenty years of age, she has made most gratifying development in the practice and theory of music.



MISS LEWETTA CAIRNS

attaining a high position in the ranks of the profession. Miss Cairns won a brilliant position in the recent University examinations, taking honors in harmony, counterpoint and history in the first year class of

SHE—"I hear your little son has a good ear for music, Mr. Twombly."

He—"I think he must have. A hopeless expression comes over his face whenever my wife sings."—*Answers.*

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WESTBOURNE SCHOOL for girls began its autumn term on September 10th, and from its patronage and the high standard of its teaching staff is entitled to rank as one of the best residential schools in the province. The principal, Miss Margery Curlette, who personally directs the whole of the academic work, is an alumna of Trinity College and a graduate of the Toronto University. Dr. Edward Fisher, director of the Toronto Conservatory of Music, with which Westbourne is affiliated, has charge of the music department, this arrangement securing to all pupils the advantages of the Conservatory and allowing them to compete for Conservatory honors. The Art Studio is one of the largest and best in Canada, and is under the direction of Mr. McGillivray Knowles, R.C.A., each pupil receiving his personal instruction. Elocution, hygiene and domestic science are also taught by most competent teachers. Westbourne is not a "finishing school." Its aim is to furnish opportunities for a thorough education intellectually and morally, and to equip its young ladies for the most useful service in life combined with the highest culture.

"SINGING moves the heart so that sincere and good feelings are awakened."
—St. Augustine.

THE Toronto Conservatory Symphony Orchestra, which on its initial essays, last season under the direction of Mr. Frank Welsman created so favorable an impression, announces that there will be given two concerts this season, one in December and the other in April. Mr. Welsman has selected for performance, amongst other attractive works, Beethoven's Second Symphony, Symphony in F by Hermann Goetz, Weber's "Euryanthe" Overture, Mendelssohn's "Midsummer Night's Dream" Overture, Schubert's 2nd entr'acte to Rosamunde, and possibly Nicolai's Overture, "The Merry Wives of Windsor." The prices of reserved seats will be \$1.00 and \$1.50. Subscriptions may be sent to Mr. H. J. Bohme, secretary Toronto Conservatory of Music. One may quote and endorse the following from the announcement of the Committee: "The pronounced success which attended the first concert last season has demonstrated that the work of the orchestra, musically, is already worthy of the serious attention of music-lovers; and has warranted the assumption that, as the organization develops, its performances of the best class of orchestra music will challenge favorable comparison with those of visiting orchestras, and will reflect credit not only upon itself, but upon Toronto as a musical centre."



THE CHURCH CHOIR



Conducted by EDMUND HARDY

THE following paper dealing with existing choir conditions in Europe, and their relationship to Canadian standards, from the pen of a musician of broad views, and one having a comprehensive knowledge of the facts set forth, will undoubtedly attract the keen attention not only of our local choristers but of all who take an interest in observing the part being played by the "Art melodious" in the aesthetic development of our young Canadian nation.

E. H.

CHOIR MUSIC IN EUROPE.

By A. S. VOGT.

A SUMMER tour of England and the continent offers much of interest to the Canadian choirmaster; more especially is this the case if one's visit is so arranged as to reach London before the close of the season when the leading choirs are still at their best. We in Canada are frequently told of the exceptional beauty of the boys' voices in choirs of the established church of England. After having several times heard the choirs of St. Paul's and Westminster Abbey during the early part of July last, and after having attended the celebration of mass at Brompton Oratory and an evening service at Southwark Cathedral, the surpassing beauty of the tone generally produced by the sopranos proved beyond any question the supremacy of English methods as applied to the cultivation of boys' voices. The remarkably brilliant results attained in this respect in London are characteristic of what may be heard throughout England, many parish churches being noted for the high state of efficiency of their choir boys. A prominent London musician, with whom

the matter was discussed, expressed the opinion that none of the London choirs surpassed, if indeed they equalled, the boys of Dr. Varley Roberts' choir at Oxford. There is perhaps a general tendency to disproportionately concentrate attention on boys' voices to the detriment of the very important matter of reasonable balance and quality of tone throughout the organizations as a whole. Again, speaking generally, the boy or male alto proved very disappointing and, with the exception of the choir at Brompton Oratory, the men's voices were comparatively weak and of indifferent quality. It may be a question of inadequate appropriations financially; or the principal of a beautiful soprano section making a choir, as one swallow makes a summer, may be a controlling force with the leading metropolitan choirs which it was our privilege to hear. The fact remains, however, that the all-important matter of tonal balance is a question which in London, at all events, still remains to be solved in most instances.

The choir of the Madeleine, at Paris, was very disappointing as also was the music at Notre Dame, although the organ playing was of a high grade of excellence, particularly at the latter Cathedral. Coming directly as we did from London, the choir boys of Paris impressed us very unfavorably. The continental standard as compared with the English, is, with the exception of a few isolated cases, very crude and inartistic. Among the exceptions, naming only choirs which the writer has personally heard on the occasions of several visits to Europe, are the Sistine choir of Rome, the St. Thomas choir of Leipzig, the Cathedral choir of Berlin, and the Imperial choir of St. Petersburg.

For general excellence no choir has impressed the writer more profoundly than that of the St. Thomas Church, Leipzig. The astonishing musicianship of the boys and men, combined with the remarkable facility with which they sing the most complicated scores at their weekly Saturday afternoon "Motetten Aufführungen," constitute a delight to the most *blasé* musicians, many of the ultra-critical of whom may be found regularly from week to week attending these unique vocal recitals.

Since the writer's return, the question has been asked by a number of Canadian choirmasters, "How does the average European choirster compare with our Canadian choir material?" This opens a wide and awe-inspiring question—one which a colonial musician may doubtless be expected to approach with due reverence and a proper sense of humility. Again speaking generally, one might say that from impressions formed after several years residence in Europe, and during a number of pilgrimages thither in recent years, the tonal quality of picked choral material, such as may be found in Toronto, compares favorably with any existing anywhere. In the matter of sight-reading a remarkable advance is being made here, and a much higher average is noticeable from season to season. The most phenomenal low voices in the world are found in Russia. Nowhere are choirsters of greater technical proficiency found than in Yorkshire. But for pure beauty of tone the Canadian voice, although not entirely free from a certain northern assertiveness, will, taking the four parts of a large chorus, challenge comparison with any choral material it has been the writer's privilege to hear. What the Canadian singer requires are the patience and enthusiasm existing among choirsters in many parts of England. There are not signs wanting that our choir singers are making vast strides in these respects. The country is still young, however, and as Rome was not built in a day, so musicians are not made overnight, even in America. It remains the sacred duty of the chorus-masters, with whom is being entrusted the choral work of the day in Canada, to take a serious view

of their privileges and responsibilities. A choirmaster whose choir sings no better nor much worse than a decade ago, must in this country be considered a failure. Unless there be real progress from year to year, our best choral material is certain to lose heart and no sustained interest can be effected. Without this sustained interest there can be no artistic achievement, and without the latter public interest in local choral effort must be conspicuous by its absence.

VIEWES OF THE VOLUNTARY MEMBER.

EVERY Friday evening for at least ten months in the year, a vast army of singers throughout the length and breadth of our land direct their steps toward the sacred edifice of their choice, and there for an hour or more indulge in the practice of "psalms and hymns and spiritual songs.

That this custom is carried out with varying degrees of enthusiasm, and receives its impulse from a diversity of motives, will be readily granted. To discover the attitude of the average chorister toward his work, the editor of the Choir Department invites voluntary members of any choir to express their views in papers of the length of about 500 words. All communications must be accompanied by the name and address of writer, to which a *nom de plume* may be added if desired, and should be addressed to the Choir Department in care of the editor-in-chief of this journal.

Following is the first article bearing upon this which has been secured from a member of one of our city choirs.

CHOIR MEMBERSHIP.

BY MARCO.

WHY do I remain in the Choir? It is a question which I often ask myself. It is not for me that the service of the Sanctuary brings with it the pleasing and tangible reward of a monthly check, nor am I one of those who, in their day dreams, see the great congregation hanging in spiritual rapture upon the inspired words clothed

in the gorgeous tones of that mellow baritone voice whose germs are undoubtedly awaiting their development. And so the question arises again, why do I, who am neither a soloist nor one of the musically ambitious, why do I remain in the choir?

The difficulties are numerous and cogent. Choir practice does undoubtedly become monotonous after a time. Compositions of greater or less difficulty have to be gone over and over in well nigh ceaseless repetition until mastered: anthems of well-ripened vintage are brought forth, and from the ragged and yellow leaves the well-known harmonies must once more be produced, and all the time, perhaps, ones mind is turning to a very much more attractive evening which has been foregone for the sake of practice. What a tantalizing way the events of the season have of occurring on these nights, and how carefully one has to determine whether the importance of the event or the danger incurred in missing practice should have the greatest weight. And then even the Sunday services sometimes become irksome. How often the weather or the condition of health makes it desirable to stay at home, or circumstances arise which tempt one to sit in the pew instead of the choir-gallery.

And yet most choirs seem to maintain their numbers. Of course the social pleasures of choir work do prove attractive. What a chain of happy recollections comes back to one on those occasions of retrospection. What pictures we see of picnics, the bulging baskets, the placid river, the jolly sopranos and altos in their white dresses, the boisterous ball game, the lingering return by moonlight. Or the scene may be a winter one, the open door of some church official's hospitality, the guessing contest, the merry laughter, the impromptu concert. And so one could dream and dream and spin of the gossamer of fancy a delightful picture of innocent and light-hearted pleasure.

But even such considerations would not be sufficient alone to keep a choir together. The pleasures are few and far between. The musical training is of less importance

to the individual singer as the years past. There must be some other reason to keep up the interest. This must undoubtedly be the consciousness of the performance of a most important branch of Christian service. Other departments of church work offer results more immediately connected with the regular line of church endeavor, but the Choir has become an essential part of equipment of the modern church, and in our zeal for the art we should not lose sight of the other and more important aspect of choir work.

Miss Georgina Knight, of Stratford, has been appointed contralto soloist of St. Paul's Anglican Church. Mr. C. E. Reiner has been appointed tenor soloist of the same church.

Miss Nellie Jackson, of Brown's Corners, has accepted the position of soprano soloist at the Methodist Church, Markham.

Mr. F. G. Killmaster, B.A., has been appointed organist and choirmaster of the Church of the Redeemer.

Miss Margaret Bruce McCoy, Hamilton, has resigned the position of soprano soloist in the quartette choir of the Central Methodist Church, her resignation to take effect, October 1st.

Mr. Rhynd Jamieson, that talented young singer, has been appointed baritone soloist at the Church of the Redeemer. Mr. Jamieson, who thus returns to his old church, will be heartily welcomed back by the congregation.

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H. A. WHEELDON.

MR. H. A. WHEELDON, MUS. BAC. CANTAB. F.R.C.O., whose portrait appears in this issue, was born in Derby, England. His father was an enthusiastic amateur organist, and from him Mr. Wheelton derived his first knowledge of music. At an early age he became an articled pupil to Dr. E. J. Crow, Mus. Doc. Cantab., organist of Ripon Cathedral, and remained with him three years, during which time he assisted in the training of the choir boys, and played the cathedral services several times weekly, besides playing on Sunday at Harrogate Parish Church, Yorkshire, and Trinity Church, Ripon. Before leaving there he gained at an unusually early age the diploma of A.R.C.O., and also passed the first examination for Mus. Bac. Cantab, being bracketed with two others first.

His articles having expired Mr. Wheelton went to London, where he lived with and studied under Dr. E. H. Turpin, many years Honorary Secretary of the Royal College of Organists. At this period, he had as his companions under this eminent musician, Mr. Edwin Lemare, one of the greatest organists of the present day, and Mr. Edward d'Evry, now organist of the Brompton Oratory, London, well known throughout England and America as a composer of organ music and a brilliant organist. After a short period of study with Dr. Turpin, Mr. Wheelton gained the further distinction of Fellow of the Royal College of Organists.

During this period he also studied under the eminent theorist, Dr. C. W. Pearce, examiner for the musical degrees, at the Universities of Oxford, Cambridge and Durham.

While busily engaged in his theoretical work, Mr. Wheelton was also not neglecting the practical side. On Mr. Lemare's resignation of his post as organist of Park Hall, and St. Andrew's Church, Cardiff, he officiated at both places for a period of four months, until the arrival of Mr. Lemare's successor. Here he gave frequent recitals on the large four manual organ in the Park Hall, and carried on the church services in a manner, which com-



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pared most favorably with the work done by Mr. Lemare. Soon after this Mr. Wheelton got his first appointment at St. Mark's Church, Myddelton Square, London, relinquishing this a year afterwards for a better appointment at Christ Church, Hendon, Middlesex. Here Mr. Wheelton remained a year, and then feeling the need of larger scope, than is to be obtained in a London suburb, accepted the post of organist at All Saint's, Eastbourne, the well known English summer resort. This church possessed a splendid organ, and Mr. Wheelton took advantage of the opportunity thus afforded to give many recitals. He also had many appointments, as Musical Director in the large educational district of Eastbourne. Notwithstanding his many duties during these years, Mr. Wheelton passed his second and third (final) examinations at Cambridge, obtaining the coveted degree of Bachelor of Music.

In 1891 he obtained the position of organist at Ipswich at the Church of St.

Mary le Tower, gaining the position by competition out of a field of 120 applicants, the judge being Dr. Frank Bates, organist of Norwich Cathedral. Here he remained three years and commenced to achieve a reputation as a composer. His organ recitals attracted much attention,

brated for its high standard of church music. Mr. Wheeldon was greatly encouraged in his labors here by the support and appreciation of the Vicar, the Rev. L. C. Walford, and their relations for a period of eleven years were of the most cordial character. His long term of office



H. A. WHEELDON

and he had many of the organists of the town and district as pupils, also being very successful in preparing candidates for the examination at the Royal College of Organists. In 1894, Mr. Wheeldon returned to London, as organist at St. Michael's Church, Highgate, leaving there in 1896 to accept the responsible position of organist and choirmaster at St. Saviour's Church in Chelsea. Owing to his efforts in this position, the church music was greatly improved, and under his able direction, the choir attained the reputation of being one of the best in a district cele-

at St. Saviour's Church was fruitful in producing many compositions of note, which have been played throughout the British Empire, and the United States by many organists of renown, including Mr. Edwin Lemare, on whose well known programmes, Mr. Wheeldon's compositions have frequently found a place.

Mr. Wheeldon has now come to Canada to accept the position of organist and choirmaster in the Metropolitan Methodist Church, with a record of success attained by but few. In his recent series of recitals given in the Metropolitan Church, music lovers

had a good opportunity of hearing Mr. Wheeldon perform upon the organ, and, although Toronto audiences have heard many world renowned organists, such as Eddy and Lemare, Mr. Wheeldon's playing did not suffer by the comparison. Perhaps the most notable of the series of recitals was the program on Wednesday night, which consisted of Mr. Wheeldon's own compositions, a rare occurrence on a Canadian program. All the numbers were thoroughly enjoyed by the audience, and showed creative ability of a high order.

Mr. Wheeldon is at present busy in re-organizing the choir of the Metropolitan Church, and we may rest assured, that with his long experience in choir work, he will produce a new era in church music throughout Canada.

ANOTHER addition to the musical ranks in the city has to be recorded in the person of Mr. Arthur Gurney, A.R.A.M., an organist of reputation from the old land. He comes from Harrow, England, where for some years he was organist and choir-master at St. Mary on the Hill, and also a music master at the far famed Harrow School, where he was a colleague of Doctors Eaton Fanning and Percy Buck. Previous to this Mr. Gurney was organist and choirmaster at the well known Free Church College Chapel, in Glasgow, during the times of Principal Douglas, Dr. Marcus Dods, Dr. Adam Bruce and Professor Drummond. Mr. Gurney commenced his duties as organist and choirmaster at St. Peter's Church, Carlton Street, the 29th ult., and intends to form a first-class choir there. Mr. Gurney, who was a guest of Rev. Frederick Wilson for a few days, has taken up his residence at 404 Sherbourne Street.

as time went on. Mr. Coates comes of a Yorkshire family, and was educated at Bradford. His first appearance in London was made at the Savoy Theatre in 1894, and his debut at Covent Garden took place seven years later. Mr. Coates is one of the few English vocalists who has made a success in Germany, where he has sung many important roles. A few years ago during the Boer War fever he created a furore at the Alhambra by his magnificent rendering of "The Absent-Minded Beggar."

An amusing incident is related as having occurred during one of Mr. Coates' tours. After singing to an enthusiastic audience at a hall in a somewhat old-fashioned town, he asked one of the inhabitants—an old man engaged to sweep the hall—how the people enjoyed the performance. "Well," replied the old fellow after a pause, and carefully weighing his words, "I ain't 'eard no complaints—as yet!"

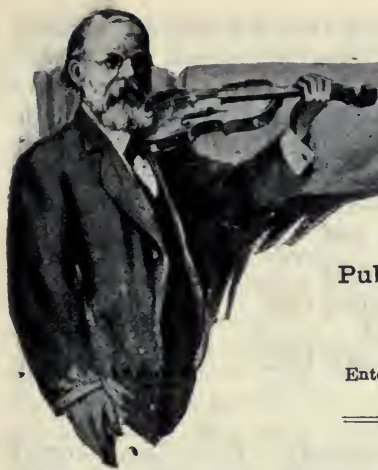
M. A. P.

KLAW & ERLANGER's production of Eugene W. Presbrey's dramatic version of Sir Gilbert Parker's widely read novel, "The Right of Way," will be presented at His Majesty's Theatre in Montreal, Monday evening, October 7th. The production will be one of the most conspicuous of the season, and will receive its New York premiere at a Broadway theatre in November. Guy Standing will play the role of Charley Steele and Theodore Roberts, Joe Portugais. Other leading roles will be played by May Buckley, Bernice Golden Henderson, Paula Gloy, T. Tuohy, Alexander Kearney, Louis Le Bey, Mignon Beranger and Henry J. Hadfield. The story will be told in four acts. Two great scenes which will call for special effects are the interior of the Cote Dorian on the banks of the St. Lawrence River, and the burning of the church at Chaudiere.

CASORTI, the author of the *Casorti Bowings*, is still living, although an old man.

Hubay, the teacher of von Vecsey, is a Hungarian by birth, and the composer of many beautiful songs and violin works.

MR. JOHN COATES, who has been making such a success in grand opera in English lately, can claim, without any undue egotism, to be one of our foremost English tenors. Curiously enough, it was as a baritone that Mr. Coates first became popular, but after a while he found that he was the possessor of a remarkably fine tenor voice, which became more beautiful



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OCTOBER, 1907.

EUGÈNE YSAÿE AND HIS METHODS —HIS SUMMER HOLIDAY.

EUGÈNE YSAÿE was born on the 16th of July, 1858, in Luttich, Belgium. He received his earliest violin lessons from his father, a musician of that town, who soon sent him, while still a small boy, to the local Conservatoire. From there he went to Brussels, where he studied with Henri Wieniawski, also from 1875 to 1878 with Vieuxtemps. On leaving Brussels he went to Berlin where he became Konzertmeister of Bilsé's Orchestra, and in 1881, having resigned that appointment, he started on a long series of concert tours which lasted five years, in which he visited nearly every country in Europe and went several times to America. Returning to Brussels in 1886 he was appointed principal violin professor at the Brussels Conservatoire, a post which he held for eleven years, and which he resigned on going to New York in 1897 when it was offered to Cæsar Thomson, who still holds it. Ysaÿe's home is still in Brussels, and he has done a great deal to develop the musical resources of the town. He founded a Quartett society for the performance of

chamber music, also in 1895, the celebrated "Société Symphonique," known as the "Concerto Ysaÿe," for the purpose of introducing modern symphonic music, oratorios, etc. These concerts he usually conducts himself, introducing different

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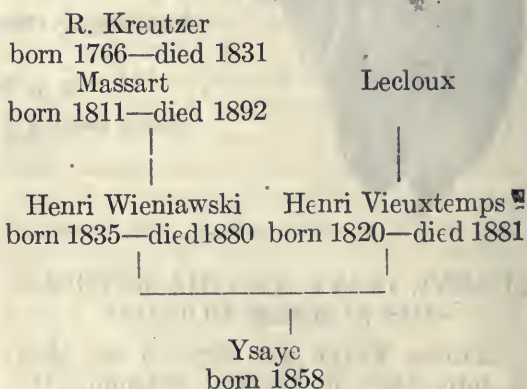
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soloists each time. He makes a point of bringing forward new interesting compositions; and, has often given young unknown artists of talent a helping hand and a chance of being heard there.

To become a pupil of "le maître" (as Ysaye is called) now-a-days is not so easy a matter. When he was first professor at the Brussels Conservatoire, all the violin pupils of that school had a chance of joining his class if they could attain the required standard of proficiency; but for the last ten years his time has been so taken up with concert work and hard

tive of the old French School of violinists, and we can trace his descent, from master to pupil, back to the great Kreutzer, who still worries all young violinists with his "40 studies" and many class-room concertos. The following table gives the musical relationship between Kreutzer, Wieniawski and Ysaye:



Ysaye only accepts pupils who are preparing to play in public, and those who come to him are nearly all young artists who have finished their studies at one of large violin centres such as Berlin, Prag, Paris, etc., and have already begun their professional careers. They nearly all come with good technic, and very often a good repertoire as well, and, apart from the lessons, wish to spend the summer in the country where they can practice undis-



travelling that the only time he can promise a few lessons is in the summer holidays when he goes to the country—even then, as he goes chiefly for rest and to fish, pupils have, very often, to be content with three or four lessons during the course of the summer, and comparatively few out of the numbers who apply to him, are accepted at all.

To describe Ysaye's "method" would be difficult. He himself is a direct descendant and the greatest living representa-



ETHEL R. BANKART,
Solo Violinist and writer of this article.

turbed to prepare for future engagements. Before each lesson they must study the concerto they are going to play with Ysaye's own fingerings and bowings, which they get from some other pupil. For the first lesson they bring a concerto of Vieuxtemps, usually the 5th, which is Ysaye's favorite and which contains everything, beautiful cantilena, dramatic expression, and technical difficulties for both finger, and bow. Pupils play a good deal of Wieniawski and Vieuxtemps at first as he prefers them to work out his ideas on those concertos before going on to operas. At the lesson they play part of a movement through, Ysaye playing the accompaniment on his violin, and singing the bass part in a full deep voice. His accompanying is so wonderful and he introduces such an amazing fullness of double stopping and tremolo into it, that it often sounds like a small orchestra to those listening. Then they go over it again and Ysaye criticizes, and plays it phrase by phrase to the pupil, and again with them, showing him how he wants it worked out. The

technic he takes for granted and his lesson is usually entirely on the working out and conception of the music, the development of the tone color, the nuances, and the different moods it expresses. He says "*il faut jouer avec votre tête et votre coeur, mon enfant,*" and nothing annoys him more than if a pupil plays a piece without intelligence, however well it may go technically. The greatest characteristics of Ysaye's playing are undoubtedly (1) the wonderful variety and warmth of his tone and (2) the unusual strength, brilliance, and "go" (scrivung) he puts into the music he is interpreting. The latter he gets from the great power in his bow arm, especially from the extreme development of the forearm and wrist. His variety and command of tone color he gets largely by using different vibratos, and he will sometimes make a striking contrast by playing a whole phrase without any vibrato at all, getting what he calls a "white" tone, or a "celestial"

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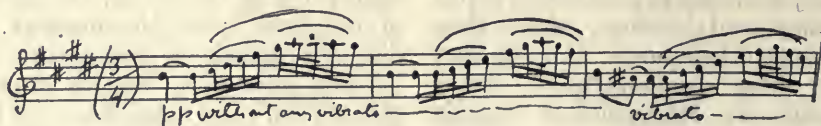
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effect (See the slow movement of Bach's Concerto in E).

and find "*marche funebre*," "*sans lourdeur*," "*tres rythme*," "*sonore*," "*progression*,"



He usually uses a quick finger vibrato which produces a very intense tone and never by any chance the big slow wrist vibrato which he calls "wow-wow," and which all French violinists abhor. He shows the pupil how to get this quick vibrato, explaining each movement of fingers and hand, so that he can practice on it alone, as, if he has not got a good natural vibrato, it usually takes some time to acquire.

Another characteristic of Ysaye's playing is the frequent use of the third finger instead of the fourth. Nearly everybody gets a much better tone with the third and second fingers, and Ysaye sometimes plays whole melodies without once using the fourth finger. He also has a peculiar fingering for scales, avoiding the fourth finger except for the top note, and coming down chiefly with the 3rd, 2nd, 3rd, 2nd in major scales, and in some others making use of natural harmonics. He always crosses the strings with the bow without any wrist movement, and gives his pupils arpeggio studies for that purpose. Another kind of bowing he frequently introduces is hitting the string with the point of the bow at the up stroke, and taking it sharply off after the down stroke to prepare for the next hit.



Chords must be played with as much vibrato as possible, otherwise one gets a dead sound, *un son mort*, and in rapid passages certain notes must vibrate to make the whole ring. It is amusing to see the copy of a concerto that has been used by two or three pupils who have each written down what Ysaye has said to them in the lesson. I take up one at random

"*marchez*," "*allez*," "*accents electrique*," "*sons celeste*," "*chantez*," and a dozen others scribbled all over it in at least four languages. It will be seen from the above that a pupil must be already a good violinist to be able to profit fully by these lessons. If he cannot play well enough to grasp Ysaye's explanations and ideas the great value of a lesson will be wasted on him. If, on the other hand, he can grasp something of what he sees and hears, he may learn in one summer enough to entirely revolutionize the playing of a cold or mechanical violinist, and make it sympathetic and interesting. New pupils are advised to prepare with one of Ysaye's former pupils who will show them what to practice and how Ysaye requires is done. The best of these is Professor Michael Press, of Moscow, now living in Berlin.

Ysaye's charming summer villa stands high up above the banks of the river Meuse, half way between Namur and Dinant, and about two hours from Brussels. As soon as the warm weather begins in May or early June the "family Ysaye" leave their town house and migrate to Godinne for several months. The villa stands in a large garden full of roses, and with several shady trees underneath which are inviting looking lounges and little tables suggesting coffee and whist, where Ysaye loves to sit and smoke. He likes to have plenty of people around him, and they are a very jolly family consisting of Madame Ysaye, their two daughters and three sons, two of the latter being still small boys at school. The house is always filled with relations, friends and fellow artists, who turn up at any hour of the day or night. Ysaye has christened the villa "*La Chanterelle*," which means "*E string*," and it is certainly well named, as one never passes it without hearing the sounds of a violin or of someone singing. From the terrace in front

of the house there is a glorious view of a bend in the river with the little village of Godinne straggling along its banks. The tiny church with its quaint old spire, a group of old trees all vividly reflected in the water, and the thickly wooded hills in the background form a glorious view with color and cloud effects changing every hour.

Ysaye is very fond of country life and has a passion for fishing. He often goes out quite alone at four or five in the morning, and spends hours fishing from a boat, returning home before the heat of the day. He makes a very picturesque figure sitting in a punt in the middle of the river dressed in a long dark blue cotton smock such as the country people wear, a huge straw hat with the brim turned down all round, knickerbockers and shoes without heels, while a long pipe completes the costume. Every year on his birthday Madame Ysaye presents him with a pipe on which is engraved the number of years of happiness they have had. Last year it was "*Dix-neuf années de bonheur.*"

If he feels in the mood Ysaye will receive pupils from 11 to 1 and again from 4 to 6. but he will not be tied to give a lesson if he does not feel inclined, and a pupil may have to go to him two or three times before he can get his turn. Most of the pupils live in Godinne, which is within easy reach of "La Chanterelle," and where there are two inexpensive hotels (with food varying from good to bad), also a few other houses where rooms may be had. Standing outside the railway station at Godinne, visitors may hear almost any morning upwards of twenty violins going hard, and most of them practising the same concerto. Needless to say, a great many pupils fly from the spot to neighboring villages where they can practice in peace. But living in Godinne has great advantages. The violinists come from every school and from every part of the world. Many of them have already won distinction as soloists and professors; and scarcely a day passes without one or more of them playing to the rest of "the crowd" and exchanging ideas and experiences. Also, Ysaye often decides quite late in the even-

ing that he would like to make music, and those living in the neighborhood often have a chance of hearing and taking part in quartetts got up on the spur of the moment. Ysaye also started the "Godinne Philharmonic Society," composed of nearly all his pupils who played the string orchestral parts while the wind parts were played on the piano. Ysays conducted, and pupils played concertos with that accompaniment—on more than one occasion Ysaye played himself, once the Mendelssohn concerto, at other times the Beethoven, and a Mozart and Saint-Saens concerto. On his birthday there were great festivities. At the end of the family supper party all the violinists crept noiselessly into the hall outside the dining room, and at a given signal played the Hymn from the 5th Vieuxtemps concerto, which had been arranged in different parts. When it was finished Ysaye came out, (still dressed in his blue smock and smoking the new pipe) thanked them and gave a charming little address in which he expressed the pleasure the success and good work of his pupils gave him, and how he regarded them as his second family, not, however, second in the affection he felt for them, etc. Then he was presented with a handsome card table, refreshments were handed round, some short speeches were made, then everybody went into another room to dance. Everyone either danced or played dance music on any instrument he could find, even on Ysaye's Strad and Guarnerius. Ysaye played waltzes in turn on the violin, viola and piano, then danced, then played again.

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At last he was persuaded to play a solo, and the festivities ended in broad day light.

Every August he plays several times at Ostende and Spa, and many pupils take the opportunity of hearing him and visiting these places at the same time. The Belgian state railway issues special cheap tickets with which passengers can travel anywhere in Belgium for a given number of days, and the pupils make up parties to visit the principal places of interest and to hear the concerts as well. After the concerts Ysaye usually goes to some restaurant and his pupils and other friends follow him. They keep on adding little tables to his as people come in till sometimes the whole room is crowded with musicians, and everybody who can tell a good story is doubly welcomed. Ysaye tells one against himself when he was living in Berlin as a young man. He had a room at the very top of the house where he practised vigorously, singing his accompaniments in his big bass voice. One day the landlord came up to his room and told him it was forbidden to keep a dog. "But I don't keep a dog," said Ysaye. "Oh, yes, you do," said the landlord, "and whenever you begin to play the dog begins to howl!"

Ysaye has received decorations from every court in Europe. They are most beautiful enameled orders and jewels which he wears on state occasions.

One must not forget to mention Ysaye as a composer. He has written six violin concertos, which, however, he will not allow to be published; a "Reve d'enfant"; a "chant d'hiver"; a fascinating "Caprice" and last year three beautiful cadenzas for the Beethoven concerto, which he played in Berlin last winter. He also conducted at several concerts given by other violinists, and went expressly to London to conduct Beethoven's "Fidelio" at Covent Garden.

All violinists who have once been to Godinne look forward to spending every summer in that beautiful country where they have learnt to know "Le Maître" at his best, and made so many musical friends. But though they all receive a warm welcome and much encouragement,

he must sometimes be glad to get away from all music, and devote himself completely to his fishing for a time.

ETHEL R. BANKART.

Exeter, August, 1907.

HOW TO PLAY THE VIOLONCELLO.

Letters to My Canadian Pupil.

By Arthur Broadley.

MY DEAR PUPIL:

It is with much pleasure that I acknowledge the receipt of your kind letter and I now take the opportunity of replying. With respect to the number of hours per day practice, so very much depends upon the temperament and the constitution of a student, and much also depends upon the age. A very young student, say nine or ten years of age, should not practice more than an hour a day. Between the ages of ten and twelve, two hours daily, divided into three portions. From twelve to fourteen three hours per day and after fourteen the maximum of four hours daily may be practised. I do not advise a longer period of practise than four hours daily, and in this I am supported by some of the very finest players. I know many really fine players who from stress of engagements cannot practise more than two hours daily, but the student should endeavor to practise from three to four hours each day. In early life it may be possible to practise for say three hours at a stretch and do good work, but as the years go on it will be found that it is more difficult to concentrate one's attention for so long a period. Personally I find the following is a good plan. Practise say half an hour before breakfast. An hour say between 9.00 and 10.00 a.m., then after a short break, a walk around the garden, etc., another hour before lunch. Half an hour before tea, and an hour between tea and early supper make up the four hours of serious work. In the evening it is nice to play generally with the piano accompaniment or with other instruments. To those who are not at liberty to spread out their daily practise in this fashion, I should advise at least two hours of ser-

ious technical work and studies early in the day, and the remaining two hours of pieces, etc., in the afternoon or evening.

One should learn a lesson from the numbers of failures in the musical world. How many of the most brilliant and promising students ever reach the heights which were predicted for them. I have not the slightest doubt that many of these failures are due to injudicious practice.

You ask me some questions in tone production.

Please remember that it is not always the quantity of bow—that is to say the length of bow-stroke which determines the tone.

Tone is produced on the cello by a combination of three forces: percussion, friction and pressure.

Percussion alone will give scarcely any tone. This can be proved by banging the bow furiously on the strings. No tone will result unless at the same time the bow is moved slightly backwards and forwards.

Friction by itself will not give any satisfactory tone unless accompanied by a certain amount of pressure. The lightest pressure is the weight of the bow unassisted by hand pressure. Of course we all know that pressure alone will not produce any tone, but on the contrary, it will kill tone if not judiciously applied.

To produce a fine singing tone the most subtle of the forces—friction—must first be employed. By commencing the bow-stroke without pressure the string is given an opportunity to vibrate. Then the commanding force of pressure may be applied. In order to test this just try for yourself the effect of commencing a bow-stroke with the full pressure applied. The result will be a harsh grating sound.

Perhaps you are wondering where the force of percussion comes in, and most likely you will say to yourself, "percussion only applies to spring-bow." A little consideration of the matter will prove to you that percussion enters into every kind of bowing.

The surface of the hair of the bow is serrated. If you could examine through a microscope a horse-hair pulled from

your bow you would find that it is notched all along its surface like the teeth of a saw. These little notches and projections assisted by the resin, strike the surface of the string, causing it to vibrate. If you draw an article with a polished surface across the 'cello strings you will find that little if any tone will result. This will prove to you that friction and pressure alone are not of much avail. It is a curious thing but the quicker the note the less bow must one use in order to keep up the tone power.

In Sautillé bowing scarcely an inch of bow is used for each note, yet the tone will travel in the largest hall.

Some students out of ignorance try to use as much bow as possible when playing passages composed of semiquavers; the result is, instead of producing a fine tone, the bow merely clogs the strings.

A great deal of experience combined with knowledge is necessary in order to fully gauge the exact amount of pressure combined with the quantity of bowstroke to be use for a given note. In my next letter I will give you some exercises on this subject together with my system of Scale Practice.

Believe me, sincerely yours,

ARTHUR BROADLEY.

"Ben Rhydding" Highlands Gardens,
Ilford, Essex.

THE VIOLIN.

O QUIVERING strings, wherefrom the bow
Draws forth such heavenly sounds, I know
Your pain. Thus human hearts are strung,
And from their tense chords music wrung.

In a report of a recent concert given at Orillia *The News-Letter*, of that town, thus refers to a Toronto lady, a former pupil of Mr. Arthur Blight: "One of the finest soprano voices heard in Orillia for some time was that of Miss Lottie Watson, of Toronto, who rendered 'Haymaking.'" This was Miss Watson's first public appearance in Orillia, and the hope was expressed by many of the music lovers that this promising young vocalist might be heard again in the near future.

THE KING OF VIOLINISTS.

JOSEPH JOACHIM, whose death has plunged the whole of the musical world into genuine sorrow, had enjoyed the friendship of most of the famous names in music, art, and literature of a dozen countries. He was on familiar terms with Dickens, Rubénstein, Thackeray, Carlyle, Moltke, Tennyson, Wagner, Bismarck, Gounod, and Verdi, to mention a few names at random, and this list could be extended *ad infinitum*. He was born on June 28th, 1831, so was in his seventy-seventh year. His musical education synchronized with his instruction in walking and talking. At four years of age he was able to accompany his elder sisters on the guitar, and at five he commenced seriously to study the violin.

Before he had reached his eighth birthday he had made his first public appearance, and his playing of a difficult concerto elicited this prophetic criticism: "We hereby draw public attention to the splendid talent of a seven-year-old violinist, Joseph Joachim, now living in our midst. This clever boy will one day create an epoch in the art world, and it will be gratifying to us to have been the first to contribute to the spread of his fame."

Schumann, the composer, was one of the first to realize the power of the child violinist. A friendship sprang up between the mature composer and the child violinist, and was only broken by the former's death. Schumann's great symphony in D minor was dedicated to Joachim in these terms: "When the first tones of this symphony were conceived, Joachim was a young lad. Since then the symphony, and still more the lad, has grown. Wherefore, I dedicate the former to the latter, if only in secret." One of Joachim's most treasured possessions was the autograph score of this symphony. Another exalted admirer of the "little fat boy with the blooming cheeks and short jacket," as the great 'cellist, Piatti, once described him, was Mendelssohn, who provided him with a letter of introduction when he threw himself on the mercies of an English audience in his thirteenth year. He appeared at the benefit of Alfred Bunn, the manager of Drury Lane Theatre and the author of the libretti of

"The Bohemian Girl" and a dozen other popular operas. Then he appeared at Sir Julius Benedict's great concert, together with such artists as Mendelssohn, Mario, Grisi, Lablache, and Thalberg. In the early sixties Joachim's niche in the Pantheon of posterity was assured. It was at this period of his career that he forsook the Jewish faith of his fathers, and was baptised into the Christian religion, with King George V. of Hanover and his Queen as sponsors.

The great Victorian poet was one of Joachim's closest friends and had a great admiration for the musician's playing. On one occasion they were together at the house of a great hostess, and, after he had played several pieces, the ladies desired Browning to ask Dr. Joachim to delight them with one more item. Browning approached the master, and grandiloquently proffered the request. Joachim continued tenderly placing his violin in its case, while he looked blankly at the poet. Then he closed his case, nodded and walked away. The hostess and the ladies were piqued, and later in the evening Browning mentioned the matter to Joachim. "Wanted more music!" the musician cried in surprise, when he had heard Browning's plaint. "Then why on earth didn't you say so? I hadn't the slightest idea what you were driving at! If you'd only have said, 'Come on, Joe, old fellow, let us have some more music,' it would have been all right."

LESTER L. SARGENT, a violinist of Washington, has composed and published a paraphrase of "Nearer My God to Thee" for violin and piano, the piano arrangement of which is also by a Washington man, Signor G. N. Carozzi, who ranks high among the professional pianists and accompanists of the city. Mr. Sargent has been a resident of Washington for about two years, and has studied his instrument for many years, having been at one time a pupil of Johannes Miersch, who left the city to become the director of the Indianapolis Symphony Orchestra. Our readers attention is called to the advertisement explaining Mr. Sargent's device for playing the three note chords of his paraphrase.

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OCTOBER, 1907.

DEATH OF EDWARD GRIEG.

THE musical world will lament greatly the death of Edward Hagerup Grieg, which took place at Bergen, Norway, September 4th.

Dr. Grieg was born at Bergen on June 15, 1843. He was of Scottish descent, his father and grandfather having been British consuls in Bergen. His mother was a woman of musical culture and was an excellent pianist. From her he had his first lessons. At the suggestion of Ole Bull, the violinist, he was sent in 1858 to the conservatory of Leipzig. There he studied four years and then launched upon the career of a piano virtuoso and composer. In 1867 he founded in Christiana a musical union, which he conducted till 1880. In 1865 he made an artistic pilgrimage into Italy and did so again in 1870, associating much with Liszt in Rome. He made many professional tours in Germany. In 1880 he settled in Bergen, but occasionally travelled. For a time he conducted the Philharmonic concerts in Christiana. In 1888 he visited London and revisited that

city in 1889, 1894, and 1896. In 1894 Cambridge conferred upon him the degree of doctor of music. As a piano virtuoso Grieg was admired, but his fame will rest on his compositions, especially his songs and piano pieces. He was distinctly a Scandinavian composer and his striving after nationalism in music resulted in his giving a decided Scandinavian coloring to many of his compositions.

There are critics who have placed Grieg above all the other contemporary composers—above Massenet, Richard Strauss, Saint-Saens, D'Indy and the other "masters." But even those who would dispute such pre-eminence regard Grieg's work with admiration and affection. He has not left many compositions of large, "symphonic" dimensions. As compared with "forceful" men like Strauss, Mahler, Reger, Elgar, and the Russians now commanding general attention, his musical "canvases" are rather small. But all that is known of Grieg is full of beauty, charm, interest and melody. Indeed, he was a master of melody and of original, haunting, fascinating rhythmic and harmonic effects.

Grieg's most popular and loveliest compositions are his pianoforte concerto and sonatas, his "Peer Gynt" suite and his "lyric pieces." The music to "Peer Gynt" was written at Ibsen's suggestion, and seems in truth to form an integral part of that poetic and symbolic drama. Grieg was a successful conductor and pianist as well as an accomplished and gifted composer, and appeared in the former roles in England and France.

Pianists, vocalists, violinists and cellists have freely drawn on him for their programmes, and a Grieg "number" invariably means an enjoyable and interesting number. He never sacrificed beauty and sentiment to mere technical display and dry "learning."

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OUR LONDON LETTER.

LONDON, *September 15, 1907.*

THE death of Joachim leaves a gap in the world of music that will not be easily filled. He was a great musician as well as a great player—a combination of qualities that is not so often met with as is commonly supposed—and the influence that he had upon the music and the violin playing of his day was very great indeed. Although he possessed all the technical ability of the virtuoso he never sacrificed art to mere display, and he ever remained staunch to the highest ideals. In England, where he spent so much of his life, his reputation stood very high, and it is doubtful whether any other individual artist had so large a following of disciples and pupils. Joachim first visited England in 1844, and he has always been closely identified with the musical life of the country.

It is understood that the great player has bequeathed his Stradivari instruments to friends and relatives, and that therefore they will not have to be sold.

Misfortunes never come singly, they say, and by the death of Edward Grieg, we lose another musician who has left a lasting impress upon the music of his time. Grieg was one of the most "national" of composers, and he strove to reproduce or suggest in his compositions the thoughts or moods engendered in the mind by an acquaintance with the wildly beautiful solitudes of Scandinavia. He made very effective use of the peculiarities of the Folk-music of his native land. Grieg's earlier works were rather severely criticized at the time of their publication by many musicians of the older school. His original harmonies grated on their ears; but now-a-days Grieg is considered old-fashioned by the devotees of Richard Strauss or of the French decadents. The Queen's Hall Orchestra had arranged for Grieg to visit London during the coming season and to give a concert with them.

The admirable series of concerts known as the "Promenades" is now in full swing. The name is certainly somewhat of a misnomer as there is never any room to promenade; the people on the floor of the hall

who pay a shilling "to promenade," standing packed as tightly as sardines. From a musical point of view, however, this is no drawback. These concerts are now quite a regular institution and provide the music-lover with a feast of good things at a very moderate price. The "Promenade Concerts" at the Queen's Hall, under the present management, began in 1895. Concerts of this kind were originated in Paris by Musard about 1833, and they were introduced into this country in 1838. Promenade concerts have always been popular in London, and the audiences drawn sufficiently large to fill such places as Covent Garden and Her Majesty's Theatres. Such well known musicians as Jullien, Balfe, Riviere, Sullivan, Arditi, Cowen, Beignani, and Henry J. Wood, have not thought it beneath their dignity to accept the post of conductor at the "Promenade Concerts."

The increased interest taken in orchestral music by the London musical public of late years has led to an increase in strength in the amateur orchestras for which the metropolis has long been distinguished. The principal organizations of this kind at present are "The Royal Amateurs," (conductor, Mr. Ernest Ford); "The Strolling Players," (conductor, Mr. J. Iviney); "The Stock Exchange," (conductor, Mr. Arthur Payne); "The Westminster," (conductor, Mr. Lennox Clayton); "The North London," (conductor, Mr. Lennox Clayton); "The South Hampstead," (conductor, Mr. Julian Marshall); and "The Alexandra Palace," (conductor, Mr. Allen Gill). In addition to these each locality in London usually has several small amateur societies. The performances of the leading societies reach a high level of excellence, but the extent of the good work they do cannot be measured by their public performances, as the great usefulness of the amateur orchestra must lie in the extension of the love for and understanding of good music among its own members. It must be allowed that they are thoroughly justifying their existence, and they are certainly doing their share in removing the reproach that the English are not a musical nation.

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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproductions of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p^{ate}."

Paganini's Guarnerius, it is said, has alarmed its custodians at the Municipal Museum at Genoa by showing signs of injury from the attack of wood worms. If this is so—and it is by no means unlikely seeing that the violin has been allowed to lie idle for so many years,—the only real remedy, after the instrument has been treated by a competent repairer, would be for it to have regular use; but this, unfortunately, is probably quite impossible under the terms of the bequest.

A season of opera in Italian is to commence at Covent Garden early in October, and it is pleasant to note that Mr. MacCormac has been engaged to fill some of the leading tenor rôles. It is a long time since a tenor has come to the front in England, who has been considered worthy to take a leading part in an Italian or international company. Mr. MacCormac, who was born at Athlone in Ireland, has advanced very rapidly in the public favor, and his first appearance in opera will be welcomed by his many admirers.

"CHEVALET."

Heintzman & Company report that September opened well, and business has shown a steady increase all the month. Shipments to and orders from the North-West are heavy with Heintzman & Company, the city trade is good. The firm also did exceedingly well at the Toronto Exhibition; they have also received considerable business through the Exhibition at London, Ont. Manager Charles T. Bender is very sanguine as to prospects for the next six months.

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VOCAL



RICHARD WAGNER AS THE CREATOR OF MODERN GERMAN SONG.

BY SIEGFRIED HERZ, TORONTO.

THE altitude to which Schubert had brought German song, was not maintained by his successors. With Schumann the decline already begins; in his songs the music becomes separated more and more from the words. The composers of songs of the 18th century were modest servants of the poet, and ventured very seldom in their music to do more than to emphasize the beauty of the language and thoughts. Thus some hundred years ago the composers were to poets as workmen are to employers and so we can understand the bungling work of that period. Afterwards by Schubert the happiest agreement between word and tone was restored, an agreement in which nobody, neither poet nor musician wished to have the ascendancy over each other. We saw, how already through Schumann the proportion changed, in the disfavor of the poet. And then music began to gain the upper hand so that the poem was only a pretext for the musician's art.

With Schumann the music was merely composed to be a picture for the piano,

to which the voice was added only as a programmatic elucidation. Brahms, however, directed his attention again to the formation of an impressive style of singing. His melody, without having a more intimate relation to the word, would make an impression through its sensitive harmony and cantability. The principles of these masters were generally accepted, and thus from the submissive servant, who the composer of songs of the 18th century was in contrast to the poet, developed an autocrat who at last went entirely his own way. Out of this unsatisfactory state into which German song had fallen, Richard Wagner raises it by his technology and his musical drama up to an altitude never reached before.

The characteristic features of the modern song can all be traced to him, especially the impassioned intensity of the tone. This perfect equality consists in the fact that the composer in all parts of his work, also in the seemingly subordinate, makes reference to the poem. Thus the most minute motive in the composition comes into existence from the poem itself.

The capacity of the poem for musical expression was increased extraordinarily by Wagner, and to this capacity the mod-



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ern song owes its great increase in its various forms. Indeed, in running over the pages of Richard Strauss' or Hugo

The composition of songs has become more sentimental and the composers' ears have become more acute for the



RICHARD WAGNER

Wolf's songs, we are astonished with the rich shades we meet there and we notice a multiplicity of shades, which before Wagner, would have been impossible.

sound of the poem as well as for the cadence of the words, and too, the artificial means which are placed at his disposal have become richer. The man to whom all

this owed its genesis is Richard Wagner. In his works we find the models of modern song. In these we learn faithfulness to the words of the poet. He teaches us, what the poem requires from the musician: to bring out the meaning of the poem with the greatest distinctness.

But not only this; in his writings is laid down his technology. There he teaches us to ponder out very carefully the share which voice and accompaniment have in the impressions of the musical art. He warns us never to make the accompaniment by the arbitrary action of the musician so as to represent only an artificial musical accompaniment, but according to the intention of the poet, Wagner says: "The characteristic difference between word and tone-poet consists in the fact that the word-poet concentrates expression, action and feeling as comprehended by the mind into *one* point. The tone-poet, however, has to expand this point to the highest degree."

This also corresponds entirely with Schopenhauer's conception, which is this: that all arts, and consequently also poetry, for intelligibleness have to make the crooked way over the physical world while music alone has the ability to speak immediately of the *nature* of the things.

This one concentrated point of the word-poet gives the "Motiv" to the tone poet out of which he makes by intensifying and diminishing his creation. This Motiv can according to the needs of the poem be an instrumental or a vocal one. In Wagner's "Five Poems" we have in the "Dreams" and in the "Pains" an example of each kind.

Of almost greater importance for the evolution of the song than this regulation of the proportion between voice and accompaniment, are the thorough examinations which Wagner has made into the essence of the Spoken Song. Thus he

declares that if we know the manner and mode in which in all probability the Greeks had sung their verses, certainly the music would not owe anything to the language.

The metre and rhythm of the Greeks have played an important and fateful part in German poetry and music. Wagner now in the first place proves, that the Greek metre has been posteritied absolutely incomplete, namely, without that reconciling spoken melody which by elevations and depressions leveled again certain arbitrarinesses of the rhythm "In a language," so says Wagner, "which has already been analysed into purest prose, raisings and sinkings of the organ of speech commands nothing but the *accent*, which for the purpose of the intelligibleness, we put upon words and syllables." In consistent following of the range of Wagner's ideas the *Caesura* for the musician had now to come to an end instead of cutting the verse in two as formerly was the case.

Now, however, as the compulsion to employ the alleged antique Metre is abolished, the composer is offered a large field of rhythmical potentialities. In the place of the verse, torn asunder by the *Caesura* comes now the immensely more differentiated rhythm as it is in proportion of the sentences one to the other.

Wagner has given to us very detailed explications about spoken musical rhythm. He contents himself by the notice about the conformity of the musical harmonics with the cadence of the words in the following sentence: "In the words of the poem is the melody only, so to say, unexpressed, comprised."

Wagner himself worked only occasionally at the composition of songs; once in Paris in order to direct attention to himself, he composed French romances and songs. They are all very insignificant and intentionally written in a light style and

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to-day they are nearly forgotten. Only one composition excels among them, "The two Grenadiers," translated for Wagner into French by Heinrich Heine. A comparison of this work with the composition of the same poem by Schumann is very interesting. In both works at the end is used the Marseillaise. But while Schumann in a somewhat primitive manner suits the words of the poem simply to his melody, Wagner entrusts the French revolutionary song to the piano. In his work the Marseillaise forms only the well disposed background from which the freely recited words of the poem stand out the more saliently.

Considerably above these songs stand the "Five Poems for a Female Voice." Also these are only occasionally written poems but in that higher sense of Goethe. It is generally known that these songs resulted out of Wagner's great and pure love to that noble lady, Mathilde Wesendonk.

Though we possess from Wagner only a few songs, the Modern Song owes to him, besides the impassioned intensity of the tone—language also the whole technology and with full right we may regard Richard Wagner as the creator of the Modern German Song.

Mr. RECHAB TANDY, late of the Toronto Conservatory of Music, and one of the oldest and best known vocal teachers in Canada, has removed his studio to 97 Yonge Street, where he will be glad to receive his old pupils and friends. Mr. Tandy intends devoting more time to concert and oratorio work, with which he has been closely associated for many years, having met with splendid success not only by reason of his finished and scholarly style, but also his excellent and powerful tenor voice. Mr. Tandy spent some years in Europe, where he studied under the foremost masters, and followed his profession as oratorio and concert artist both on the continent and in the United Kingdom, later coming to America where he has proved himself to be both skilful and conscientious in his chosen profession.

After spending the summer out of the city Herr August Wilhelmj has returned and resumed his vocal class for the winter months, and also promises to be heard in several recitals, which his friends await with interest. Herr Wilhelmj comes of a most distinguished musical family. Being the son of the celebrated violinist and Baroness de Liphart of Bylandt. His whole young life was spent in the most artistic atmosphere, meeting at his father's house the best masters in Europe, Liszt, Rubinstein, Wagner, Jenny Lind and others of equal rank, the elder Wilhelmj's recitals being considered the climax of musical excellence. These early associations made a wonderful impression on Herr Wilhelmj and after serving his military term he chose music as his life profession, pursuing his studies at Dresden, Milan and Leipsic, finishing with Jensen and Stockhausen, after which he spent several years singing leading roles in German Opera.

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• THE gratitude of every conscientious voice-trainer and voice-user is due Dr. Wesley Mills for his comprehensive and well written book, "Voice Production in Singing and Speaking." Most of the books on Vocal Physiology and Hygiene have been written by physicians, who not being singers, have had to rely upon the experiences of others, and these "others" have been singers trained according to this or that method and without scientific basis, consequently a wide divergence of opinion has been published. In this respect Dr. Mills is unique—he is a vocal student as well as Professor of Physiology in McGill University and Lecturer on Vocal Physiology and Hygiene in McGill University Conservatorium of Music. The first paragraph of his preface shows the spirit in which he has written his book: "The present work is based on a life study of the voice, and has grown out of a conviction that all teaching and learning in voice-culture, whether for the purposes of singing or speaking, should, as far as possible, rest on a scientific foundation." And the book throughout shows that the author's motto is "Truth for authority, not Authority for truth."

The first chapter deals with "The Claims and Importance of Vocal Physiology." "Throughout this work it will be assumed that the speaker and the singer should employ essentially the same vocal methods. The singer should be a good speaker, even a good elocutionist. . . . To each alike is voice training essential if artistic results are to follow." This is in line with the work of the best modern scientific voice trainers, such as Dr. Julius Hey, of Berlin, Germany; W. H. Breare, of London, England, and F. X. Arens, of New York.

Chapters 3, 4, 5 and 8 are devoted to a scientific and practical exposition of Breathing. "The more the writer knows of singers and speakers, the more deeply does he become convinced that singing and speaking may be resolved into the correct use of the breathing apparatus, above all else. This statement is not too emphatic

if one fully grasps what the author means by "correct use." The importance of Breathing has misled many a sincere teacher and earnest student into an unnecessary course of Breath-culture, while other quite important branches were neglected. After all breathing is but a means to an end, good tone does not come because of great breath capacity any more than a big tone on a violin is the direct result of strong arms. If breathing were what some teachers claim it to be, athletes and the players of wind instruments would be able to produce remarkable vocal tones, but how often one hears a large, round, beautiful voice coming from a fragile body, and a weak ineffectual voice from a Hercules. It is the teachers' first care to see that nature's laws are obeyed so that the voice production follows the lines of least resistance with all possible conservation of energy.

In Chapter 8, some considerable space is devoted to the coup de glotte and tremolo, but the chapter must be read entire to appreciate the catholicity of the author's investigations and conclusions.

The Resonance Chambers are treated in Chapter 9, both anatomically and physiologically, but in a plain, straightforward way. One paragraph must be quoted at length, page 147. "Allusion must be made to the danger of those engaged in mathematical and physical investigations applying their conclusions in too rigid a manner to the animal body. It was held till recently that the pitch of a vocal tone was determined solely by the number of vibrations of the vocal bands, as if they acted like the strings of a violin, or the reed of a clarinet, while the resonance-chambers were thought simply to take up these vibrations and determine nothing but the quality of tone; they were believed not to have any influence on pitch. To Prof. Scripture, however, belongs the credit of demonstrating that the resonance-chambers determine pitch also. These chambers not having rigid walls, one can the better understand that the tension of these parts may not only be different in individuals, but vary in the same person from time to time, according to his health, etc." Herein lies

the solution of singing off pitch. During my student days, a singer of fine temperament and culture, but who sang so frequently and consistently out of tune as to make public appearances impossible, consulted Sir Morell MacKenzie. Her ear was tested and found to be unusually accurate. Further tests showed that the fundamental would be on the pitch, but the overtones were defective, due to a purely physical condition in the resonance-chambers, which a simple operation corrected. The mucous membrane may be affected by changes of atmospheric conditions—heat, cold, dampness, dryness, dust or a pungent odor,—and the timbre and pitch of the tone disturbed. Or the singer realizing his condition, or in his anxiety to get a certain note, may pinch at some fatal point, and sing that one note out of tune. This one frequently meets in examining. Candidates who passed the most exacting ear tests with flying colors, have sung off key in a song where some peculiar rhythm, or the pronunciation of some word has bothered them. There are times when a singer can sing in tune only by sacrificing quality of tone, and there are times when even that fails, and the singer is no more to blame—that is his ear is no more at fault than that of the player, who has to blow a cold clarinet.

The only point at which I would take serious issue with Dr. Mills, is where he treats of "The Elements of Speech and Song." I believe that the English language properly enunciated and articulated is as fluent as any language. The Italians sacrifice their language when they vocalize and their librettists select their words by sound rather than sense, while with us, even the writers of comic opera lyrics (?) are more or less bound by the stricter rules of English prosody, and in the struggle for rhythm, rhyme and reason they often give singers some linguistic nuts to crack. But anyone who has had experience in declaiming Shakespeare or Milton, or even a lesser poet like Longfellow, will not yield first place in euphony and fluency to any other language; while in facility the patter songs of Gilbert's, excel even Figaro's patter in the Barbieri.

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Of this more later. In closing I again commend "Voice Production in Singing and Speaking" for its scientific depth and practical breadth, and I heartily recommend it to all who are serious voice students, whether teacher or pupil.

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HOWARD MASSEY FREDERICK.

TORONTO is constantly receiving distinguished additions to the ranks of her musical professors and in this respect the present year may be considered a record year. The reputation of the city as a musical centre is now so high, that it offers

Massey Frederick, whose portrait we here-with reproduce. Mr. Frederick, although a young man, has had a varied career and exceptional experience. Born in Sandusky, Ohio, he made his first appearance there when fourteen years of age as soprano boy in the Episcopal Church. After the change of voice he went to Detroit, and



an attractive field for teachers and artists not only from England and the United States, but even from Germany. The Conservatory of Music has been fortunate in securing several of the new arrivals, and in the vocal department special interest is attached to the acquisition of Mr. Howard

commenced the study of music, finishing with Isadore Luckstone, Whitney, Boston, and George Henschel, of London. After a year's teaching in Detroit he was called to Syracuse University in 1900, receiving the associate professorship in 1903, which position he held till 1906. Mr. Frederick

then resigned in order to pursue his studies further in Europe. He proceeded to Florence and worked with Signor Braggiotti. He returned to America last summer, having previously on the invitation of Dr. Edward Fisher signed with the Toronto Conservatory of Music as a member of the vocal faculty.

Mr. Frederick has in his possession quite a bundle of testimonials from educational institutions all speaking in terms of the highest praise of his ability as a teacher. If Mr. Frederick has a "method"—that much abused term—it is that he follows the traditions and practice of the old Italian school, beauty of tone and phrasing being in his mind all important essentials. One of his most brilliant pupils who affords convincing illustration of his method is Mr. W. A. Benjamin, the well known tenor soloist at the Marble Collegiate Church, N.Y. Mr. Benjamin is credited in the press criticisms of his appearances with singing with absolutely pure tenor quality. Another distinguished pupil of Mr. Frederick is Miss Carrie Ross Williams, daughter of the presiding elder of Corning district. Genesee Conference, Hornesville, N.Y., and still one more who has won more than local celebrity is Miss Jessie Willard Kingsbury, of Friendship, N.Y.

It would be a mistake to suppose from the foregoing that Mr. Frederick confines himself to teaching. On the contrary he is a well trained concert singer possessing a well posed baritone of fine quality, and has made many successful public appearances. As will be seen from our list of dates ahead. Mr. Frederick intends to give a recital at the Conservatory of Music, November 3rd. His programmes while eclectic in scope contain nothing but examples of the very best music.

MR. HERMAN HEINTZMAN and Mr. George Heintzman are both on the Pacific Coast.

MUSICAL CANADA.

MAY Fame and Fortune ever smile on Thee!

Under the care of God's Almighty Hand
S elected, as Thou art, the Promised Land
In Peace, Protection, and Prosperity!

Could I but choose, twere here I'd ever be
Amongst the glorious scenes of Nature
grand,

Lying, by peak and plain and prairie
spanned,

(L)ovely in all its great immensity!

Calmly the waves of culture onward flow,
And Knowledge comes, and Ignorance
must depart,

No means are left untried to cause to grow
A longing for the higher realms of Art
Deep in the breast—to ever try and sow
A mighty seed within the human heart!

GEORGE FRANKS.

VICTORIA, B.C., September 14, 1907.

MR. F. MACLENNEN, the Canadian tenor (husband of Miss Florence Easton) late of the "Madam Butterfly" Company, has signed a five years contract with Von Hulsén, intendent of the Royal Opera, Berlin, and will make his debut there when he has certain roles ready in German.

MR. and Mrs. Francis MacLennan (Miss Florence Easton) the principal tenor and soprano of the "Madame Butterfly" Company, have been visiting M. Haslam, the singing master, in Paris, before proceeding to Berlin where they purpose staying the entire season. On leaving they presented him with a large photo, signed by both the singers. At a recent gathering in M. Haslam's rooms at the close of his summer season, Miss Anna Charlton (niece of the well known Loudon G. Charlton, musical manager, New York) sang "*Ah! si la liberte*" from Gluck's opera of *Armide*, and the grand air from *La Tosca* by Puccini.

EDMUND HARDY, Mus. Bac.

**TEACHER OF PIANO PLAYING
AND MUSICAL THEORY.**

STUDIO: Toronto Conservatory of Music.

Miss Mae Dickinson, who has been studying during the summer with M. Haslam, was much applauded for her singing of Melodie by Tosti, and an air from The Lily of Killarney by Sir Jules Benedict. There were artistes and teachers present from New York, Boston, Chicago, Atlanta,

G. L. BEARDMORE.

MR. G. LISANT BEARDMORE has been appointed tenor soloist of the Church of the Redeemer. Mr. Beardmore is the fortunate possessor of a fine vibrant and telling voice and may be expected to make a most



G. L. BEARDMORE

Cincinnati, Stuttgart (Germany) and Toronto, Canada.

Mr. Donald C. Macgregor has secured a studio at the Bell Company's premises on Yonge Street.

valued member of the solo quartette of the church. Mr. Beardmore studied with the famous French baritone, Lasalle, and is at present being coached in German repertory by Mr. Henry Lautz.



OPERA & DRAMA

THE TORONTO THEATRES.

TORONTO, *September 20, 1907.*

THE theatrical season from this point of vision has so far been devoted for the most part to the flimsiest extravaganza and musical farce, but the announcements in other centres indicate that there is plenty of serious matter in preparation, which may drift hitherward. Toronto starts the season of 1907-8 with a new theatre built on a decidedly more ambitious scale than anything of the kind hitherto attempted. Most of her theatres were not originally designed for such a purpose, but have been converted into their present uses by builders' makeshifts. The Royal Alexandra, however, is a deliberately designed theatre, complete in itself and more than usually sumptuous. The exceptional fact about it is that in every detail, comfort and convenience has been the aim, not only for the auditor, but for the actor. The humblest chorus girl in the largest company finds at last a theatre where she can dress with some regard for the decencies of life, while the auditor enjoys a playhouse which from the pit to the gods is pleasant and comfortable, instead of being a trial to one's temper. There can be no doubt of the future of such a playhouse. It will ultimately be devoted wholly to attractions of the higher class in the best sense of the word, though for this season it will be under three separate "controls"; that of the Shubert corporation, the "advanced vaudeville" syndicate of Klaw & Erlanger, and the Independent Managers Association, which includes men of real artistic intent like Harrison, Grey Fiske and David Belasco. The Princess theatre will for the present continue to present what are known as first class attractions sent by the Klaw & Erlanger combination of managers, which shows no sign of relaxing its

grasp on the theatrical business of America.

So far the only offering worthy of being held in remembrance has been "The Road to Yesterday," a satirical fantasy, delicately conceived and well executed by two women; Beulah M. Dix and Evelyn Greenleaf Sutherland. The idea involved is not in a sense original, but originality counts for little in the drama, and the freshness and piquancy of wit which these two ladies have bestowed on their concert makes it a delight. It has one defect from a practical point of view, in that it must be seen in its entirety to be properly appreciated and understood. Many playgoers are late-comers and these have difficulty in catching up the thread of the tale. It is one of those plays in which the publication of a short argument on the programme would not be amiss. The idea of satirizing romantic literature and drama is as old as Aristophanes, and was first done on the English stage by Beaumont and Fletcher in "A Knight of the Burning Pestle." The authors of "The Road to Yesterday" have their fun with the writers of the myriad romantic novels with which I am told the book stalls are flooded though I never read them myself. They depict an imaginative young girl who has been saturating herself with the past and who has read every novel of the Stanley Weyman school that has been turned off the press. Fatigued after a visit to London Tower she lies down to sleep and all her relatives and friends become transformed into the conventional characters, which are the stock in trade of the romantic novelist. The wicked earl, the persecuted heroine, the swordsman of fortune, the gypsy soothsayer, the mistress of the inn, the high born lady, the blundering tapster, all the crew are there except the hero. By subtle touches the authors have given to the action the bewildering progress of a dream and as often happens

with troubled sleepers the girl feels all the time that it is a dream and yet remains an active participant in its vivid action. It finally winds up in a nightmare when the wicked earl is stabbed, and in the last act there is a very pretty awakening scene. It is to the credit of the authors and the actors that they contrive to produce illusion, which makes the dream actual to the audience so that the gallery wildly applauds the death of the wicked earl. The success of the play has been in no small degree due to the abilities of Miss Minnie Dupree, a perfect ingenue type, competent for the very heavy task imposed on her. She has a mobility of face, a piquancy of utterance and a fluency of gesture which enables her to give full value to every point the authors desired to make and she had admirable associates in Robert Dempster, White, Whittesey, and Eleanor Moretti.

A very feeble attempt at sentimental comedy, also, by a lady, is "The Boys of Company B," in which John Barrymore, a son or Maurice of the same name, in roles that suited him, one of the finest actors of his time. Of his offspring the best that can be said is that he looks like his father and perhaps after ten or twenty years' training he may act like him. *

For the rest of it we have had musical (sic) entertainments, most of which aim at great expense to revive memories of the nursery. The best thing about the shows is the dancing. That has been almost unfaillingly good. Frankly I like dancing when it is executed by supple, cleanlooking, pretty girls and if they would only lock up the tenors and the comedians these entertainments would be tolerable.

HECTOR CHARLESWORTH.

MONTREAL THEATRES.

MONTREAL, *September 4.*

As my friend the tout would say, 'they're off.' In other words the Metropolitan theatrical is open. It began in the middle of August with the inauguration of a new theatre, Bennett's, and was in full blast on Monday when His Majesty's and The Academy swung wide their doors, making in all five

English theatres vicing for the patronage of the amusement seeking public. One park, Dominion, remains open; the other, Sohmer, has closed its summer season, so that there is plenty of entertainment billed for the present month.

The most interesting feature of the early season is that there is a war on. Now no one is authority said that there was a war. Nor will any person say that there is any reason for conflict, but it is a remarkable fact that the Sparrow interests, after having, for years proven conclusively by figures that there was nothing in vaudeville suddenly surrendered one of its best paying theatres to the "advanced" form of entertainment and is in open competition with Bennett's. The Academy had been used for popular priced musical comedies and return engagements. As a seventy-five cent house it was a hit and as such it was worth a nett of \$25,000 a season. Now that form of entertainment is to be secured for a moderate price, but high class vaudeville means an outlay of \$3,500 a week to secure a good bill, so it would seem that the Sparrow folk are setting sail on a wide and unchartered sea.

There is a little secret behind it all. The Sparrow house was wanted by the Klaw & Erlanger people who needs must have a vaudeville circuit and it had to be built up. His Majesty's is not of the syndicate, but, if you please, Klaw & Erlanger are their booking agents. Now it does not require a great deal of pondering to see that if His Majesty's is to receive good bookings, a sacrifice must be made somewhere, hence the change of the Academy to vaudeville. The new show opened on Monday, beginning with a slim afternoon audience and a crowd at night. Since then business has not been of a record nature, but, of course, it is altogether too early to pass judgment.

Bennett's, the new house, is of commanding interest. This place of amusement is on St. Catherine Street, admirably situated to get afternoon and night crowds. It opened on August 19th to an overflow and has been doing business at capacity since. It certainly has been a go, indeed nothing like it has been seen in Montreal.

There are usually ten numbers on the bill and there is plenty of varied entertainment. The Academy furnishes a similar bill and the result will altogether turn upon the quality of entertainment offered.

The new house is the biggest in town. It is well laid out, roomy and comfortable. It is fireproof and has numerous exits, and it seems to have all the qualifications required for a successful career.

His Majesty's opened on Monday with Miss Grace Cameron in "Little Dollie Dimples." It was hardly a good selection because the attraction had previously been to town as a popular priced affair and it was rather strong to ask folk to turn up and pay a dollar and a half for a show that had been previously seen for just half the price. Of course, the thing has been strengthened and some good people added, but it was not good business at that. For the coming attraction there is the Gingerbread Man, a light, hodge-podge which has been getting the money for a couple of seasons. Then there is a dramatic offering, after which John Powers in "The Blue Moon" will come here to tickle our fancies. The first part of the season contains light matter and it will be when the leaves have turned to bright reds and browns before the serious affairs will be offered.

At the Francais there is a series of thrillers, each one doing capital business.

At the Royal there is burlesque along conventional lines, and this house has not suffered from any lack of patronage.

Meanwhile the builders have been hard at work and the walls of the new Princess have reared high in air and an opening for the holiday season is announced. Rumor has it that burlesque along bright, clean lines will be offered, but the future of the house seems to be known only to those interested in the property.

One important opening remains and that is the inauguration of the local Comedie Francaise. This will be at the Nouveautes where a capable company secured in France will play the chief works of the French stage and modern Parisian successes.

Work is progressing rapidly at the old convent building at the corner of West

St. Catherine and Bleury Streets. This is to be turned into a "nickel" show, illustrated songs and moving pictures. It is on the circuit arranged by the younger Keith and will offer five cent entertainments every day.

Further east in St. Catherine Street the Casino is taking shape and by holiday time this new home of the moving picture style of amusement will be open. That particular form of entertainment is a big winner here, there being about fifty, big and little, places devoted to flim shows. In the east end there are several pretentious places, one seating 1,500 spectators. There are a couple of Montrealers who have invented appliances for picture machines which have proven successful in practice and this probably has given an impetus to this class of show. JAMES HANRATTY.

ACTORS had often exciting times in the United States in the fifties of the last century. The late Jas. R. Anderson, the tragedian, when in Louisville in 1853, had rather a narrow escape from a stray bullet. The city was in a state of excitement owing to the trial of a young man named Ward for murdering his tutor. "Partisans took sides, and there was nothing but shooting all day going on in the streets. One evening coming from my room in the hotel," wrote Mr. Anderson, "and crossing the hall on my way to the theatre, a man running from the street into the house flew quickly past me: so did a bullet from the pursuer's revolver that followed him and lodged in a pillar close to my head. The man who fired the pistol said as he came up to me, 'I guess you don't think that shot was meant for you? No, siree! But I feel darned riled at wasting lead and bringing nobody down!'"

In his memoirs "An Actor's Life," Mr. Anderson relates as a remarkable fact that once at Toronto when he was playing Claude Melnotte, the mercury fell to twenty degrees below zero—fifty-two degrees of frost. This was in 1855.

MR. THOMAS R. HENDERSON, Treasurer of the General Music Supply Co., New York, was in Toronto last week.

The Hawkes Band Instruments

AGAIN HEAD THE LIST

At the New Zealand International Exhibition, Christchurch, 1907, Hawkes & Son are awarded **THREE SPECIAL AWARDS AND THREE GOLD MEDALS.**

Gold Medal for Brass Instruments

Gold Medal for Wood Wind Instruments

Gold Medal for Percussion, String and Musical Instruments in general.

Mr. Albert Wade, the well-known band trainer (late of Wyke, Royal Oakeley, etc.,) has received a complete silver plated set of the "Excelsior Sonorous" for his Ballarat Citizens Band. Note the following :

CUTTING FROM THE "BALLARAT CITIZEN."

"A full set of silver plated Band Instruments manufactured by Messrs. Hawkes & Son, London, and imported by Messrs. Suttons, of Melbourne and Ballarat, specially to the order of the Ballarat Citizens Band, value £500, is the proud announcement upon the magnificent set of instruments now being shown in the window of Messrs. Suttons, the music sellers. One can readily conceive what a brave show the band will make when equipped with this set, and it is said the tonal qualities of the instruments are such that the musical effect of the band's business will be greatly enhanced."

Letter subsequently received from the Bandmaster, Mr. Albert Wade, of the City of Ballarat Band :

Messrs. Hawkes & Son, London,—The new instruments have arrived and they are splendid. They came out of the cases in perfect condition, and without doubt they are an exceptionally fine set.

LISTEN !! NEW ZEALAND'S FAMOUS BAND, the Wellington Garrison, Lieut. T. Herd, conductor, after thoroughly testing the LATEST MODELS of all makes, have ordered a complete set of the "Excelsior Sonorous" instruments as exhibited in Hawkes & Sons show case at the Christchurch Exhibition, 1907.

The cream of the Prize Contesting Bands in Great Britain and the Colonies use

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With a good teacher, practice and perseverance **THE ONLY REMAINING PRIZE GIVING FACTOR** required to complete is a set of the world renowned "EXCELSIOR SONOROUS."

SOLE CANADIAN AGENTS

THE NORDHEIMER PIANO & MUSIC CO., LIMITED

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TORONTO, September 30, 1907.

SINCE the beginning of September there has been a steadily increasing activity in all branches of the music trades, and the autumn season is opening up in a way that leaves no room for complaint, but gives much promise for hopeful anticipation. Trade in the city is good, while orders from all parts of the Dominion are coming in at a pace which is rapidly depleting any stock that has been accumulated during the summer months.

The principal firms in Toronto all report excellent results from the Exhibition; one house sold forty pianos in the Exhibition itself, and the number of country music dealers that came into town lead to a large amount of business, and many houses here are still busy (and will be for some time yet) shipping orders then received

from their country visitors during the Exhibition period.

September is proverbially the dull month of the year for collections; still, while a little complaint is heard here and there, the general verdict is "A fair seasonable average."

During August some factories were running light, and a few closed down for a week or so; now they are all getting busy, and full time and full capacity will soon be the order of the day with them all.

A movement is afoot, and it is an important one, to increase the amount of monthly payments for pianos purchased on time. One large house here has already given instructions to all its agents in regard to this matter, and I am given to understand that other firms contemplate similar action. The subject is large enough and important enough to the trade generally to receive



The ORGANIST'S PIANO

Two Manuals and Pedals.

A Perfect Instrument for Organ Practice.

ADVANTAGES

1. The position of the player is the same as at an organ. The relative distances between the manuals, the seat and the player, being those adopted by the R.C.O. for their new organ.
2. There being **TWO** manuals, organists can practice music requiring two keyboards just as they desire to play it at an organ.
3. The utility of the instrument as a pianoforte is not impaired, the manuals having seven octaves.
4. The silencing stop renders practice almost inaudible.
5. Costing little more than an ordinary piano.

\$450

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561 Sherbourne St., TORONTO

special attention in these columns later on. The spirit pervading the trade is, in every respect, excellent, and the indications all point to a steady line of business throughout the winter months.

With the Mason & Risch firm business is good. Mr. Henry H. Mason says that this month there has been a marked improvement in the demand for the Mason & Risch Grand piano. The city trade is active and orders from the country are satisfactory. The factory has gone steadily on all the summer. Mr. Mason reports the business done at the Exhibition as being better than ever. In fact the firm has not yet shipped all the orders placed there. Prospects for the fall are encouraging.

Business with the R. S. Williams & Sons Co. is very brisk, being considerably ahead of what it was this time last year. Mr. Harry Claxton reports special activity in all lines of merchandise. The demand for singing machines is going ahead so fast that it is almost impossible to fill orders as they come in; a noticeable feature also is that the higher priced instruments are more and more in request. Mr. Harry Stanton considers the prospects for the fall trade as being in all respects, excellent, and referring to some pessimistic talk floating around as to coming trade depression, stated emphatically that, in his opinion, there was no foundation at all for most of such irresponsible and idle clatter. Mr. R. S. Williams, in his usual genial way, gave the representative of MUSICAL CANADA considerable interesting and encouraging information about the music trade generally and became quite eloquent with regard to his pet specialty—the violin. "During the past month or two," said Mr. R. S., "I have made no sales at what I call an extra high figure, but I have some on the string, which will soon materialize. But you can say that the trade in really good violins show a marked and steady increase, and that what we call the commercial fiddle is by no means the ready seller it used to be." Mr. Williams then treated me to a singing machine concert, in which some excellent work was rendered, and then, taking me down to the piano

department set in action an elegant and ingenious electric harp, a most remarkable piece of mechanism, well worth a visit to the Yonge Street office to inspect.

Business with the Bell Co. is very good. Manager George P. Sharkey says the demand for the autonola is remarkably active. Payments are satisfactory.

The Bell Piano Co., at their Yonge Street warerooms carry the largest stock of playerpiano music in the city, over 3,000 selections of all kinds, classic, sacred, popular, etc., being contained in their music racks. It makes no difference what make of player or playerpiano a customer has, the Bell Co. place no restrictions on the disposal of this music.

With Messrs. Gourlay, Winter & Leeming, local trade is very good, and a satisfactory all round increase in business has been experienced during the present month. Mr. Gourlay considers the business outlook to be in every sense satisfactory.

THE Palmer Piano Co. are arranging to remove their factory to Uxbridge. They will probably open an office and show rooms on Yonge Street, Toronto.

Mr. Robert Blackburn reports business as far as the house of Nordheimer is concerned, to be generally good, and the outlook encouraging. Mr. F. H. Shelton, manager of the small goods department of Messrs. Nordheimer, says he is pretty busy, and that orders are particularly good from the East, especially from Montreal. Payments have improved considerably in the last few weeks.

Mr. Fred. Killer is quite satisfied with the progress being made by the Gerhard Heintzman Company, the city trade is much more active, and orders from different parts of the Dominion are being received very freely.

The Mendelssohn Piano Company, the Palmer Company, and the Newcombe Company all give good accounts of a steady improvement in business during the month of September.

H. H. WILTSHIRE.

"PLAY always as if a master were listening."—Schumann.



BAND & ORCHESTRA

CONDUCTED BY

MR. JOHN SLATTER

Bandmaster of 48th Highlanders.



EDITORIAL NOTES AND COMMENTS.

MUSIC DR. ORR, the progressive manager of the Toronto Industrial Exhibition deserves the highest praise for his commendable efforts to make music—band music—one of the strongest features at the “annual show.”

It was the policy of the directors before his appointment to engage only those country bands who were content to play on the grounds free of charge, excepting meals and travelling expenses. The most ludicrous part of arrangements was the placing of these bands to play just outside of the Dog building; evidently the management in those days was trying to create a new species of music with inside and outside harmonies.

CANADIAN THEATRE THE employment of over one hundred professional musicians during the theatrical season in Toronto, and a corresponding increase in other large cities and towns is a sign of the times in Canada.

Local musicians can remember, no doubt, when Toronto could hardly support two theatres, each boasting an orchestra of nine pieces. The season at its best very seldom extended beyond thirty weeks in those days, after which the musicians migrated across the border to Uncle Sam's domain as there were no opportunities for local employment.

To-day the professional remains at home in summer time, finding plenty of engagements, and best of all getting increased remuneration for his services.

NEXT YEAR'S

THE directors of the Toronto Exhibition are endeavoring to secure the services of the band of His Majesty's “Scot's Guards” under the direction of Mr. Wood, bandmaster, as the chief musical attraction for next year. It is also planned to hold a monster musical festival, including a band tourney at which valuable prizes will be offered to the best competing bands. Rules governing the contests are likely to be those approved by the Ontario Bandmasters' Association.

THE ADVENT OF GOOD MUSIC.

THE engagement of the splendid military band of the “Coldstream Guards” under bandmaster Lieutenant J. Mackenzie Rogan, by Dr. Orr, to play the first year of his management at the Exhibition, and the magnificent reception given to those artists proved beyond a doubt that good music would pay.

Encouraged by such support, the directors sanctioned the engagement of the “Black Watch” band the following year, and after them came the popular “Irish Guards” band. The excellent band of the 2nd “Life Guards” came out last year and we understand from Dr. Orr it was the intention to bring the “Coldstream Guards” band again this year, but the War Office refused permission at the last moment. Duss and his band were engaged as the star musical attraction this season and with the appearance of nineteen of Ontario's best military and civil bands, not forgetting the massed band performance in the “Tattoo” the Exhibition of 1907 will be known as one of the best for musical attractions.

JUDGES AT BAND CONTESTS.

THE revival of the band contesting in Canada brings prominently to the front that interesting individual, the "adjudicator." To him is given the delicate task of awarding prizes to those bands who distinguish themselves by meritorious playing, and for this reason the selection of judges should be made with extreme care by managers of band tourneys. Only professional musicians of unquestionable reputation and ability should be chosen to act in this capacity if satisfaction is to be guaranteed to those taking part in contests.

A cheap rate musician is of necessity a cheap priced judge, and promoters of celebrations which include band contesting, would do well to bear in mind the old saying, "the dearest is the cheapest in the end."

A very spirited controversy is going on just now in England over this most important question and one writer to the *British Bandsman*, who signs himself "An Up-To-Date Judge" gives a very sensible view of the situation, which is as follows:—

Dear Sir,—"I feel sure that whilst we have first class band teachers—I refer to men who, by results have proved that they know how to train amateur bandsmen—there will be no dearth of really good contest adjudicators. Doubtless the cause of many complaints of recent years is the engagement by contest committees of cheap men outside the brass band world to sit in judgment on bands playing instruments, the technicalities of which they know very little. Some of these gentlemen, perhaps very good musicians in their own sphere, could not distinguish whether the solo was played on a baritone or a euphonium. On one occasion I saw the flute medal awarded to a band minus that instrument, the judge being deceived by the piccolo playing an octave lower; on another, the judge gave himself away over a cornet playing *down below*, this "judge" said the *trombone* was splendid! Even men who practically live by brass bands could be deceived in deciding what instrument was playing; how much more



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Operates Drum or Cymbal separately or together, easily adjusted to any height, stroke or position. Weight, complete, three pounds. Folds in a space 18x5x3½ inches

No. 1—Drum and Cymbal Beater.
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so the local organists, etc., etc., who try their prentice hands? My contention can easily be proved; let one of these gentlemen enter a tent or room, and from the outside let "G" second line and "C" third space be sounded on horn and baritone alternately, and methinks he would experience some difficulty in deciding (especially if the baritone be blown softly) which instrument was sounded. It would be well if all contests were decided by contest trainers; also that a decent fee be paid, the minimum five guineas, then competitors would be assured that the committee were doing their best, as far as possible, to secure trustworthy musicians to decide their fate on the day of battle."

BAND OF THE 15TH LIGHT DRAGOONS.

THE good people of Calgary and of the province of Alberta should feel proud at the genuine success of their favourite band at the Irish Exhibition in Dublin. With the disadvantages of being placed



MR. R. GLIDDON,

Bandmaster 57th Regiment, Peterborough.

alongside such crack bands as the famous "Coldstream Guards," "Grenadier Guards" and others equally as famous, the band of the 15th Light Dragoons made a very creditable showing, if we are to believe the reports received from the old country.

The band was sent to the Exhibition at the expense of the people of Alberta, to exploit the name and fame of this fair province and by all accounts they received a royal welcome. Before returning home it is the intention to tour the band through Great Britain. We wish them every success.

ONTARIO BANDMASTER'S ASSOCIATION.

MEMBERS of this association are respectfully requested to forward to the secretary without delay particulars of any change desired in the by-laws and constitution so that the same can be properly prepared before the next annual meeting which

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MR. CHAS. LAVALLEE
35 St. Lambert Hill Montreal, P.Q.

takes place in Hamilton. All suggestions for the welfare and benefit of the association will be gladly welcomed.

Mr. W. E. Downs, bandmaster of the Brampton band has applied for membership.

THE BELLE VUE CONTEST.

On Monday, September 2nd, the fifty-fifth annual brass band contest was held at the Zoological Gardens, Belle Vue, Manchester, England. This contest is considered the crack event of the year outside of the great festival held at the Crystal Palace. Twenty bands competed for honours, the very elite of the brass band world of Great Britain. The piece chosen for the contest was a selection from Macfarren's romantic opera, "Robin Hood," selected and specially arranged by Lieut. Charles Godfrey, M.V.O., late bandmaster Royal Horse Guards.

The bands taking part and the order of their playing was as follows:—

1. Batley Old (J. Gladney).
2. Luton Red Cross (A. Holden).
3. Irwell Springs (W. Rimmer).

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PROFESSIONAL DUPLEX DRUMS

**HAWKES & SON (London Eng.,
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5. Rochdale Public (W. Rimmer).
6. Shaw (W. Rimmer).
7. Lea Mills (J. Gladney).
8. Crosfield's (W. Halliwell).
9. Pendleton Old (J. Gladney).
10. Goodshaw (W. Halliwell).
11. Linthwaite (A. Gray).
12. Wingates (W. Rimmer).
13. Royal Oakeley (J. E. Fidler).
14. Lindley (Ben Lodge).
15. Northfield (B. L. Fewster).
16. Black Dike (J. Gladney).
17. Wyke (A. Gray).
18. Pemberton Old (J. Gladney).
19. Kettering Rifles (T. R. Preston).
20. Gossages' (W. Rimmer).

The judges were Lieut. Godfrey, Mr. Maunel E. Bilton, bandmaster Royal Horse Guards, and Mr. Fred. Vetter, who announced the winning bands as follows:

- 1—Wingates (W. Rimmer).
- 2—Black Dike (J. Gladney).
- 3—Goodshaw (W. Halliwell).
- 4—Royal Oakeley (J. E. Fidler).
- 5—Shaw (W. Rimmer).

- 6—Pemberton Old (J. Gladney).
- 7—Hebden Bridge (W. Rimmer).

The result was received with tremendous cheering, and Wingates win was exceedingly popular. It was generally conceded that bands one, two, and three were well placed, and no doubt the judges had a difficult task before them in arriving at a decision concerning a few of the others. Many wondered at the exclusion of Crosfield's, but we think few would venture to name which band they should displace, and when all fought so gallantly and well, none will begrudge any winner its place. It would, however, give more satisfaction to everybody concerned—particularly to those who take part in the proceedings—to see in the trio of adjudicators at Belle Vue at least one judge who has won his spurs in the brass band field.

After the result was known, Wingates mounted the stand, and had a great reception. They treated the audience to a magnificent performance of Schubert's works, especially arranged by Mr. Rimmer for the band.

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PHRASING AND EXPRESSION IN MUSIC.

BY

JOHN SLATTER, Bandmaster 48th Highlanders.

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LESSON V.

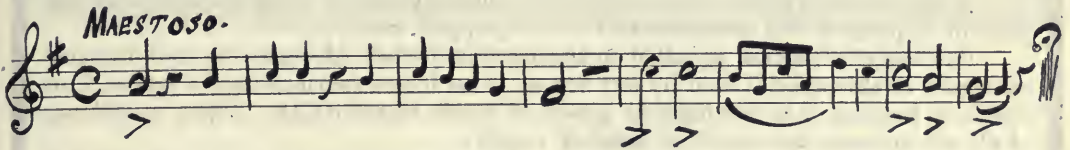
ARTICULATION AND ATTACK.

For the sake of variation I will endeavor in this article to give an instructive lesson on correct "Articulation" and "Attack," at the same time advising all those of my musical friends who are interested in my instructions, to pay the closest attention to what is here written, for I am anxious to inform my readers that proper respiration and accentuation are two of the principal acquirements necessary for a performer to play and interpret a melody in a satisfactory and artistic manner.

The production of a tone or sound by the tongue is called the attack, and on the proper modulation of it depends chiefly the success of the player. It is this want of articulation that so many pupils fail in, yet it is one of the easiest of studies to accomplish, but like many other technicalities in music, the student is eager to rush on and pass them over, feeling satisfied and contented only when some pretty melody is mastered.

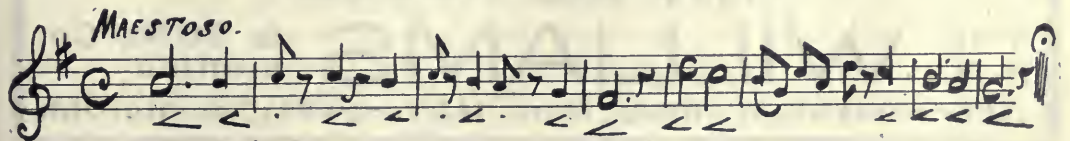
To prove what I say, take any ordinary band and test their ability in "Attack." The "Hallelujah Chorus," by Handel, would prove a suitable piece for such a trial. I affirm that very few bands could give a satisfactory rendering of that piece. And why? Because the individual members composing the band are incapable of producing the correct effect of accentuation.

To illustrate my remarks and make them easily understood, take one of the common errors that most musicians are guilty of, and yet one of the easiest to overcome, I mean that of pushing the wind into an instrument and exploding the tone at the wrong end, and which is vulgarly termed by musicians as "back action playing." To show what I mean, I give the following example, the chorus of "Rule Britannia," which gives every inducement to the performer to play it correctly, for it is written in a very bold and martial spirit, and almost forces the player to interpret it properly. But I am compelled to admit that few render it with sufficient taste to form an acceptable and agreeable "tone picture."



(Correct way of playing it)

The following example will illustrate how some players interpret the same melody. Musicians of ability will notice at once how the notes are improperly accented in the second example. The player inverts the expression signs, and, as remarked before, explodes the tones at the wrong end. Not only that, but the player respires in the wrong place and completely crushes any musical sense that is formed in the melody.



CANNOT TEACH HIM ANYTHING.

MR. F. R. MOORE, who signs himself solo cornet of the Trenton band, is very indignant at my presumption in daring to consider myself an authority on "phrasing and expression" in music. He says my articles on this subject are all a "foolish piece of nonsense." In fact, in the vulgar tongue, I should go away back and sit down. But, he admits that a lot of players do not make their runs as smooth as they might, which statement is a slight appreciation of my efforts, although Mr. Moore remarks he is entirely surprised at my audacity in posing as a teacher of phrasing. For Mr. Moore's benefit I must confess his letter was a tacit admission that a few more "phrasing examples" would set my learned friend thinking, and from thinking to investigation, then to studying, hard practice, practical experience, association with artists, musicians, and lastly, the ability to hold successfully the position as soloist in a band like the "Guards" in London. With this accomplished my learn-

ed friend then might realize the importance of "phrasing and expression in music."

THE music performed in London parks by the municipal bands seems to be of a high order of merit, judging by a specimen programme selected at random by the London *Telegraph*, which remarks quite properly that "this municipal music must be a great power for good, and for the education as well as the recreation of the masses." Here it is: March from "Le Prophete" (Meyerbeer); overture, "Fierrabras" (Schubert); waltz, "Blue Danube" (Strauss); selection, "Shamus O'Brien" (Stanford); Song Without Words and Russian Dance (Tchaikovsky); Hungarian Rhapsody, No. 1 (Liszt); waltz, "Gold and Silver" (Lehar); selection, "Lohengrin" (Wagner); "Wedding Dance of the Elves" (Soloman); selection, "Zampa" (Herold); and overture, "Titus" (Mozart).

Black Dike have won the Belle Vue cup on twelve occasions. Wingates and Besses have won it twice, and Wyke three times.

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THE ALTON BAND.

WE present our readers on this page with a picture of the Alton Band, a splendid amateur musical organization, numbering over 30 performers under the conductorship of Capt. R. B. Albertson, R.L., late Band-Sergt. 1st Ontario Rifles on the first Red River Expedition, and since then conductor of many fine musical organizations in Ontario and Manitoba. For many

lish a roster of the band with the instrumentation and a list of the principal pieces in their fine repertoire of music:—

Conductor R. B. Albertson, Eb clarinet; T. Presley, piccolo; W. Dorrington, oboe; W. Algie, solo Bb clarinet; R. Scott, 1st Bb clarinet; W. Presley, 2nd Bb clarinet; F. Madill, 3rd Bb clarinet; R. Dean, 3rd Bb clarinet; L. McFaul, 3rd Bb clarinet; R. Hill, alto saxophone; W. Dodds, alto clarinet (1st bassoon); A. Wilson, bass clarinet (2nd bassoon); Jas. Algie, solo cor-



CITIZENS' BAND OF ALTON—Captain Albertson, Bandmaster.

years Alton had a band, or an orchestra which was a credit to a place of its size. It remained, however, for the present body of players to show what a high state of efficiency might be attained and how good a class of music might be rendered by a village band who were in earnest and under such leadership. The band was re-organized under the present management in April, 1906, and is doing most excellent work and equalled by very few bands outside of the principal military bands in the larger cities in Ontario. We herewith pub-

lish a roster of the band with the instrumentation and a list of the principal pieces in their fine repertoire of music:—
Conductor R. B. Albertson, Eb clarinet; T. Presley, piccolo; W. Dorrington, oboe; W. Algie, solo Bb clarinet; R. Scott, 1st Bb clarinet; W. Presley, 2nd Bb clarinet; F. Madill, 3rd Bb clarinet; R. Dean, 3rd Bb clarinet; L. McFaul, 3rd Bb clarinet; R. Hill, alto saxophone; W. Dodds, alto clarinet (1st bassoon); A. Wilson, bass clarinet (2nd bassoon); Jas. Algie, solo cor-

The repertoire of the band is composed of a judicious choice of both classic and

popular selections which they can render with apparent ease.

The services of this excellent band are in great demand for the better class of entertainments in their part of the country to the limit of what they can spare time to attend to, and although at greatly advanced prices over adjoining organizations they have been compelled to forego several lucrative engagements this season.

The above roll of the band and the following list of officers of the band is that of April, 1907, one year after organization. Since then there have been a few slight changes in the personell of the officers and band, as usual. The following are the officers, viz.: Dr. Algie, President; W. Algie, Secretary; A. Mason, Treasurer; who together with the bandmaster and bandsman A. Wilson constitute the executive committee to whom great credit is due for successful management of band affairs. The solo clarinet, cornet and euphonium are all really good performers which has very materially helped the bandmaster to achieve the splendid results mentioned above in so short a time.

We may also add that a part of the success of the Alton Band is due to the kindness of Mr. Wm. Algie, proprietor of the Beaver Woolen Mills, who grants the use, altogether free of rent, of Science Hall, to the band for a practise room and for giving band concerts, etc.

The principal engagements in the immediate future of the Alton Band are for Fergus and Bolton Fairs.

SIGNS IN order to give expression to OF EX- music and to make it more PRESSION. agreeable and less monotonous different signs are employed.

I cannot emphasize the fact too strongly that too many musicians totally ignore the modulations of tone as expressed by signs, giving their own individual interpretation of melody, and thus in measure cheat the composer out of his good work.

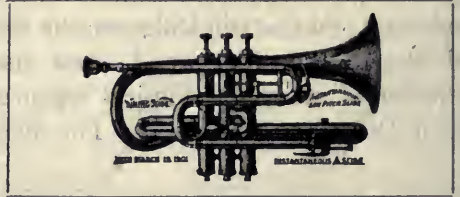
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She—"I play the piano."

He—"Well, that's not an absolute denial.

—Punch.

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The Huntsville Citizen's Band is a very progressive organization and is reaching out for honors in the contest field. They gave a good account of themselves at the Midland Contest.

BAND NEWS.

CANADIAN bands were well represented at Buffalo's "Old Home Week" celebration, and their splendid playing and appearance reflected the greatest credit on the land of the beaver and maple tree.

The crack 7th "Fusilier" Regiment of London, and the smart 13th Regiment of Hamilton, accompanied by their respective bands, took a very conspicuous part in the parade on "Canadian day," September 4th, and participated in other stirring events of the day. The band of the 7th "Fusiliers" was fifty strong, and presented an unusually fine appearance as they marched down Main Street playing "The British Grenadiers," followed immediately by the famous 13th regimental band of Hamilton. At the conclusion of the parade the 13th Band were entertained by the 65th Regiment at their Armouries, and the 7th "Fusiliers" marched to the 74th Regiment Armoury.

Trooping of the colors by the 7th Regiment in the afternoon after the parade was evidently the feature of the day, the combination of color as the soldiers in scarlet coats marched across the green was a picture to the artistic eye.

The Band of the Regiment, under band-master Albert Slatter, received a perfect ovation as they marched to slow and quick time in the various evolutions.

The efficient services rendered by the 7th Band were recognized by an extra day's engagement in Buffalo.

The Newmarket military band have had a very successful summer season this year, and under the able leadership of band-master Geo. A. Townley, have given excellent services on all engagements.

The band received great praise for their splendid playing at the Conservative picnic held at Jackson's Point recently. They also filled an important engagement at Orchard Beach for two days. The band gives a concert every Friday evening in the town park.

Captain Albertson of the Alton band was in the city during Exhibition week and expressed himself satisfied with the amount

of playing his band had done. He reports the band in good shape.

The band of the Waterloo Musical Society, under the direction of Mr. W. Philip, was engaged to play the last day of the Exhibition, but did not take part in the tattoo. We understand this was owing to their not being affiliated with any local of the A.F. of M.

Dressed in all the splendor of a Guards bandsman's uniform, scarlet and gold, and with Drum Major at their head dressed up in a typical Yankee costume, the silver Band, of Preston, Mr. Williams, band-master, marched and countermarched on the Exhibition grounds to the admiration of thousands. The band were equally at home on the band stand, and rendered some very pleasing numbers.

The band of the 6th "Duke of Connaught's Own" Vancouver, been very busy this summer with parades, celebrations, garden parties, picnics, concerts and not forgetting that bugbear of the bandmasters, the roller rink, that we are pleased to know the band's fine playing is receiving due recognition.



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It was plainly evident this was caused through imperfect balance of instrumentation. Some bands who played on the grounds had as many as five trombones—one band had six—out of a total of thirty instruments.

This band in particular played decidedly out of tune, in fact they revelled in it, the brass simply blew the wood wind away out of plumb, if we may use the expression. The bandmaster, in our opinion, is alone responsible for this state of affairs, for he should take the precaution to thoroughly train his men in the band room to tune their instruments properly one with the other, the solo clarionetist of the band tuning with the solo cornet and each in turn giving the true pitch to the players in their respective sections. A few scales practised by the whole of the band before

commencing the more serious work on practice nights, proves of great advantage in this respect.

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The bandmaster of the 3rd Royal Berkshire Regiment, the Barracks, Reading, England, is desirous of coming to Canada and would consider an offer to take charge of a band. Has been in Canada before and can produce excellent papers as to ability, etc. Bands requiring a bandmaster should write to—

Mr. C. Courtenay, bandmaster, 3rd Royal Berkshire Regt., the Barracks, Reading, Berks, England.

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Walter Damrosch.

MON., DEC. 30th—"Messiah," Toronto Festival Chorus. Soprano, Miss
Shanna Cumming.



Publishing Office,

106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

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NOVEMBER, 1907.

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ANNUAL SUBSCRIPTION, \$1.00.

NOTES AND COMMENTS.

MR. H. C. COX, whose portrait appears on our front page is the son of the Honourable George A. Cox, and is known in the financial and commercial world as the manager of the Canada Life Assurance Company, where his keen business ability have made him a prominent and conspicuous figure.

Socially Mr. Cox is particularly popular with the musical element, his own home always being a welcome rendezvous for lovers of music. His fine baritone voice and ability to make a fluent impromptu speech combined with a most genial manner making him a desirable host or guest. Mr. Cox is one of the directors of the Toronto Conservatory of Music, a member of the executive committee of the Conservatory Symphony Orchestra, and chairman of the "Guarantee Committee" and was largely responsible for raising the guarantee fund of five thousand dollars in connection with last season's orchestral work, thereby

fulfilling musical Toronto's greatest ambition in making this orchestra a permanent organization. The churches have also felt the benefit of Mr. Cox's enthusiastic love of music, he having been treasurer of Trinity Methodist Choir for eight years, with Mr. R. S. Kirby, conductor, whom he assisted liberally in the financial part of his work, and he is at present a member of the Music Committee of the Metropolitan Church as well as a valued member of the choir.

DATES AHEAD.

- Nov. 1—Ben Greet Company in "Macbeth," Massey Hall.
- " 2—"Romeo and Juliet," matinee and evening, Massey Hall.
- " 4—(The week), "The Dancing Girl" by A. W. Pinero, Royal Alexandra Theatre.
- " 4—(The week), "The Time and the Place and the Girl," musical comedy, Princess Theatre.



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- Nov. 5—Choral Festival, St. James' Cathedral, Dr. Ham, conductor.
- " 6—Margaret Houston, vocal recital, Conservatory Music Hall.
- " 6-7—Dramatic Recital by Miss Edna Sutherland.
- " 7—Piano Recital, by Frances S. Morris, Conservatory of Music.
- " 7—Recital by Francis Rogers, baritone of New York, Conservatory of Music Hall, 11 a.m.
- " 8—Fannie Bloomfield Zeisler, piano recital, Massey Hall.
- " 11—Jas. Hackett, Princess Theatre.
- " 15—Violin Recital by Mr. James Tretheway, Conservatory Music Hall.
- " 16—Recital of compositions by Henry J. Lautz, Conservatory of Music.
- " 18-19-20—"Madam Butterfly" Savagc Opera Company, Princess Theatre.
- " 21—Dr. Torrington's Festival Chorus in Max Bruch's "Cross of Fire," Massey Hall.
- " 21-22-23—"Mrs. Wiggs of the Cabbage Patch," Princess Theatre.
- " 25-26-27—"The Earl and the Girl," Princess Theatre.
- " 27—Paderewski, Massey Hall.
- Dec. 5—Toronto String Quartette concert.
- " 10—Conservatory Symphony Orchestra, Massey Hall.
- Dec. 12—Sousa's band, Massey Hall.
- " 16-17—National Chorus and New York Symphony Orchestra. Massey Hall, principal joint works "The Death of Minnehaha and "The Pied Piper of Hamelin."
- Jan. 20—Sherlock Oratorio Society.
- " 23-4—Sketches and scenes from great operas by August Wilhelmj, Convocation Hall.
- Feb. 10-11-12-15—Mendelssohn Choir and Thomas Orchestra, Massey Hall.
- " 18—Toronto String Quartette concert, Conservatory of Music.
- " 24—Mendelssohn Choir at Buffalo.
- Mar. 2-3—Schubert Choir and Pittsburgh Orchestra, Massey Hall.
- April 28—Toronto String Quartette concert.

DR. EDWARD FISHER writes: "I take this opportunity of heartily congratulating you on the splendid success of MUSICAL CANADA. You seem to have evolved a magazine interesting alike to the musician and general reader, and that certainly is no slight accomplishment."

Flora McIvor Craig
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MISS AURELIA WHARRY.

MISS AURELIA WHARRY, an excellent portrait of whom is herewith presented to our readers, is a native of St. Paul, Minn. She has lived and studied in Florence for the past three years as pupil of Braggiotti, the well known singing master, and of Buonomici, the greatest living Italian master of the piano. MUSICAL CANADA



is fortunate in being able to secure Miss Wharry as correspondent as she is in direct touch personally with all that is live and active in Florentine musical circles and her contributions will prove of great interest to readers of the magazine. We expect to publish a letter from her relating to fall events in our January number.

CANADIAN SOCIETIES.

WOMEN'S MORNING MUSIC CLUB OF
OTTAWA.

IN the summer of 1894 Miss L. Carling, a daughter of the Hon. John Carling, herself a thorough musician, and musical enthusiast, called a meeting of ladies, whom she thought would be interested in the project, to discuss the formation of a Musical Society in Ottawa. Amongst those who attended were: Mrs. F. M. S. Jenkins, Mrs. J. Harrison, Mrs. C. Beddoe, Mrs. E. Saunders, Mrs. Maconnell, Miss Honor Clayton, Miss Berry, Miss Wise, Mrs. C. Saunders, the Misses Duhamel, Miss Bertha O'Reilly, and the Hon. Mrs. Lambart. The result of this meeting was the formation that winter of the Woman's Morning Music Club (now the Morning Music Club), forming a link in the chain of clubs already established in London, Ont., and Toronto. The first officers elected were Her Excellency the wife of the Governor-General, ex officio, patron; Miss L. Carling, president; Hon. Mrs. Lambart, secretary; Mrs. Pollard, treasurer. The objects of the club, the constitution states are, "to promote in Ottawa the best class of music and to develop latent talent." It need hardly be said that they have successfully accomplished their object. The scheme mapped out for the first year's work is so comprehensive, and so interesting that I copy it in full.

ORDER OF COMPOSERS, 1894-95.

- 1894
Nov. 8th—Palestrina; Pergolesi, Early French, Netherlandish and Italian schools.
Paper—Mrs. Jenkins.
" 22nd—Bach; Early German Music.
Paper—Miss Berry.
Dec. 6th—Handel and the Oratorio.
Paper—Mrs. A. McConnell.
" 13th—English Music.
1895
Jan. 10th—Gluck; Rise and Development of the Opera.
Paper—Miss O'Reilly..
" 24th—Haydn and Mozart.
Paper.
Feb. 7th—Beethoven.
Paper.
" 14th—American Music; Miscellaneous.
" 21st—On the Opera, including the Musica Zapf "Period" and Weber.
Paper.

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Mar. 7th—Schubert; Mendelssohn.

Papers—Mrs. Beddoe, Miss Macnutt.

" 21st—Schumann.

Paper.

" 28th—Sacred and Church Music.

Apr. 4th—Chopin.

Paper.

" 18th—Liszt; Wagner.

Paper.

" 25th—French Music.

May 2nd—Rubinstein and Franz.

Papers.

" 16th—Brahms; Hungarian Music; Grieg and Svensden; Scandinavian.

Papers.

" 30th—Closing Programme—Slavonic; Tschai-kovski, etc. (Russian); Moszkowski and Scharwenka (Polish).

Paper.

Since its inception, during each successive season, the Club has given a series of (at first weekly but now) fortnightly morning concerts, which have increased in popularity until they have become an indispensable feature of Ottawa Society. Besides affording an opportunity of hearing musical talent which might otherwise be latent, the concerts have also been the means from time to time of enabling its members to hear gifted musicians from other parts of the country, who may be visiting Ottawa. Famous artists have frequently been brought to the city under the Club's auspices. Last winter their list included Anton Hekking, the Dutch cellist, Frances Rogers, baritone,

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of New York, and the Kneisel Quartette. This year already the names of Katharine Goodson, pianiste, and Miss Clara Clemens, contralto, are mentioned. During its career nearly all the prominent local musicians have been connected with the club, taking a deep interest in its welfare and progress. It has also given an incalculable amount of pleasure and instruction to the public, and has a membership list of three hundred and fifty. At the annual meeting held recently, the

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following officers were elected: President, Mrs. Dale Harris; treasurer, Mrs. Alder Bliss; secretary, Mrs. C. Frederic Hamilton; executive committee, Mrs. Jenkins, Mrs. John Hodgins, Mrs. Duncan Campbell Scott, Mrs. Archie May, Mrs. T. L.



CECIL BETHUNE

Wilson, Mrs. A. D. Cartwright, Mrs. Lyons Biggar, Mrs. Mayne Davis, Miss Chrysler.

Much of its present efficiency and success, is due to the untiring efforts of the president, Mrs. Dale Harris, whose wise co-operation and encouragement have been one of the mainsprings of its achievements. The first concert of the season will be given on November 7th. The programme will be arranged by Mrs. Archie May.

L. W. H.

"THERE is no royal road to geometry," says Euclid. "Neither is there any royal road to musical excellence."

AT THE CAPITAL.

OTTAWA, Oct. 22.

MR. CECIL BETHUNE has been chosen as bass soloist for the production of The Messiah to be given by the Choral Society under the direction of Mr. J. Edgar Birch, early in December. He has frequently sung the part, both in Ottawa and Montreal, receiving the very highest praise for his work which is always thorough and satisfying. Mr. Bethune's home is very closely connected with nearly everything musical in Ottawa since his boyhood, his musical career beginning as a chorister in the Church of St. John the Evangelist in Montreal. Since then he has sung with different choirs in both Ottawa and Montreal and is now bass soloist of St. Andrew's Church, a position he has filled with distinction for the past eight years. He has studied under F. Buels and J. Edgar Birch of Ottawa, as well as with Signor Emillio Bellairi of New York. Last year under the patronage of their Excellencies, the Governor-General and the Countess Gray, Mr. Bethune gave a song recital in St. Andrew's Hall, which was a tremendous success. Recently I had the pleasure of hearing him rehearse the programme of a

song recital he is to give early in December in St. Patrick's Hall, and it was one of the best I have ever heard. His singing always gives pleasure because added to an innate love of music he possesses keen musical intuition and temperament which have earned for him an enviable reputation in the musical world.

L. W. H.

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SOME OCTOBER CONCERTS.

THE principal event of the month, judged from the wide spread interest it created and the exceptionally large audience which it attracted, was the re-appearance of Mme. Calvé in concert at Massey Hall on the 21st inst. Calvé has sung so often in Toronto that every lover of music is well acquainted with her style and the beauty of her voice. Mme. Calvé has lost little, if any, of the seductive charm of her voice, the caressing mellowness of her low and medium notes and the sweetness and echo like effect of her head notes. From the musical purist's point of view she has gained in seriousness, in conscientiousness adherence to the text.

Her numbers that pleased most were Gounod's "Serenade," the "Havanera" from "Carmen," the "Suwanee river," and a couple of old French songs. The David aria from "Le Perle du Brazil" enabled her to demonstrate that she has all the vocal ability of a light soprano, although her voice is really a rich mezzo in *timbre*. The event was one of the most satisfactory and enjoyable evenings that Calvé has ever given in the concert line in Toronto. For associates Mme. Calvé had Mlle. Chemet, a specially talented solo violinist who gave a beautiful rendering of the slow movement from the Max Bruch concerto in G minor—beautiful because it was sung on the instrument with a lovely sympathetic tone, absolutely pure intonation and refined expression; M. D'Aubigne, a tenor of acceptable merits, and M. Decreus, a solo pianist and accompanist of accomplished technique and conspicuous musical judgment.

On the 17th of the month Mark Hambourg, the Russian pianist revisited Toronto and opened the musical season at Massey Hall. The young giant of the



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keyboard once more gave a dazzling exhibition of virtuosity and dynamic strength. Strange to say he created the furore of the evening with Chopin's study for the black keys, which was vociferously encoered. The numbers of large dimensions which he offered were the Bach-Tausig Toccata and Fugue and the Beethoven Sonata Op. 53, and a novelty entitled "Etude Rhapsodic" by Joseph Holbrooke, the Englishman who won the prize given by Hambourg for the best solo for piano.

Miss Bessie Bonsall, the Toronto contralto, after a long vacation re-appeared in a concert on the 18th to the delight of her friends and admirers. She was in fine voice and has rarely sung to better advantage. She was assisted by the popular reader, Jessie Alexander.

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
AND MUSICAL THEORY.

STUDIO: Toronto Conservatory of Music.

AGE cannot wither nor custom stale the popularity of Paderewski. In the face of repeated tours, the desire to hear him seems greater on every occasion and the demand for his recitals in America from concert manager all over the con-

not been reached by any tricks or appeals to the groundlings, but by a basic superiority of genius and a huge access of potentiality. He comes to Massey Hall on Wednesday, November 27th. His only appearances in Canada will be at Mont-



tinent and the prices they are prepared to pay are larger than ever before. Paderewski's name is one to conjure with. It is a household word. His popularity is even greater than was that of Rubinstein. He has the inherent element of greatness. His present high plane has

real on November 25th and Winnipeg on Jan. 13th, so that his ardent devotees and hundreds of piano students will be making "little journeys" to these three centres about those respective dates. His tour in Canada is under the direction of Mr. Stewart Houston.



THE CHURCH CHOIR



Conducted by EDMUND HARDY

WHAT CONSTITUTES AN EFFICIENT CHOIR DIRECTOR?

TORONTO—musical Toronto—with all the necessary available material at its command seems to be sadly lacking in that there are very few effective church choirs in the city. It is not my intention to draw comparisons here but to state simply and fairly where I consider lies the weakness.

We have organists who play most effectively but alas their usefulness ends there. The moment they are brought face to face with the problem of choir training they come far short of the necessary requirements. They know absolutely nothing of the vocal art. They have never studied the means whereby the human voice can be made to reach the hearts of the people in song. Such organists invariably handle a choir as if it were a mechanical device. When any particular anthem is being rehearsed it is not uncommon for the organist to shout at his singers to "Let it go." That's bad advice. No attempt is made to rehearse the parts section by section. Individual painstaking rehearsal of each section of a choir will assuredly prove successful. Unless a choir director demonstrates intelligently to his singers how to get effects he can never hope to succeed. Of course I am assuming that the choir contains workable material. How many choir directors realize the vital point in choir singing, viz: The necessity to sing as a "unit." There must be no individuality in choir singing, the singers should cultivate the habit of singing in sympathy with each other. An ever watchful eye must always be kept on the director and the baton followed care-

fully beat after beat. I have seen choir directors at rehearsals "beating time" and suddenly increase the tempo thereby causing the utmost confusion among the singers. This was purposely done to test the singers as to how many were watching the baton. The successful choir director ought to be able to make his choir respond with mathematical precision to his every move of the baton. Our own Mendelssohn choir is undoubtedly the finest example of what a choir should be. Dr. A. S. Vogt believes in the good old maxim "Be not weary in well doing"—He is thorough even with the simplest detail. Continuous study is necessary to the choir director. He must be the student musician; he must have the practical as well as the theoretical knowledge. I know of certain musicians who are excellent theorists but when they are called upon to test their theory in a practical form they fail utterly. Of course there are sometimes circumstances which reveal exceptions.

The choir director should put his heart into his work if he would be successful and the choir likewise. There must be absolute harmony amongst the members of the choir. I am sorry to say we have cases frequently where some ambitious choir member aspires to sing a solo at some Sunday service. The poor subject has not perhaps ever sung a solo in public before but simply because "he" or "she" is a friend of the choir director the solo is allowed, regardless of how it is sung. This kind of nonsense causes much trouble amongst choir members. Business is business, and every choir director would do well to decline putting on music unless it is well rehearsed. Be thorough with every attempt you make. Don't struggle

with music that is altogether beyond your capabilities. Make your singers feel at home and encourage them as much as possible. Never scold. If you have any remarks to make, by all means do so, but in a kindly way. If you win the confidence and respect of your singers your burden will be lessened somewhat. Above everything be modest. Strive always to improve yourself musically. Study without ceasing. Cultivate a high ideal and keep pressing forward towards the goal of your ambition. Remember the concluding words of a well-known song.

"Whatever has worth in this blessed old earth

Is won by pegging away."

RHYND JAMIESON.

Toronto, November, 1907.

THE CHOIR PRACTICE.

BY W. J. McNALLY.

As in the successful business enterprise of to-day, all waste of time, energy or material is carefully avoided so in choir work must the regular weekly rehearsal be conducted in such a manner as to utilize every moment to the utmost possible advantage. With this in view, the following plan may serve as a suggestion:

Have the evening's work clearly mapped out and all the music likely to be needed right at hand.

Begin promptly with something bright, possibly a short movement from a new anthem or part song, carefully avoiding any spot likely to cause serious trouble. As soon as the chorus have warmed to their work take up the music for the following Sunday and if possible have it all cleared up by nine o'clock or shortly after. Then, after a ten minute intermission attack one or two knotty passages in a new work in course of preparation for a coming concert or similar purpose (there should always be something of the kind on hand) and let no point of difficulty once undertaken, remain unconquered: care, however, must be taken not to attempt too much and thus cause the choir to lose interest.

Through the whole rehearsal the char-

acter of the numbers used should be contrasted, the quiet and the bright alternating.

Let the last item of the evening's work be one which the chorus are finding grateful so that they will break up in good humour, and the practice should close just a few minutes before ten o'clock.

CHALMER'S Church Choir, Toronto, will produce a new Christmas oratorio written by Mrs. Roberta Geddes-Harvey, the organist of St. George's Church, Guelph. The date of the performance is set for December 3rd.

"REVERENCE what is old, but also have a warm heart for all that is new. Indulge no prejudice against unknown names."—Schumann.

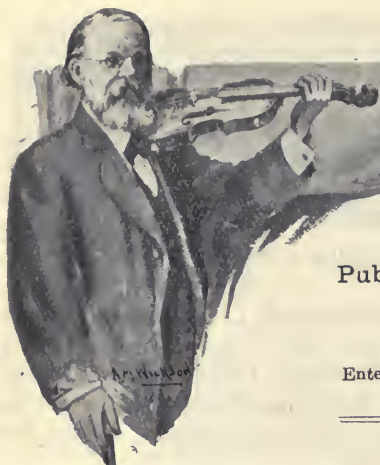
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THE VIOLIN

Publishing Office, - - 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

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NOVEMBER, 1907.

SECRET OF JOACHIM'S PLAYING.

JOACHIM'S biographer, Herr Andreas Moser, has phrased the secret of his wonderful playing in the words, "He is the first man who has played the violin, not for its own sake, but in the service of an ideal." This is certainly the truth, for there never was a simpler or more modest nature in the world. There may have been other players with as high an ideal as his, but none has united it with such unerring genius of interpretation. Joachim's performance of the violin works of Sebastian Bach, music which was formerly deemed quite impossible of execution, was a thing never to be forgotten, so deep was the insight, so thorough the sympathy, and so reverent the handling of the music. In Mozart's concerted music the quartet headed by Joachim attained an unrivalled position, and conveyed the idea, as no other body of players has managed to do, of youthful exuberance, while no touch of exaggeration could be laid to their charge. As interpreters of Beethoven, the players long ago gained the power of shedding new light upon the difficulties of the last quartets, and even of persuading their hearers that these difficulties did not exist. Joachim, also, it has rightly been said, did more for the fame of Brahms in England than any one else, by bringing forward his concerted chamber music and by playing his violin concerto; and there is a sad appropriateness in the fact that Joachim's last appearances in this country should

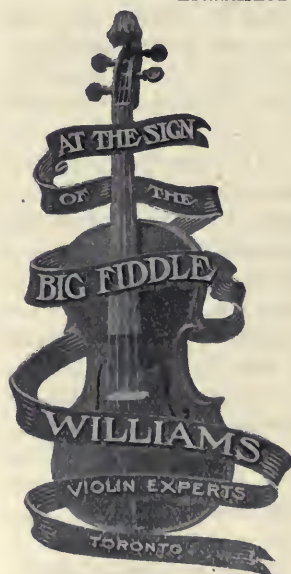
have been in the brilliantly successful series of last autumn's concerts at which the entire chamber works of his great friend were performed.

As a composer, Joachim, did but little in his later years, and the works of his earlier life have not attained the success which, in the opinion of many, they de-

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serve. They undoubtedly have a certain austerity of character, which does not appeal to every hearer, but they are full of beauty of a grave and dignified kind; and in such things as his "Hungarian concerto" for his own instrument, the utmost degree of difficulty is combined with great charm of melodic treatment. The "romance" in B flat for violin and the variations for violin and orchestra are among his finest things, and the noble overture in memory of Kleist, as well as the scena for mezzo-soprano from Schiller's "Demetrius," show a wonderful degree of skill in orchestration as well as originality of thought. But it is hard for a man who is supreme in one direction to establish greatness in another; and a comparative indifference to Joachim's compositions may be pardoned to a generation that has so long been under the spell of the interpretative genius of one who spent a long and honorable career playing the greatest music in the greatest way.—*London Times*.

A BEAUTIFUL AMATI.

THROUGH the courtesy of Mr. R. S. Williams, the well known Canadian violin expert, MUSICAL CANADA is able to reproduce a photograph of a beautiful specimen of an Amati violin made in the year 1606 by Antonio and Girolamo Amati.

These skilful makers produced some of the most charming specimens of artistic work. To them we are indebted for the first form of the instrument known as the Amatesi.

The early efforts of the brothers Amati have many of the characteristics belonging to the work of their father, Andrea; their sound hole is similar to his and in keeping with the Brescian form and the model which they at first adopted is higher than of their later and better instruments. Their purfling is very beautifully executed. The scrolls differ very much, and in the earlier instruments are of a type anterior to that of the bodies. Further the varnish in the earlier specimens is deeper in colour than that found in the later ones, which have varnish of a beautiful orange tint sparingly laid on and throwing up the

markings of the wood with much distinctness.

The material used by these makers and



ANTONIUS ET HIERONYMUS FR. AMATI
CREMONEN, ANDRAE FIL, F 1606

the mode of cutting it also varies considerably. In some specimens one finds that they used backs of slab-form; in others, backs worked whole; in others backs divided into two segments. The belly wood is in every case of the finest description. The tone is far more powerful than that of the instruments of Andrea, and the increase of sound is obtained without any sacrifice of the richness of the quality.

The specimen illustrated is a characteristic example of the brothers Amati's best period. The back is in one piece of wood cut on the slab, the figure is of small curl, the wood of the belly of open grain, the oil varnish is of an orange red colour, the dimensions are among the best used by the Amati and the instrument measures full fourteen inches in length of body. The genuineness of this specimen is vouched for by the present owners as well as by the famous English experts, W. E. Hill & Sons.

A REMARKABLE PIANO.

THERE is on exhibition in the window of the warerooms of the Gerhard Heintzman Co., Limited, 97 Yonge Street, a truly remarkable pianoforte, which on examination affords convincing proof of sound and substantial work on the part of the maker. It is the third of the first eight upright pianos constructed by Mr. Gerhard Heintzman himself, more than forty years ago. Although the instrument has been in constant use since the day of its sale, and has never undergone any repairs or alterations, it looks almost as in good a condition as a new piano, with the single exception that the keys have been worn almost to the surface of the wood. The action and sounding board seem in fine order. The tone, moreover, has not acquired that jingly, tinny quality so characteristic of the average old instrument. The piano which was returned to the Gerhard Heintzman Company in exchange for one of their modern ones, stands to-day as a testimonial to the durable constructive production of a master workman. One may logically come to the conclusion that

if the Gerhard Heintzman pianos of fifty years ago stand so well the test of time and use, their modern instruments which have been so greatly developed ought to be good for a century.—*Toronto Globe*.

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MISS LINA DRECHSLER ADAMSON.

MISS ADAMSON, the young Canadian violinist, is a direct descendant of the distinguished violoncello player, Carl Dreschler, who was prominent in the musical arena in the early part of the present century as a leader of the Court Orchestra

of her talented mother, up to the year 1897, when she left Canada and entered the Royal Conservatorium of Music at Leipzig, Germany. In the Conservatorium Miss Adamson was at once enrolled among the prominent students of that great violin maestro, Hans Sitt. Under Hans Sitt, Miss Adamson's characteristic



at Dessau, maintained by the Duke of Anhalt. From a very early age Miss Adamson gave evidence of marked talent for music and consequently began the study of her favorite instrument in early childhood, and continued her studies with great fidelity under the tuition and inspiration

zeal, talent, and energy found ample scope for the exercise of her gifts, so that in solo and ensemble playing her development was of such a pronounced character as to cause her to be the recipient of many tokens of approval and commendations from Hans Sitt and many of the prominent

teachers and critics of that great music centre, all of whom bespoke for her a brilliant future in her chosen profession.

With such a singular and altogether unusual introduction for so young an artist, Miss Adamson returned to Canada about five years ago and immediately took a commanding place among Canadian virtuosi. Her particular gifts are these: correct intonation, faultless phrasing and a contabile which, while entirely feminine and graceful is rendered with a surprising firmness and volume of tone. She plays sympathetically, but not sentimentally, if the writer's meaning be understood, and in interpretations of classical masterpieces would be difficult to rival her among Canadian players, her training having been along safe academic lines. Miss Adamson is also a gifted teacher, finding time to take a limited number of pupils both in Toronto and at the Conservatory of Music, Peterborough, Ont. She is a member of the popular Ladies' Trio, an organization which has fulfilled engagements in all parts of the Dominion

with unfailing success and which has introduced many new and beautiful compositions to the Canadian public. Of an extremely bright and cheerful disposition, Miss Adamson makes friends instantly and counts admirers of her gifted and merry self by the score. In addition to which, she is a good all-round musician, well trained theoretically, and a good pianist. She is as yet only at the beginning of her career which may take her far from the narrow boundaries of her native country, but for the present at least, Canada may claim her as one of the most talented and promising young artists before the public to-day.

RENEWAL SUBSCRIPTIONS.

SOME of our friends have omitted to send their remittances for their renewal subscriptions. As it is against the rules of the Post Office Department to permit second class matter to be sent regularly free to the same person or persons, renewal subscriptions should be forwarded to the editor at once.

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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproductions of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and páté."

OPERA & DRAMA

IN TORONTO THEATRES.

TORONTO, *October 21, 1907.*

THE tendency of public taste on "the continent to which we belong" toward adoration of certain fixed types could not have been more aptly illustrated than by the offerings at local theatres since September 20th last, when one wrote a review of conditions in Toronto. This does not mean that certain admirable and entertaining performances have not been seen here and one will presently proceed to illuminate one's meaning. The principal event in a monetary sense as well as in an artistic one was the appearance of Miss Maude Adams in "Peter Pan," the play by J. M. Barrie, a man of genius, who happens late in life to have taken up the task of writing for the theatre. One will speak of Mr. Barrie a sentence or so further down the column but for the nonce one wishes to murmur a regret that Miss Adams shows every evidence of having solidified herself into a "type." It so happened that I had never seen her act before because her remarkable magnetism and genuinely appealing and gracious personality had for years imprisoned her in New York and two or three other of the greater centres of this continent. The embodiment of grace both in a physical and spiritual sense she chooses to speak as though the victim of incipient lockjaw and I suppose that were she to endeavor at this late date to deliver a speech with a full free utterance her management would check her. They would tell her that she was losing her "individuality" But despite the fact that Miss Adams sometimes speaks in a wry-mouthed fashion I do not see how any fairly normal man or woman could help falling in love with her while she is on the stage. She has the inexplicable gift which distinguishes one person from a thousand

others of equal capacity and equal opportunity. Who shall give it a name?

Mr. J. M. Barrie, who has become as it were Miss Adams' own particular dramatist,



MAUDE ADAMS as "Peter Pan."

also has that gift. What is there in "Peter Pan" that any literary man or minor poet with a pen in his hand feels that he could not have scribbled off in moments of elation? Yet it is the very fact that Barrie does scribble off gracefully the random thoughts that come to his mind which makes him a man of genius. The Almighty Himself, who measures the sands of the seven seas could alone enumerate the men who can write English as well as J. M. Barrie. There are at least half a score of men writing for the stage who can give a more definite touch to an imagined character than he. Yet by tossing off all shackles of style and form, writing the wayward dreamings of an imaginative man he wins us. Peter Pan is the boy who

never grew up; and perhaps every imaginative man is at times a boy who never grew up. But Mr. Barrie is the only one with the courage to wear his heart on his sleeve.

One is impelled to this utterance by recalling "Mrs. Dane's Defence," by Henry Arthur Jones, which happened to be played in the same week. Here was a specimen of what the trained British playwright could do when he started out to imitate Sardou. The third act is a fine example of technical cleverness reinforced with a certain amount of psychology, but it remains an incident. A brilliant lawyer cross examines a woman who has been lying and makes her confess the fact. This third act would make a brilliant curtain raiser of the type that Frenchmen write. But shall I be accused of bad taste in saying that "The Silver King" and "Hoodman Blind" by the same author though cruder work make a larger and more effective appeal.



HENRY ARTHUR JONES

Mr. Jones' mania to write in the style of Pinero has stunted his own particular talent which used to be broad and in some degree imaginative. The play is clever and nothing more.

And this brings one to the fact that the Royal Alexandra Theatre has an efficient stock company without which

we would not have seen "Mrs. Dane's Defence" at all. Considered as a whole it is a well assorted group of ambitious and intelligent actors and should be able to give Torontonians many admirable plays which because they have no "stellar" effects, seldom reach the "provinces" of which we are a component part. The pieces that do not provide an effective role for some Thespian of certain fixed peculiarities is seldom sent on the road by the New York managers no matter how able an offering it may be. It is useless to blame the "star" system because it is the public which makes the star system by its worship of individualities. It is the name of the chief actor and not the play which draws money to the theatre. This fact was amply demonstrated by the flat financial failure here of Klaw & Erlanger's production of "The Right of Way." With an exquisite investiture and beautifully acted in most of its roles it failed after the first night to draw a corporal's guard even though the author, Sir Gilbert Parker, is a Canadian. To be sure the play is a weak one without basis or substance, but had some noted star been featured one is satisfied that it would have been obtained a wider acceptance. The acting of Guy Standing as Charley Steele, of Miss May Buckley as Rosalie and of Theodore Roberts as Joe Portugais could hardly have been bettered. The latter again displayed his remarkable gift for portraiture, which constitutes real character acting. His gift for dialect and picturesque make up is reinforced by a personality that combines vitality, intelligence and distinction. He has not hardened into a type though he sometimes sacrifices clarity of utterance to dialect effects.

"The Other Girl," by Augustus Thomas, produced by the stock company to which allusion has been made, is a light comedy quite above the average of American workmanship. Its theme is unique but plausible and the development of the story easy and natural. It has plenty of New York atmosphere and its dialogue is pointed. It served the purpose, moreover, of demonstrating the variety of talent which the Royal Alexandra players possess. The

company has also given us the same dramatist's arrangement of Richard Harding Davis' novel "Soldiers of Fortune." It is melodramatic in action but it is located in one of those South American republics where they have melodrama in real life. Mr. Davis knows his tropics and his characters which, even in the book, have well defined theatrical attributes, prove quite effective on the stage.

By way of lighter entertainment we have had several pieces written around certain theatrical personalities of fixed characteristics. De Wolf Hopper is a man unique in his way and in the pretty surroundings of "Happyland," he proved immensely popular. Miss Marie Cahill has an agreeable vein of fun and "Marrying Mary" was good enough for its purpose which was merely to exploit this gift. So was "The Rich Mr. Hoggeneheimer," a piece tossed together to fit Mr. Bernard as a comic Hebrew impersonator. He is much better than the average actor with a specialty. Nor have the managers of these pieces been forgetful of the lure which pretty girls, pretty lights and pretty dances hold out for the general public.

HECTOR CHARLESWORTH.

MISS TERRY'S FIRST MEETING WITH IRVING.

ELLEN TERRY gives her own version of her first meeting with Henry Irving in *McClure's*. Far from its being the dramatic occasion which legend would have it, she says: "One very foggy night in December, 1867—It was Boxing Day, I think—I acted for the first time with Henry Irving. This ought to have been a great event in my life, but at the time it passed me by and left 'no track behind.' Ever anxious to improve on the truth, which is often devoid of all sensationalism, people have told a story of Henry Irving promising that if he ever were in a position to offer me an engagement I should be his leading lady. But this fairy story has been improved on since. The newest tale of my first meeting with Irving was told

during my jubilee. Then, to my amazement, I read that on that famous night when I was playing Puck at the Princess and caught my toe in the trap, 'a young man with dark hair and a white face rushed forward from the crowd and said: 'Never mind, darling. Don't cry! One day you will be queen of the stage.' It was Henry Irving!"

"In view of these legends, I ought to say all the more stoutly that, until I went to the Lyceum Theatre, Henry Irving was nothing to me and I was nothing to him. I never thought that he would become a great actor. He had no high opinion of my acting. He has said since that he thought me at the Queen's Theatre charming and individual as a woman, but as an actress hoidenish. I believe that he hardly spared me even so much definite thought as this. His soul was not more surely in his body than in the theatre, and I, a woman who was at this time caring more about love and life than the theatre, must have been to him more or less unsympathetic. He thought of nothing else, cared for nothing else; worked night and day; went without his dinner to buy a book that might be helpful in studying or a stage jewel that might be helpful to wear."

LEHAR'S NEW OPERETTA.

FRANZ LEHAR, the composer of "The Merry Widow," has just turned over to the director of the Theatre of Vienna a new operetta entitled "Der Mann mit den drei Frauen," or "The Man with the Three Wives." The lyrics are by Julius Bauer and the operetta will be produced some time in December. The music is said to be catchy, and it is expected that Lehar's latest work will rival "The Merry Widow," which had a 600 nights' run at the same theatre.

EVA GAUTHIER, the Canadian contralto, who has distinguished herself on extended tours with Mme. Albani, is now studying for the grand opera stage under Oxilia in Milan, and will make her debut in Italy next year.

SHAKESPEARE AND "RUIN."

"... ANY manager who staged it would be a candidate for the insane asylum; and all this for the same reason that *Shakespeare's plays, with the best actors, in the world, to-day, draw small audiences, at low prices.*"...—Jack London, in "*The Arcadian Postscript.*"

Edwin Booth's final repertory consisted of sixteen plays, eleven of which were plays by Shakespeare, and with that repertory he made several fortunes: he died leaving about half a million dollars. Mary Anderson earned a fortune with "*Romeo and Juliet*," "*As you Like it*" and "*A Winter's Tale.*" Henry Irving, who had a wider range and greater financial success than any other actor ever had, played all the leading Shakespearian parts, and he earned great profits with "*Macbeth*," "*Hamlet*" and "*The Merchant*":—the latter production was a highly profitable one, to the last. Augustin Daly received hundreds of thousands of dollars from presentations of "*As You Like It*," "*Twelfth Night*" and "*The Shrew.*" Richard Mansfield successfully acted "*Richard III.*," "*The Merchant*," "*Julius Cæsar*" and "*Henry V*"—placing almost his sole dependence on the latter piece for an entire season. For years Louis James, Frederick Warde, Charles B. Hanford and Mme. Modjeska have appeared with profit, in many of Shakespeare's plays. Mr. Sothorn and Miss Marlowe have recently proved the financial value of "*Romeo and Juliet*," "*Twelfth Night*" and "*Much Ado.*" Last season Miss Annie Russell made a profitable tour of the country with "*A Midsummer Night's Dream.*" To-day Louis James is acting with financial success, "*The Merry Wives*" and "*The Comedy of Errors.*" Mr. Hanford, who acts in all the great plays of Shakespeare, has lately revived "*Antony and Cleopatra.*" Robert Mantell, now the leader of our stage, is acting, with abundant success, a repertory that includes "*King Lear*," "*Macbeth*," "*Othello*," "*The Merchant of Venice*" and "*Hamlet.*" Mr. Sothorn, it is understood, will retain in his repertory "*Twelfth Night*" and "*Hamlet.*" Miss Allen and Miss

Marlowe have managed to worry along on the returns from productions of "*Twelfth Night*" and "*As You Like It.*" Signior Novelli, the Italian actor, has acted in this country to crowded houses, as *Othello* and *Petruchio*. In London Mr. Beerbohm Tree annually makes successful revivals of Shakespeare. Mr. Benson has earned a comfortable living for many years by presentment of a repertory including about thirty of Shakespeare's plays. Mr. B. Greet flits about the country, picking up the fugacious dollar with presentations of Shakespeare "in the Elizabethan manner." In various parts of the land, every night, profitable presentations of Shakespeare are made by "stock" and other minor organizations. In Germany Shakespeare is always loyally attended. Why prolong the list? Who was it anyway, that told Mr. "Jack" London that he knew anything about drama or about theatrical history? Nothing more false was ever said than the remark of the old theatrical manager, Chatterton, that "Shakespeare spells ruin." It is time that the parrot repetition of that nonsense should cease.

WILLIAM WINTER.

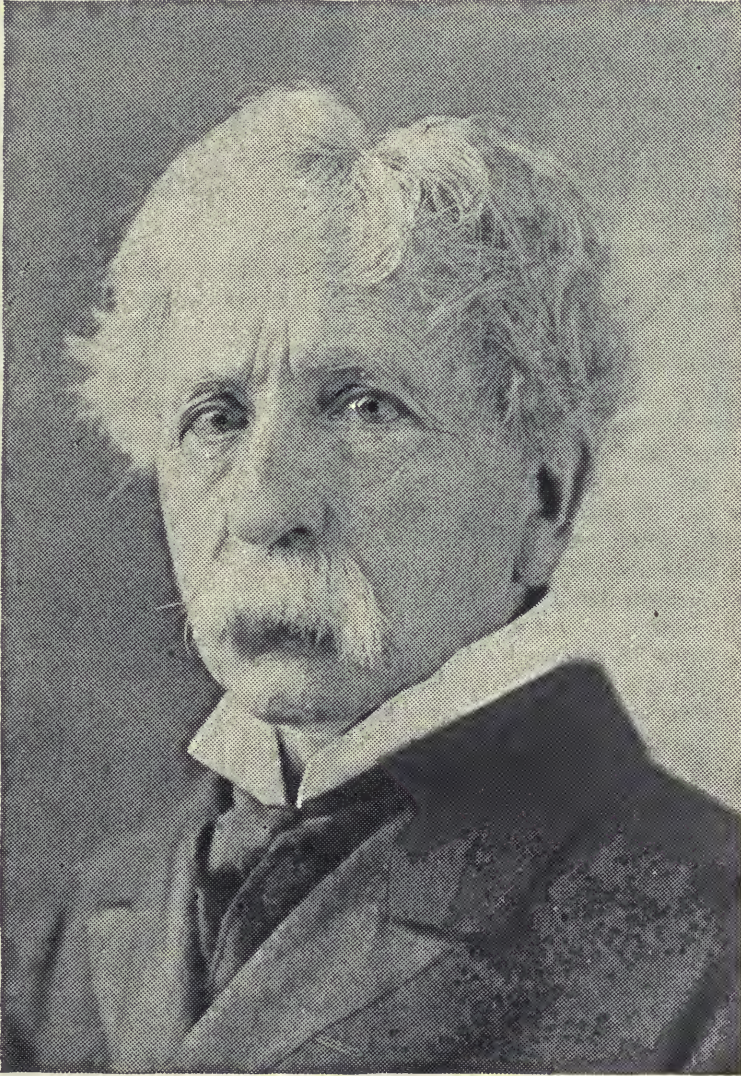
SHERIDAN AND SHAW.

EDWARD COMPTON'S representation of "*The School for Scandal*" in London has inspired a prominent critic to compare it with "*You never can Tell*," and Sheridan himself with Bernard Shaw. He says: "The obvious criticism of Sheridan is that he borrowed stock theatrical types. But, like most obvious criticisms, it is ill-founded. For that is what hack playwrights do, and the hack plays of Sheridan's time are never heard of, while his are still acclaimed as having the root of the matter in them. If you say that Sheridan saw men and women in a more ordinary light than Shaw does, more as ordinary people see them, you are undoubtedly right. That is why his men and women seem more natural and life-like than Shaw's. For what is the standard of the natural and the life-like if not the opinion of the ordinary (fairly intelligent and moderately educated) spectator? The only chance Shaw's

plays have of permanence is the chance that the human race may alter and become like Shaw. If that should happen, then the twenty-first century will call him the greatest dramatist that ever lived, and regard Shakespeare and Sheridan as freaks. Otherwise the twenty-first century will give Shaw the same kind of place in literary

WILLIAM WINTER.

THE most picturesque and venerable figure in the dramatic journalistic world of New York is Mr. William Winter, the dean of the dramatic critics of the metropolis. Born at Gloucester, Mass., in 1836, Mr. Winter is now in his seventy-first



WILLIAM WINTER

history as we give the Euphuists or Thomas Love Peacock or William Blake. The truth is, I am afraid, that dramatists, to be famous beyond their own time, must be men of ordinary views, whose outlook is that of the mass of mankind."

year, but he still wields a trenchant and vigorous pen. Mr. Winter has been dramatic reviewer of the *New York Tribune* since August, 1865, and has won for himself a wide reputation as a critic of high ideals and exceptional accomplishments.

Of late years Mr. Winter has attracted a good deal of attention and much irritation in certain quarters by his uncompromising condemnation of the plays of Ibsen and Bernard Shaw. His articles on these authors have been exceedingly caustic and scathing. He evidently believed that there could be no compromise with dramatic sin. Mr. Winter has gained an enviable reputation as a poet, author. His publications include "Shakespeare's England," "Gray days and Gold," "English Rambles," "The Convent and other poems," "Life of Edwin Booth," "Henry Irving," "The Jeffersons," "Thistledown," a book of lyrics, "The Queen's Domain and other poems." The following may be quoted as a specimen of his style when in a denunciatory mood:

"The commonplace element in literature, as long as it stands forth in its true colors, can be endured, but when it vaunts itself or is thrust upon thoughtful attention as genius, originality and power, it becomes intolerable. Mr. Ibsen, as the writer of a number of insipid, and sometimes tainted compositions, purporting to be plays, could be borne, although even in that respect, he is an offence to taste and a burden upon patience. But Mr. Ibsen obtruded as a sound leader of thought or an artist in drama is a grotesque absurdity. Not since the halcyon days of Tupper, when the reading world was gravely apprised that 'a babe in the house is a wellspring of pleasure,' and was expected to be thrilled by that announcement, has such a torrent of commonplace been poured into print as may be found in the writings of that Norwegian theorist; and not since Tupper's noon of notoriety, as the prophet of milk and water, have the disciples of any literary exotic ventured to vaunt him as a poet and philosopher, with nothing to sustain the pretension except a mass of crotchets and platitudes."

"THE CROSS OF FIRE."

MR. F. H. TORRINGTON, who has been the first conductor in America to produce certain notable oratorios continues to introduce new works to the Canadian public. His latest departure is the initial production in America of Max Bruch's

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magnificent dramatic cantata "The Cross of Fire." This work is inspired by the famous Scottish legend and the process of assembling the clans by the carrying of the fiery cross. It has been celebrated in poetry by Sir Walter Scott and other Scottish bards but it has never been treated at length in music. When it was first produced in 1906 in England it created great enthusiasm. In addition to the "Cross of Fire," Dr. Torrington will present Rossini's "Stabat Mater."

VOCAL



THE LEEDS CHORUS.

A TORONTO MUSICIAN'S IMPRESSION OF THEIR SINGING—A COMPAR- ISON.

DR. DAVIES' impressions of the work of the splendid Leeds chorus, the great rival of Dr. Coward's Sheffield chorus, will be of much interest to Toronto music lovers. Particularly valuable are his frank and impartial comparisons of the Leeds chorus and the Toronto Mendelssohn Choir in the Ninth Symphony. He says:—

"I followed my score closely and found the conductor, Sir Villiers Stanford, much below Nikisch and Paur as an interpreter. . . . The chorus sang with magnificent spirit and fine intonation, but the finer points of detail such as were elaborated in the Mendelssohn Choir, seemed to be wanting, e.g., the tenor part in the allegro assai, just before the fff "dwells in God"; but the same lack of effect I also noticed in this part in the Sheffield chorus in Queen's Hall last April. I think the Toronto tenors did better work in this difficult tenor passage. On the other hand the high F of the basses in "a loving father" was magnificent, being beautifully rich and very little strained. A tenor "nipped in" badly at the ff "o'er yon starry." The ppp in "o'er yon starry sphere" was exquisitely beautiful and surpassed the Mendelssohn Choir in this passage.

The Allegro Energico Stanford took faster

than Nikisch—about Paur's tempo. The Prestissimo was tremendous, and where in this movement the Mendelssohn choir could be heard clear and distinct in each part throughout, the Leeds chorus here was just a great big noise, till the last "Daughter of Elysium," and "God descended" where the atmosphere cleared and the chorus emerged triumphantly in the massive glorious finish ff crescendo.

It was a much finer performance for the chorus than the work of the Sheffield chorus in Queen's Hall last spring.

When it comes to a question of thorough mastery of detail, fine balance of all the parts and clarity of execution, including balance between orchestra, chorus, soloists and all, I feel safe in saying (judging from my hearing of the final rehearsal of the Ninth Symphony under Paur in Massey Hall last February), that the memorable New York performance of the work excelled the Leeds chorus, wonderful as Leeds was. This is my humble candid opinion. The soloists were not nearly as satisfactory a quartette as the fine quartette which sang with the Mendelssohn Choir in Toronto and New York last season."

JONES—That young man who plays the cornet is ill.

Green—Do you think he will recover?

Jones—I am afraid not. The doctor who is attending him lives next door.—
Tit Bits.



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RHYND JAMIESON.

MR. RHYND JAMIESON, the talented young Toronto singer whose photograph we reproduce herewith, is one of the present day soloists whose success as a concert artist is due to diligent study and legitimate work. Mr. Jamieson is gifted with



RHYND JAMIESON

a voice remarkable for its tone quality and power. His conception of the text of his compositions he sings reveals intelligence of a high order, while his enunciation is always well defined. Mr. Jamieson has just resigned from the position of

solo baritone at Bloor Street Baptist Church in order to occupy a similar post at the Church of the Redeemer, where he was at one time soloist. His decision to accept the position offered him by the Church of the Redeemer, was received with much regret by the Bloor Street Baptist Church, where his solo work was always a feature of the musical service of that church. W. F. Pickard, the clever young organist of that church remarked the other day that he questioned if there was a soloist of either sex in Toronto who could sing sacred music as well and as acceptably as Mr. Jamieson. Mr. W. H. Hewlett, organist of Centenary Methodist Church, Hamilton, also speaks in high praise of this young artist's work, as also does Dr. A. S. Vogt, the eminent conductor of our own Mendelssohn Choir.

Mr. Jamieson is a devoted student and his future gives promise of bright results. He is a serious musician and takes his successes modestly. The young artist is enthusiastic over the excellent benefits derived from his studies with the prominent Toronto teacher, Miss Marie C. Strong. It is understood Mr. Jamieson will be heard frequently in concert this season. He will defer his annual song recital until March next.

GRUMBLERS will find much useful information condensed in the following paragraph from an article on "Singers Past and Present," by Frederick S. Law in the *New Music Review*:

The fact is that the singer of to-day has far more to do than the singer of a century ago and acquits himself of his task fully as well, to say the least; indeed, we may dare to say, better—considering its complex nature, not merely vocal but emotional, musical, intellectual as well. Modern dramatic music brings the singer to the parting of the ways; it either kills or cures. If sung

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by those imperfectly qualified, it destroys; if approached with prudence by successive stages, it can be mastered without danger of premature vocal decay, as has been demonstrated. Those who discuss the reason of the paucity of great singers at the present time often forget that there has never been a really large number of truly distinguished artists at any one period. A study of the past is apt to deceive. A perspective view, whether in space or time, presents any series of objects in apparently closer proximity than is warranted by facts. Poor singers have always outnumbered the fine singers; the first are forgotten, the latter remembered, and regarded from a distance, appear to occupy the field.

IN maintaining that there is more good singing to be heard in New York in one week than in a year abroad, Mr. Oscar Saenger does not depart widely from the truth. "In Germany," he said the other day to a representative of *Musical America*, "the singer with a reasonable voice who enunciates well is lauded to the skies, and the student takes that as his ideal; in Italy he finds that any one with top tones, who can hold on to them gets the applause, and in France he will hear performances praised as perfect during which his ear has been outraged by false tones—for the French have no ear. Also, having reached Europe he will find that the American singer is in great demand everywhere."

FROM a musical point of view this season promises to be one of the most brilliant that Toronto has experienced for several years, foreign and home talent uniting their efforts to give us a veritable feast of good things. Not the least of the local events is the "Recital of Own Com-

positions" to be given by Mr. Henry J. Lautz at the Conservatory of Music on the evening of November the 16th, when the singer-composer will be assisted by Madame Bessie Bonsall, contralto, Miss L. E. Willcocks, soprano, Miss M. L. Caldwell, pianist, and Mrs. Gerard Barton, accompanist. Herr Lautz has proved himself to be a thorough artist, his work having won considerable commendation in Europe as well as in America, where his compositions have appeared on programmes which offered besides only the works of the most noted masters. Those who heard Herr Lautz in his "Evenings with German Composers" will remember the singer's graceful phrasing and the sweet purity of his tenor voice, his simple and unaffected manner adding much to his engaging personality. The coming recital of this talented composer has aroused genuine enthusiasm amongst his friends who await the occasion with much interest.

MISS MADELINE CARTER, one of the most artistic singers in Toronto, has accepted a position on the vocal faculty of the Conservatory of Music, where she shares a studio with Mrs. Gerard Barton. Miss Carter has a beautiful voice, which has been most carefully developed by her master, Mr. David Ross, who highly recommends her as a teacher. Everything that Miss Carter does is marked by sincerity and thoroughness—two important factors in the equipment of a teacher and her friends wish her success in her new affiliation.

"A CHORUS of singers is like a company of brothers; the heart is opened and in the stream of song they feel themselves of one heart and of one mind."—Herder.



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MRS. FLORA McIVOR CRAIG

the country. Mrs. Craig has also made a name for herself in church work having for five years filled the important position of leading soprano in Sherbourne Street Methodist Church, Toronto. Possessed of a fine stage presence and a sweet and powerful voice suited either for sacred or secular work, there is no singer in Canada better equipped for her profession than Mrs. Craig.

MR. GEORGE HADDOCK, principal of the Leeds College of Music, who died recently, at the age of eighty-four, will be greatly

regretted in Leeds, where he spent a long life in the development of musical taste among the West Riding folk. He was a member of the late Sir Charles Halle's famous band, had been connected with the Handel Festival for over half a century, and was leader of the Leeds Choral Society and the West Riding Choral Union. He was himself a brilliant violinist, and possessed the celebrated "Emperor" Stradivarius, as well as two other valuable Strads, and an unrivalled violin collection.

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NOVEMBER, 1907.

OUR LONDON LETTER.

LONDON, *October, 20th.*

A LITTLE more life is now being infused into musical doings in London, and in addition to the promenade concerts which are still pursuing their successful career, the autumn season of opera has just begun at Covent Garden. For the first time the autumn season is under the same control as the grand summer season, and consequently we are to have to a great extent the same artists as we usually have at the latter period while the orchestra will be the same. The repertoire will consist to a large extent of Italian works with the addition of "Faust" and "Carmen." Most successful performances have already been given of "Madame Butterfly," "La Bohème," and "Carmen."

Several recitals have already been given by artists of note, including Kreisler and Backhaus, so that although the winter season can hardly be said to have commenced, the music-lover has had a good deal to interest him.

The most important musical event of the past month has, however, taken place outside of London in the old cathedral city

of Gloucester, in which has been held the one hundred and fourth meeting of the three choirs of Gloucester, Worcester, and Hereford. Among the principal works performed were Mendelssohn's "Elijah," Elgar's two oratorios "The Apostles" and "The Kingdom," Granville Bantock's "Christ in the Wilderness," Verdi's "Requiem," Mendelssohn's "Hymn of Praise," and "The Messiah." Mr. Bantock's work was written specially for the festival and it was most favorably received by the press. All the oratorios were performed in the cathedral. The orchestral items included Mackenzie's overture, "The Cricket on the Hearth," Beethoven's violin concerto, the solo played by Mischa Elman, and Glazounoff's Sixth Symphony.

The younger English composers, their music, and their aims, have during the last few years come in for a good deal of praise and blame from the musical public; but there can be no doubt that the consistent resolve on their part not to write any music which should not be an expression of their highest ideals, has gained them much support and sympathy. Perhaps the most prominent feature in the work of these men is its cleverness and brilliancy, in fact, their technical skill is astonishing, quite equal to that of any of their foreign rivals. Mr. Wood has drawn extensively upon them for the novelties that he has produced at the promenade concerts this year, and quite recently Mr. Frank Bridge's orchestral poem "Isabella," achieved a more than ordinary success. The scoring is exceedingly picturesque and vivid; the thematic material is interesting; and the composer has succeeded in portraying the emotional significance of Keat's version of Boccaccio's tale.

When a writer in the press attempts to deal with the violin one expects inaccuracies, but a paragraphist in the *Monthly Musical Journal* is responsible for one of the most extraordinary statements that have ever been made about that instrument. Speaking of the well known "Dolphin" Strad he says truly enough that it is one of the finest and handsomest in existence; but he goes on to say that it owes its name to the color of the varnish

being the same as that of a dolphin's back. We have not a very extensive acquaintance with this, the smallest of the whale tribe, but we have always understood that its color was a greenish black. The idea of a Stradivari being of that color is one at which the imagination boggles. The "Dolphin" Stradivari, which was made in 1704, has varnish of a fine red color; and Charles Reade, the well known novelist, who was also a fiddle enthusiast, spoke of violins of its type in the following strain: "When a red Stradivari violin is made of soft velvety wood, and the varnish is just half worn off the back in a rough triangular form, that produces a certain beauty of light and shade which is, in my opinion, the *ne plus ultra*." Hart connected this expression actually with the "Dolphin," although, of course, there are other examples of the great maker's work to which it would equally well apply.

It may be remembered that some months ago we commented upon the Hon. Charles Parson's invention to augment and intensify the tone of the basses in the orchestra, which was installed at considerable expense at the Queen's Hall. As a matter of fact, it was very difficult to detect any difference in the tone of these instruments, and after a trial of a few months the apparatus was removed. In spite of all the attention that has been bestowed upon it by scientists and inventors, it would seem that the last word in the construction of instruments of the violin family was spoken very many years ago.

CHEVALET.

THERE has just arrived in Toronto in the person of Mr. M. M. Stevenson, a musician who hails from the "Granite City" of Aberdeen, Scotland. Mr. Stevenson is an organist, voice trainer and conductor and in each of these capacities he has achieved considerable fame in the old country. He was organist and choir-master of the Mannafeld Presbyterian Church, in Aberdeen, where the organ was a large three manual instrument and his choir one of the best in the city. As a choir-trainer and conductor Mr. Stevenson has special context, as is evidenced by

the remarks of the musical critic of an Aberdeen newspaper.

The following is an exact quotation:—"Mr. M. M. Stevenson, who was for a number of years organist and choirmaster in Mannafeld Church, is an enthusiastically ambitious musician, and a man who has done more perhaps than any other, locally, to foster a love for opera, but he has left us and gone to Canada. Mr. Stevenson was whole hearted in his work and leaves no one to exactly fill his place as a 'coach' and conductor."

In his enthusiasm for grand opera Mr. Stevenson inaugurated the Aberdeen Amateur Opera Company, and in the capacity of conductor tackled works which had never before been looked at by an amateur crowd in Scotland. Not only so but press and public alike voted the productions to be quite on a par with those given by many professional companies. The first opera he produced was "The Bohemian Girl" and so well was this performed that Aberdonians tumbled over each other in the desire to gain admittance. Four performances were given and although the hall was packed each night, a fifth performance had to be arranged to accommodate ticket holders who had failed to gain admission. Mr. Stevenson's fame as a conductor was never afterwards called in question, not even when he announced a week's performance of Gounod's "Faust." These performances were even more successful than the first and were patronized by the elite of the city.

In each of the five operas performed, viz. "Bohemian Girl," "Maritana," "Faust," "Il Trovatore" and "Esmeralda," an outstanding feature was the chorus singing, a branch of music in which Mr. Stevenson is peculiarly successful. As a teacher of voice production, Mr. Stevenson is also successful, and quite recently one of his pupils carried off the gold medal at Aberdeen in a contest open to the whole of Scotland. Already he has inaugurated a male voice quartette here, which is to include that rara avis, a male alto. Mr. Stevenson also intends to form a choir for the propagation of Scottish music, his repertoire of Scottish chorus music being extensive.

A BUSINESS CAUSERIE

TORONTO, Oct. 31, 1907.

THERE has been a marked increase during the month ended to-day in the music trades throughout Canada, and especially has this increase been observable in the retail trade. July and August are always dull, and were this year—according to some people—rather more quiet than usual; but the latter weeks of September and especially this October have put things on a pretty even keel; in fact more than one firm told me that the retail trade of the past couple of weeks in Toronto alone has exceeded that of the corresponding weeks of two or three previous years. Men of business are not as a rule enthusiasts, and when you find among such an intelligent and considerable body as is the wholesale and retail music traders of Toronto, no manner of serious complaint, we may reasonably assume that

there is little ground for any. Such is the situation here to-day; and the business prospect is about unanimously summed up as being very promising and solid.

Payments both from the country and locally, are evidently not only good, but better than the business of the summer months had lead many dealers to expect.

Wholesale houses are turning out stock as fast as possible in the majority of cases, and with some firms the only complaint is of "a scarcity of skilled labor."

Mr. George P. Sharkey gives a very satisfactory account of the condition of business with the Bell Piano & Organ Company. The factory at Guelph is going steadily on, and stock in the Yonge Street showrooms is none too plentiful. Mr. Sharkey notices a large increase in the demand for organs, and the Bell organ is just now selling extra well. Mr. Sharkey



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attributes this demand to the recent considerable influx of immigrants from England, where the Bell organ is well known, and where an organ is so frequently found in the homes of the working people. With the Bell Company both the city trade and cash remittances are first-class.

Messrs. Gourlay, Winter & Leeming find trade conditions good, and the city business especially good since the beginning of October. Also since people have been coming back to the city, sales of the Gourlay pianos have shown a marked increase. Mr. David Gourlay closed an interview by remarking: "Yes, business generally is more than fairly good; it might, of course, be better, but we have no complaint to make."

Mr. S. L. Barrowclough, bandmaster of the Winnipeg city band, has written a highly complimentary letter to the R. S. Williams & Sons Company, expressing the complete satisfaction of the band and himself with the set of band instruments supplied by the R. S. Williams Company, and made by Boosey & Company, London, England.

Mr. Harry Claxton, manager of the small-wares department of the R. S. Williams house, reports business with him as being unusually active. Talking machines and records are increasing in popularity, and the inquiry is for the better class of articles. Mr. R. S. Williams is delighted to be in almost daily receipt of inquiries as to the kind and quality of violins, and violins of the better grade are in a steadily growing demand.

Mr. Harry Stanton tells me that "payments generally leave us little or nothing to complain of."

Messrs. Mason & Risch report business as being in good shape. From the north and north-west orders are coming in liberally. The city trade is much better, and Mr. Henry H. Mason has noticed a steady increase in both orders and payments since the middle of this month. Mr. Mason says a noticeable feature has been an extra good demand for the Louis XV. upright piano, which has been in special request lately. Mr. Mason considers the business

outlook for the music trade is a most satisfactory one.

Mr. William Giles, manager of the Palmer Piano Company, says September and October have meant a notable change in the business of the Palmer Piano Company. Orders from all over are liberal.

With Heintzman & Company, while business is generally good, the retail trade is especially so. When seen by the representative of MUSICAL CANADA, Mr. Charles Bender was jubilant over the phenomenal activity in retail business for the last few weeks.

From the house of Nordheimer come most hopeful and encouraging reports. Mr. Robert Blackburn says present business is good, reports from outside are satisfactory, and the outlook, in Mr. Blackburn's opinion, need cause no anxiety at all.

Mr. Shelton is more than busy in the small wares department of the Nordheimer house.

The Gerhard-Heintzman Company are doing a capital line of business; the Gerhard Heintzman grand piano being just now in large demand. Mr. Fred. Killer said:—"Business with us is excellent, and payments are good."

The Otto-Higel Company find their new premises none too large for the business they are doing.

"The month of October has been a good one for the Williams Piano Company. Oshawa," so said Mr. F. Bull, president and general manager, to the representative of MUSICAL CANADA. "We have done a bigger October business this year than was done in the corresponding month of last year. This, in the face of the general depression you hear so much about, augurs well for the future of the New Scale Williams. A feature of the trade is the increasing demand for our New Scale Williams small grand. This instrument is finding great favor in the eyes of our dealers and our only trouble is that we cannot adequately supply the demand. A handsome piano of this design was recently supplied the Hamilton Conservatory of Music."

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EDITORIAL NOTES AND COMMENT.

A GREAT THE remarkable musical
FESTIVAL. triumph of English musicians

at the annual Crystal Palace band tourney is a significant answer to those foreigners who acclaim that the British are unmusical and not to be taken seriously as musicians. If any of these gentlemen were present at the National Band Festival, which was held at Sydenham on September 28th, their presumptuous opinions must have received a shock. To hear these humble bandsmen, who are employed mostly in collieries, cotton mills, soap works, iron foundries, and the like, and who come from all parts of England, render a classical selection of Schumann's works faultlessly, as one well known critic remarked, "the playing of the various bands in the championship section was a remarkable exposition of artistic playing," must be regarded as conclusive proof that the British bandsman can more than hold his own in the works of the masters.

The following is a synopsis of the various movements in the contest piece "Gems of Schumann" and is intended to show the difficult nature of this classical piece.

(1) Moderato, from Overture (Op. 136) "Hermann and Dorothea" (introducing "Marseillaise"); (2) Allegretto, "Canon" (extract from the fifth number of "Six Studies for the Pedal Piano" (Op. 56); (3) Cornet solo song, "Devotion" (No. 1 of the "Myrtle Wreath" series of songs (Op. 25); (4) Moderato from No. 3 of "Songs of Dawn"; (5) Euphonium Solo, "Talisman's Song" (No. 8 of the "Myrtle Wreath" "God Rules over East and West"; (6) Allegro from the A Minor Concert piece

(Op. 54); (7) from the "Intermezzo" in same piece; (8) Allegro vivace, ditto; (9) Trombone Solo, song and chorus from "Fest" overture (Op. 123); Finale from overture to "Genoveva" (Op. 81), and overture, "Julius Cæsar" (Op. 128).

BAND
ASSOCIA-
TIONS.

OUR appeal to bandsmen, band leaders and secretaries to organize an association for their mutual benefit and advantage has not met with a very hearty response. So far, only a few unenthusiastic players have written on the subject, all of whom, however, urge the necessity of forming a council of Ontario bands through their representatives who would have the power to devise rules and regulations for the benefit of all concerned. Such protection is needed very often by some bands who are continually being imposed upon by the "musical tramp," the itinerant player who makes his living by telling hard luck stories to the uninitiated band leader. Only the past month I was warned of three veterans in the business who had left for parts unknown without returning thanks for mercies received.

TIT FOR
TAT.

AN English band, conducted by Lieutenant Forrest, is at present touring Austria, and gave concerts in Vienna last week. The members of the various civilian bands in Vienna lodged a most emphatic protest with the British Embassy against the bands encroachment on their domains. They complained that they already suffered quite enough from the competition of Austrian military bands, and wanted no

more from foreign countries. The British authorities pointed out that, although designated a military band, Lieutenant Forrest's organization is not an army band. Sir Edward Goschen, who is at Marienbad, has, nevertheless, communicated with the War Office in London.—*British Bandsman.*

TRAVELLING BANDS.

(THE following letter was forwarded to President Weber of the A.F. of M. by Mr. John Slatter, re price list governing travelling bands).

The constitution and by-laws of the A.F. of M. says "the object of the federation is to unite musicians and promote fraternal feeling," which is a most laudable object indeed, but, how can this be accomplished if all its members are not given the same opportunity to compete on the same terms for work offered.

Fraternal feeling and united musicians would not last one minute in any local of the A.F. of M. if there were not price list to govern the members.

The status of the travelling bandsman would increase immeasurably by the knowledge that he would receive a fair day's pay for a fair day's work.

The only unit neglected in the A.F. of M. is the travelling band. To be true to its principles the A.F. of M. must give all its members protection.

The argument, that the same conditions do not govern, and two bands travelling such as, say, Sousa's and some Royal Sicilian yellow jacket's band, that is to say, one band is a high priced organization and the other a sort of itinerant concern, is not worth considering for this simple reason as every one knows that, if a place of amusement desires to engage Sousa's band, the price for their services seldom proves a deterrent.

The same applies to a musician gifted with extraordinary ability, he can always get his price if he is worth it the same as any band.

Bandmasters and leaders who are in close touch with their men know full well that a universal price list governing



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travelling bands would give great satisfaction to all those interested.

And, furthermore, the most important argument in favor of a price list is this fact, or rather facts: under present conditions one band can underbid another. Contractors can force the price down. Rebating is encouraged. Leaders are influenced to bid low to secure the engagements.

To remedy the above I would suggest the following as a basis for consideration, namely—The minimum price for members of travelling hands should be \$30.00 (thirty dollars) per man per week, and transportation expenses; (of course bands accepting engagements in the jurisdiction of another local of a competitive nature must obtain the local's price).

Travelling concert bands to consist of not less than twenty-five men and leader.

Before playing a touring or travelling engagement, contracts must be made out and properly signed and subject to inspection by the secretary.

Bands leaving their own local to accept

a single engagement of one or two days, or say less than a week, in the jurisdiction of another local, should charge hotel and travelling expenses in addition to the local's price.

When a band plays a one or two day's engagement, or say less than a week, in a district not having a local, the price should be a straight \$5.00 per man, per day, and travelling and hotel expenses

I would also suggest that all important by-laws, clauses, resolutions, etc., adopted by the A. F. of M., which affects the welfare of its members, should be printed in all local's constitution and by-laws, making this compulsory.



CAPTAIN R. B. ALBERTSON

Bandmaster, Alton.

CAPTAIN ALBERTSON, whose portrait we are pleased to present to our readers, is an exemplification of the soldier musician, having attended the military school at Toronto for the purpose of obtaining a second class certificate in December, 1864, Colonel Peacock of the 16th "Bedfordshire" regiment being in command at that time. He subsequently qualified for and obtained a first-class certificate.

Bandmaster Albertson saw active service in 1865 with No. 1 Company 20th Regiment then called "The Oakville Rifles;" this was during the Fenian Raid. He served

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under Lord (then Colonel) Wolseley at La Prairie, opposite Montreal, in the same year, and was at Fort Erie in 1866 in command of the outlying picquet facing 6,000 Fenians from Buffalo.

To be sergeant major at the age of eighteen is very creditable, and to obtain a commission as ensign at nineteen speaks well for the bandmaster's ability.

Mr. Albertson's first experience as band leader was at Oakville when Bandmaster Suckling of the H. M. 47th Regiment, then stationed at Toronto, gave the band instructions. The Red River expedition of 1870 under Col. Wolseley, saw Bandmaster Albertson again in the field as sergeant of No. 3 Company 1st Ontario Rifles and he was appointed Band Sergeant of the field band.

Returning east after nearly two years' absence Mr. Albertson took charge of the 20th Regiment band at Oakville and remained with them for over ten years. In December Mr. Albertson was promoted to captain in the 20th Regiment, but later having decided to return to Manitoba, he resigned his commission and went west to

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take charge of the Brandon city band, after which he conducted successfully the following bands: the 91st Winnipeg, 20th Halton Rifles, Georgetown, Guelph city band, Brussels band, Collingwood Citizen's band and orchestra, Orangeville Citizen's Own band, and at the present time Captain Albertson is in charge of the Alton band, which organization he has brought to a very high state of efficiency. The Alton band under Captain Bandmaster Albertson is now considered one of the very best military bands in Ontario.

Captain Albertson possesses the General Service Medal with clasps for Fenian Raid, 1866, and Red River expedition, 1870; also the long service medal.

NEW LOCAL.

A CHARTER has been applied for to form a local of the A. F. of M. in Brantford. There will probably be about one hundred charter members, including the full membership of the Dufferin Rifles Band.

LIST OF INSTRUCTION BOOKS, STUDIES AND METHODS.

THERE are numerous methods and instruction books to choose from; some are excellent, others are worthless, and like the mechanic who is particular about the make of his tools, so does the musician need to be extra careful in selecting an instruction book, therefore for the benefit of those desiring to know I give the following list which have been chosen more particularly on account of their merit and reputation than anything else, namely—

For the flute, Piechler's Studies, Method by Popp.

For the clarinet. Studies by E. Paudert, Method by Klose, Method by Lazarus, Berr's Grand Tutor.

Oboe. Method by A. M. R. Barret,
Bassoon. Grand Method by Jancourt & Bordogny.

Cornet. Arban's Complete Method, Bonnisseau's Method, Saint-Jacome's Method.
Alto Horn in E flat. Studies by R. Hoffman.

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PHRASING AND EXPRESSION IN MUSIC.

BY

JOHN SLATTER, Bandmaster 48th Highlanders.

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LESSON VI.

EXPRESSION IN GROUP PLAYING.

TO PLAY music absolutely correct at sight is a task very few musicians can accomplish. Even the most advanced artists will stumble occasionally.

It is an undeniable fact that many clever instrumentalists possessing the necessary technical qualifications are heartless performers in expression and phrasing.

No matter how orderly and regular their rendering of a piece is executed, there is something lacking in their methodical performance which holds back one's approval.

On the other hand there are numerous players gifted with the art of interpreting the nuances in music perfectly when performing, and which immediately gains our approbation, and yet, a large proportion are very indifferent readers and to them a difficult passage is a struggle indeed.

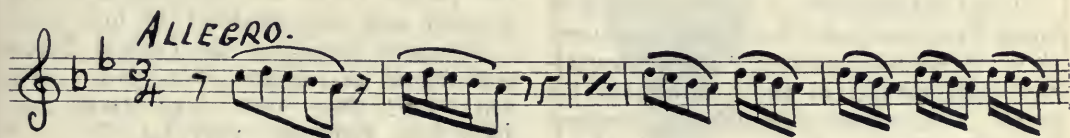
The musician who can both execute and phrase music is an artist in the truest sense, and one whose services are invaluable.

To him a passage such as Beethoven wrote in the Overture "Egmont"—vide the following illustration—



is rendered fluently and with ease, demonstrating that by giving the upper note D a slight emphasis and playing the descending tones diminuendo and the same time spreading the group evenly over the beat it is clearly understood how easy with perfect intuition a broken group can be played.

I have heard some excellent performers break down completely in this passage and play it very much after the following style—



Orchestral players cannot master this particular example any better than their confreres in the band, for, experience has taught that many violin players allow their digits to give an undue impetus to this style of grouping at the first reading.

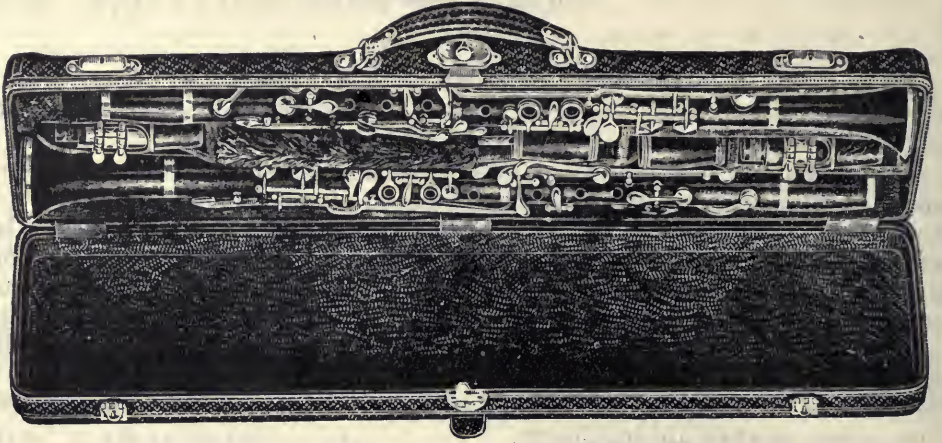
The above remarks might also apply to a few bars in the Allegro con brio of the same Overture, which, although not the same type of grouping as the above illustration, yet some of the most skilled performers have come to grief unable to control neither fingers, tempo, accent, nor expression.

We give the passage which is as follows—



Commencing with the next issue of MUSICAL CANADA a series of articles will be given on "Instructions and Advice to Beginners."

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THE CRYSTAL PALACE CONTEST.

THE great National Brass Band Festival which is held annually at the Crystal Palace, near London, England, has come and gone.

Over three hundred of the elite bands of Great Britain entered the contest, and over three thousand performers (instrumentalists) participated in the competition for prizes. There were nine different sections for nine different classes of bands, from the championship section in which such bands as Wingates, Black Dike, Besses o' th' Barn, Kings Cross, etc., are eligible, down to the concertina section who played "La Belle Sauvage" as the contest piece. By the accounts to hand there were magnificent performances in the championship section, and the bands fairly revelled in the testpiece.

The adjudicators, who were chosen to pass judgment on the various bands in this section were—Lieut. Charles Godfrey, late bandmaster Royal Horse Guards, Mr. William Short (the arranger of the test-

piece "Gems of Schumann") and Mr. Richard Stead.

Wingates Temperance (W. Rimmer, conductor) winners of the Thousand Guinea Trophy last year, were again declared by the judges to be the best band on the grounds and were awarded the first prize.

Wingates record at the Crystal Palace contests is as follows—1900, 3rd; 1901, 4th; 1902, 7th; 1903, 8th; 1904, 2nd; 1905, 2nd; 1906, 1st; 1907, 1st.

We quote the following from the *British Bandsman*, under whose auspices the Festival was held, and which will be interesting reading to bandsmen in general.

By about 5.30 the playing in the various sections was concluded, and people began to congregate in the famous concert hall—which had been the scene of so many notable musical gatherings.

Prior to the great massed band contest, which was due to commence at seven o'clock, Mr. David Clegg gave the following programme of music on the great organ:

Grand Russian Symphony (Rubinstein).

Variations and Concert Fugue on the Austrian Hymn (Smetana).

A Song of Melody and Tune March (Clegg).

Tone Poem (Richard Strauss). [Musical notation]

Mr. Clegg is well known to bandsmen, who, as usual, went into raptures over his playing.

The chosen bands for the evening concert were Batley Old, Crosfield's Soap Works, Goodshaw, King's Cross, Pemberton Old, Rushden Temperance, Shaw, Wingates Temperance, and Wyke, and when shortly after seven o'clock, Mr. J. H. Iles, the director of the Festival, stopped into the conductor's rostrum there was a great outburst of cheering. The "National Anthem" was first played, and at its conclusion was the signal for a renewed outburst, which was repeated at the finish of the new March, "Merry Maids" (C. Pearson), a composition which went excellently. The next item on the program was an original overture, "The Viking's Daughter," composed by Mr. Rimmer and conducted by Mr. S. Cope. This piece gave great pleasure to all concerned, and the audience would willingly have had a repetition of it. Oldham Concertina Band, who had been announced winners in that section, next played the testpiece, "La Belle Sauvage," for which they secured an encore. To those Londoners who have previously associated the concertina with a coster, Oldham's performance came as a revelation, and they would have fain heard more.

The next item on the programme was the favourite hymn tune, "Sandon," first made popular by the choirs of East Lancashire and the West Riding, but composed by a Southern musician, J. H. Purday, of Folkestone. The effect of this item was so grand and impressive that the audience insisted on having more, and Mr. Iles obliged with another fine old tune, "Edwinstone."

This was followed by a short "Reverie," a piece composed by Mr. Iles to the memory of the late Sir Arthur Sullivan, who took such a prominent interest in the founding of the Festival, and was himself a great lover of brass bands. This piece also went very well.

It is the custom at these Festivals for the winner of the championship in the previous year's contest to play a selection at the evening concert. This year the honour fell to Wingate's Temperance, who played a fine arrangement by Mr. Rimmer of Schubert's Works. Mr. Rimmer was down on the programme to conduct the selection, but owing to slight indisposition was unable to do so, consequently the duty was undertaken by the bandmaster, Mr. Adamson, who secured a magnificent rendering of the piece. At its conclusion the huge audience roared its delight, and the band gave the concluding portion of the overture to "William Tell," at the conclusion of which the cheering was terrific. People clamoured for more, and were not silenced when Mr. Cope commenced to conduct the massed bands through the well-known chorus from Haydn's "Creation," "The Heavens are Telling," which in turn gave immense delight to the thousands present. The Horbury Handbell Ringers, under the conductorship of Mr. W. H. Giggles, next appeared, and were the object of much interest. Handbell

ringing is new to London, and the dexterity shown by the eight players in handling their large number of bells came as a great surprise to many. Their rendering of Suppe's overture, "Poet and Peasant," was excellent, but in such a large hall a hand-bell combination, however excellent, does not show to its best advantage. Mr. Iles next conducted the massed bands through McLeod's new march, "Ingleby," which was followed by a grand descriptive piece, "A Sailor's Life," arranged and conducted by Mr. Cope. This item was vociferously applauded, and at its conclusion the prize winners were announced by Mr. Iles, as follows:—

CHAMPIONSHIP SECTION.

- 1.—Wingates Temperance (W. Rimmer).
- 2.—Goodshaw (W. Halliwell).
- 3.—King Cross Subscription (W. Halstead).
- 4.—Rushden Temperance (J. Gladney).
- 5.—Crosfield's Soap Works (W. Halliwell).
- 6.—Gossage's Soap Works (W. Rimmer).
- 7.—Shaw (W. Rimmer).

Unplaced.—Barton Cycle Works, Batley Old, Heworth Colliery, Luton Red Cross, Murton, Palmer's Works, Pemberton Old, Spencer's Steel Works, Wyke, 3rd V.B. Welsh Regiment.

Leopold Auer, the most eminent violinist in Russia, was the teacher of little Elman.

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BAND NEWS.

MR. H. D. HAWTHORNE has been appointed bandmaster to the 31st Regiment, with headquarters at Durham. This band was formerly located at Owen Sound. Bandmaster Hawthorne is a member of the Ontario Bandmaster's Association and was up to a recent date leader of the Newmarket band.

* * *

There will be a grand military promenade concert given in the Armouries at Chatham in December by the 24th "Kent" Regiment, at which the 48th Highlanders' band of Toronto will participate.

* * *

It is understood that the 15th "Light Dragoons" band, which has been making history for itself at the Dublin Exhibition, will return to Canada in the near future.

* * *

The popular band sergeant of the 19th Regiment Band, of St. Catharines, who holds the position of caretaker of the Armouries there, came out on top in a recent "most popular man" competition

and received a valuable gold ring set with diamonds worth over two hundred dollars.

* * *

The band of the Royal Grenadiers, Toronto, appeared for the first time at the garrison church parade in their new "Guardsman's" busbies, similar to those worn by the famous "Grenadier Guards" of London.

* * *

A very strong effort is being made in Winnipeg to organize a "Kiltie" regiment. The Scotchmen in that vicinity have petitioned the government to place such a regiment on the establishment. This will create a good position for a smart bandmaster.

* * *

There is a strong agitation going on in the permanent corps at Toronto to have a band placed on the strength, and the authorities are considering the advisability of acceding to this worthy project.

BAND INSTRUMENTS.

REPORTS from the musical instrument dealers have been very encouraging of late. Nordheimers, who represent "The Hawkes Band Instruments" are well satisfied with the support given to this old firm by Canadian bandsmen and expect a most successful winter season.

The R. S. Williams & Sons Company, who handle the famous Boosey compensating instruments are delighted at the showing made with these excellent models at the Crystal Palace Festival. This firm also make a specialty of repairing band instruments of all kinds.

The celebrated Besson "Prototype" instruments are now in the hands of some of the best known Canadian players, all of whom speak in the highest terms of their special improved points.

Mr. Thos. Claxton, the Dominion agent for the celebrated Conqueror cornets reports large sales of these instruments in the United States and Canada. The trumpet model is greatly admired by those who like an easy blowing cornet.

The Higham band instruments still retain their popularity amongst the connoisseurs and Weatherburn & Gliddon, sole agents for Canada, says: "with sixty years of world wide fame, they stand to-day without an equal."

Mr. J. M. Greene, of Peterboro, the energetic and live representative of "The True Tone" band instruments for Canada, feels confident that the bandsmen of Canada, with the hearty support they have already given to the multi pitch, true tone cornet, will find this popular instrument in the hands of all good performers.

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PRESTON BAND.

THE Preston Silver Band, as it is called, is one of the few progressive, go-ahead bands which we have in Ontario.

The band as it is to-day, was newly organized four years ago and placed under the direction of Mr. W. Williams, late of Belfast, Ireland, who is the present capable bandmaster. The committee in making their choice were very fortunate in securing Mr. Williams' services, who had already won his spurs in the musical world in his native country, having given convincing

trombonist of the band, who has worked faithfully in keeping the bandmen together which has helped to make their success possible.

MEMBERSHIP.

Conductor, Wm. Williams; altos, A. Widdleton, A. Haller, Roy Seyfert; baritone, F. Heubescheck; euphoniums, Jno. Holland, I. Erb; tenor trombones, A. Williams, Geo. Wurster, E. Heise; bass trombone, A. D. Pringle; E flat tubas, A. Housler, Fred. Haller; B flat bass, Leo Streit; drums Jas. Newlands, C.



THE PRESTON BAND

proof of his ability in the training of choral societies, orchestras and bands.

Mr. Williams won the all Ireland championship for three consecutive years at the Dublin festival, which is a record any one might be proud of. The Preston band under his direction has made rapid progress and their services are in great demand at the present time.

No little credit is due the energetic secretary, Mr. A. D. Pringle, the solo

Doherty; oboe, H. Nix; piccolo, Ben. Brown; E flat clarinet, Robt. Schultz; solo B flat clarinet, A. Bowman, H. Schultz, R. Martin, C. Bolduc, C. Cooper; second B flat clarinet, H. Miller, Alf. Rahn, J. Fish, A. Fretwell; third B flat clarinet, S. Reuter; alto saxophone, H. Scherer; solo B Trumpet, C. Williams; solo B cornets, E. Williams, Jas. Hyslop; second cornets, Joe Bauer; third Flugel horns, J. Levy, C. Heubescheck, F. Heubescheck.

INSTRUMENTATION OF BANDS.

THE formation of a band is a subject little understood by a number of so called band leaders. By this we mean proper instrumentation. Very few bandmasters give sufficient attention to the establishment of a good balance, and the result is that many of our bands consist chiefly of a brigade of mediocre cornet players and other brass players, with an occasional reed instrument that is available.

Particular license is allowed the drum section of the band, who seem to delight in the liberty thus afforded by taking extraordinary pains to keep their arms in prime condition for loud beating, and this display of ability is very often approved by some.

I know very well that bandmasters in country places are badly handicapped in choosing the proper instruments from a limited number of players, but that should not prevent them from making the best out of a bad bargain.

For the benefit of those who are desirous of knowing how to properly balance a brass band out of the material at hand, so that the tone will form a harmonious whole, I give the following list of instruments that should be employed in bands of various sizes; but first let the leader understand that to produce a semblance of harmony outside of quartette playing, a brass band to be effectual should consist of at least seven performers. Some authorities claim that nine or even ten instruments should be the least number employed.

Of course this is merely a matter of opinion, for, musically speaking a band is not complete and properly balanced with a necessary instrument left out.

Commencing with the brass quartette, which should include cornet, alto, tenor, trombone and baritone, the most effective instrumentation for brass bands after this would be as follows—

Band of seven performers—2 first B flat cornets; 1 second B flat cornet; 2 E flat altos, 1 baritone, 1 E flat bass.

Band of ten performers—3 first B flat cornets; 2 second B flat cornets; 2 E

flat altos, 1 baritone, 1 euphonium, 1 E flat bass.

Band of fourteen—3 first B flat cornets, 2 second B flat cornets, 2 E flat altos, 2 trombones, 1 baritone, 1 euphonium, 2 E flat bass, 1 BB flat bass.

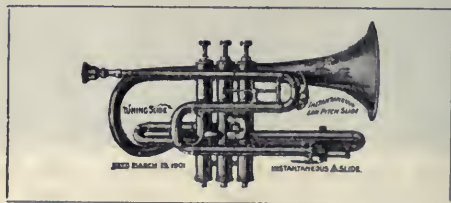
Band of twenty—4 first cornets, 2 second cornets, 3 E flat altos, 2 tenor trombones, 1 bass trombone, 2 baritones, 1 euphonium, 2 E flat bass, 1 BB flat bass, 2 drums.

The addition of drums to brass bands is not universally approved, but for marching purposes they are a great help.

The introduction of wood wind instruments in bands of less than twenty should be at least never less than one-third of the whole.

The instrumentation of a military band should consist of at least a flute, 1 piccolo, 1 oboe, 2 E flat clarionets, 2 bassoons, 1 E flat tenor clarinet, 4 first B flat clarionets, 2 second B flat clarionets, 2 third B flat clarionets, 3 first B flat cornets, 2 second B flat cornets, 2 trumpets, 4 horns, 2 tenor trombones, 1 bass trombone, 1 baritone, 1 euphonium, 2 E flat basses, 1 BB flat bass, 1 string bass, drums, etc.

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MR. W. PHILP.

THE subject of this sketch is an Englishman, though he spent considerable of his time in Uncle Sam's domains. His teachers for violin were Carl Schiller,

Carter. The last three named gentlemen were also his teachers in harmony.

He has had charge of the following church organs and choirs: St. John's Anglican Church for fifteen years; also seven years teacher for singing and piano



MR. W. PHILP, Bandmaster Waterloo Musical Society.

Herr Griebel, Joseph Labitzky, and later, the celebrated Henry Appay; for piano, the Peiler Brothers, Carl Martens and Doctor Strathey; for pipe organ, John

in Trinity College School. He had charge of the Dublin Street Church organ for several years, the Sarnia Presbyterian Church organ for nine years, the Chatham

Methodist and Christ Church organ for seven years. In London south he had charge of the Askin Street Church organ for three years. It was while in this city that he received an offer from Virginia Christ Church (Anglican) and the State University. He taught there with much success, and left only on account of the continued illness of members of his family.

Mr. Philp removed to his present home four years ago, and has made a great success of both the Waterloo and Elmira Musical Society Bands. Mr. Philp has had charge of the following bands: The 57th Regiment, the 46th Regiment (for 15 years); attached to the 13th (regular) Hussars from 1871 to 1874 as musician; the Durham Light Cavalry Band (mounted); the Guelph Artillery Brigade Band; the 27th St. Clair Borderers, and the Port Huron Maccabee Band; the Chatham Citizen's Band, and the 26th Regiment Band, London. Every one of these bands have been prize winners.

Mr. Philp never left a situation but of his own accord, and could always go back again. Mr. Philp is still a young man, being in his fiftieth year, and good for many years' hard work.

HUMOROUS REMINISCENCES OF TURKISH MUSIC.

SOME time ago Mr. Joseph Bennett, correspondent of a London, Eng., newspaper, who visited Palestine during the tour of the German Emperor, gave a very humorous account of the playing of a Turkish band.

He said he took advantage of his experiences there to get some idea of Eastern music. It was not Western music, that he could tell them positively. Amongst other things he had an experience under the shadow of the Mount of God, of a military band belonging to the Turkish Imperial Guard, which had been brought over by a regiment of cavalry, and their duty, while he and others were awaiting the arrival of the German Emperor, was to play outside the hotel, where distinguished people were located. And the band played! He went to the window to look,

and the conductor was conducting with a drawn sword. In the centre of the circle of musicians—a circle of dazzling brightness, for the lights flashed from his drawn sword as he wielded it—the conductor was moving about in the most irregular and eccentric manner; and he (Mr. Bennett) assured them that the musicians had to carefully and anxiously watch the stern and unflinching gaze of the conductor, for they never knew where the sword was going to descend. The conductor went prancing round the circle, going as near as he could with safety to the poor musicians. There he was always gesticulating about with the sword in the most extraordinary way, and when he got too near to the musicians they backed. That he supposed was a peculiarity of Turkish bandmasters, and he presumed it was a peculiarity of Turkish bandsmen that they played nowhere within half a tone of the proper key. There was a gentleman in the band with a euphonium who distinguished himself in a most remarkable manner; he was never within measurable distance of the proper note, and he played with a zeal and energy which were worthy of a better cause. Turkish bands were certainly a revelation to him. One day he was walking down Mount Sion when he heard a sound which he thought possibly might turn out to be music—and he waited for it. Presently a Turkish band came down the hill, and he found that it contained about 20 clarionets, a huge battalion of brass drums and cymbals, and the specimen of Turkish music which consisted of a sort of pyramid of bells which the performer shook and jingled in a most charming way. The band came thundering down the slope, a joy to all who could appreciate it, but it was no joy to him. The clarionets all played in a different key, and had produced the most extraordinary tune ever conceived in Colney Hatch, or Bedlam. He was naturally much entranced, rooted on the spot, and he only wished he had music paper on him on which to express his appreciation of what was really a distinguished achievement in cacophony, and as demonstrating the possibility of the human use of discordant noises.

MUSICAL CANADA



Mr. W. E. Fairclough

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DECEMBER, 1907.

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NOTES AND COMMENTS.

WE present our readers with a lifelike portrait of Mr. W. E. Fairclough on the front page of this issue. Mr. Fairclough occupies a most prominent position in the musical community and is one of the leading members of the Toronto College of Music. An account of Mr. Fairclough's career will be found on another page.

MUSICAL CANADA will be on file and for sale in New York City at the music store of Victor S. Flechter, 23 Union Square, where subscriptions and advertisements will be received.

MUSICAL CANADA is indebted to the courtesy of Mr. Hanna, manager of Ashdown's Music Store, for permission to publish the Christmas Carol which will be found in this number. Extra copies may be obtained direct from the Ashdown establishment, Yonge street.

Owing to the great pressure on our

space for this number, several photographs and biographies of leading Toronto musicians are held over to our New Year's number.

DATES AHEAD.

- Dec. 2—Eleanor Robson, Princess Theatre.
- Dec. 2—Spectacular musical extravaganza "The Cat and the Fiddle," Grand Opera House.
- Dec. 5—Toronto String Quartette concert, Conservatory of Music.
- Dec. 9—Musical Comedy, "Wine Woman and Song," Grand Opera House.
- Dec. 9-10-11—Mrs. Leslie Carter, Princess Theatre.
- Dec. 10—Conservatory Symphony Orchestra, Massey Hall.
- Dec. 12—Sousa's Band, Massey Hall.
- Dec. 12-14—Mrs. Patrick Campbell, Princess Theatre.
- Dec. 16-17—National Chorus and New York Symphony Orchestra. Massey Hall, principal joint works



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TWENTY-FIRST SESSION

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- "The Death of Minnehaha" and
"The Pied Piper of Hamelin."
- Dec. 16-18—Raymond Hitchcock, Princess Theatre.
- Dec. 19-20-21—"The Circus Man," Princess Theatre.
- Dec. 23—Anna Held, Princess Theatre.
- Dec. 23—David Higgins in "His Last Dollar," Grand Opera House.
- Dec. 30—"Brewster's Millions," Princess Theatre.
- Dec. 30—"The Messiah," Festival Chorus.
- Jan. 20—Sherlock Oratorio Society.
- Jan. 23-4—Sketches and scenes from great operas by August Wilhelmj, Convocation Hall.
- Feb. 10-11-12-15—Mendelssohn Choir and Thomas Orchestra, Massey Hall.
- Jan. 18—Toronto String Quartette concert, Conservatory of Music.
- Jan. 24—Mendelssohn Choir at Buffalo.
- Jan. 28—Elgar Choir of Hamilton and Mme. Sembrich, Massey Hall.
- Mar. 2-3—Schubert Choir and Pittsburgh Orchestra, Massey Hall.
- April 28—Toronto String Quartette concert.

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pany, and in Toronto by all the principal music and news dealers. In the central district of Toronto MUSICAL CANADA is on sale at Sutherland's Print Shop, 382 Spadina Avenue.

The harpischord illustrated in the piano and organ section is one of the collection of antique instruments owned by Mr. R. S. Williams, Toronto. It was made by Celestini of Venice, 1596, and bears the inscription "Johannes Celestini, Veneti, MDXCVI." It is grand piano shape, seventy-eight inches long and thirty-six inches wide. Its compass is four octaves, bass E to treble F and it has one keyboard, two sets of strings in unison, two brass draw stops, two sets of jacks, and thirty box wood keys. As will be noted by the illustration, the cover of the case is ornamented with an artistic painting which is remarkably fresh in color and distinctness considering its age.

The Italian virginal illustrated is an exceedingly rare specimen and is also owned by Mr. R. S. Williams. It came from the collection of Arthur Hill, of London and is dated 1560. It was considered so interesting a specimen that it was shown at the exhibition in Fishmonger's Hall, London, and played upon there in the performance of old virginal music. It is understood to be the only

one in America. Mr. A. J. Hipkins, the eminent English authority, in writing of this instrument says that the rose in the sounding board is the finest specimen of sixteenth century carving he has come across.

On Thursday evening, December 5th, the Toronto String Quartette will open the second season with the first of a series of three concerts. The members of the Quartette are all to be counted among the most popular musicians here in Toronto and last year the success of their chamber music evenings was marked by large and appreciative audiences made up for the most part, one is glad to note, of real lovers of *ensemble* playing. The programme for Dec. 5th will include the interesting quartette in C minor from Beethoven's op. 18, a group of smaller numbers from Mendelssohn, Raff, Schumann, and also a fine quartette by Rauchenecker. This last one I have heard given by more than one quartette organization, and it is not only melodious and replete with new beauties but an excellent example of the composer's workmanship. The concert will take place in Conservatory Music Hall.

LOVERS of orchestral and choral music will not, of course, overlook the three grand concerts announced for the 16th and 17th inst in Massey Hall, by the National Chorus under Dr. Ham and the famous New York Symphony orchestra under Dr. Damrosch.

The programmes are as follows:—Wagner Night, 1, Overture, "Flying Dutchman"; 2, prize song and dance of apprentices from "Die Meistersinger"; 3, prelude and bridal scene with chorus from "Lohengrin," act III.; 4, Tristan's death and finale, "Tristan and Isolde." The cantata, "Death of Minnehaha," Coleridge Taylor's most delightful work, will be presented by chorus, orchestra, soprano and baritone. Mr. Francis Rogers will sing Sir Villiers Stanford's sea songs, "The Old Superb" and "Devon, O Devon," the latter with men's chorus. The chorus will present with orchestra "Trumpet

Blow, Music Flow," from Gounod's "Queen of Sheba," while the unaccompanied part songs are "There is Music by the River," by Pinsuti, and "The Peddler's Song," by Lee Williams. Tuesday afternoon orchestral programme—Tschaikovsky's Fifth Symphony. The Suite No. 1 from Grieg's Peer Gynt. The overture "Donna Diana," by the notable Russian composer Von Reznicek, Elgar's "Pomp and Circumstance" march. Wednesday evening, Drvoak's Symphony in E Minor No. 3, Chabrier's Spanish Rhapsody and one or two other numbers, "The Pied Piper of Hamelin," by Sir Hubert Parry, to be heard here for the first time, in which tenor, baritone and orchestra join with the chorus; Barnaby's motet, "King All Glorious" for tenor, bass and chorus, and Bishop's charming part song, "Now Tramp o'er Moss and Fell," for soprano, chorus and orchestra. The unaccompanied work will be "The River Floweth Strong, My Love," by Dr. Roland Rogers. The soloists will be Miss Helen Davies, Mr. Francis Rogers and Mr. Kelly Cole.

SOME CONCERTS OF THE MONTH.

THE concert of the largest dimensions during November was the first production in America of Max Bruch's cantata, "The Cross of Fire," by Dr. Torrington and his Festival chorus at Massey Hall. The cantata proved to be a most interesting and stirring work, and was given a very spirited rendering, the chorus, which was of excellent material, especially in the soprano section, singing with brilliancy and fire. The solo parts were taken by Mrs. Leonora Kennedy and Messrs. Arthur Blight and J. D. Richardson. Mr. Arthur Blight was in splendid form, singing his solos with telling sonority, smoothness and quality of tone, and with expressive delivery. Mrs. Kennedy won too a pronounced success, rendering her solos with her accustomed brilliancy of voice and conscientiousness of interpretation. The cantata was preceded by the too seldom heard oratorio, "Stabat Mater" by Rossini in which the soloists were Mr. E. C. Towne, tenor of Chicago, Mrs.

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Kennedy, Mrs. Grace Carter Merry and J. D. Richardson. The features of the performance were the fervent rendering of the "Cujus Animam" by Mr. Towne, of the "Inflamatus" by Mrs. Kennedy, and of the "Fac ut Portem," by Mrs. Grace Carter Merry.

A delightful recital was that given in Conservatory of Music Hall by Henry J. Lautz, at which the programme was made up entirely of his own compositions. Mr. Lautz is well known as an artistic singer, and possessor of a sympathetic tenor voice, as well as an accomplished pianist. The recital afforded another convincing proof of his talent as a versatile musician, his compositions winning a decided success with his audience by virtue of refinement of style, variety and appropriateness of the setting of the words both in the voice parts and the accompaniments, and their alternate gaiety, and serious feeling and thought. The composer was enthusiastically recalled several times during the evening. His piano solo "Valse Caprice," brilliantly played by Miss Caldwell, was re-demanded and M. Lautz himself had to sing an extra number as an encore. He had the valuable assistance in the vocal part of the programme of Mrs. Bessie Bonsall, and Miss Willcocks, each of whom won a distinct success. The ladies were the recipients of handsome

floral offerings. Mr. W. H. Hewlett made an admirable accompanist.

The piano recital of Miss Frances S. Morris was a gratifying triumph for the young artist. It was attended by a large and representative audience who warmly acclaimed the soloist after each of the numbers. Miss Morris' principal work was the Grieg concerto in the performance of which she revealed fine qualities of touch and technique, a brilliant execution, and a temperament that does not run to excess. Miss Morris had the able assistance of Mr. Lissant Beardmore and Miss Willcocks as vocalists who contributed greatly to the enjoyment of the evening.

Late in October Mr. Lissant Beardmore made his concert debut. His recital thronged Conservatory of Music Hall with a genuine society audience which included many persons of critical musical taste. No doubt was left as to the success of the singer for he was almost embarrassed by the warmth of the plaudits which followed each of his numbers. Mr. Beardmore has a resonant tenor of fine quality and distinction, and renders his music with *abandon*, earnestness of expression and the obvious intention to give his hearers his very best.

On November 7th, the Women's Musical Club offered a rich matinee treat at the Conservatory of Music to their members

and friends in the shape of a vocal recital by Francis Rogers, the eminent baritone of New York. A splendid selection of lyrics was sung by Mr. Rogers in almost faultlessly artistic style.

On November 6th, Miss Margaret Houston, the Toronto soprano after an absence abroad, made her re-appearance in recital at the Conservatory of Music before a large and enthusiastic assemblage. Miss Houston, in a choice programme representing various schools, proved that she has grown in artistic stature in addition to having gained richness and control of voice. She was ably accompanied by Mrs. Gerard Barton.

The violin was represented on the 15th of the month by a recital in the Conservatory by that clever and rising young violinist, Mr. James Trethewey. The programme included Tartini's Sonata in G Minor, Godard's Concerto Romantique, and smaller numbers by Wieniawski, Vieuxtemps, and D'Ambrosio. Mr. Trethewey has considerable agility of fingering and bowing, and he interprets his music without any affectation or tricks. He was at a disadvantage in regard to the sympathetic production of tone from the fact that he had changed his violin at the last moment. He was assisted by Miss Jennie Williams, soprano, and Miss Maud McLean, accompanist, who respectively shared in the honours of the evening.

W. E. FAIRCLOUGH.

MR. W. E. FAIRCLOUGH the widely known musician, was born near Barrie, Ont., August 29th, 1859. His parents were English, and his father was one of four brothers who were all players on orchestral instruments. The family removed to Hamilton in 1865. Mr. W. E. Fairclough soon shewed his musical bent for he sang with the altos in the choir of Christ Church and was placed under the organist, G. F. DeVine, for lessons in piano playing. At the age of twelve he was appointed organist of the new church of All Saints' and took organ instruction from the late D. J. O'Brien. In 1876 upon the completion of the new Christ

Church Cathedral, he was appointed its organist, and in 1882 was made choir-master also. While in Hamilton he was connected with the choral societies there as accompanist, and won some reputation both as organist and pianist. In 1883 he resigned at Christ Church to go to London, Eng., for further study. He entered the Royal College of Music and was placed under Walter Parratt, organ, Alfred Caldicott, piano, and Dr. Bridge, harmony and counterpoint. He also studied singing under Edward Wharton. During his residence in the world's metropolis he held organ appointments successively in St. Ambrose Chapel, St. Mary Magdalene, Paddington, and in St. Nicholas, Cole Abbey, City—the latter under the late Rev. Professor Shuttleworth, who instituted the mid-day organ recitals which have been continued ever since and are regularly held in several other London churches. He played the organ at orchestral services conducted by Dr. Stainer Martin, of St. Paul's, and Caldicott. In 1885 he was recommended for the post of organist and choirmaster of Christ Church, Folkestone, Eng., remained there two years, formed a choral society, and besides conducting choir and orchestra, appeared as solo pianist.

In 1887 he left England to accept the post of organist and choirmaster of St. George's Church, Montreal, and three years after was induced to come to Toronto to fill a similar position at All Saints (1890) of which he is still the occupant. He has always been identified with Anglican church music in Toronto. He was actively connected with the late Toronto Church Choir Association, and during the last year of its existence was conductor.

The choir of All Saints' numbers about forty voices of excellent quality. Mr. Fairclough has been very successful in the training of choir boys and several of his juveniles have won distinction as soloists. For several years he gave an annual series of organ recitals, the compositions played covering an extensive range of music for the instrument. He has appeared as solo organist at the Pan-American Exposition, in Cleveland, Detroit, etc., and

in most of the Canadian cities. In 1888 he won the diploma of Fellowship of the Royal College of Organists. He is now an examiner of music for the University of Toronto and the Toronto College of Music, in which latter institution he is a leading member of the faculty. He is actively engaged as teacher of piano, and organ, and prepares pupils for various musical examinations. Enough has been said to shew that Mr. Fairclough is exceedingly versatile and has been doing an immense amount of good work.

DOMINION BUREAU OF MUSIC AND ORGANISTS' EXCHANGE.

THERE has recently been organized in this country "The Dominion Bureau of Music and Organist's Exchange," an institution whose chief mission is to afford a direct means of communication between the clergy and the music committees of the Dominion and capable, well-qualified organists, choirmasters, soloists, etc., thus saving the trouble, loss of valuable time, and the endless correspondence involved in the ordinary course of advertising. Such a bureau, admittedly, will fill a long felt want and deserves the patronage of those it should most concern. The management, composed as it is of reputable musicians, organists and directors of many years experience, is careful to make searching enquiries as to the musicianship, character, ability, etc., of those they recommend for the various church positions; and churches, music committees and others who may wish to avail themselves of the services of the bureau and exchange can rest assured that everything possible will be done to insure satisfaction to its clients. The Bureau has branches in Toronto, Montreal, Ottawa, Brockville, Winnipeg and Fredericton, N.B. The Toronto address is 102 Major St.



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EXTERIOR OF PIANOFORTES.

IN a paper recently read before the Society of Arts, London, Eng., by Mr. William Dale, F.S.A.—whose knowledge of keyboard instruments which preceded the pianoforte is very great—some highly intellectual information was given concerning the artistic treatment of the exterior of the pianoforte.

Mr. William Dale said, in the course of his remarks, that the modern pianoforte is not an artistic object. The inexorable law of evolution is responsible for this. The square pianos of the eighteenth century were well proportioned, and admitted of some decorative treatment, which, though simple, was often most happy. But as the construction of the square piano improved, to meet the musical requirements of succeeding generations, its size and unwieldiness increased, until it was finally improved off the face of the earth. The grand pianos of the eighteenth century were built so nearly upon the lines of the old harpsichords that you could not tell the difference until you opened them. Early in the nineteenth century their form began to deteriorate as their interior construction altered. The frame, or stand, with its familiar stretcher, was abandoned for legs, and the pedals, instead of being attached to the front legs, were disposed of in a lyre shaped construction depending from the body of the instrument. As iron bars and iron framing came in, and the tension of the strings largely increased, the case of the piano had to be made increasingly strong. Its elegant proportions vanished, and the legs soon became elephantine in size.

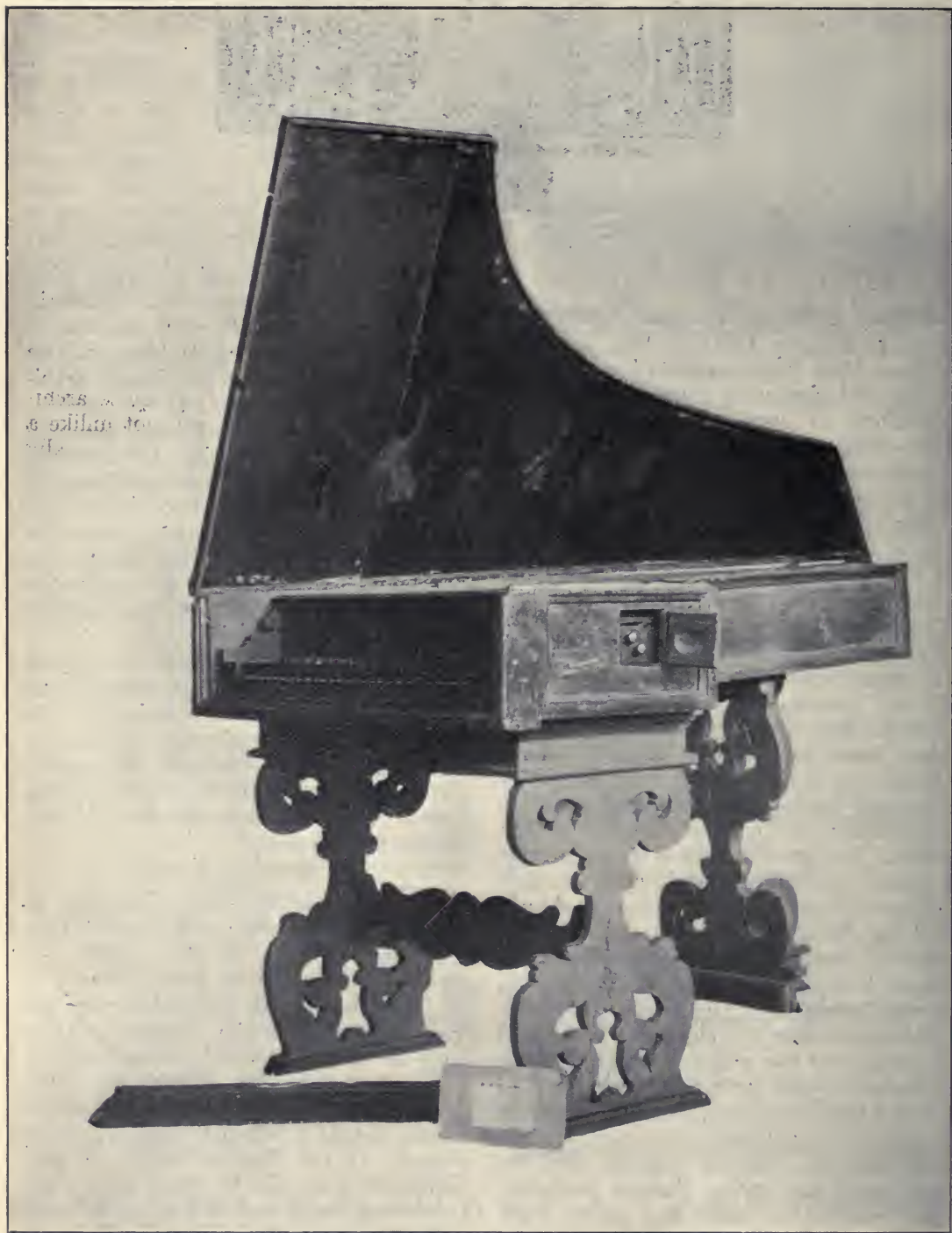
The upright pianoforte is only a little more than a hundred years old. The early ones, which were tall, were known as cabinets and upright grands, often with an imposing cornice on the top, quite architectural in its character, and not unlike a Chippendale book-case—though generally the appearance was spoiled by a wealth of silk curtain fluted and radiated from the centre.

It is necessary to remind those who design such instruments that to produce a case of such a form no one would imagine it contained a pianoforte is not treating that instrument artistically.

I am fully aware of the difficulties which beset the path of the pianoforte-maker who may be artistically inclined. The public will have iron-framed and powerful sounding instruments, and such require cases of a certain amount of massiveness. Herein largely lies the difficulty of reating them artistically.

THE RUCKERS FAMILY.

Of all the manufacturers of musical instruments, none were more noted than the famous family of the Ruckers, of which there are several generations working in Antwerp as harpsichord makers from the middle of the sixteenth century until the closing years of the seventeenth. I dare not linger to describe the sweet silvery tone of these wonderful instruments, several of which I have known and played. In the Ruckers family art and handicraft were allied. They were members of the Guild of St. Luke, the painters' guild, because their instruments were painted. The case was usually black, and not often decorated, but, on opening



OLD ITALIAN HARPSICHORD, 1596, IN THE R. S. WILLIAMS COLLECTION.

the top, all was changed. The interior of the lid was filled with some pleasing subject painted by a master-hand. The sounding board, with its carved rose and trade mark, was covered with a design of flowers, and the edges of the case appearing above the sound-board were enamelled a lovely red—the despair of modern imitators. When not painted, the lid was inscribed with mottoes. In a volume of the unpublished papers of Peter Paul Rubens, which appeared in 1859, is a letter, dated 1638, which passed between the painter, Sir Balthazar Gerbier (then in Brussels) and Sir F. Windebank, private secretary to Charles I. It related to the purchase of a Ruckers harpsichord for the King of England. The instrument is described by Hans Ruckers the younger, and painted with the subject of Cupid and Psyche, by Rubens. The price to be £30, without the painting £15. It was eventually purchased and sent to England, but did not please the King on account of its short compass. On being appealed to Hans Ruckers refused to alter the compass. Many such harpsichords must have found their way to England. It is my privilege in 1879, to see one by Andreas Ruckers completely restored. Some 100 years earlier it had been previously restored, and a fresh case of mahogany put to it, but the painting and decoration of the interior were unaltered. The painting of the inside of the top I was able to identify as the work of Van der Meulen. It was brought under the notice of Sir Edward (then Mr.) Burne-Jones, and it was largely this instrument that inspired his conception of the famous "Orpheus" piano.

With the mention of the Ruckers family I may dismiss foreign instruments. The early Italian spinets, it is true, were decorated in various ways, some in embossed leather, and some in precious stones, and some with painting. Examples of such can be seen in South Kensington. As, however, these instruments were not placed upon stands, but laid upon the table, they had very little in common with pianofortes, and do not fall within the scope of my paper. The English

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spinnet, first made in England about the middle of the seventeenth century, was derived from the Italian spinet. No decoration was employed upon the case, but the form was so beautiful and well-proportioned that I am bound to refer to it. Pepys, in his diary, records, in his well-known style repeated visits to Haward to purchase a spinet, and after it was brought home he next buys a stand for the same. This instrument reached its greatest perfection in the days of Queen Anne. Nothing has

ever equalled the form of the spinets made by John and Thomas Hitchcock. A kindred instrument to the spinet was the virginal; indeed, spinets were often called such, although it is usual amongst connoisseurs to restrict the term virginal to the oblong or coffer-shaped instrument. One of them, by Liversege, undoubtedly English and seventeenth century, is the only instance I know of a painted English spinet or virginal. It is the property of Mr. Arthur Hill, F.S.A., and was once Dr. Rimbault's. The painting, somewhat rudely executed, it is said, represents ladies walking in the Mall. The harpsichords made in England, like the spinets, were not ornamented. This is somewhat singular, as both the great makers of the eighteenth century, Kirkman and Shudi, derived their art from the House of Ruckers. Their

for decoration, and some little brass work, which was technically known as furniture, was sparingly added. The space above the keys was used for a name-board. The name itself was inscribed on an oval of satin wood, written or engrossed with a quill pen. To the inlays one maker, Longman and Brodrick, of Cheapside, the fore-runner of the firm of Collard, added a charming wreath of sweet peas on either side, painted with considerable skill. The proportions of the instruments were good, and it is probable from their winsome appearance that these old instruments when they occasionally turn up, are often called spinets. Equal praise may also be given to the early grands, which, up to the close of the eighteenth century, carried on the form of the harpsichord. In fact, being somewhat smaller than the harpsi-



ITALIAN VIRGINAL, DATE, 1560.

cabinet-work was, however, excellent, and the marqueterie stringing and veneering in panels was very beautiful. I possess a double harpsichord, made in 1770, when Shudi had just taken Broadwood into partnership, which is so finished, and has, in addition, long strap hinges of brass, which are a very simple and effective decoration.

EARLY ENGLISH INSTRUMENTS.

The first square pianos made in England between 1760 and 1780 were of simple rectangular form, and placed upon a plain stand. Soon after the latter date they greatly improved in appearance, and for about ten years the homely square piano was worthy to rank as a decorative object. It was placed on what was called a "French frame," that is a stand with a tapering legs of Louise Seize pattern. Satin and tulip wood, and that beautiful wood, now so little known, called hare wood, was used

chord, their lines were better, and this was particularly noticeable in the curve of the bent side.

ARTISTIC TREATMENT.

In the year 1880, Sir Edward (then Mr.) Burne-Jones conceived the idea of treating the piano artistically. Here I wish to say that one of his aims was the production of a beautiful curve for the bent side, and it is a recollection which I think I alone retain, that in a quiet room in Golden Square he drew on a large sheet of paper in freehand a curve which he wished to be that of the piano he was designing. On testing this curve subsequently, its proportions were found to be exactly those of the grand pianos made in the last decade of the eighteenth century, by the firm in whose house he was. In searching the old books of Broadwood, I have found at this period frequent mention of pianos decorated with medallions,

and I have met with one instrument of the kind which has survived. It was dated 1798, and was sold at Christie's only a few years back. The medallions were Wedgewood's, they were sparingly placed round the sides and in the space above the keyboard, and had a charming effect, while the cost of the piano in ordinary cases could not have been greatly enhanced. I say in ordinary cases because in 1796 Broadwood had the commission to decorate a piano in this style, which was so remarkable that it deserves more than a passing mention. In February of that year the Spanish Ambassador, staying at Grenier's Hotel, in Jermyn Street, gave the order for a grand pianoforte superbly ornamented in satinwood case, with inlaid work, and Wedgewood's and Tassie's medallions, etc. He is called "Le comte de Mopox et de Jarnico," but the entry is headed, "Prince of the Peace," for the piano was for "Don Manuel de Godoy," the handsome guardsman, the favorite of Queen Maria Louisa, whom Charles IV. of Spain raised to the rank of Minister of Foreign Affairs. The year before he had earned the title Prince of the Peace, by concluding the treaty of Basle with the French Republic. Two months after his English-made piano reached the shores of Spain, he signed the treaty of an Ildefonso and declared war with England, initiating that series of disasters for his country which culminated at Trafalgar. The piano was not, however, apparently for himself. Shearaton's own design for the instrument, of which more than one copy exists, states that it was presented by Godoy to the Queen of Spain, to whose favour the rapid rise in his fortunes could alone be attributed. The instrument took four months to make and left England for Bilbao on the 22nd of June. It is described as "a grand pianoforte, six octaves C to C, in satinwood case, ornamented with different woods with water-gilt mouldings, and Wedgewood's and Tassie's medallions. The Prince of the Peace's arms, chased and gilt in burnished gold. 213 guineas—£223 13s. The Prince's portrait in front, by Taylor £10 10s." It must, of course, be borne in mind that the relative value of money was then very much higher.

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MASTER ERNEST G. SEITZ is one of the most gifted of the rising young pianists of this city. Although still in his early teens he has acquired a technical proficiency and already plays with a maturity of style, which many an older artist might well envy. For the past three years he



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has been a pupil of Mr. A. S. Vogt, at the Toronto Conservatory, and has frequently appeared in the public recitals of that institution and always with greatest success. In his repertoire are such standard compositions as Beethoven's Moonlight and Waldstein Sonatas, Bach's Italian Concerto, Liszt's Concert Etude in D flat, Sapelnikoff's Dance of the Elves, and other works by Moszowski, Poldini, Paderewski, Mendelssohn, Brahms, etc. His master, Mr. Vogt, is sanguine as to the prospects of his talented pupil and anticipates that his future will be a brilliant one.

All Subscriptions, Communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.

VOCAL



VOCALISM AT THE LEEDS FESTIVAL.

Specially written for *MUSICAL CANADA* and the *Harrogate Herald*, by W. H. Breare, (author of "Vocalism," "Vocal Faults," "Elocution," etc.)

HARROGATE, Nov. 10.

IN attempting a brief survey of the vocal work of the Leeds Festival of last month, I may convey an impression that the great event was not, on the whole, one for congratulation. I therefore state at the outset that in many respects it will compare favourably with any of its predecessors, for the progress achieved was in keeping with that artistic development which has characterized choral evolution in later years. It is not in a captious or destructive spirit, therefore, that I set forth to consider some of the weaker points, but with a desire to offer considerations which may possibly assist those zealous workers in vocalism to a fuller realization of the causes which may combine to render the choral singing of the future less convincing than it otherwise might become. In this, as in other things, there is no finality, and those who lapse into a too contented mind are not likely to reap the full advantages experience teaches.

Yorkshire choruses have always stood pre-eminent for breadth of tone and enthusiasm. At one time the latter qualities tended towards robustness without those delicate graduations of vocal colour which not only lend interpretative force, but serve

important purposes of contrast. Volume, locally termed "weft," was the main idea of achievement, so that other considerations were often permitted to escape in this mighty struggle for thunderous peals of tone. The influence of vowel pronunciation and constant enunciation upon emotional tone had not become recognised at it is today.

The chorus of last week was animated by quite different impulses from that of even three years ago; indeed, its composition has undergone a marked change. Excepting certain lapses from primary laws of production and execution, the changes have been for the better. It may not be fruitless to consider what those transformations are. First and foremost stood the cultivation of refined tone, more subtle delicacy and variety of expression. These points embrace a wide range of improved vocal technique. It has been brought about by the introduction of younger voices as well as by a more active employment of intellectual faculties. The accession of youthful voices in such numbers, however, has had its disadvantages. Mature, experienced singers, as a rule, have acquired by experience unconscious breath control which makes for fine legato flow and neat attack. While young singers leaven the mass of substantial tone with sweet, light, buoyant qualities, they have not, as a rule, those facilities of breath management which enable them to acquire unfailing attack and sustaining powers. This was at once apparent on the part of



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the sopranos in the opening of "Israel in Egypt." Attack and flow were weak. The singers did not so concentrate as to round their notes, and a preliminary waste of ineffective breath was often obvious. In some cases this want of directness was due to inattention to preliminary consonants. They failed to make effective use of the lips or tongue, as the case might be, and thus were deprived of the explosive forces which sharpen the attack, and at the same time bring the voice at once to the ringing focus. Notes failed to evolve in rounded form. The kernel of the note was not there—an empty shell of tone at times only resulted. Then, too, sustained notes deteriorated in quality and power—sagged in pitch and quality, often because the vowel was not firmly adhered to throughout the note. Both these defects were responsible for faulty attack and drooping pitch on occasional high notes. Absence or insufficiency of accent on the rhythmic notes of the bar, accents on wrong notes or failing to "feel" the right notes of groups in runs, affected the phrasing of slow passages and rapid cadences. There was less form in the one case and clarity in the other in consequence. These and other matters at times presented the sopranos in the light of unfavourable comparison with soprano bodies of previous festivals. On the other hand, there were moments when they attained a sweetness, delicacy, and understanding absent in earlier times.

Of the basses I can speak in praise, without reserve. It was no fault of theirs that they were mainly baritones, and that they had little help from voices of the old-time blacksmith type. The baritones were prompt and clean in attack, agile in runs, and did yeoman service, even if at times they obscured the female voices when these were employed on less effective portions of their scale. By contrast the

baritones were huge and impressive, yet in the main sang with reasonable consideration for the other and weaker parts. There has not been a more satisfactory or powerful contingent, when we remember that they did not shout.

The tenors were admirable and compared favourably with their predecessors. I cannot acquit them altogether, however, of occasionally shouting and indulging in throaty compression on high notes. It was not that they had any need to alter their generally good methods but occasionally they became anxious, and frightened themselves at the approach of high notes that may once have troubled them.

Contraltos have been rounder, deeper, and richer; but then real contraltos are scarce, and the method by which mezzos are trained by the "oo" mouth, with stiff jaws and throaty compression, to imitate the Clara Butt tone, has not conduced to the development of natural contralto quality. If little folk with little voices would but take Madame Kirkby-Lunn as a model, there might be chances of eventual contralto development. There is no over-breath vibration which leads to heady, lead-pipe tone about Madame Kirkby-Lunn. She would produce such tones if she went the same way about it as do most contraltos of the present day. As it is, she has a luscious voice of sufficient depth, an even scale of glowing colours, and though she is termed by those who split hairs a mezzo-contralto, she is quite contralto enough and to spare. Abnormal contraltos are not very useful or satisfying singers, because in them is sacrificed much that we want for a superabundance of that which we do not require. If "contralto" students will but try to realize this they may be preserved from bitter disappointments. To them I would say be content with the voice God has given you, make the most of it, but refrain from try-

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ing, by imitation, to become that which you were never intended to be. It may console you, if ambitious for mannish tones, to reflect that there are not, and never were, two voices alike.

Every credit is due to the contraltos of last month's Festival, for they were reliable, and materially aided the best blends and finest interpretative realizations. If they continue to decline to force in the future as they did last week, there is an artistic prospect before them.

It is difficult to draw comparisons where the chorus presented in a wide range of works so much versatility, but I certainly am inclined to think that the choiristers showed their smartest and most varied work in the unaccompanied variations, on the two Folk Songs, by Rutland Boughton. There was characterization in every bar and a wonderful command of telling illustrative expedients.

I must travel beyond my province to the extent of acknowledging that the band was one of the finest I have heard at a festival, and, happily, it contained quite a number of instrumentalists in whom the North has much appreciative interest. I cannot pass over the excellent work Mr-Fricke (the chorus master) has bestowed at the seventy chorus rehearsals. Evidences of his painstaking efforts were abundant. The business and other arrangements of the Festival, for which Mr. Spark and Mr. Alsopp were responsible, were faultless.

IS THERE A BEST LANGUAGE FOR SINGING?

BY PROFESSOR WESLEY MILLS, MCGILL UNIVERSITY.

FROM Mr. Pigott's discriminating and whole-hearted notice of my "Voice Production" in the October number of this periodical it might be suggested that the reviewer and myself were at variance on an important matter. I'm inclined to think that such is not really the case, but that we each have had our attention drawn to somewhat different aspects of the same thing. Some discussion of the subject indicated by the heading of this article will likely do good. Discussion tends often to render matters clearer and more impressive, while controversy hardly helps the truth and often leads to bad feelings; so that if I thought anything I shall say were to lead to controversy I should hold my peace. On the other hand I am convinced that more frequent friendly discussion would tend to show that there is really less difference than there seems to be among the members of a too greatly differing profession. If the man that makes two blades of grass grow where only one existed before is a public benefactor, so surely is he who reconciles real or apparent differences of opinion. On what points can we agree? I take it on the following:

(1) That speaking and singing are so

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far as technique is concerned essentially the same.

2. That speaking being the first learned is the more natural and the easier.

3. That it follows that the words of a vocal selection should be prepared technically, perhaps, even memorized, before they are sung.

4. That singing is best begun with vowel sounds.

5. That often there will be distinct gain in ease, etc., if in the preparation of a song not the entire words, but only the vowel sounds of the words are first sung because:

6. Vowels keep the mouth open, while consonants close the mouth for a longer or shorter time—interrupt the breath and the tone and in so far are unmusical. They of necessity increase the difficulties of the vocalist.

7. That real singing is easiest and best, which is most physiological, i.e., most in harmony with nature's laws; or to put the matter otherwise, that is the best singing which gives the best results with the least expenditure of energy. Consonants call for much expenditure of energy or loss of energy. Let us now compare in the light of these principles, on which all it is hoped can unite, the question of the vehicle of song or speech.

A language may be superior in strength and expressiveness that abounds in consonants and this is well illustrated by both German and English. It is possible to conceive of a German though scarcely of a French or Italian Shakespeare or Milton; while the songs of Schumann and Schubert sound weak in French or Italian, but they are more easily sung; and that brings us to the crucial point.

A language that abounds in consonants as the English and German, and especially in final consonants must be more difficult to speak or to sing. A student not far on the road to vocal art finds difficulties, many apart altogether from the words. It is for this reason that exercises with vowels only must always have advantages in the early stages of study.

It was I take it due to the fact that the old Italian masters found pupils willing to sing exercises, and these only for years that they were enabled to get unsurpassed results, and I believe no greater mistake can be made than at once to allow a pupil early in his career, to sing, say a difficult Schumann or Schubert song, whether in the original German or an English translation be used. He has the most difficult music technically to deal with and to complicate that with languages that present special difficulties as to utterance seems like piling one mountain on another. But in America the difficulty is generally greater owing to the all prevailing slovenliness in speech. This is largely due to imperfect syllabification and carelessness in regard to final consonants. This, moreover, is quite exceptional to find a voice wholly free from nasality, so that special attention must be directed to the vowel sounds. Is it not easiest and best therefore to commence both speaking and singing with these vowel sounds? All will agree that one in singing should aim at *pure sounds equally good throughout the whole range of the voice*. But who, now among the artists we hear, has such a voice? Some that once drew crowds on their merits largely of appearance, dramatic power and similar artistic assets now draw crowds with voices in which only



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remain a few good tones in one part of the range. They are living on a past reputation and people deceive themselves who believing that they are listening to fine vocalization, but judged by the standard set above the result is very poor indeed. Granted then that to master these vowel sounds is best, the end is not yet fully attained. The modern standard of good singing is correct. It calls for the expression of thoughts and feelings through words, but in a way that meets the demands of the ear as well as the intellect and the heart. Who combine all these with even moderate success? Very few—the reason being not lack of voices, but lack of patience in pursuing right methods for a long enough time.

I would have all would be singers learn to speak well first; then sing vowel sounds till the above mentioned ideal was fairly well realized, finally passing on to the words. While the student is working at the art of speaking he may be doing this earlier work and preparing for the last step.

But why should the first words used be in one of the most difficult of languages to speak really well—the English language? The fact that it is, as used by Spencer, Milton, and Shakespeare, of unsurpassed beauty does not in itself set aside its difficulties.

We rejoice in this glorious language theoretically and in a large proportion of cases speak it badly enough. How then can we sing it well? Only by realizing where the difficulties lie and tackling them bravely and intelligently and continuing the battle till the victory is won. We rather lose than gain by understanding the difficulties.

Now the Italian language is largely free from these troublesome final consonants—hence its fitness to render the singing of words easy. Through it the pupil may

be led more easily one step on in the difficult path. Let us not stop with Italian. Let us be ambitious to sing in our own grand mother tongue—the tongue of Addison and Shakespeare—rendered musical by them by virtue of their genius and in spite of consonants, but let the teacher of singing and the pupil alike realize how difficult is the task of getting English sung distinctly and musically or spoken at the same time. Who has not heard the abrupt stop with escape of breath, amounting at this almost to a grunt by the singer who would make one of our final consonants very distinct. If these are reasons for not using Italian words such as ignorance of the language, etc., then let its good qualities be imitated by singing at first only the vowels of the words to be used or such groups of syllables as imitate the Italian language in term in vowel sounds. The fact that English and German closes the mouth so often, while Italian does not, is at the root of the whole matter.

There are few subjects about which I hold stronger views than the proper utterance of our noble English tongue and I should regret if anything I have ever said or written should seem to indicate a preference for any other except with such qualifications as I hope I have now made clear.

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MR. CARL H. HUNTER, formerly of Toronto, will return to the city shortly before Christmas, after spending several years in Germany in the study of music. Already, before leaving Canada, an unusually well-informed student in the theory and history of music and a highly accomplished pianist, he has devoted most of his

take the duties of a teacher, and he has already had the opportunity to demonstrate that he has a marked natural ability in that direction. He will be prepared to take up teaching and concert work after the New Year.



CARL H. HUNTER

time abroad to the study of singing under Professor Julius Hey, both at Berlin and Munich. It is hardly necessary to remind musical people that Professor Hey was not only the teacher of Wagner and his close personal friend, but that he assisted Wagner in the training of singers for the Bayreuth festivals. He taught Sembrich, Albani, Messchært, and many of the greatest living singers, and his work on singing and voice culture is the leading authority in Germany.

Mr. Hunter possesses an exceptionally fine tenor voice and he has paid special attention to the study of opera to which he intends to devote himself at a later time. Apart from the cultivation of his own voice, his studies under Professor Hey have been of a character calculated to make him unusually competent to under-

MR. GEORGE A. DIXON is to-day one of the foremost tenors of Canada and possesses a well-trained voice of golden quality. His first five years of study were spent with Mr. J. M. Sherlock, the noted Toronto teacher, then with W. Shakespeare, jr., Toronto, and he has now just returned from studying with William Shakespeare,



GEORGE A. DICKSON

London, England, and Mons. De Reszke, Paris. Mr. Dixon's concert and recital engagements for the near future include Buffalo, Drayton, Creemore, Niagara Falls, Kingston, and in oratorio he will sing the tenor roles of Mendelssohn's "Hymn of Praise," in Oshawa, and Simper's, "A joyful Thanksgiving," in Lindsay. As soloist of New St. Andrew's Presbyterian church, he holds one of the best positions in Toronto.

MRS. VICTORIA HAAS KEVIN.

MUSICAL CANADA always takes pleasure in recording the success of Canadian singers abroad. Mrs. Victoria Haas Kevin, a native of Walkerton, Ont., is winning high favor as a concert singer in Tacoma and Olympia, Wash., in which latter place she now resides. The *Tacoma News* in chronicling a recent appearance, says:

"Mrs. Victoria Haas Kevin, of Olympia, made her introductory appearance in a double number, which included Wynne's "Little White Sun" and the Helbrook "Night Song." Later in the programme Mrs. Kevin sang the well-known "Aida" aria, "May Laurels Crown Thy Brow." Mrs. Kevin's voice is decidedly pleasing in quality, a high soprano, more lyric than dramatic, with a velvet softness which permits no harsh tones, and a sweetness



which makes even the highest notes birdlike and pure. She sang easily and well, with brilliant little runs and trills, and altogether quite won the approval of her critical audience."

Mrs. Kevin studied with Signor Belari, and Mme. Emma Roderic, of New York and with Signor Guetery, London. Her

many friends here, including MUSICAL CANADA, wish her every success in her new sphere of activity. The accompanying portrait is considered a faithful likeness of her.

MRS. GRACE LILLIAN CARTER MERRY.

MRS. GRACE LILLIAN CARTER MERRY, now recognized to be one of the leading contralto soloists of the Dominion, came to this city a few years ago from Boston, where the charm of her voice attracted the attention of Mrs. W. E. H. Massey,



who has followed her artistic career with warm personal interest. Mrs. Merry was subsequently engaged as solo contralto of the Metropolitan Church, when the choir was under the direction of Dr. F. H. Torrington, and since has been in constant request as a concert singer not only in Toronto but in the leading cities of Canada. Mrs. Merry now fills the important position of soloist of the Central Methodist Church. Mrs. Merry's most recent triumph was on the 21st ult. at the concert at Massey Hall of the Festival Chorus when she not only sang the exacting contralto solo in the "Stabat Mater," with rare beauty of voice and vocal distinction, but also acquitted herself with equal merit in her part of the famous duet for soprano and contralto. When in Boston Mrs. Merry

was a great favourite and was soloist for the Boston and Haydn Society. She was also engaged at the Pan-American and Chatauqua, N.Y., concerts and at the Musical festivals at Toronto and London conducted by Sir Alexander Mackenzie. She has sung in conjunction with Mesdames Albani and Trebelli at Massey Hall, and on these occasions won a fair share of the honours. Mrs. Merry has a gracious personality as may be inferred from the portrait which MUSICAL CANADA takes pleasure in reproducing.

EDWARD BARTON.

MR. EDWARD BARTON, the well-known basso, of Toronto, has accepted the position of soloist at the Metropolitan Church, and will doubtless prove to be a valuable acquisition to the famous quartette and choir. Mr. Barton has held some good appointments as soloists during the past fourteen years. At the famous Anglican church of the Holy Trinity at Paris, in which city Mr. Barton received his musical education he was solo bass for four years. Next he was appointed principal of the vocal department at the Canadian College



of Music and soloist at Knox Church, Ottawa. The call to Toronto to Mr. Barton came six years ago and his first appointment in the city of churches was as choirmaster at St. Margaret's Church, where the Reverend R. J. Moore so worth-

ily presides. Following this he was appointed solo bass at Carlton Street Methodist Church and was one of the leading lights under Mr. J. M. Sherlock. Mr. Barton has an extensive repertoire and is well trained in church work and singing. At the end of the last month the well advanced pupils of Mr. Barton gave a concert in the East End of Toronto for the benefit of the poor in that quarter. Mr. Barton's specialty is the vocal training of his pupils, and several of them hold prominent position as soloists in the city churches.

THE October issue of MUSICAL CANADA, of which Mr. E. R. Parkhurst is editor and proprietor, shows it to be a real factor in the development of art sentiment in Canada. The fifty or more octavo pages of the publication are packed with matter of interest, for the most part admirably written. The leading article of the issue is Mr. A. S. Vogt's account of choral music in Europe. Miss Ethel Bankhart's sketch of Ysaye and his methods, is also delightful reading.—*Mail and Empire*.



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OPERA & DRAMA

TORONTO THEATRES.

THE month that has passed since the writer penned his last causerie for these columns has failed to bring us any very puissant dramatic star but nevertheless playgoers did not lack for a reasonable amount of entertainment. The modern plays seen of late cannot be said to soar but some of them have been above the plane of puerility. Some of them were old and some of them were new but most of them were novelties in this city.

□ Apart from the offerings of the regular theatres there was Mr. Ben Greet's series of Shakespearian revivals at Massey Hall and his presentation of the austere but very eloquent and moving allegory "Everyman." Mr. Ben Greet is inclined to feel aggrieved because the public has in a measure ceased to take his productions at his own valuation of them. He has himself to blame. His aim is to throw aside all that three hundred years of industry on the part of stage managers and artificers has placed at the disposal of the playwright and return to the old conditions when the eloquence of the actors was practically all that the dramatist could depend upon to create his illusion. In short, he wants to revive what Mr. A. B. Walkley delights to term the stage of rhetoric. There is nothing discreditable in this but there is this point to be considered, how is interest to be aroused in such a reversion unless Mr. Greet employs truly gifted and eloquent actors for the purpose? When he first came to America he had one supremely eloquent woman in his forces, Miss Edith Wynne Matheson, to wit,—and the man of taste could rejoice in her acting on a bare and unembellished stage. She was also surrounded by a number of gifted artists who knew how to make themselves interesting in poetic utterance. In the companies Mr. Greet

has latterly brought to this country ordinary talent has been the exception.. The performances have been too prosy even for persons ready to make any kind of sacrifices in the interest of *culture*. "Everyman" lends itself better than any of the Shakespearian plays he gave because it is simple, sombre and churchly with no lyrical outpourings. It is in absolute contrast to the overpowering glow and music of Shakespeare's poetry,—the spirit of which Mr. Greet's players failed to evoke.

The most pretentious, if not the most entertaining of the modern plays seen recently has been "John Glayde's Honor," by Alfred Sutro sumptuously produced by Mr. J. K. Hackett. One would enjoy Mr. Sutro's work more if one did not suspect him of what is popularly known as a "purpose." He is bent on "showing up" the hollowness of the fashionable world, but he is obviously a deft hand at building up a situation and has a deft literary touch in the treatment of dialogue. The wit and philosophy of some of his minor characters are distinctly entertaining. The honor of John Glayde is rather a fantastic affair since in the end it impels him to provide an income for a treacherous and viciously inclined woman in order that she may pursue her own desires with no physical discomfort. Mr. Hackett has not overcome the ponderosity of his own style, but as usual has surrounded himself with a good company in which Miss Darragh, an Irish actress, of singular intensity and skill took a preeminent place.

A travelling star of a different mould is Mr. William Collier (he has abandoned the old diminutive) who appeared in a fragile but deftly written little comedy "Caught in the Rain." The author, Grant Stewart, a former Torontonion, has chosen far away Denver and its vicinage for his scene and provided rather a better frame work than such light offerings usually

possess. Mr. Collier commands admiration for the quiet and unforced manner in which he wins genuine laughter. An absolutely smile-less man himself, he has some subtle gift of evoking mirth which is almost unique upon the American stage. This play was also well done in every detail Miss Helena Collier showing herself a comedienne of rare gifts.

The Royal Alexandra Players have during the last few weeks proven themselves a most reliable and interesting body of stock performers. While there may have been a few instances of miscasting and some of the more prominent members of the company fit into some parts better than into others, no week passes that one or two members do not make individual hits. The especial value of the company to this city lies in the fact that it enables playgoers to see pieces which, while of good average quality, have failed for some reason or other to be sent upon the road. It frequently happens that a star actor will acquire some interesting play and because it does not suit his personality, shelve it. It is in allowing the public to see and judge of such pieces that a competent stock company does good service. A case in point is "The Dancing Girl," by Henry Arthur Jones, which Mr. E. H. Sothorn dropped after a few months trial. It was a play which many had heard of but which few outside London and New York had seen. It is melodrama pure and simple but makes a broad emotional appeal. The situations are strong and effective and tested the capacities of the company. It is weakened by an unnecessary fourth act and there is more sentiment than intellect bestowed on its working out, but then sentiment is always a valuable theatrical commodity.

Another play of sentiment which for a season served as a medium for Mr. John Drew, was presented in Capt. Marshall's military piece, "The Second in Command." It is a lineal descendant of "Caste," and other products of the cup-and-saucer drama, but the playwright owns a measure of distinction and makes an especial appeal to the average sentimental woman.

Still another stellar discard is Jerome K. Jerome's "Miss Hobbs," once used by Miss Annie Russell. It is written for the most part in a genial vein and Mr. Jerome puts together threadbare situations in a manner that for the moment makes them seem fresh. He occasionally, however, lapses into the besetting sin of the professional humorists,—he wants to preach. From Mark Twain down they all cherish a secret desire to reform the world and some of Jerome's talk on the duties of womanhood savors of the pedantic.

Those skilled stage managers who frame farces for the German stage do not preach however. A piece of the same school which gave to the theatre "The Private Secretary," and "All the Comforts of Home" was seen in "The White Horse Tavern," one of the happiest of offerings, and especially fitted for stock purposes. The German playwright differs from the Frenchmen in that he can build a farce with a multitude of situations and still make it cleanly.

The overstrained Mr. Clyde Fitch was represented by a western melodrama, "The Cowboy and the Lady." It had the elements of novelty and surprise in which Mr. Fitch delights, but it utterly lacked plausibility, an element essential to good melodrama.

Among the minor events of the month was a new one-act play by Mr. Frances Powers, "A Good Fellow," which contains good opportunities and among the many brief sketches that the vaudeville theatres provide one rarely sees anything better than George Ade's piece "Mrs. Peckham's Carouse," which served as a vehicle for Miss Flo Irwin.

One or two musical pieces were presented on a more or less spectacular scale. "The Time, the Place, the Girl," bore every evidence of having been originally intended for a farce; the lyrics and dances being added as an afterthought. Its lines were amusing and afforded opportunities for Mr. Arthur Deagon, a Canadian from Ayr, Ont. He is a gifted man at present too much inclined to reach out for laughs. In this piece Miss Harriet Burt, a beautiful girl distinguished herself as a dancer.

Such graceful unstrained and rythmical performances one has not seen since the days of Amelia Glover, who left the stage more than ten years ago.

HECTOR CHARLESWORTH

MONTREAL THEATRES.

MONTREAL, *October 22, 1907.*

VERY little, if indeed any, of the theatrical offerings presented in Montreal since the opening of the season could, even by a severe strain on the imagination, be termed elevating. There has been a hodge podge of musical comedies, so called, with two dramatic productions. One of the latter was frankly bad, while the other—well that's another story. There is nothing unusual in this experience. It seems to be necessary to present a row of comic operas; none of which are operas and some of which are hardly comic, in order to provide entertainment for us. When there is some appearance of satiation for the theatre goers, some other form of entertainment is provided. However, it must be fairly said that Montreal is partial to that class of entertainment and as theatres have to pay dividends, the reason for the booking is obvious. So far this season the entertainment provided has been largely devoted to vaudeville; the strata below is marked with melodrama and burlesque, and the latter is not of the polite variety. The attractions—another abuse of terms—at His Majesty's have, so far, have been of a light variety; with two exceptions. One of these exceptions was the dramatization of Sir Gilbert Parker's "The Right of Way." The presentation in Montreal was the first on any stage. A brilliant audience saw the premiere and seemed to be half-satisfied with the play. As the play has since then been in Toronto, there is nothing more to be said on the subject, so far as the play is concerned. The Montreal critics were divided in opinion. The *Star* scorched the production, while *The Herald* found it admirable. *The Gazette* led the way with a well worded review. Personally I considered that the material presented was good, and that with some pruning and trimming an excellent play

could be made out of it. It is a very difficult matter to dramatize a book in such a manner that it will be entirely pleasing and Mr. Presbery seems to have fared no better than the average dramatist, who seeks his material in a popular novel.

As presented in Toronto the play was shorn of some of its original furnishings. The finale of several acts had been changed and one act was dropped altogether. There was a sixth act in the original production, but this was left out after the initial performance. The last act was depicted the fire in the church and it was a striking bit of realism. However, it was decidedly illogical and even its picturesque appearance could not save it. Of the trouble gone to in making stage production, this is a good example. I was told that the outlay required for the mounting and setting of the act was \$7,000. It was a splendid set and some of the effects used were entirely new. At all events it was costly enough when it is considered that the public saw it only once.

The future has not a great deal to offer. The November bookings at His Majesty's include May Robson in "The Rejuvenation of Aunt Mary"; Ben Greet, in Shakespearean plays, presented in Elizabethan style; Col. Savage's production in English of "Madame Butterfly," and "The Man on the Box." The December bookings, so far, include "The White Hen," and "The Earl and the Girl."

The vaudeville situation remains unchanged. Both the Academy and Bennett's are doing good business and the patrons of each house is being weekly offered an entertaining bill.

For intellectual recreation one needs must go to the Nouveautes. At this local Comedie Francaise there is to be seen the best offerings of the French stage and the big Paris successes often reach here while the original production continues its run. For this, the seventh week of the season the players are giving "La Bourse ou la Vie," and the stage is really a bit of Paris transplanted. It is a rare treat to watch these French players. Their work is a lesson to those who are tired of the slovenly performances so often given on

this side of the water. These French players enacting a society comedy seem perfectly rational and look the part. The leading man of the organization, M. Leclereq, is a delight in his fine work. Next week there is an unusual work at the theatre, being nothing more nor less than "Raffles" done into French and known as "Sir André Raffles, le Cambrioleur Amateur." This form of the dramatization of Hornung's story, has been performed in French at the Theatre Rejane and proved successful.

Montreal has a host of picture show places and in one of those, the house devoted to the Nationscope, there is a distinct novelty. This is the Chronome-graphone. This is a combination of moving picture and phonograph. As a picture is thrown on the screen the singers are heard. The effect is very good and although the machine has yet some imperfections, there are indications that there is quite a future for this plan of entertainment.

JAMES HANRATTY.

OPERA IN PARIS.

PARIS, FRANCE, *November 2, 1907.*

THE Opera in Paris never closes, performances being given there the whole year round. During the summer months, however, the theatre is open only three nights per week, the rest of the year four performances are given. Two months' leave of absence are also accorded to the principal singers, and during their absence opportunities are given to the younger and less experienced artists to present themselves in more important rôles than they usually sing. Also during the summer months, the programmes are formed from the old stock repertoire; the new operas being submitted to the public judgment during the autumn and winter.

"Patrie" music by Paladilhe to a libretto by Sardou and Gallet has been revived. This work first performed here in 1886 has not been heard since 1891. Superbly mounted, and the numerous characters allotted to the principal first singers or "*chefs d'emploi*," as they are termed,

the work in spite of being conceived in the old manner of opera—detached airs, cavatinas, choruses, linked together by recitatives—has met with much success.

The composer, Paladilhe, is one of the professors of harmony at the Conserva-



STAIRCASE, GRAND OPERA HOUSE, PARIS

toire, and his song "Mandolinata" had an extraordinary popularity all over the world about thirty years ago.

The news of the success of Mme. Donalda (Miss Lightstone, of Montreal), at the Opera-Comique, where she is engaged for a series of special performances, will be heard with pleasure by the very many lovers of music in general and opera in particular, who have followed the constantly increasing popularity of this young and very charming singer.

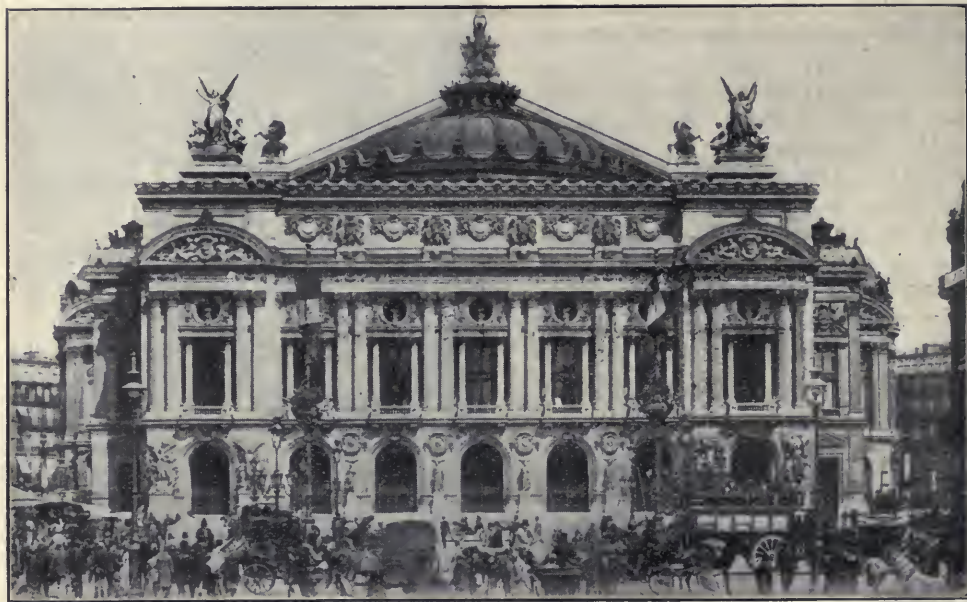
Mme. Donalda has now sung the rôle of Manon three times, and on each appearance has strengthened the hold that she made on the public from the first night. It is an exceedingly difficult matter for a singer—no matter how gifted—to make a favorable impression in the title-rôle of

Massenet's favorite opera, from the fact that it is associated in the minds of the Parisian public with so many exceptionally gifted singers who have appeared in the part since its creation in 1884 by the brilliant cantatrice, Mlle. Heilbroun.

Briefly Mme. Donalda presented a most charming picture of the ill-fated Manon Lescaut; one marked by many touches

being that the part had been first assigned to, and sung by Miss Geraldine Farrar. This latter singer has to leave Berlin to fulfill an engagement at the Metropolitan Opera House, New York.

In this dilemma the Intendant of the Royal Opera—Count Von Hulsen—appealed to Miss Florence Easton to undertake the rôle, which she did, singing in



GRAND OPERA HOUSE, PARIS

of originality, and fit to take its place among the most delightful of the many successful presentations of a very complex rôle. In a brief interview, which the present writer had with Mme. Donalda, she desired him to express her strongest wishes for the continued success of MUSICAL CANADA.

HENRI LANGLOIS.

MISS EASTON SINGS AT THE COURT OPERA, BERLIN.

FR. EMMY DESTINN, the famous prima-donna of the Royal Court Opera, of Berlin, and of the Royal Opera Covent Garden, London, declined to sing in Puccini's Opera, "Madame Butterfly," her reason

German, and with most gratifying success. A detailed notice of the performance appeared in the Berlin "*Lokal Anzeiger*," of October 23rd. In a letter to Haslam, the singing master of Paris, by whom Miss Easton was prepared for her operatic career, she describes her first performance at the Royal Court Opera, under the circumstances, as "a very trying ordeal."

Few of the admirers of the famous Handel "Largo" know that it is an air from the opera "Serse," adapted by Hellmesberger. Burney foresaw its immortality, for he wrote that it is in a "clear and majestic style, out of the reach of time and fashion." The opera itself had only five performances.

DRAMA IN NEW YORK.

NEW YORK, *November 18, 1907.*

SEVERAL fine plays have been and are running in this city at various theatres, though, it must be owned, the season thus far has not witnessed many productions of new plays which are at all remarkable or out of the ordinary, and already there have been some pretty big failures. There are many promises of new productions for the near future, however, and out of the lot one or two will probably make a stir, though first class plays are not to be had for the asking, and in fact seem to be becoming scarcer every year. The only thing which seems to be signally advancing just now is vaudeville, and that is hardly a compliment to public taste in the dramatic art. Actors, like people in other walks of life, are endeavoring to make money, and, observing the trend of public inclination, are accepting the tempting financial inducements offered and going into vaudeville. A few years ago some of those who have recently entered this field would not have entertained such a proposal for a moment. Probably some of them have been influenced by the new, high sounding name that has recently been adopted for such performances—advanced vaudeville—but in spite of it, it is just the same old variety performance it ever was. And unfortunately some of the dramatic stars who go into it do not attempt to raise the tone of the performance to their level, but lower themselves to the usual vaudeville standard by doing a "turn," which is unworthy of their quondam art.

SPEAKING of vaudeville, there is one young actress here, and she is a Canadian, too, who is presenting a serious, and in every way high class act at the local vaudeville theatres. It is a one act play named, "Come, See and Listen," and the star is Miss May Tully, who is a graduate of the Royal Victoria College, of Montreal, and later of the Stanhope-Wheatecroft dramatic school here. Miss Tully originally came from British Columbia, and she has been on the stage only a little over three years. She has been playing here since

September, and is booked till Christmas—Miss Tully is a most promising actress, and there seems to be a bright future opening for her.

AN actress, who has attracted considerable attention in New York, during the past two years is Mme. Nazimova, at present presenting Ibsen at the Bijou. A few years ago, it will be remembered, she came to America with a company of Russian players, and gave dramas in that language here. She could not speak a word of English, but was induced (I think by Mr. Henry Miller) to study the language with the idea of using it on the stage. She did so, and the result is that to-day she is considered by many critics, the leading actress in America. I recently saw her in "The Master Builder," by Ibsen, and was astonished by her mastery of English, as she speaks with only a slight accent. As an actress she is remarkable. She is quiet and restrained in her actions, but intensely emotional. She seems to have a large grasp of every situation, and a keen penetrating appreciation of her role. "The Master Builder" hardly gave her an opportunity of showing her full capabilities, though it is a wonderful play—so wonderful that one never quite gets over the wonder of it when attempting to find out what it is really all about.

THE dramatized version of Sir Gilbert Parker's novel, "The Right of Way," was presented at Wallack's theatre on the 4th and has had a successful run there. The critics have praised the play—not over much or enthusiastically, but sufficient to save it from oblivion,—and the public has patronized it. It was produced for the first time in Montreal, by way of "trying on the dog," and in consideration of a wish expressed by Sir Gilbert that it should see the light of day in the locality from which the atmosphere of the story is drawn. Eugen W. Presbrey is the playwright, who is responsible for the stage version, and I don't remember ever having seen or heard of a dramatist getting a more thorough "roasting" than he did on the Tuesday following the Montreal opening.

One critic, in particular, seemed to bear a personal grudge against the play, and indulged in all the derogatory language he was possessed of. Eventually Mr. Presbry made several changes for the better in his work, and New Yorkers witness the improved version. But whatever may be said about the play—and to one who has read Parker's great book, it cannot help but appear patchy, to say the least—the acting, at least of the two principal characters, is something far above the average. Mr. Guy Standing plays the part of Charlie Steel in a most creditable manner; but the real star of the play is Theodore Roberts, as "Portugais, the French-Canadian Habitant." It is one of the finest bits of character acting that one could see, and all the local critics have agreed that nothing finer in its way has been seen on the American stage for a long time.

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 [In a recent article which appeared in the *Sun*, Acton Davies, the critic for that paper, says:

"The unanimous chastening which" was administered last week by the metropolitan critics to a foreign star who persisted in walking through the various rôles of her repertoire as though it were really too dreadfully much of a bore to attempt to play them, points a moral which it would be well for actresses in general to inwardly digest. We are free to admit that to play the same rôle night after night during a long run must be very trying to an actress, but this nightly performance, for which, by the way, the actress in almost every instance receives an uncommonly fine salary, can't by any chance be half as great a cross to her as it is to those poor dupes in her audience who have paid \$2 for the privilege of seeing her walk through a performance. These desultory exhibitions are almost invariably one of the penalties which an audience has to pay for an actress's success."

He does not mention any names, but it is quite obvious that he refers to Mrs. Patrick Campbell, who played at the Lyric theatre during the week of November 11th. She presented several plays, and the only one in which she made a real suc-

cess was "The Second Mrs. Tangueray"—in which her daughter divided honors with her. She had, for the most part, a mediocre company, and left the impression with both public and critics of carelessness, coldness and general "don't-care-ness," as it were.

—
 DURING the temporary disappearance of the popular comedian, Raymond Hitchcock, after his arrest on a charge of abduction, considerable amusement was derived from the newspaper reports published. Messages were received from all parts of the State declaring that he had been positively identified in several cities, and recounting his movements. Upon his re-appearance Hitchcock declared that he had not been out of New York, and had made little pretence of concealment. The charge which hangs over this actor is a serious one, and the result of his trial—which will not be held for some time—will be awaited with interest. It will no doubt go hard with him if he is proved guilty.

—
 MARGARET ANGLIN and Henry Miller are enjoying the second year of success in Vaughn Moody's play, "The Great Divide," at Daly's Theatre; and at Belasco's new theatre, the Stayvesant, David Warfield is having tremendous success in "A Grand Army Man;" of these more at later date.

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 THERE are many who consider Warfield the greatest actor on the American stage to-day, and he is said to be the highest paid actor anywhere. Personally, I shall never forget the first time I saw him, last year in the "Music Master." It was one of the most wonderful bits of acting I have ever witnessed. He plays on the heart strings as a violinist plays on the fiddle strings, and it is only a few years since he was doing funny vaudeville "stunts" with equal success, which shows his great versatility.

—
 EDWARD GERMAN's comic opera, "Tom Jones," has made a hit. It is running at the Astor Theatre.

SYDNEY C. DALTON.

MADAM BUTTERFLY'S RETURN.

THE Savage Opera Company re-visited Toronto during the month (18-20) and gave four return performances of Puccini's opera "Madam Butterfly" with the excellent ensemble of principals, chorus and orchestra for which they are so favorably known. The title role was taken by Phoebe Strakosch, Rene Vivienne and Elizabeth Wolff, all three talented and graceful singers and actresses, of whom the second named won favour last season. A feature of the first night's production was the singing of the "Flower Song" in the second act by Miss Ethel Houston, a southern contralto with a beautiful rich voice. The tenors were Vernon Stiles and William Schuller, both good singers, and the chief bass, Mr. Ottley Cranston, so much admired for his round sonorous voice and distinct delivery of his words.

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DECEMBER, 1907.

OUR LONDON LETTER.

LONDON, Nov. 15.

A NEW "star" has burst into the operatic firmament in the person of Mdlle. Tettrazini, already dubbed as "La Tettrazina." Her debut has been somewhat sensational as it is not often that a new singer is received with such unanimous approval by all the London critics. She sang at her first appearance to a poorly-filled house—no advance paragraphs having been sent round to the newspapers—but when she sang a second time it was almost impossible to get a seat. At present she has only appeared in some of the older Italian operas, and a severer test of her abilities will have to come when she essays the principal rôle in the modern works. However, as she is said to possess temperament and dramatic insight as well as a phenomenal voice and great skill in its use, she should be a strong addition to the company at Covent Garden.

Another interesting feature has been the success of the young Irish tenor, Mr. John MacCormac. At present he is not altogether at home on the stage, nor

does he entirely realize the vastness of Covent Garden Theatre; but the impression he has already made bids fair for his future. It is a very long time since a British tenor has appeared in London as a leading member of an international company.

The works performed as yet have been of a somewhat hackneyed nature, but a novelty, Franchetti's "Germania," is promised for the near future.

Two of the greatest violin virtuosi of the present day have recently left London for the American continent. Let us hope that the financial difficulties of your neighbors will not prevent Kubelik and Kreisler from reaping a golden harvest. Rumour said here that Kubelik's last tour in the States was by no means the monetary success it was given out to be. The travelling and other expenses of an artist on tour are large, and although in New York and the other principal cities an artist can without difficulty get a good audience, it is probably that in many of the provincial cities the taste of the citizens is not sufficiently elevated to induce them to attend such concerts.

It is said that the instruments of Dr. Joachim are to be sold by auction in Berlin towards the end of the year, and that all the arrangements are in the hands of Herr Von Mendelssohn—a relation, by the way, of the famous composer. There should be keen competition to possess these relics of the famous violinist and record prices should be reached. However, the fancy prices that are likely to be realized on this occasion are no real criterion of the value of the instruments, and Piatti's Stradivari 'cello is a case in point. We believe that £5,000 was paid for it shortly after the artist's death, but it is doubtful if it will fetch that sum again.

A violin concerto by Mozart in the composer's handwriting has recently been discovered by Dr. Koffermann, chief of the music department in the Royal Library, Berlin. The manuscript is inscribed

*Concerto per il violino di Wolfgang
 Amadeo Mozart
 Salisburgo, li 16 di Luglio, 1777.*

The Concerto which in 1837 was in the possession of Habeneck at Paris, but was supposed to have been lost, is scored for two oboes, two horns, and the usual strings. This work will be played by Miss May Harrison at a London Symphony Concert shortly. Miss May Harrison is a young violinist of English nationality whose playing has attracted a good deal of attention in London lately. She is a pupil of Señor Arbos at the Royal College of Music.

In the columns of one of the London musical journals an interesting discussion upon the question of the value of musical degrees and diplomas has taken place. No doubt the desire to possess these distinctions has led to a considerable amount of fraud and misrepresentation: but a good deal of it is so palpable as to be comparatively harmless. In London we are blessed with many institutions with high-sounding titles which will grant you any diploma that you have a mind to, with the right to wear the most magnificent of robes, provided you sit for their examinations and pay the necessary fees. The latter are to suit all pockets, and we understand that failures at the examinations are almost unknown. For the doubtful advantage of these cheap distinctions we are indebted to the Companies Act under which any seven persons can form an association, give themselves an imposing title, and proceed to grant diplomas and other honours to all and sundry." One of these so called "colleges" was shown recently to have owed its inception to a master-plumber. However, apart from this side of the question, it is doubtful whether the possession of a degree from one of the universities is of much advantage to any but a church musician. It is interesting to note that most of our distinguished English musicians have never sat for examinations for their degrees, but that when they had proved themselves worthy the Universities conferred honorary degrees upon them.

It is said that Lady Halle (Norman Neruda) who has made Berlin her home for the last few years is going to settle in London again. She recently gave a recital

at which she was assisted by Leonard Borwick, and in spite of advancing years her talents remain to a large extent unimpaired.

CHEVALET.

MUSIC IN NEW YORK.

NEW YORK, *November 18, 1907.*

THE season in New York is now in full swing. Operas, concerts and recitals in number sufficient to satisfy the most ardent music-loving community are being given every day in the week, Sundays included. The old phrase, "the greatest season in the history of this country," etc., has been reiterated so much that it has become a platitude; but certainly it would seem that the season of 1907-8 is going to be a memorable one in the history of music in America; in so far as both quantity and quality are concerned. In a sense there is nothing very remarkable in the prospect, for increased prosperity in other lines of activity would naturally suppose a relatively consistent improvement in the field of art. But in the increased import of foreign stars—and that is the chief element of the music activity of this country, up-to-date,—one observes a really remarkable and significant advancement. The two big opera houses, of course, maintain extensive castes of singers—both about equally meritorious; and whatever disparaging remarks may be made regarding these two institutions, the Metropolitan and Manhattan, it must in fairness be admitted that they have exceptionally fine soloists—the finest, probably, that money can obtain. Then again, there are a greater number of piano houses engaging distinguished pianists to show off their instruments (for that is the bold fact of the matter) than heretofore; with the result that the list of virtuosi touring America this year makes one stop and wonder how even all the worthy ones manage to make a financial success of it.

ONE of the newcomers in the list of pianists is Richard Buhlig, who made his

debut here with the Philadelphia Orchestra on the 5th. He was born in Chicago, and studied there until he was seventeen, then went abroad to continue with Leschetizky, and afterwards played with success in Great Britain and on the continent. It is now about ten years since he left these shores, and the Steinway people were so impressed with his ability that they foresaw a future for him in his native country, and are behind the present tour. Buhlig seems to have got a reputation in Europe as a Brahms player,—and he always had an inclination that way, even in his early student days in Chicago,—so he chose the Brahms concerto in B flat for his New York debut. It was not a remarkably impressive performance, but somehow it seemed to suggest that Buhlig had great ability, and created a desire to hear him in recital, when he would have ample opportunity of showing all sides of his musicianship and virtuosity. So I went to hear him at Mendelssohn Hall on the 9th, in the first of a series of three recitals—"educational recitals," they are advertised—which he gives this month. He more than fulfilled expectations. He does not possess the superfluity of technique which is the stock in trade of so many of the modern pianists, but he has sufficient for all requirements. He has something far more desirable, however, namely, great musicianship and refinement, and never for a moment does he try to impress his audience with a mere display of digital dexterity, or flashiness. His programme did not contain any novelties, but was a fine one for all that, consisting of the Brahms variations and fugue on a theme of Handel; the Beethoven "Appassionata" Sonata; two Schubert Impromptus, and the twelve studies, op. 25, of Chopin. The sonata was finely interpreted, and it was a genuine treat to hear the Chopin etudes played as though they were real gems of music, and not merely a medium for the exhibition of technical proficiency. Yes, Buhlig is a great pianist; he needs a bit more repose and experience, but there seems no reason to doubt that in a few years, when he has "ripened" a bit, he will be one of the greatest.

At the orchestral concert mentioned above there were two other newcomers,—so far as New York is concerned,—Karl Klein, the young American violinist, son of the composer a teacher, Bruno Oscar Klein of this city, and Carl Pohlig, the recently appointed conductor of the Philadelphia organization. Pohlig and his orchestra were given a rousing reception by the large audience in Carnegie Hall. The conductor is a man of undoubted ability; a strong personality, combined with temperament and mentality, give him complete control, not only over his players, but over the audience as well, which feels his influence. He presented "Les Preludes" of Liszt, and the 5th Beethoven Symphony, absolutely refusing to grant an encore, despite repeated recalls. The orchestra, too, is worthy of its conductor, and deserves to rank with the leading organizations in the country. The programme was concluded with the Tschaikovski violin concerto in D. Klein, who is a very young man in the early twenties, played it in a most satisfactory manner, exhibiting splendid technical equipment, and a good tone. He was accorded a most demonstrative reception, the auditors crowding round the stage and demanding an encore. He no doubt has a future before him.

HAMMERSTEIN opened the Manhattan early this season with a performance of "La Gioconda," on Monday evening, the 4th. It drew an immense audience and was the occasion of Zenatello's debut. This new tenor is Hammerstein's "star" this year, owing to Bonci's change of allegiance, and of course there was much interest in his first appearance. He has not so far proved himself a dangerous rival to Caruso, but he possesses a beautiful voice, and bids fair to become a favorite with New York opera patrons. The balance of the cast which sang "Gioconda" was strong in all parts, and included Mme. Lillian Nordica in the title role—her first appearance at the Manhattan. Hammerstein has given to New York opera an adjunct, which it has long wanted and felt the need of, namely, a capable chorus; in

fact his performances are in every respect thoroughly first class.

THE director of the Manhattan has introduced this season what to American audiences is a novelty, namely, women ushers. Hammerstein was not at all satisfied with the way the ushering was conducted at the opera last year, so he determined to try this means of bettering the attendance. Apparently it has proved satisfactory, and, besides has already been responsible for a pretty little romance, according to one of the daily papers, culminating in the engagement of one of the fair ushers to a patron of the opera, who is an Italian and a portrait painter. It was consummated under difficulties, for the management allows no conversation between the ushers and the auditors, apart from what is absolutely necessary; however, we are told that "love finds a way," and apparently on this occasion it lived up to its reputation.

THE majority of artists who play in this city find Mendelssohn Hall quite large enough to hold the audience; a few, like Paderewski and Pachmann and Sembrich require Carnegie Hall, but for Kubelik, apparently, even this is too limited, and he has to resort to the Hippodrome, which holds over 5,000 people. He played there with the Russian Symphony Orchestra on the 10th, and not only was every seat occupied, but several hundred were forced to stand. It developed into a regular demonstration, and apparently the violinist was permitted to leave the stage only after the multitude had become physically exhausted through applauding. Whatever one may think of Kubelik's art it must be admitted he can draw the people, and create enthusiasm.

THE Metropolitan Opera House opens to-night with a performance of Cilea's "Adriana Lecouvreur;" Cavalieri, Caruso, Scotti will be in the cast, and the new Italian conductor, Ferrari, will make his New York debut. This will be the first performance of Cilea's opera in America.

PREVIOUS to her return to New York this season, it was rumored that Geraldine Farrar, the American soprano of the Metropolitan Opera, was engaged to Scotti (of the same company). Subsequently, however, Miss Farrar denied the report.

THE subject which is being illustrated at the "Symphony Concerts for Young People" this season is the influence of the German folk song upon orchestral music and symphonic writers. Mr. Frank Damrosch is the director of these concerts, and prefaces each one with a few valuable and interesting remarks relative to the subject. The first concert took place on the 16th.

PADEREWSKI's only appearance in this city with orchestra will be at one of the Boston Symphony concerts.

SIR C. V. STANFORD's "Irish Symphony" was presented yesterday at a concert of the New York Symphony Orchestra, directed by Frank Damrosch, and was well received. Edward German conducted his own "Welsh Rhapsody," which was not as successful.

SYDNEY C. DALTON.

AT THE CAPITAL.

OTTAWA, Nov. 21.

A SONG RECITAL was given by Mr. Guy Maingy, baritone, on November 19th in St. Patrick's Hall, before a large and fashionable audience. The recital was under the patronage of their Excellencies, the Governor-General and the Countess Grey. Mr. Maingy has been obliged to return to Ottawa from London, Eng., for an enforced rest of a year, and at the request of his many friends, gave them an opportunity to hear him in recital. As a

One thing is certain, they must have extraordinary merit to succeed so well—we speak of the

MARTIN-ORME PIANOS

MADE IN OTTAWA

boy soprano Mr. Maingy achieved no little fame in London, Eng., under the name of Mr. Sopra. A London critic speaking of him says: "It is not an easy thing to be

Mr. E. L. Horwood, tenor, Mr. Cecil Bethune, bass; Mr. Arthur Dorey at the organ. More than the ordinary interest is being taken, as "The Messiah" has not been given for several years. Their Excellencies the Governor-General and the Countess Grey have not only given their patronage, but have already signified their intention of being present.

No name stands higher on the list of Ottawa's true musicians than that of Mrs. M. F. S. Jenkins, the well known organist of St. George's Church, Ottawa. Thoroughly equipped for her vocation both by temperament and education, it is not to be wondered that her work is distinguished both for enthusiasm and sincerity. Sister of Archibald Lampman, Canada's famous poet, her musical education was begun, when, as a child, she studied with Mr. Lauder, of Toronto



MRS. DALE-HARRIS

President Woman's Morning Music Club, Ottawa

known in London. Sopra was successful but Sopra died when his voice broke and Mr. Maingy became a pleasant rather light baritone. He has not yet come to his own. His voice shows promise of treble the volume it now possesses, and at times its clear baritone suggests a possible tenor." Mr. Maingy's programme was a delightful one including songs of Scarlatti, Franz and Gounod, ending with a group of three songs written by himself and sure to be deservedly popular, judging by the enthusiasm and applause with which they were received. At the close of the recital Her Excellency sent for Mr. Maingy and congratulated him upon its success.

The "Messiah" will be given December 3rd in St. Patrick's Hall, with orchestra and a chorus of one hundred voices under the direction of Mr. J. Edgar Birch. The soloists will be Miss Helen Ferguson, soprano, Miss Margaret Taplin, contralto,



MRS. M. F. S. JENKINS

one of Liszt's pupils. She was but a very young girl when she filled her first engagement as organist of St. Phillips Church, Toronto. Upon moving to Ottawa, when some twenty years, the parish of St.

Georges was formed she became the first organist a position she held until she left for Germany to pursue a two years course of study with Martin Krause, Liszt's famous pupil. While in Germany she not only became one of Krause's best pupils, but found time to act as correspondent to the *Musical Courier* of Leipzig and to study harmony with Dr. Slade. Upon her return to Ottawa, she resumed her position as organist of St. Georges' where she remained until her marriage, but the call of her beloved art was too strong to be ignored and six years ago she again resumed her work as organist and director of St. George's choir, an organization which has become, under her supervision, one of the largest and best in Ottawa. Full of enthusiasm, with which she has the rare gift of inspiring others, a sincere and conscientious worker, she is an artist whose fine technique is only a means to an end back of which is poetic interpretation, musically intelligence and the charm of imaginative atmosphere. Such is the character of Mrs. F. M. S. Jenkin's work. Many of Ottawa's musicians owe their earliest inspiration to Mrs. Jenkins earnest sympathy with their aims, and her helpful co-operation, for though professional cares are manifold, she has always time to help those who love her art. Mrs. Jenkins is also one of the charter members of the Woman's Morning Music Club and her recitals always stand for what is best in music.

L.W.H.

MUSIC IN OSHAWA.

THE musical and dramatic recital given by Miss Winnifred Featherstone, soprano; Miss Lena Hayes, violinist; Mrs. Gerard Barton, pianist; and Mr. Robert Stuart Pigott, baritone and reader, all of Toronto, in Pattes Opera House, on Thursday evening, November 7th, was an artistic treat. The audience was large and appreciative. Mr. Pigott was in excellent voice and excelled in the solo, "The Sands o'Dee." In the songs, "Love's Coronation," and "The Nightingale and the Rose," Miss Featherstone displayed her voice to advantage, and was heartily encored. Miss Lena Hayes, in her difficult numbers,

"Faust," Fantasie, Sarasate, "Saltarella," Papini and Schubert's Serenade, displayed admirable technique and won well earned applause. The principal number on the programme, the reading of Tennyson's "Enoch Arden," by Robert Stuart Pigott, with Mrs. Gerard Barton, at the piano, was new to an Oshawa audience. who showed their appreciation with generous applause. Mr. Pigott is a reader of fine presence, charming intonation and keen literary perception, and the story was told with much dramatic effect. He was fortunate in having Mrs. Gerard Barton as his accompanist, a pianist of more than ordinary ability, with that sympathetic touch which is the making of a good accompanist. A New Scale Williams Baby Grand graced the stage and under the hands of Mrs. Barton, its excellent tonal qualities drew forth much favorable comment.

Mr. J. A. Bottomley, A.R.C.O., reports continued progress in his singing class. Up to the present the membership numbers one hundred with additional names constantly being added. The Oshawa Board of Education, recently appointed Mr. Bottomley singing master in the High School, an innovation meeting with general approval.

A visitor from Jersey City, N.J., Miss Vanderburg, rendered enjoyable solos in Simcoe Street Methodist Church on Sunday evening, September 28th; also in the Presbyterian Church, Sunday, October 5th.

The Oshawa Choral Society has organized for the coming season with the following officers: Hon. President, F. L. Fowke; Hon. 1st Vice-Pres., C. A. Jones; Hon. 2nd Vice-Pres., Rev. Father Cline; President, J. A. Bottomley, A.R.C.O.; Vice-President, A. Adams; Secretary, W. Clark; Assistant Secretary, L. James; Treasurer, Geo. Hazzelwood; Committee of Management, Messrs. Paull, Lane, Rogan, Law, Owens, Grierson, Brast, Robertson, Durrant, Salmon and Rev. Miles; Conductor, W. F. Pickard. The first practice of the Society will be held at an early date. The conductor, Mr. Pickard, is delighted with the prospects for the season

and from present indications, everything points to one of the most successful years in the history of that organization.

Miss Allen, Toronto, a talented pupil of Dr. A. S. Vogt, gave a piano recital to the pupils of Bishop Bethune College on Saturday, November 16th. She was assisted by Miss Violet Hunt, vocalist, Toronto.

Mr. Donald MacGregor, Toronto, sang at both services in the Simcoe Street Methodist church, Sunday, November 17th. Mr. McGregor delighted large congregations with his solos. In the morning he sang, "Ye shall dwell in the Land," and "Shepherd of the Fold," in the evening, giving, "The Promise of Hope," and "It is enough."

Mr. R. Norman Joliffe, baritone soloist, Sherbourne Street Methodist church, Toronto, has been engaged as one of the assisting artists at the concert to be given by the choir of the Simcoe Street Methodist church, on Wednesday, December 5th. Miss Hill, contralto, Cobourg, has also been engaged for the same date.

Home talent supplied the musical part of the concert given by the Flower Mission in Patte's Opera House, November 12th. Mr. R. Henderson gave a fine rendering of the solo, "The King's Own," which was loudly applauded, but the large audience were forced to be content, as "no encore" was the rule. Miss M. Thomas sang sweetly, "The Swallows," and Mrs. W. A. Hare, in her song, "The Flight of Ages" won marked appreciation. The Misses Carswell rendered a finely executed piano Duo, "Mazurka" Nevin. Miss McCutcheon, a new comer to Oshawa sang "The Bells of St. Mary's." Miss Marjorie Hoig scored a decided hit in her clever rendering of Liszt's 8th Rhapsodie, a piano solo played skilfully and with exquisite taste. Miss May Dillon filled the position of accompanist very acceptably. Miss Adelaide Heath, elocutionist, Toronto, took the audience by storm with her numbers, "Seeing Things," and "A Chappies' View of Life." The remaining part of the programme was furnished by some twenty young ladies and gentlemen in a tableau entitled, "Reveries of a Bachelor." R.N.J.

A CALL these days at Toronto's deservedly popular West End institution, the Metropolitan School of Music, finds it very actively engaged, more so, in fact, than in any previous season at a corresponding date. The director of music, Mr. W. O. Forsyth, has a large corps of highly competent and experienced musicians associated with him, and the admirable results which they gain has become widely known. Among the many interesting features of the Metropolitan calendar prospectus, for 1907-8, is an announcement in relation to special awards as follows:

The Hon. Thos. Crawford, Speaker of the Provincial Legislature, and President of the Metropolitan School of Music, has offered a gold medal, to be known as "The President's Medal," for award in June, 1908.

Mr. E. B. Osler, M.P., 1st vice-president of the Metropolitan School of Music, who for six successive seasons has contributed a scholarship, has generously agreed to an extension of three years more, and therefore the next award of an "Osler" scholarship (value \$25) will be at the close of the June, 1908, examinations.

Mr. Randolph Macdonald, 2nd vice-president of the Metropolitan School of Music, again offers a \$25 scholarship, which also will be awarded in June, 1908.

The "Mason & Risch" annual scholarship, to be awarded next June, will entitle the holder to one scholastic year in class instruction (or an equivalent by private lessons) in theoretical work under Mr. W. O. Forsyth, beginning in September, 1908. Messrs. Heintzman & Co. offer a \$50 scholarship, to be awarded in recognition of diligence and attainments and as an incentive to pursue the study of piano playing in its most artistic phases. This scholarship will also be awarded in June, 1908, and will go into effect in the following autumn.

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OUR WINNIPEG LETTER.

THE following letter reached us too late for publication in the November number:—

WINNIPEG, Oct. 22nd, 1907.

With the advance of autumn, musical activity has been resumed with fresh vigour. The musical ranks have been augmented by new comers whose credentials warrant us to expect additions of great value. We are always glad to welcome the earnest musician who will cast in his lot with us. Winnipeg, in time, should produce a broad-minded musicianship, as almost every well-known school of music is represented here. Not having like Toronto or Montreal, a Conservatory from which might emanate a certain sameness of style, there is a variety about the local work which makes it unusually attractive.

One of the first concerts of the season was given in September by Mrs. Lilian Adams, a former resident of Winnipeg, and now of London, England. She was supported by several local musicians, notably Miss Rhoda Simpson, whose violin-playing has broadened greatly since we last heard her. Winnipeg is justly proud of this young musician, and many are watching with keen interest the careful development of her powers by her earnest and capable teacher, Mr. Camille Couture. Mrs. Adams was a former member of the Women's Musical Club, and has given the last five or six years to the study of the piano in London and Germany.

Miss Edna Sutherland's recitals from Shakespeare and Tennyson may be cited here, as three of Winnipeg's most popular musicians had places on the programme. The "Enoch Arden" music by Richard Strauss was expressively played by Miss Edna Elliott, and also with an intelligent understanding of its connection with the poem. The richness of the unusual harmonies, the throbbing sympathy of the music which makes it so emotionally one with the words, the clever weaving in of the different character-motives with the appearance of each character make the music, intellectually and emotionally, one of the most interesting compositions of the

kind ever written. Mr. Baly, accompanied by Mrs. Baly, rendered a "Morceau Caractéristique" by Goltermann and "Zur Guitarre" by Popper, with the delicacy and the expressive interpretation which we have learned to expect from his cello playing. Mr. Percy Hollinshead was heard in one or two ballads. Mr. Hollinshead is endowed by nature with a voice of uncommon beauty. With increased musicianship and hard study he could enter a larger field than Winnipeg and we would be glad to see him essay higher flights of interpretation than ballads, which, although having their place and requiring perfection of delivery, are surely no test of a singer's intellectual ability.

Miss Gabrielle Mollot, who has just returned from two year's study under I. Philipp, of Paris, and Moskowsky, was heard in a piano recital, assisted by Miss Rhoda Simpson, violinist, and Mrs. James, soprano. Miss Mollot has benefitted much by her study, having gained breadth of interpretation and a more finished technique. This added to natural beauty of tone production, makes her playing, especially in light and graceful compositions, a pleasure to hear.

Mr. Harold Cadle has established a concert agency, which is a new feature in Winnipeg's musical life. The local artists booking with him agree to participate in his weekly Saturday Popular Concert, and bind themselves not to perform in public without a fee. This is as it should be. "The workman is worthy of his hire." In the case of musicians this is too often forgotten. Mr. Cadle's work also includes concerts by noted artists, and he opens his season with the young and already famous violinist, Karl Klein, the son of Oscar Bruno Klein, one of America's composers.

Mr. James Bending, late organist of Bristol and Clifton, England, and a pupil of George Risely, has arrived to take the organ and train the choiristers at St. Luke's church. He comes with fine credentials as a choral and orchestral leader, and something may be hoped for in a public way from his reputed ability.

Mr. Joseph Tees, brother of the late Mr. James Tees whose memory is still green in

the hearts of those who know of his unselfish work for musical Winnipeg in the past, has accepted the post of musical critic for the *Free Press*, a much-needed and long-neglected work in that altogether worthy paper. With a fair and open-minded critic, much may be accomplished towards directing the public mind to a higher appreciation of what is good in music, and Mr. Tees has already begun the good work by intelligent criticism.

Mr. Rhys Thomas returned in September from his summer in Wales, where he was called to be one of the judges in the Eistedfod competitions. His experience as a choral conductor is well-known and appreciated in Winnipeg, and it is an added proof of his ability that it has been recognized and remembered by his native land. One of the most striking features of the Eistedfod is that no notes are used by the large competing choral bodies, which gives to the conductor a much greater command over the voices. This will be exemplified next year, when the Sheffield choir, which follows the same method, makes its tour of Canada.

Toronto's Scotch Band "The Kilties" gave three performances. It is to be regretted that they were not heard in a larger hall than that of the Y.M.C.A. The character of their playing leads one to believe that they must be the premier band in Canada, but it was impossible to judge of the effects in such confined quarters. One striking feature was the purity of their tone. We will hope to hear them again in the theatre, which could not be obtained at the time of the band's appearance in Winnipeg.

HAMILTON NOTES.

HAMILTON, Nov. '07.

THERE is not much to report from Hamilton. A large chorus under the conductorship of bandmaster George Robinson, is preparing "Creation." W. H. Hewlett, with the Centenary Church choir, augmented by a few choice voices, is preparing "Elijah"; and Bruce Carey and

the Elgar Choir are preparing a fine programme. The Conservatory of Music inaugurated their scheme of concerts by bringing W. H. Sherwood to give a piano recital on November 7th, which was well attended and enthusiastically enjoyed on the afternoon of that day the Conservatory gave "At Home," and a large crowd enjoyed themselves in the reception rooms.

On November 14th, Miss Gwendolyn Holliday gave a song recital in Conservatory Hall, which was much enjoyed. Miss Holliday, who is a recent arrival from England, has a voice of good quality, and good training, and bids fair to become one of our leading vocalists and teachers.

Miss Annie Mann, for many years organist and choir mistress of First Methodist Church, has resigned her position to take a well earned rest; and I learn to-day that Wilfrid Paten, pupil of W. H. Hewlett, has been appointed to fill the position.

Miss Clara Morris (Licentiate Tor. Univ.) has moved from the organ of Victoria Avenue Baptist Church to Charlton Avenue Methodist; and her place has been taken by Miss Eliz. Johnston, both of these ladies pupils of J. E. P. Aldous.

Miss E. Ambrose, the energetic head of the Duet Club (the live ladies music club of this city) has sufficiently recovered from a severe illness to get her forces to work again.

J. E. P. A.

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CHRISTMAS MORNING.GEORGE WEATHERLY.ARTHUR HENRY BROWN.

Chorus.

MODERATO.

f 1 Sweet and clear the an-gel throng Sang the first glad
 2 Clear and shin-ing, from a -- far Beam'd the first bright

Christ-mas song: Long years have pass'd, yet sweet and clear, That
 Christ-mas star: Long cen-tu-ries have pass'd a-way, And

an- - - gel ca- - rol still we hear, On this Christ-mas morn-ing.
 still it shines with pur-est ray, On this Christ-mas morn-ing.

Solo, TREBLE ONLY.

p 'Twas in a far time That shep-herds, watch-ing
 'Twas in a far time That wise men saw that

by the fold, Heard, those won-drous words - "Be - hold, Good
star on high, Watchd its path a - cross the sky, And

ti-dings of great joy I bring, This morn is born to you a King!"
follow'd, till at length it brought Their wand'ring steps to Him they sought.

Chorus.
f Glo-ry then to God be giv'n, Glo-ry to our Lord in Heav'n, All

glo-ry in the high-est giv'n, On this glad Christ-mas morn-ing!

Full of faith, those men of old
Offered incense, myrrh and gold;
And, full of faith and thankful love
We proffer gifts to Christ above,
On this Christmas morning!
As, in a far time,
The wise men, leaving all behind,
Came the new-born King to find,
So we to-day oblations bring
To Christ our Saviour and our King!
Glory then to God &c.



THE CHURCH CHOIR



Conducted by EDMUND HARDY

MAINTENANCE OF PITCH IN UNACCOMPANIED CHORAL SINGING.

By A. S. Vogt, Mus. Doc.

THE question of maintenance of pitch in unaccompanied chorus work is, at the present time, provoking warm discussion in the Motherland. At the annual conference of the Association of Musical Competition Festivals held in England in July last the subject was most ably treated in a most interesting address by Dr. Walford Davies of the Temple Church, London. It was generally agreed, in the discussion which followed Dr. Davies' address, that it was possible to pay too much attention to the matter of maintaining pitch. Mr. Henry Evans, one of the most eminent of British choirmasters and adjudicators said, among other things, that "choirs were very sensitive about this matter; their anxiety could be detected in their faces, and they were apt to forget all about music and interpretation in the one idea of keeping to the pitch. The result would be a mere mechanical performance. . . . Choirs often lost heart when they knew they had dropped in pitch."

Several speakers pointed out that maintenance of pitch and tuneful singing are separate things, and the latter is the more important of the two. Dr. McNaught, one of the most capable and experienced of competition adjudicators, expressed a doubt whether it was possible, with some modern unaccompanied music, to sing in tune all through and end on the pitch. This was due to the effect of tempered intervals or their non-employment in certain music, the pitch in such cases being lost without any disagreeable effects to the listener.

There is a feeling which is acquiring strength that, of much greater importance than absolute maintenance of pitch, is singing in tune and the artistic interpretation of the music. The more sensitive, musically, the members of a choir may be the more likely they are to be influenced by any cause which would tend to disturb perfect intonation or sympathy between the various sections of a chorus.

Some of the most execrable chorus singing in which hardly a measure may be sung in tune may nevertheless end exactly in pitch, and, as is often the case at competitions, when the chord is struck on the piano immediately after the performance, be applauded as an achievement. On the other hand, a generally superb performance in which half a tone may be dropped is received in silence, when the chord struck on the piano reveals a depression in pitch—a fact which probably no one in the audience, not even the judges themselves, would be any the wiser for but for the assistance of the pianoforte after the singing is over.

Now the lines above are not by any means intended to condone the failure to maintain pitch. Every choirmaster worthy of the name will leave no stone unturned to ensure the mastery of this detail, as well as to achieve the highest artistic results in expression, quality and balance of tone and the subtleties of interpretation, which impress even the unmusical without the latter being able to explain the reason.

The young choirmaster may, perhaps, enquire at this stage "How may maintenance in pitch best be assured?" It may be said here that some of the causes for depression in pitch are sometimes beyond the control of any choirmaster, or even

the most carefully selected body of singers. A badly ventilated, acoustically faulty or an over-heated or frigid room frequently creates havoc with the pitch. A foggy atmosphere or fatigue in the singers also exercise a depressing effect upon the vocal organs. Some compositions, particularly those of a chromatic and otherwise involved nature, such as certain works of Gounod's, Brahms', Cornelius' and most of the old Ecclesiastical composers present special difficulties in this respect.

Causes which may be under a choir-master's control are the selection of characteristic choral material in the various sections of a chorus; the exercise of greatest caution and concentration on progressions which are especially hazardous, and the observance of details of tone production, so as to secure uniformity in this respect. Only in this manner is it possible to ensure the requisite variety of tonal color, without which the question of maintenance of pitch and the all-important matter of interpretation cannot be successfully dealt with. One or two faulty tenors, a number of woolly basses, a few careless altos or several badly chosen and absolutely incompetent sopranos, combined or separately, are in themselves sufficient to upset the good intentions of any choir-masters.

An indispensable adjunct in this connection is always an acoustically well-designed music-hall, such as Massey Hall, Toronto, undoubtedly is. The question of temperature of the concert hall, the avoidance of drafts, and all details which tend to the physical and vocal comfort and efficiency of the singers, should also be carefully observed. A well chosen body of singers, under fairly favorable conditions as regards temperature and the hall in which they sing, should be able to sing even the most involved choral work with a reasonable, if not always entirely absolute, adherence to pitch. With the best of our choruses, dropping in pitch is the exception rather than the rule. The achievement, however, of a badly chosen Canadian chorus, which at a public performance about fifteen years ago, dropped

a perfect fourth in the singing of one of Gounod's most comprehensive unaccompanied works was not purely accidental. Satisfactory results are an absolute impossibility in choirs in which the tenor section is made up in part of worn-out baritones and in which antiquated so-called sopranos, strident and out-of-tune altos or coarse voiced and "fuzzy" basses are in evidence.

Choral singing which results in pitch being sharpened is, generally, much more distressing in effect than when a slight depression occurs. The former result usually occurs through undue forcing of the voice. The latter, when the depression is not more than about a semi-tone, occurs through causes which may not in some cases be unpleasant in their effect. A recent performance of one of Bach's great motets, unaccompanied, in Queen's Hall, London, by one of the most famous of English choirs, resulted in the sharpening of pitch by a semi-tone. This detail was commented on by a London critic as a achievement, the fact of not dropping in pitch being regarded as a triumph. One was not surprised, however, in reading other Metropolitan criticisms, to find that complaint was made of the "shouting" of the chorus and the generally too strenuous nature of their performance. The lack of a reasonable and artistic restraint in the singing of some of the leading Welsh Choirs has of late resulted in frequent victories of North of England choirs when competitions have occurred between them at Welsh Eisteddfodau. A thrilling climax is never attained in a performance devoid of contrast in tonal color or in which, rhythmically and otherwise, there is an absence of artistic control of one's forces.

THE MUSIC COMMITTEE.

THERE is much diversity of opinion regarding the usefulness of a music committee in the economy of church government; but, having had experience as a church organist working both with and without a committee, the writer is in favor of possessing the co-operation of such a body.

As one gentleman jocularly expressed it: "The music committee is an excellent apparatus for resisting and deadening the shock of concussion between the organist and congregation—in a word, a buffer."

A good working committee, animated with an honest desire to make the musical machinery of the church run smoothly and efficiently, and with no private axes to grind, is the best aid an organist can have. Such a committee by meeting the organist regularly once a month can keep in touch with the musical projects undertaken, can advise and assist the organist in a variety of ways, and will act as a barometer indicative of the general views of the congregation.

While the present writer considers himself fortunate in being associated in his work with a committee of the above-mentioned character, he has heard from time to time a great deal of criticism of committees, and will proceed to detail some of the complaints.

First: that the men on such committees are often chosen because of their donations to the musical service, and not on account of their knowledge of music.

Second: that there are often men with a little knowledge—that "dangerous thing"—who are inclined to thrust forward their private opinions, likes, and dislikes, instead of seeking the church's real need.

Third: that a commercial spirit is often manifested in a competitive effort between committees to secure the most expensive soloists, vocal and instrumental.

On the other hand, musicians realize that the path the music committee has often to tread is by no means rose-strewn, for should they chance to engage an organist or a singer who fails to "make good," they have a very delicate business in hand when attempting to rectify conditions.

E.H.

APROPOS of Dr. Vogt's article on the question of pitch in unaccompanied singing, the critical notices of the Leeds and London critics on the choral work of the recent Leeds festival are of much interest. Several critics made light of dropping in pitch, but all agreed that singing out of

tune was quite another matter. Even the superb Leeds chorus was taken to task for faulty intonation, which at times developed into "positive untunefulness," more particularly in Elgar's, "The Kingdom," and some of the smaller numbers, notably, Cornelius' "The Hero's Rest." Notwithstanding these lapses, the magnificent singing of the chorus in some of the more robust works won from Joseph Bennett, of the London *Daily Telegraph*, the opinion that "the Leeds singers are again in the van of English festival choruses." E. H.

UNPREMEDITATED POETS.

OUTSIDE, the air was keen and the snow padded the streets like a covering of white felt. Inside, four pairs of boots rested on the grate fender, and four pipes filled the air with a friendly incense. The wood fire crackled and roared, while another fire of chaff, jest, and anecdote flickered and blazed by turns.

"Speaking of church music," said the brier-pipe—nobody had been speaking of church music, but that was a mere detail—"speaking of church music, somebody once said it was the hardest to write, the hardest to perform, and the hardest to listen to."

"Better blame not church music but some of its interpreters for that last phrase," said the meerschaum. "Reduce a few soloists to the church ranks, retire a few chorus-members to the pews, and consign a few of the monotonous malecontents in the congregation to the basement—that would help some."

"Well, if you're out to be censorious," said the corn-cob, "why not start with the organ-builder and work right down—or up—to the janitor."

"Peace, brothers, peace, said the long clay. "Somebody said the Hague Conference illustrated the peace that passeth all understanding, but you don't need to go to Holland for it as long as the music question agitates the churches."

"Well, the church expects too much from the music-makers," retorted the brier. "Reminds me of the man who

bought a motor on the understanding that new parts were to be supplied if anything broke. In about a week he returned and demanded two deltoid muscles, a couple of knee-caps, one elbow, and about half-a-yard of cuticle."

"On the other hand," contended the meerscham, "sometimes the choirsters expect too much from a long-suffering congregation. What strange expedients some church-goers are driven into! Remember the case of the crusty old gentleman who didn't like the music? He called up-stairs to his daughters: 'What a time you girls take getting ready for church. Look at me; a bit of wadding in each ear, and I'm all ready.'"

"Well, you could go right through the alphabet, and find something beginning with each letter to growl about," said the corn-cob.

"Let's try," said the long clay, genially.

"We'll make up some poetry about it it," said the brier, enthusiastically.

"Not limericks, then," said the meerscham, threateningly.

"Oh, very well," said the brier. "There are twenty-six letters, that is three couplets apiece and one over—we'll let Tige try that. Now, all hands to the work."

A fresh log of hemlock was added to the fire, and save for its sputtering all was silence for a time.

"Mine's done," said the meerscham, at last.

"Wait a minute," cried the long clay, "I'm stuck for a rhyme—no, I have it."

And so the immortal work was finished. It read as follows:

ALPHABET OF CHOIR LIFE.

- A for the Anthem, with noise tempest-tossed.
- B for the Broken-Backed Books (several lost).
- C for the Chant—just a swift gabble-gobble.
- D the Duet, which sounds more like a squabble.
- E the Expression, with great care ignored.
- F for Fortissimo—tone most adored.
- G for the Gowns, which when used cause commotion.

H is the Hymn, sung post-haste sans devotion.

I is the Idiot who holds the note too long.

J is for Jealousy, which one may rue long.

K for the Kickers, who sit in the pews.

L for their Looks, which would give one the blues.

M for the Music Committee, splenetic.

N is for Nasal—a tone most pathetic.

O for the Organ, which ciphers and wheezes.

P the Psalm—sounds like a fit of the sneezes.

Q the Quartette, with the discord rich in it.

R the Response—never there 'on the minute.'

S the Soprano, who strains for the high C.

T the fat Tenor, with breath that is spicy.

U Unaccompanied singing (sad profferings)

V is the Voluntary, drowning the offering.

W the Waltz, sometimes played at collection.

X is the organist's Xanthic complexion.

Y is the Young Thing, who "will not be sat on."

Z is the Zany who see-saws the baton.

—E. H.

AN exceptionally fine musical service was given at Trinity Methodist church on the evening of November 6th last, by the excellent choir of the church under the direction of Mr. R. G. Kirby. A programme of rare merit had been prepared, including some of the finest compositions in the repertory of church music. Such works as Gounod's six-part "All Ye Who Weep," the same composer's "Gallia," Hawley's "Trysagion and Sanctus for a double choir, and Sullivan's "Sing O Heavens," made demands upon the executive ability of the organization which were triumphantly surmounted.

Trinity church, whether the authorities are aware of the fact or not, possesses a choir which will challenge comparison with any in the city. The choir numbers fifty-eight voices and is remarkably well balanced, all the parts being of unusual strength and quality of tone. In the handling of his choir Mr. Kirby showed that the purely technical side of the work of preparation was insisted upon as a

proper foundation for the artistic end in view. In this respect the singing of the choir was a distinct relief from the slovenly work one so frequently hears even in our most prominent churches, where interpretation is aimed at before the rudimentary work of learning the notes and the very important matter of proper placing of the tones and breath control are given attention to. The soloists were also very satisfactory, their musicianship being in marked evidence.

In Misses Williams and Sutherland, Mrs. Sanderson and Messrs. Lawrence and Demmery, Mr. Kirby has equipped the choir with an unusually capable group of leading singers. The organist, Mr. Marshall, also is an example of the good judgment, which the choirmaster has shown in surrounding himself with an equipment, as regards the forces under his control, which facilitates in a marked degree, the attainment of so fine an ensemble. The choir had the assistance of Mr. Frank Blachford, violinist, who contributed in his usual artistic manner several effective works as violin solos. The programme as a whole, was of a distinctly high standard and to Mr. Kirby is due the credit of having prepared and presented a service, which might be taken as a model by the choir-masters generally.

THE Archbishop of Canterbury is not disposed to believe that ritual is the reason for emptying our churches; but he thinks that the character of the musical services has something to do with it. Sir Walter Parratt has said that congregations are suffering either through too much music or by reason of music of the wrong character. There is a growing tendency to relegate more and more of the service to the choir, often a test of patience for the congregation: to stand for instance during a long anthem "doing nothing," as many would say, which is almost as great a test of that virtue as having to sit through a long and uninteresting sermon. At the same time, says the Archbishop, the advance of music at the services is to suit present demands and not simply to satisfy the ambition of the

choir. The great fact which is often lost sight of is that worship is giving, not getting; that those who attend church are supposed to render, not to receive, service. —*London Musical Opinion.*

CAN it be that America is destined to surpass Europe in organ building, as it has long held the supremacy in the making of pianos? William C. Carl apparently thinks so. At any rate, he says that in travelling through Europe each year he finds that America is far in the lead in the number of organ concerts and the appreciation of organ music. The biggest organ in the world is now, he says, in course of erection for a concert hall in Brooklyn. It will have five manuals, 140 speaking stops, and every conceivable mechanical accessory. A novel feature will be an "expression pedal," to affect the pedal board, thereby enabling the performer to play with expression passages written for the feet. The hall will seat 4,500 persons and concerts will be given three times weekly by noted American and European organists. Mr. Carl was deputized to interview on this subject some of the leading European organists, among them Guilmant, Widor, Gigout, Vierne, Dallier, Homeyer, Straube, and the blind English organist, William Wolstenholme. The best known American organists will be engaged, to alternate with the European. It is also becoming quite the fashion among American millionaires to instal organs in their residences. Andrew Carnegie is aroused from his slumbers every morning by organ music, and Charles M. Schwab has a \$25,000 instrument in his New York house.

MR. GEORGE FOX, the popular Canadian violinist, and Miss Marietta LaDell, reader, have formed a company to be known as the La Dell-Fox Concert Company of Canada. They have signed a contract with the Midland Lyceum Bureau of Des Moines, Iowa, for eight months, the tour to embrace the western and southern states. When last heard from the company were in Arkansas. The press praise the company as one of the strongest combinations travelling in the western states.

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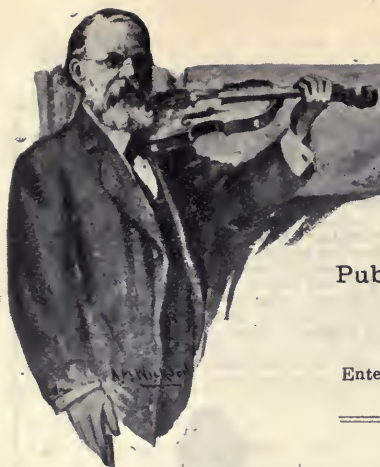
The Violin, its Famous Makers and their Imitators, by the late Mr. George Hart, is recognized in England, France and America as the standard work on the subject, and is invariably referred to in all legal disputes concerning the authenticity of violins.



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DECEMBER, 1907.

HOW TO PLAY THE VIOLONCELLO.

LETTERS TO MY CANADIAN PUPIL.

BY ARTHUR BROADLEY.

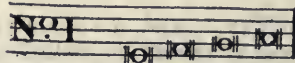
MY DEAR PUPIL,—In accordance with my promise I now give you my system of Scale Practice, feeling assured that you will appreciate the methods here set forth. The method of studying the scales adopted and taught by me with much success was first practised by Mr. Robert Lindley, the famous English cellist of last century. This artist was noted for his fine tone and sound execution, his playing, even when he had attained a good old age, always created a furore.

It is highly essential—if the pupil is at all ambitious to be a master of his instrument—that the scales be practised every day. Many amateurs are dismayed at the very thought of playing through the scales, indeed, in some cases the time set apart for practice would not allow of even a scramble through the scales.

THE VARIOUS BOWINGS AS ADAPTED AND
PRACTICED BY ROBT. LINDLEY, THE
FAMOUS ENGLISH 'CELLIST, AND
TAUGHT WITH MUCH SUCCESS
BY MR. ARTHUR BROADLEY.

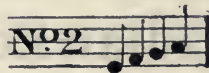
The system which I am about to bring to your notice, and which is more fully carried out in my "Scale Practice Chart," provides that all the scales are played in about twenty varieties of bowing. These bowings are so arranged that the scale-practice exactly covers a year. You will find that this is a far better plan than playing scales for a couple of hours a day for a week or two, and then neglecting them.

The first bowing is to practise a straight bow-stroke.



Bowing No. 1. Use the whole length of the bow. Count twenty slowly for each note.

Bowing No. 1.—Use the whole length of the bow. Commence quite at the heel and draw the bow smoothly without any scraping or scratching. Let the tone be of even volume throughout the whole length of the stroke. When the bow reaches within say two inches of its point, let the arm movement cease and change the stroke with the wrist alone. The same applies at the end of the up-stroke. This changing of the stroke with the wrist movement is most important, and you will find that it is only by attending to this matter that a good smooth tone results.



Bowing No. 2. Use the upper half.

Bowing No. 2.—In Bowing No. 2 the upper half of the bow should be used. The stroke is exactly the same as that employed in Bowing No. 1, with the exception that not quite so much arm movement is required for a half bow stroke as for a whole stroke.



Bowing No. 3. French *d tache*; play lightly with the upper third of the bow.

Bowing No. 3.—In Bowing No. 3 you will find quite a new effect, it is termed French *detache*. This bowing must not be confused with the ordinary detached bowing (so often mis-named staccato). The ordinary detached staccato—to give a correct description of the bowing is usually played with only a very small quantity of bow; whereas in the French *detache* the bow is pulled across the strings using a very free bow-stroke. In playing the scales in Bowing 3 use the upper or point third of the bow.

I think you will understand the difference between French *detache* and the ordinary detached staccato when you have fully mastered Bowings 3 and 4.



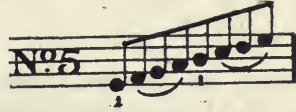
Bowing No. 4. Ordinary detached use the middle third; fore-arm and wrist. If played quickly use wrist only, using two inches of bow.

Bowing No. 4.—In Bowing No. 4, the chief aim is to make the notes as short and crisp as possible. The notes should commence and end with a "click." This firm staccato stroke is produced by a clever management of the first finger. The first finger should put a sudden pressure on the bow, causing the notes at the end of each stroke to be "clipped" off.

I know you will be inclined to say, "How can I tell when the stroke should be staccato-detached and when French *detache*?"

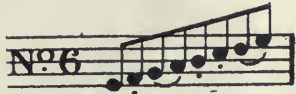
Well! I must admit that the notes are expressed in exactly the same manner,

the choice of bowing being left entirely to the performer. In some cases the staccato dots are expressed by dashes. The bowing, which is intended, is named *Martele*. It is played with the upper third of the bow, but even more crisp and staccato than the ordinary detached.



Bowing No. 5. Use the upper half.

Bowing No. 5.—In Bowing No. 5 we have one stroke *Martele*, and three notes legato stroke. Use the upper half of the bow; pull a very firm stroke for the first note, then play the three slurred quavers very smoothly, using only the same quantity of bow for the three slurred notes as for the one.



Bowing No. 6. Use the upper half; play the detached notes—first in the middle, then at the point.

Bowing No. 6.—We have in Bowing 6 a new style of phrasing. Here a slur is separated by groups of two detached notes. The chief object should be to make as much difference as possible between the slurred notes and the detached notes.

In order to do this it is advisable to make the slurred stroke as long as possible, exaggerating the smoothness of the stroke, and then in great contrast the detached notes should be played with a very small quantity of bow.

In my next letter I hope to continue my methods of scale practice. At present it will be advisable for you to practise, say the scales of C, G, D and F, in bowings given. Do not practise all these four scales in all the ways given at one time,

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but take say two scales in three or four bowings and keep at these for at least a week. The next week add another scale and practice the first two scales in different bowings.

Believe me, sincerely yours,

ARTHUR BROADLEY.

"Ben Rhydding" Highlands Gardens,
Ilford, Essex.

MISS GRACE A. HASTINGS, whose portrait is given in this number, is a Brantford young lady, who has distinguished herself



GRACE HASTINGS

by her violin playing. She studied for some years under her father, (a pupil of the late Henry Farmer), and for fifteen years leader of an opera house orchestra,

and afterwards under the late Mr. J. Baumann, of Hamilton. In the season of 1900-1901, she was solo violiniste with the Boston Ladies' Symphony Orchestra, and as a concert violiniste, she is well and favorably known in many parts of Ontario and Quebec, having performed in Quebec, Montreal, Ottawa, Toronto, Hamilton and most of the smaller towns.

She had the honor of playing before Earl and Lady Grey in Ottawa (The Parlovitz and Miss Bateman concert last season), when she received an ovation. It is somewhat remarkable, but she has never received a single adverse criticism in her unusual career.

Miss Hastings will confine herself for this season to concert work and her classes in Toronto and Brantford.

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Second Friend—"Very delicate touch."

First Friend (musingly) — "Yes, he used to be a pickpocket."

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JEAN GERARDY MARRIED.

It will be of interest to our readers to learn that Jean Gerardy, the famous violoncello soloist, was married on the



GERARDY AND HIS BRIDE

8th of last month to Miss Amelia McQuade, daughter of the late Henry McQuade, a wealthy Australian gentleman, who resided with her mother at 81 Lancaster Gate, London. The ceremony was celebrated in the well known Roman Catholic

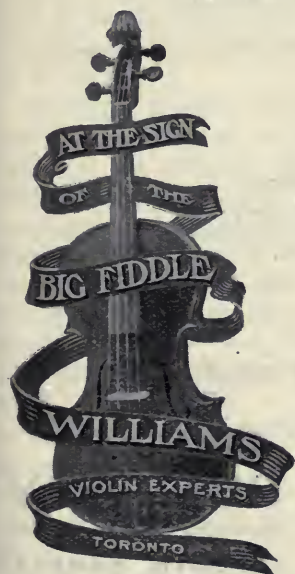
church in Spanish Place, by Canon Gilder. Mr. George Hart, of the renowned firm of Hart & Son, violin dealers, Gerardy's oldest friend, officiated as best man. Jean Gerardy met his bride some years ago when touring in Australia. The pair became greatly attached to one another, and after overcoming all obstacles, they are now happily united.

HERR HEGEDUS, who is considered one of the finest violin players of the younger generation, is using as his concert instrument, the famous Gillott Strad, recently sold by Hart & Son. Although Hegedus is scarcely five-and-twenty years of age, his interpretations of the great masters of violin composition are said to be marvellous. He has been giving recitals at Munich in conjunction with Mme. Henkle, the pianist, of the whole of Beethoven's sonatas for violin and piano. He was announced to repeat these at the Aeolian Hall, London, at the end of November.

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FAUST (*Gounod*)—Jewel Song, sung by Nellie Melba.

"All Hail," sung by Enrico Caruso.

LA GIOCONADA (*Ponchielli*)—"Heaven and Ocean," sung by Enrico Caruso.

LUCIA DI LAMMERMOOR (*Donizetti*)—Mad Scene, sung by Marcella Sembrich.

MADAME BUTTERFLY (*Puccini*)—Duet of the Flowers, sung by Geraldine Farrar and Louise Homer.

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TORONTO, CANADA.



TORONTO, Nov. 30, 1907.

THIS month business in the various branches of the music trades has been good, despite some pessimistic predictions to the contrary. All the leading houses report considerable activity in both the wholesale and retail branches of their trade. Any slight retrogression that there may be in trade is felt by the small concerns, and apparently by those only, and from these the complaints are not at all serious. Three factories in or around Toronto have slowed up, that is to say they are working four days a week, not that business has fallen off, but because they are ahead with stock. At this time last year all factories were busy because they had gone badly behind with stock, on account of the strike of piano workers. Now as a general proposition stocks are well in hand; hence the difference in the factory situation between now and a year or so back.

The retail trade is in a satisfactory condition, according to the unanimous testimony of the principal men engaged in it. Pianos are selling well, and the public enquiry is for good pianos; the "commercial" or cheap instrument is much less a factor in the trade than was the case a few years ago. In the different lines of musical small wares the movement is better than it was for the corresponding month of last year.

In the retail trade payments for this November show a marked advance on those of the previous month. With a few exceptions payments are seasonably quite satisfactory.

With Heintzman & Company business is reasonably good. The factory is working full time and capacity, and is turning out a steady average of ten pianos per day. Orders are liberal from all quarters, and

Mr. Charles Bender was able to show th representative of MUSICAL CANADA a long list of orders waiting to be filled. Mr. Bender reports the city trade as good, and payments, both locally and from outside, as being very satisfactory indeed.

The house of Nordheimer are experiencing great activity in the demand for high priced pianos. Mr. Robert Blackburn expresses himself as well satisfied with present business conditions, and says the outlook, as far as present indications allow one to judge, is in all respects satisfactory. Reports from travellers and resident agents throughout Canada are also promising.

Mr. Frank Shelton, manager of the sales department of the Nordheimer house, reports an unusually good line of business in the better class of band instruments. Several large orders for goods made by Messrs. Hawke, the celebrated English firm, have been filled by Mr. Shelton recently. There is also an excellent all-round trade in small goods. Payments are better than for the corresponding period of last year.

With the R. S. Williams & Sons Company business in all lines is more than brisk; it is better than it was for November of last year, and for the ten months of the current year there has been a steady and marked advance on the trade record of 1906.

Mr. R. S. Williams has made several sales lately of good violins, instruments selling at from two hundred to four hundred dollars each. Mr. Williams says the enquiry from different places in the Dominion for violins is a pleasant surprise to him.

The piano trade is such with the R. S. Williams firm as to leave no room for any kind of complaint. Player pianos are in general request; the Simplex and

new scale Williams pianos are finding a steadily increasing sale.

Mr. Harry Claxton, manager of the sales department at R. S. Williams & Sons, reports trade as excellent and increasing with all the goods he handles. The change lately made in the price and the equipment of the Edison phonographs seems to be meeting with general approval.

I found Mr. Henry H. Mason in a happy and well satisfied mood with the present conditions and with the immediate outlook of trade. Mr. Mason has had some good sales lately of miniature grand pianos; there is also a good business doing in the mission oak finished upright pianos. The Winnipeg branch of the Mason & Risch house reports trade as very good. Mr. H. H. Mason says payments for the month have been quite satisfactory.

Messrs. Gourlay, Winter & Leeming are busy; the demand for the Gourlay piano is increasing in a very satisfactory manner. Mr. David Gourlay reports the city trade as having considerably improved this month, and collections as being a good average.

Mr. George P. Sharkey was busy when I called there, but he just found time to say everything is O.K. with the Bell Piano & Organ Company. Mr. Howard Montelius of the Montelius firm of piano dealers at Vancouver, has just visited the Bell factories at Guelph, and also the Bell warerooms in Toronto. Although the Montelius Company handle a great many different makes of high class pianos, they consider and feature the

"Bell" as their leader. The "Autonola" the Bell Piano Player is in great demand in and around Vancouver and Mr. Montelius left an order at the Guelph factories for two car loads for immediate delivery.

H. H. WILTSHIRE.

HISCOTT INSTITUTE'S NEW QUARTERS.

THE Hiscott (formerly Graham) Dermatological Institute, moved during the past summer into larger quarters on College St., next to the Sick Children's Hospital. Its principles and methods are the same, and the staff and patronage considerably larger. The new home of the institute consists of a large number of separate apartments artistically fitted with the best and latest appliances for treatment of the skin, hair, scalp, etc. The best manicurists and dermatologists are employed and perfect satisfaction is guaranteed. Special treatments are given the feet, and the specialists, in fact, treat the whole system in relation to the skin. A well written brochure entitled "A Study of your Face and Figure" will be sent free to any inquirer mentioning MUSICAL CANADA.

Mr. H. K. Jordan announces that the Brantford Male Chorus will again be very much in evidence this season, and the former mistake of too late organization will be avoided. The Male Chorus which comprises over two hundred voices, has scored several successes.



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Joachim
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BAND & ORCHESTRA

CONDUCTED BY

MR. JOHN SLATTER

Bandmaster of 48th. Highlanders.



EDITORIAL NOTES AND COMMENT.

MUSIC IN THE PARKS. THE expenditure of \$2,000.00 in providing concerts in the city parks of Toronto is money well spent. The amount should be doubled or even trebled if Toronto is to compare with the cities of the United States or the municipalities of the old land.

In Germany the government consider it a special feature of their policy to support in a financial way the giving of free concerts in every city, town and village.

In London the Council Bands composed of the pick of the British army, under the most distinguished conductors, give daily free concerts in the parks for at least four months in the year, the bandsmen, we understand, receiving \$2.50 per concert for their services.

The agitation now going on by the Rational Sunday League in behalf of Sunday band concerts will have the effect, we hope, of placing before the sensible people of Toronto the absolute necessity of giving the workingman and the deserving poor an opportunity of enjoying themselves on the only day in the week they can call their own.

RINK MUSIC. THE unpretentious character and degrading style of most of the music ground out night after night at the various rinks throughout Canada is certainly the fault of the leaders only who have charge of the bands. The fact that the majority of rink bands consist of eight and ten performers should not be an excuse for this state of affairs.

To play continually "Won't you come out to-night," "You are my daisy," "When the stars shine on Broadway," and hundreds of other trashy pieces must eventually prove abnoxious to the most illiterate patrons of these rinks bands.

Leaders should remember that the same diet of music becomes nauseous and soon dulls the tastes of even their biased supporters, and what is of more importance to themselves soon establishes the fact that, the playing of such trash deteriorates the band's performance and incidentally their own reputation.

INSTRUMENTS.

FREQUENTLY we are asked to give an opinion on certain makes of instruments, their merits, demerits, etc., and we respectfully call the attention of our correspondents to the advertising columns of this department for this information. The very front and head of band instrument makers are here represented and no intending purchaser will make a mistake in deciding from any of these firms.

THE KNELLER SCHOOL OF MILITARY MUSIC. It is now fifty years since this school was established for the express purpose of training army band boys in the art of playing their instruments correctly at the

same time giving them a thorough grounding in the rudiments of music eventually sending them back to their respective regiments as useful bandsmen. These are called pupils of the School.

The students of the school consist of the more experienced players of the regimental bands, principally band sergeants,

who are attached to the school and receive a special course of studies with the primary object of giving them every opportunity to qualify for the position of bandmaster in the army.

It is not so many years since that the colonel commanding a regiment had the authority to appoint his own bandmaster. This caused the flooding of the British army with foreigners of the good, bad and indifferent type.

Now, however, it is compulsory for every man aspiring to the position to attend the Kneller Hall School of Music and pass the examinations held there annually. It generally takes three years to complete the prescribed course laid down by the staff of the institution.

Through this systematic and thorough training the British bandmaster is the equal of his continental brethren as is evidenced by the large number who have taken degrees in the higher seats of learning.

Canada is badly in need of a similar institution. A school established with the same ideas and aims would prove of incalculable benefit to the Canadian bandman.

MR. GEO. MILLER'S APPOINTMENT.

WITHIN a very short time of his appointment Mr. F. Haines, bandmaster of the 1st Life Guards, London, England, has been retired, and Mr. George Miller, jr., bandmaster of the Royal Garrison Artillery, has been appointed in his place.

Mr. Geo. Miller is known as the accomplished son of a talented father, Lieut. G. Miller, bandmaster Royal Marines.

The band of the 1st Life Guards in the hands of Mr. Miller, will more than maintain its proud reputation and position amongst the staff bands of the British army.

A NOTABLE EVENT.

MR. GEO. R. ROBINSON, the well known bandmaster of the 13th Regiment, Hamilton, is conducting a choral society and is rehearsing Haydn's "Creation," which will be given about December 19th in Hamilton.

The C. L. Partee Book of Harmony — and — Composition

Is the simplest and most practical book of harmony ever published for the especial use of players of the stringed instruments. The treble clef only is employed, yet the work illustrates all possible chord formations, all scales and intervals and contains more solid information on 10 pages than any other book of the kind does in 100 pages. Part I now ready. Bound in boards. Regular price \$1.50. For 60 days we will send a copy post-paid to any address for \$1.00 if you mention this paper.

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ONTARIO BANDMASTER'S ASSOCIATION.

THE president of the association has called the annual meeting of its members for Friday, December 27th, at two o'clock in the Armouries, Hamilton, and the secretary, Mr. John Slatter, has been instructed to notify every member to this effect. It is hoped that every member will make an effort to be present on this occasion as matters of very great importance will be brought before the meeting. Any member desiring to lay before the meeting suggestions for the revision or altering or amending of the by-laws and constitution should do so in writing to the secretary not later than one week before the meeting takes place.

Mr. Geo. A. Townley, bandmaster, Newmarket, has applied for membership, and Mr. W. E. Downs, bandmaster, Brampton, has been accepted as a member in the Ontario Bandmaster's Association.



MR. GEO. A. TOWNLEY

Bandmaster Newmarket Military Band.

MR. GEO. A. TOWNLEY is one of the youngest of Ontario's bandmasters and one of the most progressive as well.

Born in 1881 he commenced to study music before he had left school in the village of Sutton, taking up the cornet as the instrument of his choice.

Moving to Toronto at the age of fifteen he was placed in the hands of Bandmaster Slatter who gave him a thorough training in the rudiments of music and who taught him the art of playing the cornet correctly.

Four years of conscientious study and practice enabled him to play "solo cornet" in Mr. Tresham's band, "The Dufferin Rifles" of Brantford upon his removal there, and in which position he gained a very creditable reputation as a soloist.

Out of a number of applicants he was chosen to take charge of the Parkhill band, and within a very short time brought this band to a very high state of efficiency. The position of bandmaster of the New-

market military band being vacant, Mr. Townley was selected to instruct the band, and although only a few months in charge he has given convincing proof of his ability to more than maintain the good reputation of this splendid band.

Industrious in a marked degree with all necessary qualifications that leaders should possess, Mr. Townley is undoubtedly the right man in the right place.

BESSES O' TH' BARN BAND.

THE Besses' Tour is drawing to a close amid scenes of triumph. Nearly 30,000 persons were present at their last concert in Melbourne. It is estimated that during the week 110,000 people paid to hear the band. Preparations are already being made at Whitefield to give the band a fitting welcome on their return home, six members of the Whitefield Council being on the Reception Committee. The band will return by the "China," and the vessel is due on December 22nd.—*British Bandsman*.

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BLACK DIKE'S AMERICAN TOUR. THE BANDSMEN DISSATISFIED.

WE understand that there is a feeling of dissatisfaction prevalent amongst the members of the famous Queensbury Band, known as the Black Dike, owing to the recent American tour turning out a financial failure to the extent of about £3,000.

The brunt of this loss is having to be met by the band members, and unless some amicable settlement quickly takes place there are indications that the result will be a terribly disorganized band.

The members, according to our informant, also claim that they received inadequate remuneration whilst on tour. As a matter of fact, they received £2 per week, but 25s. of this sum was for the wives of the members, thus leaving 15s. for the men in America.

But this is not the chief reason for complaint, says our informant, for the scheme of the undertaking was that the men should take out £50 shares. Had

the tour been a success they would have drawn a percentage on that amount. But, as before stated, there was a considerable loss on the undertaking, with the result that the men's investment is now worth £13, and on top of this the bandsmen have to make up their share of the deficit.

The bandsmen have now succeeded in raising £700, this being the result of certain amounts hypothecated out of their pay whilst they have engagements in this country. The present Southern and Western tour is understood to have been arranged for reducing the losses on the American visit.

When in America the band wished to come home before the completion of the tour, but they were advised to go through with it. Since arriving home the first and second baritone players, the second horn and repiano cornet have seceded from the band, and later the solo horn and soprano players also severed their connection, and unless something is done to soften the financial burden falling on

the bandsmen there is a probability of other members doing the same.

It would be a pity if such a famous and old-standing band—an organization that has ere now reached the highest position in the brass band world—should become disorganized through a temporary financial trouble. Can our readers make any suggestion for the removal of the burden on the bandsmen?—*Bradford Telegraph.*

the other day, receiving a nasty kick from his horse which he was driving. The Huntsville band cannot afford to lose his services at this time as the band is rapidly forging its way to the front.

Another local of the A. F. of M. has been organized in Stratford, with the bandsmen of the 26th "Perth" Regiment, in as charter members.

Mr. Hoffman is the bandmaster of this



BAND OF THE 42ND ROYAL HIGHLANDERS "BLACK WATCH"

The only line regimental band of the British Army that has played in Canada since the withdrawal of the British troops.

BAND NEWS.

CONSIDERABLE interest is being aroused amongst bands and bandsmen in the monster band tournament which is to be held under the auspices of the "Ideal" band of Port Hope, Mr. John H. Renwick, bandmaster, next year.

Preparations are already under way and the rules to govern as well as the names of the contest pieces will be issued in good time.

It would be advisable for prospective competitors to organize immediately and begin earnest practices. More particulars of this tourney will be given later.

Mr. Dallas, manager of the Huntsville Band met with a very painful accident

popular band and reports speak in the highest terms of his work.

It was understood that Winnipeg would lead the west in organizing a "kiltie regiment" but by all accounts Calgary is to take the lead, permission having been granted by the authorities to the gentlemen in charge of the scheme there to form a four company Scottish regiment to be equipped in Highland uniform.

In the large cities the bandmasters are bewailing the advent of winter with its accompaniment of "ice rinks" as this takes away from practice every available man capable of playing in the good old summer time."

BRITISH ARMY BAND FUNDS.

THE following text of the Army order issued recently in regard to British bandsmen will be of interest to Canadian bandsmen:

The Army Council has decided that band funds of the army generally shall be administered and the accounts kept on a uniform system, with a view to facilitate the inspection and audit. Every man in the band is to be responsible for his instrument, and no instrument is to be taken from the band room, except for duty, or by special sanction of the president of the band committee. If the amount received by the band funds for engagement money admits of it, extra pay at the rate of one penny a day or more is to be granted to a limited number of the best musicians. This extra pay will be liable to be withdrawn by order of the commanding officer, on the recommendation of the band president. The "full band" will be considered to be the playing-out band, the "string band" (if any) only playing at mess, or at entertainments in barracks, except with the special sanction of the commanding officer. The minimum playing out charge for the "full band" or "string band" should be £12 12s. for a full programme, not exceeding three hours, by day or night, refreshment and travelling expenses being provided in addition in all cases, with a minimum addition of £2 2s. if with pipers and drummers or drums and fifes. The band president may, however, with the commanding officer's permission, vary the charges in certain circumstances. For a smaller band, for dances or dinners, the charges will be according to a scale to be fixed by the band president. Of the money received for engagements, 20 per cent. is to be paid to the band fund, and the same percentage to the bandmaster. The remainder to be divided in the following proportions:—Senior N.C.O., 4 shares; 1st class players, each 3; 2nd class players, each 2; other players, 1. The senior N.C. officer will not draw any share in addition as a player. The classification of players is to be arranged from time to time by the band president. In units in which the trumpeters or buglers play instruments

with the band as a combined body, they will draw their share of the engagement money along with the bandsmen, according to their classification as players. In other units the engagement money received for pipers and drummers, or drums and fifes, whether for engagements with the band or for separate engagements, will be divided without any percentage to the band fund or the bandmaster: Sergt.-piper or Sergt. drummer, 6 shares; 1st class pipers or drummers, 3; 2nd class, 2; and pipers or drummers, 1. In battalions in which there is a pipe fund or drum and fife fund, a percentage of the engagement money not exceeding 20 per cent. is to be paid to the fund concerned before the amount is divided. The classification of players is to be undertaken by the pipe president in Scotch regiments, and by the adjutant in other units.

A bandsman's obligation to his regiment and king is paramount before any other form of attestation.

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Correspondence invited.

The band of the Waterloo Musical Society gave a very enjoyable concert in the Town Hall recently and rendered the following programme in its usual inimitable style:—

Grand March, Bromston's Concert, Chas. Sangalear; Overture, La Reine d'un Jour, Adam; The Merry Widow Waltz, F. Lehare, the latest and most popular New York and London success; Reminiscences of Bellini, the most popular and effective solos from I. Capuleti, Somnambula, I. Puritani, Beatrice di Tenda, Norma, Il Pirata; solos for clarionets, cornets, euphonium, and basses, selected and arranged by D. Godfrey; the Hoosier Slide, Vandercook, an Indiana Intermezzo for slide trombones; grand selection from A. G. Robyn's Comic Opera, Jacinta, the latest success published; Simfunny No. 2, Dalby; a composition in several keys; Overture, Germany's Favorite Airs, Marsden; "God Save the King." W. Philp, musical director.

The regimental bands of "Queen's Own Rifles," "Royal Grenadiers," "Governor

General's Body Guard," and the "48th Highlander's," were engaged to play at the Horticultural Show in Massey Hall during the week of November 11th.

The band of the 48th Highlanders have been engaged to play for the Sons of Scotland concert in St. Thomas, on Monday, December 2nd, also in Petrolia on Dec. 4th.

Mr. Rumsley, the bandmaster of the military band in Vancouver is fighting it out just now with the musical union of that city. The question of "military duties" vs. rules and regulations, of the union is the cause of the trouble.

It would be a wise move for our comrades in the west to follow Toronto's example and have inserted in the by-laws a clause to the effect that the constitution should not embody in its law anything that might interfere with an enlisted man's duty to his regiment.

The Alton band under Mr. R. B. Albertson have been busily engaged the past month and received very flattering notices for their efficient services at the "Fall Fairs."

INSTRUCTIONS AND ADVICE TO BEGINNERS

BY

JOHN SLATTER, Bandmaster 48th Highlanders

SIGNS OF EXPRESSION.

IN the October number of *MUSICAL CANADA* I said:—

“In order to give expression to music and to make it more agreeable and less monotonous, different signs are employed. I cannot emphasize the fact too strongly with beginners that too many of our musicians totally ignore the modulations of tone as expressed by signs, and who give their own individual interpretation of a melody, and thus in a measure cheat the composer out of his good work.”

For the benefit of those who wish to progress and become proficient, I would advise them to learn thoroughly the meaning of expression marks and understand that when a writer places *PP*, in his music, he desires the performer to render the piece very softly, and not as some players delight in playing it, blatant and loud, the same with the single *P*, which means rather soft; *F* means rather loud; and *FF*, fortissimo, or very loud and full.

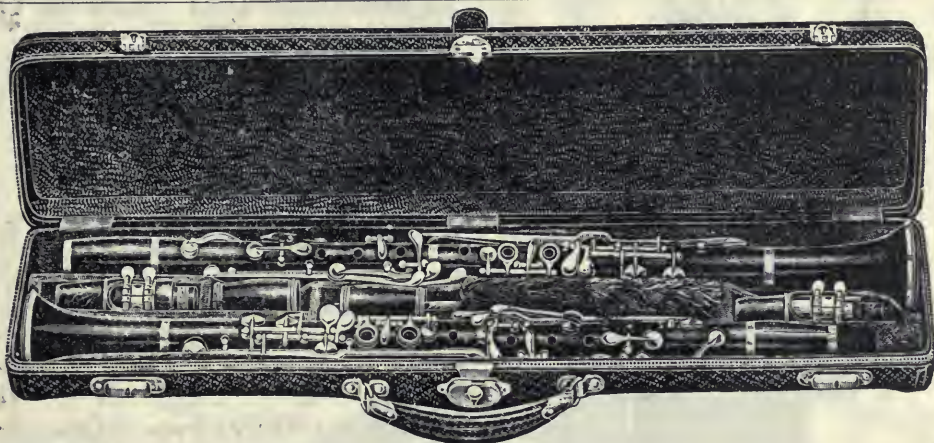
The abbreviations such as *sf*, *rf*, *sfz*, over a note, means a special emphasis. *Fp* means the note must first be attacked, then immediately soft, and so on with all the signs of expression, I might go on indefinitely with expression signs and fill a book with them. I need only add that all competent Instruction Books explain fully the art of modulation by signs of expression. It only remains with the beginner to apply themselves thoroughly and earnestly to their studies in that direction, and so become a useful member of the musical profession.

MAJOR AND MINOR KEYS.

THE experienced and properly taught musician knows at a glance what key a melody is written in. To him the composition tells its own tale. But, to the unfortunate beginner who is floundering about in music without a master to give instructions he finds it the most difficult of all things in music to understand. He knows there is something different in the sound of the piece, and if, perchance, he has a slight smattering of the scales, this knowledge only tends to confuse him. To beginners I must say that unless you know your scales thoroughly you cannot tell the key you are playing in and it would be useless for me to explain further. If, however, you are earnest in your studies just learn the simple scale of *C* major and its relative minor of *A*, and then play the following example in the major and its relative minor key which is very explicit. You will notice immediately the tune of “The British Grenadiers” is written from the major mode of *C* major, whilst the few bars of the “Russian Melody” is distinctively minor in progression. Notice also that both melodies end on the key note, which is invariably the rule in music.

The image displays two musical staves. The top staff is titled "Key of C major." and "British Grenadiers." It features a melody in C major, 2/4 time, starting on C4 and ending on C5. The bottom staff is titled "Relative key of A minor." and "Russian Melody." It features a melody in A minor, 2/4 time, starting on A4 and ending on A5. Both staves are in treble clef.

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ATTENTION is directed to the advertisement of Messrs. Austen & Graham, 451

Yonge St. As designers and makers of band uniforms they have had a wide and long experience, having been in the busi-



WINGATES TEMPERANCE BAND

WINNERS Belle Vue Championship, 1906-1907; winners 1,000 guinea cup, Crystal Palace, 1906-1907. Professional conductor, Mr. W. Rimmer, bandmaster, Mr. W. Adamson, secretary, Mr. A. Lonsdale.

ness for about thirty years. The accompanying illustration will give a good idea of one of their designs.



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Opinions may differ as regard other makes but the man with a "Higham" KNOWS that he has the BEST.

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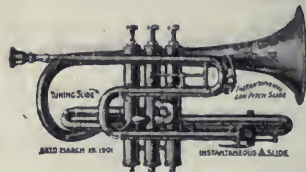
Bb Cornet, "Levy" Model,
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Cornet in Bb and A**

High and Low Pitch, with EPOCH valve system.

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MUSICAL CANADA



Mr. W. O. Forsyth

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going to buy a piano every month or year. You want a piano that will last a life-time, but—it's easy to side-track good intentions when it comes to piano-buying.

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NOTES AND COMMENTS.

WE present our readers with an excellent portrait on the front page of Mr. W. O. Forsyth, musical director of the Metropolitan School of Music. As head of so valuable an educational institution and as a distinguished piano instructor, Mr. Forsyth occupies a very high position among the professional community of the Dominion. A more extended appreciation of Mr. Forsyth will be found on another page.

THE musical public are warned to be on their guard against persons who pretend to be agents for MUSICAL CANADA and fraudulently collect subscriptions.

MUSICAL CANADA wishes its readers a Happy and Prosperous New Year and increased appreciation and enjoyment of the Divine Art.

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CANADIAN SINGER'S SUCCESS.

MISS EDITH MILLER, the contralto, formerly of Portage, has been winning several brilliant triumphs recently in the world's metropolis. Speaking of her appearance on November 20th, the *London Daily Chronicle* said:

"One of the most popular contraltos in England is Miss Edith Miller, a Canadian, who has been living in this country for some years. Last night this gifted singer



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gave a concert at Bechstein Hall, at which she displayed her lovely voice to the best advantage in Brahms's 'Zigeunerlieder,' in some new songs by Mr. Roger Quilter, and in four French-Canadian melodies. A crowded audience enthusiastically applauded her artistic rendering of these varied pieces. Mr. Percy Grainger contributed a number of attractive pianoforte solos during the evening."

A correspondent who was present on the occasion writes that he never heard Miss Miller sing so well and that she has remarkably improved in style and expression during the last two years. She has been studying with the well known singing master, William Shakespeare for some time. After the recital Miss Miller was entertained at dinner at the Carlton Hotel. She was, moreover, the recipient of two dozen baskets of beautiful flowers which required a cab to convey them to Miss Miller's residence. Miss Miller was engaged to sing on December 4th at Queen's Hall in a new work with the London Choral Society.

It will be a pleasure to all those who knew Mr. David Ross to learn that he has already been extremely successful since his arrival in Old London. He has filled a number of concert engagements and has signed a contract with H. Lane & Com-

pany, the concert and opera promoters, to be their principal baritone for the term of five years. Lane & Company offered Mr. Ross a seven year contract, but Mr. Ross would only sign for five. This news will be particularly gratifying to the number of pupils who studied under Mr. Ross during his sojourn in Toronto.

DATES AHEAD.

- Jan. 6-7-8—Blanche Walsh in the Kreutze Sonata, Princess Theatre.
- Jan. 9-10-11—"The Three of Us," Princess Theatre.
- Jan. 13—Hattie Williams, Princess Theatre.
- Jan. 17—Piano recital by Olga Samaroff.
- Jan. 20—Sherlock Oratorio Society.
- Jan. 23-4—Sketches and scenes from great operas by August Wilhelmj, Margaret Eaton School of Expression.
- Feb. 10-11-12-15—Mendelssohn Choir and Thomas Orchestra, Massey Hall.
- Feb. 18—Toronto String Quartette concert, Conservatory of Music.
- Feb. 24—Mendelssohn Choir at Buffalo.
- Feb. 28—Elgar Choir of Hamilton and Mme. Sembrich, Massey Hall.
- Mar. 2-3—Schubert Choir and Pittsburgh Orchestra, Massey Hall.
- April 28—Toronto String Quartette concert.

SOME TORONTO CONCERTS.

THE closing days of November were distinguished by the re-appearance of the great pianist, Paderewski, who gave a recital at Massey Hall, on the 27th, to an enthusiastic audience of about three thousand people. The continued popularity of Paderewski is a remarkable phenomenon; he draws larger audiences and is paid more for each appearance than even such vocal stars as Melba and Nordica. Paderewski must have his moods, for on the occasion under notice he was at his best and altogether effaced the indifferent impression he made at his previous two recitals in this city. At his 1905 recital, it may be remembered, he pounded the piano with a force that produced a most disagreeable tone and gave headache to some of his hearers. But one heard altogether another noted Paderewski on November 27th last. He rendered the first two movements of the Beethoven Sonata Op. 27, No. 1, with enchanting delicacy, expression and play of tone color, while the finale was brilliant and spirited without suffering from excess of force. His own "Variations and Fugue" with which he opened the programme were interesting as a great feat of virtuosity rather than as an appealing composition. An exquisite revelation of refinement and delicacy was his treatment of Chopin's Berceuse in which the florid tracery was defined with the perfection of exactitude, and executed with a ravishing play of tone color. Paderewski gave in addition the Liszt transcription of the Schubert Barcarolle the Liszt arrangement of the Schubert "Erl-King," Stojowski's "Chant d'Amour," the Wagner-Liszt "Spinning Song," a group of Chopin pieces, including the black key study, Liszt's 13th Rhapsody and the Schubert-Liszt Soiree de Vienne."

On December 5th the Toronto String Quartette gave a fine programme in Conservatory of Music Hall, before a large and enthusiastic audience of lovers of chamber music. The organization showed a most gratifying advance in the difficult art of ensemble playing, and gave an effective and musicianly interpretation to Beethoven's quartette in C minor and Rauche-

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necker's in D minor, the "Declaration" movement from Raff's quartette, "Maid of the Mill," in which the solos for the violoncello and first violin were beautifully sung, an arrangement of Schumann's "Abendlied," most delicately rendered as to nuances of tone and in which Mr. Frank Smith played the viola part with artistic distinction, and the Scherzo from Mendelssohn's quartette Op. 44 No. 3, an excellent example of light, tripping bowing. One can honestly say, "well done" to the four performers from whom we may expect even greater achievements in the near future.

The evening of December 10th witnessed the concert of the Toronto Symphony Orchestra at Massey Hall. The enterprise was encouraged by the presence of a large audience—larger in fact than usually welcomes a foreign orchestra. The performance was surprisingly good, Mr. Welsman, the conductor, having done wonders during the short period of the existence of the organization. Full of good points of tone, phrasing and attack, it was rich in promise for the future. The programme

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included Nicolai's pretty overture—the "Merry Wives of Windsor," Beethoven's second symphony, Grieg's "Morning," and "Anitra's Dance" from the Peer Gynt suite, a Slavonic dance by Dvorak, and Grieg's Elegiac Melody.

Mr. Welsman received quite an ovation for the fine results he obtained in the symphony. The delicate effects he obtained in the slow movement constituted one of the triumphs of the evening. The Grieg music was very felicitously rendered. The orchestra acquitted themselves with credit in the "Morning" movement and the Dance was executed with admirable lightness. The beautiful Elegiac melody, by the same composer, proved that the orchestra had been taught to sing engagingly. The Dvorak Slavonic dance was performed with spirit and character. The soloists were Ellison van Hoose, tenor, who sang with his accustomed beauty of voice, and Miss Caldwell, pianist, who won pronounced triumph in Saint-Saens' concerto in G minor.

Sousa's band gave two concerts at Massey Hall on December 12th, but without Sousa, who was ill. His place was worthily taken by Herbert Clarke, the well known cornet virtuoso. The programme was of the usual mixed order and was well rendered. The soloists were Lucy Allen,

vocalist; Jeanette Powers, violinist, and Herbert Clarke, cornet.

The big event of the month took place at Massey Hall in the shape of three concerts, December 16th and 17th, by the National Chorus in association with the New York Symphony orchestra. The National Chorus were in evidence at the evening concerts and gave as their principal works, Coleridge-Taylor's cantata, "Death of Minnehaha," and Parry's "Pied Piper of Hamelin." Dr. Ham has developed many qualities in his chorus which they lacked during their early performances. The soprano section was bright and of good quality of tone and the men while comparatively few were of superior merit and thus made up to a great extent for their shortness of numbers. To my mind the rendering of the "Death of Minnehaha" showed a great advance, in the essentials of choral singing, on the first production of the work by the Society. The Parry number is distinguished by bright and ingenious music and was sung with considerable snap. The chorus revealed many legitimate light and shade effects in some part-songs. The solo artists were Miss Helen Davies, Peterboro'; Francis Rogers, baritone, and Kelly Cole, tenor.

The evening performances were the best

attended. It was rather a reproach to the city that the matinee concert of the New York Symphony Orchestra was given to a beggarly array of empty benches. Mr. Walter Damrosch gave a splendid programme, which included the Tschaikovski Symphony No. 5, the Grieg Peer Gynt Suite, the overture to the "Flying Dutchman," and other selections. The orchestra played superbly, excelling in lovely quality of tone and in both delicacy and power. At the second joint concert the orchestra introduced Berlioz' pretentious. *Symphonîe Fantastique*, programme music, which is supposed to tell an extended and gruesome story.

AT THE CAPITAL.

OTTAWA, December 27, 1907.

THE Canadian Conservatory of Music presented Miss Ethel Thompson, in Graduation Piano Recital, on Thursday evening, December 12th, in St. John's Hall. Miss Thompson is a pupil of Mr. H. Puddicombe, and her rendering of a very difficult



MISS BRENNAN

programme gave evidence of the excellent work being continually accomplished in the Conservatory, an institution in which we may justly take pride. The programme was : Sonata, appassionata "Beethoven allegro, assai, andante con moto allegro

ma non troppo; Scherzo B flat minor, Chopin; Song Without Words, Saint-Saens; En Courant, Godard; Nocturne for the left hand alone, Scriabine; Valse caprice in E flat, Rubinstein; Hungarian Fantasia, Liszt.

The Pittsburgh Orchestra have for the past three winters visited Ottawa and their concerts have been notable musical events. Negotiations are now under way with a view to having them visit Ottawa again, either on January 24th or March 4th.

Mr. B. J. Kenyon, organist of The Dominion Methodist Church gave the first of a series of characteristic organ recitals on December 11th at 4.30 p.m. Mr. Kenyon was assisted by Miss Norma Brennan, soprano. The second recital will be given, December 30th.

A very interesting musical visitor to Ottawa during the past month was Mr. Percy Colson, a violinist of distinguished reputation in Europe. Mr. Colson is a pupil of Johannes Wolff, and Achille Rivarde, although a young man he has already won very high praise from the critics of London, Paris, Rome, and Florence. In London where he played with Mme. Melba the *Standard* spoke of him as a brilliant and successful violinist. A few days after his arrival in the Capital, Mr. Colson had the honor of playing for their Excellencies, The Governor-General and The Countess Grey at Government House and again on Sunday evening he was heard in St. George's church. Mr. Colson's playing at once sounds the note of culture. His taste and finish are exquisite and the tone produced from his violin is penetrating yet of a rarely musical quality. I understand Mr. Colson will reside permanently in Montreal, but may be heard in concert here shortly. He is a decided acquisition to our musical forces.

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Last winter the Choral Society, at the end of the season found itself \$350 in debt, as a result of the year's work. To meet this deficit and before beginning work for this winter, it was decided to give the "Messiah" under the direction of Mr. J. Edgar Birch with a chorus of one hundred voices.

A splendid performance of Handel's masterpiece was given in St. Patrick's Hall, on Tuesday evening, December 3rd. Mr. Birch's forte is unquestionably choral works, and he again repeated the successes he has had in former productions of the Messiah, both here and in Montreal. The soloists were Miss Helen Ferguson, soprano; Miss Margaret Tóplin, contralto; Mr. E. L. Horwood, tenor; and Mr. Cecil Bethune, bass, all of whom acquitted themselves most creditably. Mr. Arthur Dorey, at the piano and Mr. Amedee Tremblay at the organ, added immeasurably to the pleasure of the evening. The financial results exceeded the expectation of the most sanguine and left the Society free of debt and ready to continue its career of usefulness. Much of the success of this undertaking is due to the splendid work of Mr. Clifford C. H. Marks, the new secretary of the Society, who although only a short time in harness, has already proved himself the right man in the right place.

Miss Millicent Brennan has returned from Columbus, Ohio, to spend the Christmas holidays in Ottawa, much to the delight of her many friends. Miss Brennan is making fresh conquests with her beautiful soprano voice and *The Columbus Journal* says of her recent recital:

"Miss Millicent Brennan must have been very happy over the warm welcome she received at her recital in Memorial Hall, Tuesday evening. The audience was a numerous one and very enthusiastic. Miss Brennan sang "Elsa's Dream," from



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Lohrengrin, in true Wagnerian style. She delivered the entire scene with splendid fervor and beauty of tone. Throughout the recital she sang with great artistic finish. In Augusta Holmes' ballad, "Contes de Trees—Chevalier Belle Etoile," Miss Brennan probably reached the greatest height of her singing. She positively thrilled one with the splendid manner in which she gave this song. Her voice is one of those rare high sopranos, with a touch of the contralto quality running through it. There is no more popular singer in Columbus than Miss Brennan, and she deserved all the enthusiastic applause she received.

W. O. FORSYTH.

MR. W. O. FORSYTH is by birth a Canadian, but with an inherited mixture of Scotch, Irish and German blood, which may be taken as accounting for a temperament at once impulsive, warm and—musical. Those natural proclivities are to be found in his musical compositions and in the rare and all too private occasions when he is heard as a pianist. But if his light as a performer is hidden from the public and is confined to the studio and the comparative seclusion of a friendly drawing room, his undoubtedly very high gifts in that direction are unfortunately, but pronouncedly expressed by his pupils. Even the immature of those give evidence of a master hand in cultivation, while those possessed of talent, and who are a highly advanced stage can be only properly classified as artists. They possess—either naturally or by inspiration of their master—seemingly every requirement, including impassioned warmth of tone, authoritative style, and a luxuriance of technic which knows no bounds and recognizes nothing as difficulties in the ordinary acceptance of the word. Such pupil-performers of whom many might be instanced by name, give exceptional distinctions to Mr. Forsyth's largely original methods of instruction, and among those who are well or widely known in that association are the Misses Valborg Martine Zollner and Abbie May Helmer, whose brilliant attainments have been so frequently commented upon by

the press in terms of praise and admiration corresponding in all essentials to those meted out only to the most successful visiting piano virtuosi. But it must be understood that the two young pianists named are mentioned only by way of illustration. For many years Mr. Forsyth has made a practice of publicly introducing each season debutante pianistes, who attract marked attention; attention which inevitably grows as the powers of the young performers ripen and confidence is gained before the public, and the sum total of this roll must by now be of remarkable proportions.

Mr. Forsyth has been a frequent visitor to Europe, where in Germany and Austria, he studied for several years with most eminent masters, and many of the great pianists of the world are his personal friends. He has written about fifty compositions, chiefly piano music and songs, an orchestral suite, prelude and fugue for the organ, many arrangements, and pieces under a *nom de plume*. He is musical director of the Metropolitan School of Music, Toronto, an institution having a very high reputation indeed for all departments of instruction, but that appertaining to the piano, being especially pre-eminent. Nor is Mr. Forsyth without literary fame. His ability in that direction has been clearly revealed in many forceful and graceful articles written for the local press, and also in various foreign publications, including standard American musical periodicals. Mr. Forsyth, it may be added, is an examiner in piano-playing for the University of Toronto music examinations.

MUSIC IN OSHAWA.

OSHAWA, *December 31, 1907.*

THE most notable event in musical circles in Oshawa for the past month, was that of the triple concert given in Simcoe Street Methodist Church, on the evenings of December 3rd, 4th and 5th. The opening concert on the 3rd was given mainly by the scholars of the school and under the training of Mr. Bottomley, organist, ably demonstrated what can be accomplished in a short time with children;

the large audience being delighted with the varied programme. The scholars were ably supported by the Misses Pickell, Francis and Kerr. On Wednesday, 4th inst., the choir rendered an enjoyable programme, assisted by R. Norman Jolliffe, baritone soloist, Sherbourne Street Methodist church, Toronto, and Miss Lottie M. Hill, contralto, Cobourg, both of whom scored successes in their respective numbers, judging by the applause with which they were received. Mr. Jolliffe in the solos. "Requiem," Hamer, and "Boots and Saddles," Dudley Buck, won repeated encores, while Miss Hill delighted the audience with her rendering of "Times Roses," Barry, "The Carnival," Molloy, and "Daddy," Behrend. The work of the choir, considering the short time of reorganization under the leadership of Mr. J. A. Bottomley, A.R.C.O., was excellent, being especially pleasing in "Corin for Cleora Dying," "The Fisherman's Song," and Godfrey's "The Men of the North." The Thursday programme was a repetition of Tuesday evening's, which was again given to a large and appreciative audience.

Miss Lena Hayes, violinist, Toronto, is advertising in the local press of her intention of opening a studio in town in the near future.

The Musical Eckhardts, Swiss Bell Ringers, gave an entertaining evening in Baptist church, on Saturday, December 21st, to a good sized audience.

Mr. W. F. Pickard, conductor of the Oshawa Choral Society, is more than pleased with the outlook for the season. The Society, which numbers some eighty voices, will hold its first rehearsal, January 2nd. The programme for the year is unusually attractive. The following are the principal works to be taken up. "Cradle Song," Henry Smart; "O Canada," Lavalle-Richardson; "How Calm, How Beautiful," Richardson (first time to be given in Canada); "The Dance," from "Bavarian Highland," Elgar; "My Love Dwelt in a Northern Land," Elgar; "O Day of Penitence," Gounod, and "Gallia," Gounod. It is predicted that the annual concert given by the Society some time in

March will be ahead of anything heard here in former years.

Mr. J. A. Bottomley's singing class has entered upon its second term with a large membership list. Although organized a short time only, the work of the class reflects greatly to the credit of the leader.

Miss Margaret Sheppard, Toronto, delighted large congregations at both services in Presbyterian Church on Sunday, November 24th. Miss Sheppard possesses a full, rich, contralto voice, which showed to advantage in her morning selection. "Fear Ye not O Israel." For the evening solo she gave, "Abide with Me," which was equally well received.

Miss Winnifred Featherstone, leader of the Presbyterian Church choir, intends putting on a grand concert in the latter part of January, when a prominent feature on the programme will be Mendelssohn's "Hymn of Praise," with Mr. Geo. Dixon, tenor soloist, New St. Andrew's church, Toronto, as assisting artist in the tenor role. The alto section of the choir has been strengthened by the addition of a former member, Miss A. Smith, who has returned from Toronto, where she was a member of the choir of Old St. Andrew's church.

R. N. J.

MUSIC IN WINNIPEG.

WINNIPEG, December 1, 1907.

WITH the reopening of the Women's Musical Club, it is generally considered that the musical season has "arrived" in Winnipeg. This occurred on the first Monday in November, when the honorary president, (Mrs. Higginson), presided and announced to the members, the resignation of their president, Miss Drummond, owing to her indifferent health. It is impossible to express the regret with which this announcement was received, because Miss Drummond, since taking up her residence amongst us, has made herself a power in the musical world, and her place cannot readily be filled. She will have a hearty welcome when she returns from the East, where she is now recuperating. Her successor in office is Mrs. R. H. Bryce, a

member of the Club for many years, and a missionary whose standing is unquestioned. As Mrs. Bryce has been connected with many organizations in the city, all most successful, we have every confidence in her ability to guide the affairs of the musical club to a favorable issue. Chamber music has the leading place in the scheme of work for this season, and many delightful Monday afternoons are assured. Many of our young students have taken up the violin, and even the cello, and these opportunities of hearing the standard works (as well as some new ones) are much appreciated.

Miss McDowell's piano recital early in the month was much enjoyed by all music lovers. A very large number of pupils is an eloquent testimony to Miss McDowell's popularity as a teacher, and as a concert pianiste it is a privilege indeed to hear her. Miss McDowell, who received her musical education in Leipsic, spent last summer in New York studying with Joseff. The effort of his teaching is noticed in an added brilliancy of tone and technique. I was especially delighted with Miss McDowell's Bach and Scarlatti numbers. She played them charmingly, with clear decisive phrasing. Another piano recital that created great interest, was that given under the auspices of the Women's Musical Club, by Miss Franziska Heinrich. This young lady, a former pupil of Dr. Fisher's in Toronto, and but recently returned from Berlin, where she has been studying with Carreno, made a most favorable impression on the large audience assembled to hear her. She has a charming personality, and as she plays with both brilliancy and warmth, of feeling, she is most delightful to listen to. I wish her, and anticipate for her, a prosperous career. It was most interesting for her to meet in the distinguished audience, many former pupils of her father, the late Prof. Heinrich.

Assisting Miss Heinrich were two members of the Club, Mrs. Green Armytage, a favorite mezzo soprano, and Mrs. Hotchkiss Osborn, wife of the director of the choir in the Broadway Methodist church, and herself contralto soloist there.

Karl Klein, the young violinist, gave two recitals in the Y.M.C.A. Hall to

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audiences not at all commensurate with the worth of the programme. Fortunately for the sake of our reputation as music lovers, his fame had so far spread by the second night, that a much better house greeted him. It was a great treat to hear him; technically, and temperamentally he is marvellous, so much so, that one is apt to forget, and to speak of him as if he were already a mature artist. This is distinctly unfair to my mind, as for instance to speak of Klein as if he were already a

Kubelik. The one is a marvellous genius, an artist in embryo, but the other a genius, an artist, combined with a more mature experience, all this is sufficient to place him on a height very few attain. Mr. Couture, the eminent teacher of the violin here, expressed my feelings in his criticism after the Kubelik recitals of Friday and Saturday last. He said: "Why criticize art, when it has reached perfection." So it seemed to me, every tone satisfied. Many who had heard Kubelik a few years ago considered that he had developed in temperament, and certainly in his playing Friday night there was nothing left to be desired. The great artist kindly wrote his signature in the autograph book of the Women's Musical Club. Mrs. Waller's glorious voice was never heard to greater advantage, than at the Klein recital, when she sang the first

night. Mrs. Verner was the vocalist assisting on the second night.

Mr. Ernest Nixon Kitchen was the host at a delightful reception at the Royal Alexandra Hotel last week. With the charming surroundings, a most genial host, and exquisite music, it was very easy to spend an enjoyable evening. Mr. Kitchen's advanced pupils furnished most of the programme, and on hearing them, one could not wonder that the days are not long enough for him to crowd in all the lessons he is asked to give. Assisting Mr. Kitchen's pupils were Mrs. Walsh and Mrs. Osborn, vocalists, Mrs. Riley and Miss Rhoda Simpson, violinists, and Mr. E. Hugh Baly, cellist. At the close of the programme the young host delighted his guests, by a brilliant rendering of Chopin's "Fantasie."

Mrs. Sanford Evans, for three years president of the Women's Musical Club, has just been elected president of the newly formed Women's Canadian Club.

An auspicious beginning of the musical season of 1908 is promised by the appearance early in January, of the great pianist, Paderewski.

A. F. H. H.

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MUSIC IN NEW YORK.

NEW YORK, December 18, 1907.

THE chief feature of musical activity in this city at present is in the field of opera. There is great activity at the rival houses, and both seem to be springing some important surprises. The city is ringing with the name of Tetrassini just now, and her remarkable rise to fame at Covent Garden has been extensively referred to in the press. Reginald de Koven, who has heard Mme. Tetrassini, declares she is in every way equal to Patti at her best, and will prove a revelation to New Yorkers. She has already sung in the United States, having filled a successful engagement in San Francisco some years ago. Mme. Tetrassini will make her New York debut on January 15th, it is said, at the Manhattan Opera House. She has signed a three years' contract with Mr. Hammerstein from next November.

At the Metropolitan Opera House several "perfect" performances have been given lately. Soloists, settings, orchestra, etc., have been as absolutely first-class as it is possible to imagine, and at the Manhattan that marvel of operatic conductors, Campanini, has not been behind the rival house in some of the operas he has directed.

Mme. Nordica and Oscar Hammerstein have parted company because the former refused to sing two performances of opera at popular prices each week, and Mr. Hammerstein declared she was not drawing in the high-priced productions. She will probably be engaged for the Metropolitan, or San Carlo company.

Gustav Marler arrives in New York this week to commence his duties at the Metropolitan as conductor.

It is universally acknowledged that New York pays generously for its music, and is willing to support anything which it really likes; but even here only the few individual artists make real financial successes, and the large majority are applauded by what are known as "paper" houses; that is to say, people who are given passes. Paderewski and Kubelik have large followings, and do not need to cater to any "dead-heads"; Hoffmann, too, is popular, and de Pachmann draws an audience—though I was recently informed that even at his recitals considerable "paper" is distributed. The conditions are similar in every large music centre. People are sated with music, and, as a consequence, patronize only the few greatest artists and the rest have to do the best they can. Of course they all have to play here, whether they make or lose money, for the criticism, if favorable, counts for much throughout the country—denials to the contrary notwithstanding. I was informed recently by a Boston musician that Miss Marie Hall, even, once played in that city to an audience which had paid in only \$11.00 at the box office; and one of Pugno's recitals netted the huge sum of \$23.00. I am convinced that Hambourg's last recital here, on Monday, December 2nd, did not defray expenses; Mendelssohn Hall, which is a small recital hall, was not more than

half filled, and many of those present were doubtless dead-heads. Hambourg seems to have lost his popularity here. Critics and public alike condemn him for cruelty to the piano,—a deserved censure,—and the only thing which draws the people at all is his really extraordinary technique.

Mr. Walter Damrosch, conductor of the New York Symphony, has announced that at one of this season's concerts he intends trying the experiment of an invisible orchestra. He is convinced that Wagner's idea of such a scheme in connection with operatic performances would be feasible for concert purposes. What means Mr. Damrosch intends to employ to hide his orchestra and himself, and at the same time in no way impair the volume or quality of tone he has not explained. At all events it will be a strange experience for patrons of orchestral concerts to have no conductor to watch; stranger still to have the music wafted to them, as though borne in on the wings of the wind. Mr. Damrosch will invite discussion of the scheme after its initial trial.

At a recent concert given by this organization Mr. Damrosch departed from his rule of having no explanatory remarks regarding any of the numbers. It was a "family" programme, consisting of "Hymenaen," by Dr. Leopold Damrosch, written to commemorate the twenty-fifth anniversary of his wedding, the "Sinfonia Domestica," of Richard Strauss, and Wagner's "Siegfried Idyl." Mr. Damrosch gave a most interesting and instructive lecture on the Strauss Symphony before playing the work. He illustrated it by playing the chief themes on the piano. His short explanation proved of great assistance to the auditors. An orchestra of 115 pieces was used to play the work.

New Yorkers hoped Mr. Damrosch would have an orchestra equal to even the Boston Symphony under him this year. He has a capable band of players, but they are yet far, very far, from the wonderful Boston organization.

Considerable disturbance was caused here on Saturday, December 7th, when the

decision of Judge O'Gorman of the Supreme Court, regarding Sunday concerts, was handed down. As far as entertainment is concerned, Sunday has for a long time been like any other day in the week, except that the theatres devoted to legitimate drama were closed—probably more through choice than necessity. Even the vaudeville theatres gave what they were pleased to call a Sunday "concert," which was exactly the same performance as that which was given during the week, except that no "costumes" were allowed. Of course there has always existed a law against such practices, but, like many other laws in the statute books, it had become obsolete, and was disregarded. A test case was made. William Hammerstein, proprietor of the Victoria Theatre, which is devoted to vaudeville, was arrested and had to stand trial. He lost the case, and the decision of Judge O'Gorman was rendered on that occasion, and he even condemned the concerts of the Symphony Orchestra. Judging from the portions which have been quoted in the daily press it would seem that the law does not really prohibit Sunday concerts devoted to music pure and simple, nevertheless they have been put under the ban, and New York has now endured two "Blue Sundays." It cannot last long, for the majority of the people are opposed to it. The city council has taken it up, and speakers pro and con have attended the meetings and given their views on the matter. One of the chief speakers at a meeting held by the aldermen on Friday, December 13th, was Mr. Walter Damrosch, conductor of the Symphony Orchestra. He made a fine plea for Sunday entertainments,—of course for music in particular,—and assuredly had the people with him, for his speech was interrupted time again by enthusiastic applause. The Symphony Orchestra has been particularly hard hit, for out of thirty concerts announced for this season twenty-two were to have been given on Sunday afternoons. It is significant that though the police rigorously enforced the law, and allowed no entertainment of any kind,—though there were no attempts to disobey,—the saloons did a rushing business, as

usual. There is a law in some musty corner of the statute book forbidding them Sunday license, too, but they grease the palms of so many in authority that they are unmolested.

For some time past reports have been circulated that the directors of the Metropolitan Opera Company were dissatisfied with the management of Mr. Conried, and were about to dismiss him. In order that these reports might be dissipated once for all a meeting of the directors was recently called, and they expressed entire confidence in Mr. Conried, and refused the resignation which he had submitted.

The following is from the pen of Mr. H. T. Finck, critic of the *Evening Post*, and was published in a recent edition of that paper:

"Whenever the Oratorio Society produces a new choral work, and the audience is painfully small, the verdict goes forth that the New York public lacks musical culture and interest. But is this true? Would choral works be neglected if we had here a body of singers like that of the Toronto choir which last season made such a sensation here? In that case, the conductor was the thing, even more than the choir, for when the choir sang with the Pittsburg orchestra the result was not nearly so admirable."

Ernest Schelling, the young American pianist, won high praise for his splendid playing of Chopin's Second concerto at a recent concert of the Philharmonic Orchestra.

Charpentier's "Louise," and Debussy's "Pelleas and Melisande" are announced for the near future at the Manhattan Opera House. Louise is one of Mary Garden's chief roles, and she will sing it when the opera is presented next Friday evening.

CARUSO told an interviewer upon his arrival in America that he did not cry in Buda Pest, as was reported in the press.

SYDNEY C. DALTON.

VOCAL



MENDELSSOHN CHOIR FESTIVAL.

THE programmes announced for this season's concerts of the Mendelssohn Choir indicate the purpose of Mr. Vogt to render these events of even greater educational value than they have ever been. The selection of works under preparation by the chorus reveals the well-known catholicity of taste, which has distinguished the programmes of the society in the past. Almost every school of composition of any consequence is covered by Mr. Vogt and almost every variety of choral composition is included in his choice of works. As Mr. Krehbiel, in his critical notice of the singing of the chorus in New York last season said, "The Toronto Choir seems to have taken the entire domain of choral music as its field of operations," including larger works for chorus and orchestra, unaccompanied choral music of the ancient and modern ecclesiastical schools, secular works of the contrapuntal masters of today, and the smaller modern forms, both with and without orchestral accompaniment.

Of the works chosen for this season's cycle of concerts the most important novelty undoubtedly is the great German Requiem of Brahms, the master's magnum opus. Hanslick declares that this splendid work is the most important choral composition since Bach's superb B Minor Mass and Beethoven's Messe Solemnis. It presents enormous difficulties to the chorus, but is nevertheless of such re-

markable beauty and inspiration that the chorus have most enthusiastically entered upon its study and mastery. It was the third part of this work which ship-wrecked the chorus at Vienna on the occasion of the first performance of the Requiem there in 1868.

Of equal interest are the portions of the colossal B Minor Mass by Bach, which the chorus is to sing at the second concert of this season's series. This phenomenal creation, which Mr. Vogt hopes to present in its entirety at an early date is regarded in England as the supreme test of a choir's efficiency. Those portions of the Mass which created the most profound impression at the recent Leeds' festival will be given this season at the concert referred to.

Grieg's principal choral work, "Olaf Trygvason," which was selected by the master at his most important choral composition for performance at the recent Leeds' festival, and which he was to have conducted personally, will be the main contribution of the choir at the first concert of this season's series. Parry's most inspired work, "Blest Pair of Sirens," for an eight-part chorus and orchestra, will also be sung at this concert. This was the concluding number of the last Leeds' festival and one of the most brilliant efforts of the chorus on that occasion. Cesar Franck's sonorous Psalm 150 will also be sung so that the works for chorus and orchestra, in the Brahms and Grieg numbers of which soloists of the first rank will also participate, include representative



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compositions of some of the most brilliant composers of the German, French, Scandinavian and English schools of choral composition.

In unaccompanied choral music the wide range of compositions covered is no less remarkable than in the larger works. The educational value of performance of some of the finest compositions in the whole repertory of a capella music cannot be overestimated. The old ecclesiastical composers are represented by Palestrina, Calvisius and Lotti. A superb eight-part motet by Palestrina, "Hodie Christus Natus Est," in which the choir is divided into two choruses singing alternately antiphonally and together, with the unusual division of the parts into a chorus of first and second sopranos, alto and bass, with the second chorus made up of soprano, alto, tenor and bass, offers unusual opportunities for contrasts in vocal color. The Lotti motet, a remarkable work in eight parts which is being repeated from last season's concerts, in response to many requests, is one of the most effective compositions in the repertoire of the Society.

Peter Cornelius is represented by two of his finest works, the charming Christmas song for eight-part chorus and contralto obligato, and the mysterious dramatic song, "The Hero's Rest" for four-part chorus and baritone soloist, a work which was also given at the recent Leeds festival. British composers, whose smaller works are being drawn upon for these concerts are Elgar, and Sir R. P. Stewart, the former of whose most effective unaccompanied

work, "My love dwells in a Northern Land," and the latter whose brilliant setting of "The Cruiskeen Lawn," will be sung. Other representative compositions by Gounod, Howard Brockway, H. H. Hadley, Michael Haydn, Edouard Lassen, Hermann von Scholtz, Von Storch, and H. W. Parker are in preparation and complete a choral scheme which has never been approached in interest in any previous Mendelssohn Choir cycle. Narrowness of musical vision cannot fairly be charged against the conductor of the Mendelssohn Choir as is evidenced in the remarkably varied and attractive selection of works which are being announced for performance at these concerts.

To lovers of orchestral music these concerts present an unusually excellent offering in the way of novelties and standard works. The enterprise of the Committee of the Choir in engaging the Theodore Thomas Orchestra of Chicago, under their own eminent conductor, Mr. Frederick Stock, is deserving of all praise. The Orchestra comes to Canada specially for these concerts and the engagement represents the largest outlay ever entered into in connection with the co-operation of such a body with any local chorus. Admittedly one of the foremost orchestras in the world their appearance in Toronto is being awaited with much interest by the music loving public of the city and surrounding country. Mr. Stock has chosen the remarkable Cesar Franck symphony as the principal orchestral offering of the cycle. Works by Bach, Richard Strauss, Hugo

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No expense has been spared to secure the very best available soloists for these concerts and much pleasure will be felt by the patrons of this annual cycle of events that vocal soloists of the rank of Miss Janet Spencer, Miss Marie Stoddart and Mr. Gwyllim Miles have been engaged for the solo work of the various compositions requiring their co-operation. For the last concert of the series the chorus will have the assistance only of Mr. Josef Hofmann, that "sanest of all players now before the American public." Mr. Hofmann will also assist the chorus at Buffalo and at this concert as well as at the last concert of the Toronto series the orchestra will not be present owing to the necessity of their returning to Chicago for their usual week-end concerts in that city.

Many requests have been received for another appearance of the chorus in New York this year, one Metropolitan admirer of the singing of the Choir declaring that the Hippodrome would not be large enough to contain the crowds which would endeavor to be present were the Toronto singers to make a second visit to that city. For this season, however, this is not deemed practicable and the Buffalo concert is likely to be the only out-of-town event in the calendar of the chorus next February. It is hoped that the decision of the chorus to limit the number of tickets which may

be purchased by any one person to six for a concert, will do away with the necessity of announcing an extra concert as was the case last season in order to satisfy the subscribers.

ON FRENCH-CANADIAN FOLKSONG.

BY SERANUS.

IN complying with the invitation of the editor of MUSICAL CANADA to contribute something on that very interesting subject to all Canadians, the folksongs of Quebec Province, I am really in danger of becoming rather autobiographical and in various directions, both anticipating certain revelations to come later on as I hope and also giving myself away in other particulars. For I think I may affirm without fear of contradiction, that in point of time, I was about the first to introduce these delightful airs to English-speaking audiences and that although I am not now so wildly enamored of them—the Chansons, I mean—as in earlier years, I still respond to their quickening or languid lilt as the case may be. Indeed, it was in the year 1883 that having been commissioned to write a little Cantata or Masque for the initial appearance of the Marquis of Lansdowne as Governor-General of the Dominion at a Philharmonic Concert in the Opera House, Ottawa, I instantly saw the opportunity to weave into my "Prolm," some allusions to the beautiful and haunting melodies heard on the Upper Ottawa, and also among the more cultured residents of the Capital. The little Cantata or "Song of Welcome"—was accordingly written, composed, arranged for chorus, small orchestra and tenor soloist, and considering the material at hand at the time, went fairly well and elicited warm and sympathetic



WILHELM J.

PHONE N. 5477.

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CONCERTS AND RECITALS

Direction of the Dominion Bureau of Music and Organists' Exchange.

interest from Lord and Lady Lansdowne, who, sitting in the Royal box, no doubt wondered what kind of aboriginal production was being thrust upon their notice. At any rate the work was entirely new and entirely Canadian, and a day or two afterwards, a musical friend in proffering congratulations, which were discriminating as well as friendly, mentioned the fact that I had "brought on" the local folksongs, not only in the libretto, but in the music. The latter was not the case, but I imagine that my Muse was imbued with more the spirit of French song, than I was aware of, and thence distinctive character of the melodies. I submit a few lines here and there.

In these sober days,
Days of modern reason,
In this northern land,
In this autumn season,
Strive we to indite,
Strive we now to bring
Praises that are meet to sing.

Need we now some rare
Singer mediæval,
Heart and harp in tune
With our woods primeval;
From his deep and dark
Forest habitation,
Bringing salutation.

Yet survives a strain,
One of sweetest singing,
Chant of Habitant,
On the river ringing;
Born in olden France,
All of dame and dance,
Brought with golden lily.
From the distant pines,
From the northern waters,
From hardy sons and toiling daughters,
Salutation! Salutation!

Of course a number of the French-Canadian songs had been for years familiar to the students of Toronto University. "Alouette," "En Roulant ma Boule," "Brigadier," and so on, but these were among the more popular and cheerful melodies and can hardly be said to rank as folksongs at all. Frequently, too, at the residence of Sir Adolphe Caron and at Rideau Hall, small choruses were on hand to render these stirring songs to sympathetic audiences while during Lord Lorne's Vice-Regal reign, that cultivated amateur took a great interest in the matter and to him was presently dedicated M. Ernest Gagnon's collection of melodies known as "Chansons Populaires." This volume originally compiled in French has been, I think, translated and in either tongue is very good reading throwing a light on many old Canadian customs, and painting the somewhat monotonous and dreary existence of the *voyageur*, the shantyman and the *cultivateur*, small farmer or *habitant* proper in its proper colors.

But although the Gagnon collection is good it is not absolutely exhaustive; this, indeed, hardly any collection of folksong, in any country can be; there must always be some remote corner unexplored; something hidden away in the heart of isolated districts, which the collector cannot get at. Thus, one brilliant August day, while making the ordinary trip on the steamer "Empress," Captain Labelle, from L'Original, (pronounced Lorinelle), I encountered on board a jolly party of French, young girls and their attendant cavaliers out for the day and about as carefree and noisily happy as perhaps only the French Catholic can be on a holiday. They went up into the bow and commenced singing—the most wonderful tunes, reminiscent of Gregorian



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mode and plain song, with here and there a hint of Offenbach, a touch of Rosseau, as the Canadian shores glided by and the Canadian skies were over all. Not a word could I gather, but the perfect rhythms and the strong sonorous voices, chief of which seemed to be a powerful alto, impressed one wonderfully. They sang with such magnificent ease, with such natural appreciation of time as well as tune, that one could not help asking what these song birds of Thurso and Papineuville would do if caught and put into cages, i.e., Conservatories of Music, etc.

At the other end of the boat sat half-a-dozen English and Scotch Canadians and as the evening drew on they tuned up and gave forth quavering editions of "Nearer, My God to Thee," and "Way Down upon the Swanee River." Saddened and silenced, soon the French contingent ceased to sing and listened respectfully instead. One young lady from the English party then went into the cabin and began on the piano, insipid variations, scraps of waltzes and lancers, and consequentially told me that she was a pupil of a well-known ladies'

college in the Lower Provinces. More hymns, alternating with ballads and dance-music, and then we saw the French mildly stepping in to cluster together in the background. When a pause occurred, a fine looking dark-haired girl of seventeen ventured forward, and in *very* broken English asked if someone would volunteer to accompany her on the piano. She explained as well as she was able that she had *never* sung to the accompaniment of a piano, and that she was very anxious to try and her friends likewise. Evidently she was the budding *prima donna* of the countryside. The fair hymn-singer consented to give up her piano stool to me and I began to feel my way towards improvising

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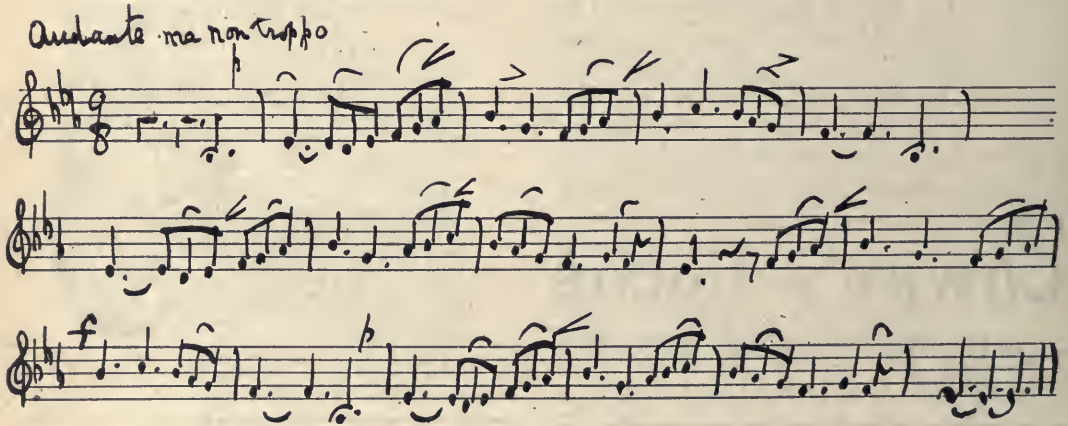
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a fitting accompaniment to the tune chosen by the dark-haired contralto, which she was singing in the key of A flat, ending on the lower A; with full chest and ringing tones. I had no notion whatever of what she was singing about, but she kept on for nineteen verses, so that although my version of the accompaniment was slim enough when I began, by the time we reached the end I had worked out quite a nice little sequence of chords. This particular tune was in great contrast to the others sung by her party, as if anything it was Welsh in its character rather than old French. Having come through the ordeal successfully, at least so far as she herself was concerned, we tried yet another time when the following little melody was given me—fourteen verses this time.

Music. Although Miss Shepherd has but comparatively recently returned from Europe, she has already won for herself an enviable position as a vocal teacher, practically the whole of her time being taken up by her pupils who come from all parts of the country, many of them holding prominent positions. It is not to be wondered that Miss Shepherd has already won such distinguished success. In the first place, as we shall show later on, she has had the advantage of the instruction and advice of the best masters of singing. In the second place she has ardent enthusiasm for her art, possesses remarkable nervous energy, is thoroughly conscientious in her dealings with her pupils, has rare intelligence and sound judgment, and finally has temperament and charming per-



Here is an almost perfect sample of an old French melody; the paucity of notes, said notes repeated over and over again, the full close, the short compass. Readers of *MUSICAL CANADA* are reminded that this tune was gathered on the Ottawa River, sung by a *habitant* maid, ignorant of all laws and rules of music, but with the voice and style of a Scalchi or Trebelli.

S. F. HARRISON—SERANUS.

MISS H. ETHEL SHEPHERD.

MUSICAL CANADA takes special pleasure in presenting its readers with a portrait of Miss H. Ethel Shepherd, one of the most prominent members of the vocal teaching faculty of the Toronto Conservatory of

sonality. There is something in musical heredity after all, despite learned opinions to the contrary, for we find that Miss Shepherd began her musical studies at the age of five under her mother who was then organist of St. John's church, Port Hope, and a leading teacher of piano and organ, her father being choirmaster and tenor soloist of the same church. Miss Shepherd soon proved her musical talent for at the age of twelve she was found leading the choir, and at the age of fifteen she won a handsome prize as the best pianist of her age in the counties. A year later she sought a more comprehensive field and coming to Toronto began her studies at the Conservatory of Music, taking the full

course in voice, piano and harmony. Two years later she won the gold medal in the vocal department of the Conservatory, in addition to a piano scholarship under Dr. Edward Fisher. She was moreover appointed soprano soloist at Old St. Andrew's Church, a member of the faculty of the Toronto Conservatory of Music and vocal teacher at the Ladies' Presbyterian

Street Methodist church, and later went south as directress of the vocal department of St. Mary's College, Texas. In this latter place she achieved conspicuous success and remained there for several years. Miss Shepherd had an ambition to reach loftier heights and she went to New York where she studied under Oscar Saenger, one of the renowned teachers of



MISS H. ETHEL SHEPHERD

College. The trend of circumstances made it plain to Miss Shepherd and her advisers that her chief distinction was to be sought in the field of singing and the young musician determined to perfect herself in the art both as vocalist and teacher. She accepted the position of soloist at Sherbourne

the metropolis and subsequently to Paris. There she took instruction successively with Frank King Clarke and the world famous tenor Jean de Reszke, learning from them the principles of the higher artistic development of the art of beautiful singing. Miss Shepherd owes much of the



AUGUST WILHELMJ

finesse and broadening of her art as teacher to these masters of Paris and is happy always to make full acknowledgement. She then returned to her Alma Mater, the Toronto Conservatory of Music, which so admirably launched her in her musical career here, and where she is now so much in demand as to be a pillar of strength to the institution. One might mention that she is also teacher at Westbourne College, Toronto and Kingsthorpe College, Hamilton.

MR. WILHELMJ'S OPERA RECITAL.

A NOVEL and most interesting musical event will be the opera recital announced for the 23rd and 24th inst. in the Greek theatre of the Margaret Eaton School of Expression by Mr. August Wilhelmj. The recital will be under the auspices of the Ladies Alumnae of the University of Toronto.

The programme will include the following:—1st scene from "Hansel and Gretel,"

Humperdinck; bandit scene from opera "Stradella," Flotow; scene from "Faust," Gounod; solo scene, Gounod; Spinning Scene from "Flying Dutchman," Wagner; scene from "Martha," Flotow.

There will be thirty performers in costume in the cast. The conductor will be Hans O. Wendt.

A most enjoyable performance may be expected as Mr. Wilhelmj is well known for the conscientious care which he devotes to his productions. Most of the singers it is understood are Mr. Wilhelmj's personal pupils.

A FRENCH vocal professor who has been living in Jerusalem reports that he found a great many remarkable singing voices among the howling dervishes. That even up the score, for in the civilized communities we have for years been finding remarkable howling dervishes among the singers. —Leonard Liebling.

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OPERA & DRAMA

TORONTO THEATRES.

THE month which has elapsed since we last wrote a causerie on the Toronto theatres has brought to the city a number of the most noted feminine figures of the stage of this continent, Mrs. Patrick Campbell, Mrs. Leslie Carter, Miss Ethel Barrymore and Miss Eleanor Robson. All are women whose portraits have adorned the pages of countless cheap magazines and "Sunday Supplements," one or two have actually established modes of feminine adornment and definite and interesting types. As was intimated two or three months ago it is the tendency of playgoers in America to worship "types" whether their art is sound and beautiful or not. The same tendency extends to the lower strata of the theatrical business where Miss Maggie Cline and Miss Eva Tanguay command high salaries not for their talent, but for certain peculiarities of personality.

That a woman may be a type and at the same time a profoundly interesting artist is proven in the case of Mrs. Patrick Campbell. There is no doubt that the unusual and haunting beauty, in aspect, voice and movement has had much to do with winning her a preeminent place on the English speaking stage, but beyond all these is the high perfection of her art in the interpretation of modern roles that gives her a niche by herself. Under the exciting conditions prevailing on this continent by which women of highly nervous temperament are expected to give eight performances a week in varied and onerous roles, to travel hundreds of miles and to expect social engagements and see interviewers it is impossible that a really brilliant actress should be so beautiful and moving on one night as she is on another. Mrs. Campbell's acting is always worth while

but it varies in intensity and intellectual appeal. A season or two ago when she starred in Sardou's "Sorceress" she seemed to be merely displaying her beauty and virtuosity in a role that did not greatly interest her. On her recent visit, however, she revealed herself especially in "Magda" and "Hedda Gabler" as an even finer artist than in the past, one in the very zenith of her prowess with no indication of a future decline.

To Mrs. Campbell critical playgoers owe an especial debt in that she uses the pre-eminence which her skill and beauty have brought her to produce really profound and interesting plays. The arrogance of the devotee of tinkling farce, and blubbering sentimental pieces would condemn the thoughtful man who loves acting and the playhouse to put up with what in quantities nauseates him or stay at home altogether. Mrs. Campbell bows not to Demos. She uses the vogue which her personality has brought her in the interest of the intellectual drama. No doubt many go to see her for the same reasons that they go to see a sublimated "show girl" like Maxine Elliott,—because she is picturesque—but once they are in the playhouses they are confronted with plays that make them do a little thinking whether they like it or not. The matinee girl must ponder over "Hedda Gabler" in which Ibsen lays bare with a scalpel certain tendencies of "the eternal feminine."

"The Second Mrs. Tanqueray" when it was first produced was so much more skillful than anything which had been written for the English stage for years that it was no doubt over-rated. The leading character has become second nature to Mrs. Campbell and is perhaps the least of her achievements exquisitely feminine and well considered though the play is. In "The Notorious Mrs. Ebbsmith" Pinero's

is much more infirm and inconsequential in a structural sense. It contains a bible burning episode that has no more intellectual significance than a clap of stage thunder, but the issues and motives of the play are for the most part intellectual and treated with profound significance by Mrs. Campbell. It is a play moreover which permits her to display the most unique and difficult quality of her art,—her supreme talent for the expression of moods. She is even more eloquent when she is silent than when she is speaking. There is no English speaking actress whom one recalls who can express so much with a quiet glance or shade of speech except Mrs. Fiske. In the art of pantomime she is a past mistress. This special gift is especially exemplified in her Hedda Gabler, a creature compact of strange moods, that have a pathological basis and which culminate in an inevitable catastrophe. Her Magda of to-day is the greatest of her performances because it gives her her widest opportunity. It embraces the most delicate comedy, the most mordant irony, and the most poignant emotion, and these elements Mrs. Campbell gave a most vivid and human expression. Moreover her art is always in a fluid state. It never seems hard or fixed. At her best she gives the most complex and deeply studied creation, an atmosphere of spontaneity that suggests like the inspiration of the moment.

One has spoken at some length of the analytic art of Mrs. Campbell because in modern roles she sets a standard. The other artist seen hereabout of late who approximates to this standard is Miss Eleanor Robson, a girl with a wholly dissimilar personality, but possessed of a plastic skill and sureness of touch that augurs much for her future. Those who remembered her really subtle and exquisite acting in Zangwill's fantastic play "Merely Mary Ann" regretted that she did not have a wider opportunity than that afforded by the California melodrama "Salomey Jane." The piece is not devoid of the romance which pervades most of Bret Harte's tales; in development the playwright Mr. Paul Armstrong has strip-

ped it to the essentials of incident and passion until it is too bare. It deals with the elementary passions of hate, love and blood lust and the role of "Salomey Jane," rather suggests Prosper Merimee's Corsican heroine Columba. (There is by the way an excellent play to be made of the latter story which has escaped the attention of emotional actresses, though there is a French opera on the theme). Miss Robson's real gift lies in the portrayal of fine shadings of emotion rather than elemental passions, but her original personality and her ample training in the business of dramatic expression made her performance admirable. Equally good was the judicious acting of the excellent company with which she was surrounded.

It was good acting also that made palatable "Her Sister," a glittering triviality fabricated by Clyde Filch and Cosmo Gordon Lennox for Miss Ethel Barrymore. Judged even by its own standard the last act was hurried, inconsequential, and could be effectively rewritten from the material which the earlier acts afford. In speaking of this production one may in passing refer to the numerous opportunities we have had of large of observing the operation of heredity in the art of acting. Mrs. Patrick Campbell presented in her daughter, Miss Stella, a most charming and promising ingenue and was supported by Mr. Ben Webster, son of a very noted English comedian, and himself a good actor even though he did portray Lovborg in "Hedda Gabler" as a sort of impassioned Bunthorne. Miss Eleanor Robson is the daughter of a very talented artist, Mrs. Madge Carr Cooke, and her gifted leading man is a son of Charles Warner, the famous English melodramatic actor. In "Her Sister" we saw Miss Ethel Barrymore, a daughter of the brilliant Maurice and of Georgie Drew a charming actress in her lifetime, Miss Louise Drew, a daughter of John Drew and bearing a startling resemblance to her grandmother the imitable comedienne, Mrs. John Drew; Mr. Arthur Byron a son of the sterling actor Oliver Doud Byron, and Lumsden Hare, the herculean son of the diminutive minor genius, Sir John Hare.

Miss Barrymore herself is the very embodiment of gracious girlhood whose individuality has made her a "fad" in the United States. Her excellent training was obvious, and one cannot predict from the paste board role she had to play what talent she may develop in the future.

The other noted figure to whom one has already alluded was Mrs. Leslie Carter who was seen once more in David Belasco's "Madame Dubarry." Badly acted without the supervision of that skilful stage manager the hollow twopenny nature of the spectacle was obvious. Mental worry and bodily indisposition had had obvious effect on the art of Mrs. Carter, never of first rate importance. Her acting had always this in common with the singing of Miss Maggie Cline that it depended absolutely for its effectiveness on physical bounce. Deprived of this it proved a depressing mockery. Miss Cline who appeared here the same week gave a better account of herself.

The straightforward and genuinely mirth provoking personality of Mr. Raymond Hitchcock did not seem to have suffered by reason of recent tribulations although he did show an almost wistful hunger for applause that one had not noted in the past. His piece done over from Richard Harding Davis' farce, "The Galloper," by Wallace Irwin and A. G. Robyn is known as "The Yankee Tourist." It has a number of time worn comic situations effectively dressed up, some amusing jingles and many pauses for the comedian to fill in with personal quips.

Some effective stock productions by the Royal Alexandra players also gave interest to the month. The best of these was J. M. Barrie's "Quality Street," originally acted in America by Miss Maude Adams. It was a daring experiment for a stock company, for Barrie's work is so fragile and dependent on the right "atmosphere," as to require long and patient preparation. Dainty and droll, it is by no means a piece which "acts itself." Nevertheless the production was a pretty one and Miss Lasche and Miss Strickland were admirable as the two shabby genteel sisters with those not very dramatic fortunes the play deals.

"The Masqueraders," by Henry Arthur Jones, much discussed in London and New York, in the early nineties and then promptly shelved, was seen here for the first time. It is largely paste board and gush, with the extravagance of melodrama, the factitiousness of farce and pretentiousness of serious drama. You guess what I was going to add! Right! Here it is,—neither fish nor fowl, nor even good red "herring." "The Henrietta" once a great monetary success in America in the light of more recent standards seemed as stale as the proverb I have just quoted and much less convincing. "Camille" that skilfully developed torrent of emotion still found many who wept from sheer enjoyment and revealed in Miss Evelyn an unsuspected gift of pathos.

HECTOR CHARLESWORTH.

December 21, 1907.

"It is now a scientifically proved fact that music exercises a great influence on the growth of the hair," says the Paris journal *Menestrel*. "It is with good reason that great musicians such as Paganini, Liszt, and Paderewski are represented with a growth of hair which Absalom might have envied."

"Science has proved," continues the newspaper, "that stringed instruments have a favorable influence on the growth of the hair, while brass instruments act in the opposite direction. Everyone has probably observed that a bald violinist is as rare as a bald horn-player is common. Wood instruments, such as the flute, seem to have no pronounced influence either way."

HENRY T. FINCK in one of his articles in the *Evening Post* the other day concluded with this sentence: "There is something singularly infantile in the musical mind."

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The Violin, its Famous Makers and their Imitators, by the late Mr. George Hart, is recognized in England, France and America as the standard work on the subject, and is invariably referred to in all legal disputes concerning the authenticity of violins.

Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproductions of classical gems. I recently examined one of these which was an **exact copy** of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is **almost impossible** to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p te."



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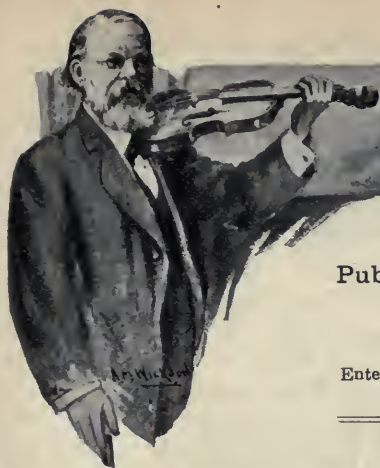
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E. R. PARKHURST, Editor and Proprietor

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JANUARY, 1908.

OUR LONDON LETTER.

LONDON, December 17, 1907.

JUDGING by the great activity in musical circles it would hardly seem that we are passing through a period of depression, as the pessimists say we are, and concerts and recitals—many of them of considerable importance follow one another with bewildering rapidity. Most of these concerts are of purely local interest, and do not call for comment here. Dr. Richter, however, with his customary *glair*, introduced a wonderful youthful pianist at the London Symphony concert at the Queen's Hall, on November 18th, in the person of Ernst Lengyel von Bogota, who has been hailed in the press as the "Hungarian Mozart." He is now just over fourteen years of age and his capabilities are those of a finished artist. He played the Liszt concerto in E flat and Bach's "Chromatic Fantasia," and was accorded an extraordinary reception. The number of fine players now before the public is astonishing, and it is doubtful if at any previous period in the history of the art there has been such a band of earnest and talented artists as there is at present, even though we may lack a Liszt.

The French saying that "*l'appetit vient en mangeant*" is aptly borne out by the growing interest that is being taken in opera in the metropolis. It is announced that immediately after Christmas the Carl Rosa Opera Company will commence a short season of opera in English at Covent Garden, and at the end of January

next two cycles of the "Ring des Nibelungens" will be given, also in English, by a special company under the direction of Dr. Richter. Such things would have been impossible a dozen years ago, and London can now claim to possess what is the boast of many a Continental city—opera all the year round.

It is announced that Eugene d'Albert has been appointed to succeed the late Dr. Joachim as director of the Berlin Hochschule für Musik. No English musician has ever held such an important post on the Continent before. D'Albert was born in Glasgow in 1864, his father being of French extraction and his mother a Scotch lady, and in 1876 he was elected Newcastle scholar at the National Training School for Music (now the Royal College of Music). His masters were Pauer, Stainer, Prout, and Sullivan. He afterwards completed his musical education in Germany, studying the pianoforte with Liszt at Weimar. At one time he drew upon himself a good deal of adverse criticism by his public renunciation of his English nationality, refusing even to speak his native language; but as since then he has made several appearances in England as a pianist, besides directing the performance of several of his compositions, it may be presumed that he has repented of his youthful indiscretion.

The New York *Musical Courier* has lately contained a very extensive advertisement of the New Cremona violins, the invention of two German gentlemen, Messrs. Seiffert and Grosemann who claim to have re-

discovered the lost secret of the old Italian masters. This subject in itself is of such absorbing interest to all players of stringed instruments that a good deal of attention is sure to be attracted to this announcement, and it may therefore, perhaps, be commented upon with advantage. The advertisement is accompanied by a large number of testimonials written in the most glowing language over the names of such distinguished players as Ysaye, Cesar Thomson, Sauret, Thibaud, and others. However, in spite of all the encomiums showered on these new instruments one is inclined to doubt their supreme excellence; for the most convincing testimonial of all, the spectacle of one of these artists putting by his Stradivari or Guarnerius and playing regularly in public on one of the "New Cremonas," is unfortunately denied us. Apart from this, the value of this chorus of praise would be considerably enhanced if the musicians

named had never done anything of the kind before; but they have, and some of them so often. As a matter of fact, there is no "lost-secret," and without doubt there are many finely made violins of the nineteenth century that after a similar period of existence and use will equal in tone those of the old makers. At the same time, however, they will not possess the same monetary value as nobody will give the price for a copy that he will for an original; and it must not be forgotten that the makers of the nineteenth century and of to-day are copyists and not originators.

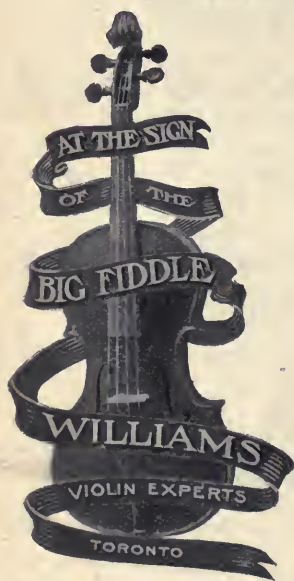
An important sale of old violins was held at Puttick & Simpson's—the choristers of the violin world—on December 6th. There were no fewer than three Stradivaris in the sale, but not one of them was a really fine example. An early "Strad" dated 1685 realized £469. Two others brought £410 and £400 respectively.

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THE CHURCH CHOIR



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VISIT OF THE SHEFFIELD CHOIR.

It will be interesting to local choirs to know that through the initiative of Dr. Charles A. E. Harriss, of Ottawa, arrangements have been completed whereby the Sheffield Musical Union under the baton of Dr. Coward will visit Canada next fall.

According to the *Sheffield Daily Independent* of December 6th last, "the choralists will probably number 350. Travelling by the Allan line they will leave Glasgow on Saturday evening, Oct. 24th next, and will return to Sheffield on Friday, Nov. 20th. The repertoire will comprise Handel's epic, "The Messiah; Mendelssohn's "Elijah;" Bach's motets "Sing Ye to the Lord," and "Praise the Lord," and Boughton's "Folk Songs," which

were composed for the Leeds Festival. Other items will possibly be added, but the above will form the chief works of the tour."

At the weekly rehearsal of the Society, on Dec. 5th, Dr. Harriss was present and extended a formal invitation to them to visit Canada and "to delight your Canadian brothers and sisters of the Maple Leaf with your marvellous powers of musicianship." In referring to the development of music throughout the Dominion, Dr. Harriss instanced but two cases, first, the annual competitions instituted by Earl Grey, and second, the interest taken in music by Sir Wilfrid Laurier, who graciously attended (in England) the performance of Dr. Harriss' "Coronation Mass." If these two facts



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appear to Dr. Harriss (who is naively described by the *Sheffield Daily Independent* as "the leading musician of Canada") to constitute the chief manifestations of Canada's musical progress, we would advise that worthy gentleman to procure a different pair of binoculars or to focus his present ones a little more carefully so that from his vantage ground in "deah old London," he may acquaint himself more accurately with the real nature of musical development in Canada.

One more quotation from Dr. Harriss' speech may not be amiss. He says: "Twenty-five years ago this day I left England to fill a musical appointment in Canada. To-day we are about to charter one of the Allan steamships and to fill her with eminent singers and their friends from the North of England." Here, indeed, is a graphic picture, a veritable masterpiece. Just what would have happened to poor old Canada if Dr. Harriss had not come out to fill that appointment twenty-five years ago, we shudder to think.

Seriously speaking, it will be a thing to be greatly deplored if the visit of the Sheffield Choir is attended in any way with the insular spirit of lofty patronage. That they will be welcomed by the Canadian profession with open arms goes without saying. The great triumph won in Germany last summer by the Yorkshire singers, where they so gloriously upheld the musical reputation of the Empire, evoked the most enthusiastic interest in Canada. No less cordial than their German reception will be their greeting in Canada; but it is hoped that their visit will not be surrounded with the atmosphere which pervaded the exploitation of Sir Alexander Mackenzie throughout the Dominion several years ago. The musical "Festivals" conducted by Sir Alexander under Dr. Harriss' management did not, by any means, furnish the artistic "impulse" to music in Canada which some English writers evidently believed that up to that time was wanting in this country. So far as Toronto and some other points were concerned, the commonplace results then achieved were good-

naturedly accepted in the interests of the "strong Imperial brotherhood which was and is at the present time Dr. Harriss' propaganda. Nor will the Canadian public be likely to quarrel with our professional "Imperialist," Dr. Harriss, in this instance if he provides for us in Canada a hearing of Dr. Coward's famous chorus. They will rather be inclined generously to overlook the spirit in which the irresponsible Doctor goes about some of his undertakings. At the present time his weighty concern for "the music of the Empire" is the most amusing feature in our musical life.

Preceding the visit of the Sheffield chorus, we are, according to announcements made, to have Sir Frederick Bridge with us to conduct our church choirs in specially arranged programmes of music of the time of Purcell and other composers. This is also a project of Dr. Harriss' for the enlightenment of the natives. Sir Frederick is, we believe, expected in Canada in April next.

—E. H.

The Chalmers' Church Choir under the direction of Mr. Edmund Hardy gave during the month the first production of the oratorio "Salvator," the composition of Roberta Geddes-Harvey, an accomplished musician of Guelph. The choir which has been developed to an excellent degree of efficiency by Mr. Hardy gave a conscientious and effective presentation of the music which made a favorable impression, being distinguished by frank melody and taking harmony. The principal soloists were Mrs. Parker and Mr. Ernest Hazeldine, both of whom won success in their respective parts.

—E. R. P.

THE death of Conductor Hermann Fliege, of St. Petersburg, is reported.

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THE TORONTO CONSERVATORY OF MUSIC SYMPHONY ORCHESTRA.

To local patrons of orchestral music the second annual appearance of the above organization at Massey Music Hall, on Tuesday, December 10th, was an event of more than ordinary importance. To the people of Toronto, and in particular to those doubters, who for years have strenuously denied the existence in Toronto of instrumentalists capable of handling the works of the masters, the concert given by this purely amateur body of musicians under the able direction of Mr. Frank S. Welsman, was a triumph in many respects, and an emphatic refutation of the statement that Toronto did not possess even a nucleus of qualified players to form a respectable orchestra.

The directors of the Toronto Conservatory of Music are to be congratulated for their commendable enterprise, which has enabled them to establish the fact through Mr. Welsman and his excellent orchestra that Toronto has a large number of instrumentalists of undoubted ability.

The addition of some professional artists on the first chairs, especially in the bass section, and a strengthening of the violas and second violins, as well as a little pruning in the wood wind and brass, would in our opinion give the orchestra the right to be considered the premier string band organization in Canada.

THE CANADIAN RATIONAL SUNDAY LEAGUE.

UNDER the auspices of The Canadian Rational Sunday League a free grand sacred concert was given in the Grand

Opera House, Sunday afternoon, December 15th at 3 p.m. The following ideal programme was given:

Hungarian Rhapsody, The Trio; Speech by Chairman; Souvenir de Haydn (Air by Leonard), violon solo, Roland Roberts; vocal solo (selected), Mrs. W. Walsh; serenade (Widor), The Trio; address by Rev. Victor Gilpin; Andante (Golterman), 'Cello solo, Dr. Nicolai; vocal solo (selected), Mrs. W. Walsh; Rigoletto (Verdi), The Trio; and addresses by Rev. Victor Gilpin, B.A., London, Ont., and E. E. Sheppard.

To show that such innocent recreation is approved of by no less a person than His Majesty the King, we append the following editorial note taken from the *British Bandsman* of recent date, together with another article from the same paper dealing with the trouble they are having in Scotland over the same question of Sunday music.

"SUNDAY MUSIC IN ENGLAND.—On a recent Sunday the King threw open to the general public the East Terrace and Gardens of Windsor Castle from two to four o'clock, as he often does during the summer, and two military bands were instructed to play in the terrace gardens for the pleasure of the townspeople of Windsor."

"MISCHIEVOUS CANT.—No habit clings to the mind like the habit of cant when once it has been adopted. And a few blatant persons who are either born to cant, achieve it, or have it thrust upon them have been particularly busy lately, notably at Perth, where the opponents to Sunday music flourish. Their clamorings must be very distasteful to the great majority of their countrymen. The puritan idea is

also being pushed to its limit at Leith, where a petition to do away with a church organ has been presented. A Mr. McNeillage is reported to be the prime mover in this instance, and his proposal has the support of the Rev. Murdo M'Queen, who suggested the use of axes and hammers to break up the organ, to throw it out into the street, and to make a bonfire of it."

SOUSA AND HIS BAND.

THE splendid aggregation of artists who form what is termed "Sousa and his Band," and who appeared in the Massey Hall, on Thursday, December 12th, gave the usual Sousa programme in the usual Sousa style.

To a musician the playing of the individual members of the Band is always appreciated and applauded. This is as it should be for the members are the pick of the "United States'" four hundred in band music.

But, the best of material combined with the choicest component parts in the hands of an indifferent director makes the successful interpretation of a work impossible.

This applies to Sousa and his Band. Individually the members excell in all that pertains to the making of the artist musician. As a band under Sousa's manipulations the serious works of the masters have never been given a proper reading without insipid mannerisms and distortive ideas being introduced for the approbation of an artless public.

The substitution of Mr. Herbert L. Clarke, the solo cornetist, in the place of Sousa, (who was unable to direct through sickness), was an opportunity given to demonstrate that the fine body of musicians under conscientious leadership were able and prepared to give a faithful rendering of the work in hand without undue accentuation of Sousa effects.

The absence of Sousa allowed one to enjoy a better performance than usual, and Mr. Clarke is justly entitled to the highest praise for his exceedingly good work. The usual Sousa Band defects were noticed again such as overblowing in the accompaniments to the solo numbers. Mr.

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Clarke's solo was overwhelmed with noise and instead of "Sounds from the Hudson," the accompaniments reminded one of "Sounds from the infernal regions." Miss Lucy Allen's soprano solo, Elizabeth's prayer from "Tannhauser" was drowned out of all recognition through this same cause.

THE ONTARIO BANDMASTER'S ASSOCIATION.

THE second annual meeting of the above association was held at the Armouries in the city of Hamilton, Friday, December 27th. President Geo. R. Robinson, in the chair. The following bandmasters were present—Wm. Peel, St. Catharines; S. H. Scroggs, Cobourg; A. C. Tresham, Brantford; Fred. Thornton, Dundas; R. B. Albertson, Alton; H. A. Stares, Hamilton; N. Zeller, Berlin; R. W. Roløfson, Galt; W. Røenigk, Lindsay; John Slatter, Toronto.

The president having called the meeting to order, the minutes of the last regular and special meetings were read

and approved. The annual report of the secretary was read, which gave an interesting account of the progress made during the year. Election of officers was then proceeded with, and the following gentlemen were elected to office: Mr. Wm. Peel, St. Catharines, president; Mr. N. Zeller, Berlin, vice-president; Mr. H. A. Stares, Hamilton, secretary; Mr. J. Waldron, Toronto, treasurer; and the following bandmasters were placed on the Executive Board, namely: W. Rönigk, Lindsay, J. Slatter, Toronto, A. C. Tresham, Brantford.

A vote of thanks was passed and tendered to Mr. J. Slatter, who, owing to pressure of private work, found it necessary to resign from the position of secretary to the association.

The office of the past president was created with a place on the executive board, Mr. J. Slatter was asked to arrange a programme of suitable music that would be of service when bands are brigaded together, the same to be approved of by the executive board and the proper authorities.

In the event of a band competition taking place at any Exhibition, it was resolved that members of the association should under no consideration take part if by so doing it interfered in any way with the engagement of bands in the regular manner.

The matter of issuing a score card for guidance of contest adjudicators was left for the present to the judges themselves, but it was determined that each judge always give a written synopsis of each band's performance.

It was moved and carried that should the funds admit of it, the dues of 1909 be reduced. The next place of meeting is St. Catharines, and the time and date is at the call of the president.

Great enthusiasm was manifested at the meeting and the vigorous speeches of the different bandmasters foretold a strenuous year ahead for Ontario bands. Great regret was expressed at the retirement from office of Mr. Slatter, but under the able direction of energetic Mr. Stares of the 91st of Hamilton, the new secretary,

affairs should travel along smoothly and successfully. Members of the association should give him ever assistance and support.

CORRECTION.

WE have received a letter from Mr. Arthur E. Warren, Secretary 6th D.C. Rifles, Vancouver, in which attention is called to the paragraph appearing in last month's issue concerning Mr. Rumsley, the bandmaster of Victoria, who has been having some trouble with the local musician's union.

It was erroneously stated that Mr. Rumsley was bandmaster of the military band of Vancouver, this we are informed is not true. Mr. Rumsley is bandmaster in Victoria and the trouble occurred there.

Mr. Warren says, "as far as our regimental band is concerned we are in perfect harmony with the rules and regulations of Local 145, of which we are all members. Mr. J. Wyatt Trendell is our bandmaster, and under his able direction we find it possible to perform our military duties without conflicting at all with the rules of our union."

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MUSIC IN OUR PUBLIC SCHOOLS.

THE suggestion that violin instructions be made a part of the curriculum in the Toronto public schools is receiving much attention by the citizens.

Enthusiasts in favor of the scheme are rushing into print favoring the plan suggested, whilst others are not over sanguine as to the ultimate benefits to be gained. The following article from the *Musical Progress* might prove of interest to those concerned:

"A remarkable development in social life was experienced on Saturday the 22nd inst., at the Alexandra Palace, London. About a thousand boy and girl students of the violin, selected from about five thousand schools, carried out a programme of music under the auspices of Mr. Allen Gill, conductor of the Palace Choral and Orchestral Association.

"The children in question are those attending the elementary school violin

classes and the concert showed to advantage the practical progress attained since the inauguration of the movement three years ago.

"The system has been gradually extended throughout the schools and owes its origin to the enthusiasm of the masters and mistresses. Instruction is imparted free of cost at the end of the school hours and the bands formed have been of much service and practical utility in aiding the singing of the children and playing at school concerts. This movement may have important bearings on the development of musical life in this country and possibly we shall yet see arise another Mischa Elman, Joachim, or Paganini from amongst these juvenile enthusiasts."

HAPPY NEW YEAR.

A GUID New Year to ane an' a',
An' mony may yè see;
An' during a' the years to come,
O happy may ye be.

THE WINNIPEG CITY BAND.

WE have much pleasure in presenting to our readers the portrait of the well known band director of Winnipeg, Mr. S. L. Barrowclough, to whose energy and musicianly ability the Winnipeg City Band owes much of its success. We give the following interesting article concerning the band taken from the *Town Topics* of Winnipeg.

"The Winnipeg City Band is commanding and holding the attention of music lovers of this city by sheer force of its progressiveness and accomplishments. Each week sees an improvement in its rendering of the best music and Winnipeggers are becoming more and more proud of this splendid musical body.

"The band has a set of Boosey band instruments, the finest in the world. A great deal of credit for the splendid equipment of the band is due to Mr. J. A. M. Aikins, one of Winnipeg's most ardent music lovers. Mr. Aikens has given much time and money to the forwarding of the interests of the band, and has therein emphasized not only his love for good music, but his public spirit. The bandsmen greatly appreciate what he has done for them.

"The Winnipeg City Band was formed in the spring of 1902 with James Tees, president; O. O. Ingo, vice-president; J. A. Fisher, secretary and S. L. Barrowclough, bandmaster. It has met with success ever since, having played for nearly all the civic functions, before royalty, and has furnished enjoyment for thousands of our citizens during the summer in the amusement and city parks.

"The membership is forty-two and the present officers are Mr. James Stack, president; Joe Breakey, vice-president; Harry Luni, secretary; E. J. Merrill, treasurer; W. E. McRae, librarian; S. L. Barrowclough, conductor.

"The aim of the band has been to play a good class of music, that would be educative to the members as well as to the public. This has probably never been quite so fully felt or realized as since it began the present series of Sunday night

sacred concerts at the Walker theatre. The very large audiences it attracts there weekly and the warmth of appreciation with which its efforts have been received prove very conclusively the hold it has upon the musically inclined people of this city.

"Mr. Barrowclough started his musical training in 1888 with Bandmaster Henderson in the School of Infantry, and became band corporal of the Infantry band. After leaving the school he became leader of the Citizens' band, which position he occupied until 1894, when he returned to England to study music. There he took instruction from Mr. James Taylor,



MR. S. L. BARROWCLOUGH

solo cornetist of the Carl Rosa opera company, and Contest band teacher. While in England Mr. Barrowclough acted as conductor of a first class band in Birkenhead, and had the pleasure of hearing most of the English bands and soloists. Returning to Winnipeg in December, 1895, he entered into the music business and again took charge of the Citizens' band. and in 1902 assisted in organizing the Winnipeg City Band, of which he is now conductor. He is also choirmaster of the Central Congregational church, and has charge of what is known as Barrowclough's orchestra. Besides being actively

engaged in musical organizations, he is manager of the Morris Piano Company. From the foregoing it will be seen that Mr. Barrowclough is particularly competent to head the Winnipeg City Band, of which its name city is so justly proud."

BAND NEWS.

BANDMASTER HOFFMANN, of the 28th Regiment Band, Stratford, reports numerous engagements for his band this fall with the brightest of prospects for the winter season. Since the local of the A. F. of M. was started last month in that town band matters have improved wonderfully.

Mr. Kirk, bandmaster of the 90th Regiment, Winnipeg, is finding it very hard to recruit his band with local talent and is compelled to advertise in the old country papers for players. Bandsmen of steady and reliable habits with some ability as a player can easily obtain work by writing to Bandmaster Kirk.

The musicians of St. Catharines are having lots of trouble with the theatre managers. The situation there is very much similar to the London episode of some three years ago. Mr. D. Carey, of Toronto, the district officer of the A. F. of M. hopes to bring about a settlement of the affair.

The opening of the 24th Regiment's new armoury in Chatham, December 2nd, by the 48th Highlanders' Band, was a very successful event. Over two thousand people were present. The rank and file of the regiment turned out in uniform, the officers being in gold laced mess dress, this combined with the color of the tartan of the Highlanders' Band gave a very pretty effect.

Montreal is a notorious place for trouble in the militia bands. Perhaps this is the reason why the bands in that city have not reached to the same prominence as some of the Toronto military bands. Now it is the 1st Regiment "Prince of Wales Fusiliers," that is creating difficulties for the authorities. If the bands were placed under the same system as that which prevails in Toronto there would be no more poor bands in the Montreal district.

In the parlance of a pugilist, Bandmaster Ruthven of the 21st "Essex Fusiliers," of Windsor, has a "cinch" when he desires to create an impression with his band on any special engagement for he need only cross the river to Detroit and pick up some of the very best players in the "United States" with whom he is enabled to give His Majesty's forces in Canada one of the best military bands.

Since the announcement last month that the "Scots Guards" band were to be the chief musical attraction at the Toronto Exhibition next season, we are informed that the War Office have refused permission for their leave of absence. Dr. Orr, the manager of the Exhibition hopes, however, to secure the services of either Lieutenant George Miller's Marine Band of Portsmouth, or the "Royal Engineers" Band of Chatham under Mr. Flux. Both bands are amongst the very best in the British Army.

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Correspondence invited.

The 7th Regiment "Fusiliers" Band, in the Armoury, London. The band is now under Bandmaster Albert Slatter, are at full strength and is spoken of as one of the best military bands in the Dominion.



BAND OF THE 48TH HIGHLANDERS', TORONTO

INSTRUCTIONS AND ADVICE TO BEGINNERS.

BY JOHN SLATTER, BANDMASTER 48TH HIGHLANDERS.

THE BENEFITS OF SCALE PRACTICE.

A THOROUGH knowledge of all the scales in music, minor as well as major, and the ability to play them fluently by memory is absolutely essential if the beginner hopes to reach prominence as an instrumentalist.

It is the secret of success in reading music at sight in any key, and every teacher should impress this forcibly upon the pupil.

Most pupils neglect or rush over this particular branch of studies and seem only too eager and satisfied to practice the more melodious exercises. This accounts for so many poor readers in our bands and orchestras.

In my experience I have always found ten or fifteen minutes prelude in scale practice before taking up the more advanced studies an excellent tonic for the brain, embouchure and fingers, and prepares one

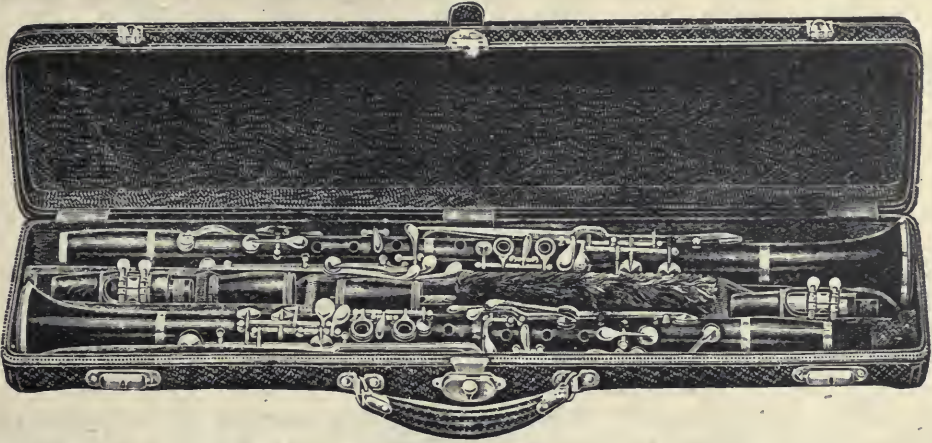
to master the most difficult piece of music at sight.

The rudiments of music which include exercises on scale passages in the different keys is a fascinating study and should receive more attention by beginners. My advice to all those learning music is: Master your scales, thoroughly from C natural up to seven flats and seven sharps, both major and their relative minors if you wish to excell in the technic of your instrument. There are many instructive ways of practising the scales by varying the diatonic progression, which if carried out day after day becomes very interesting indeed. The following examples plainly shows the different methods of practising the scales and makes the playing of scale exercises an enjoyment rather than what is generally considered a monotonous event.

The above examples should be played in all keys throughout the complete cycle of scales, major and minor. The pupil may also vary or invent new ideas of progression himself, it will all help materially in making him a more efficient player and musician.



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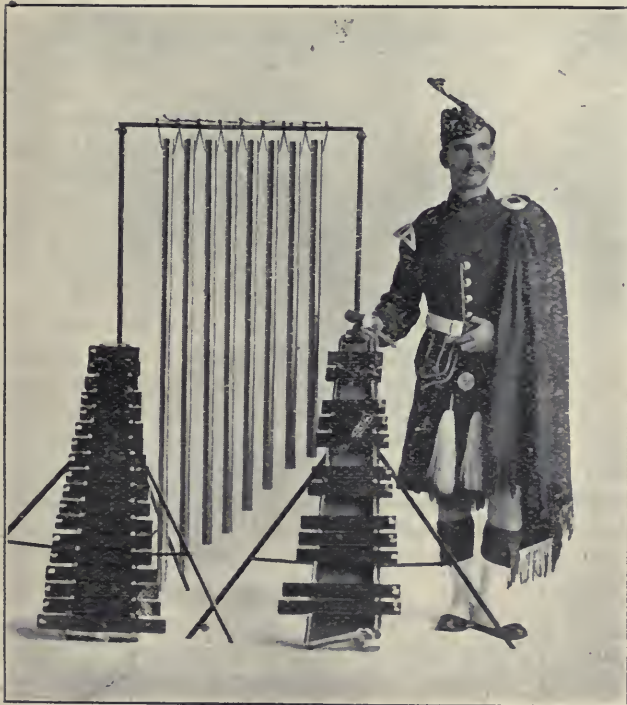
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THE Sunday concerts are increasing in importance there can be no question. A few years ago the scheme announced by Mr. Hilton Carter for the Albert Hall would have been met with sage shakings of the head, but now may be said to be assured of success. The season is to commence on October 6th, and to continue weekly, with the exception of June 21st, until July 5th. The London Symphonic Orchestra has been exclusively engaged, and will be conducted by different musicians each week. Seven are British—Sir Alexander Mackenzie, Sir Charles Stanford, Dr. Cowen, and Messrs. Arthur W. Payne, Percy Pitt, George Riseley and Landon Ronald. The remainder are foreigners—Messrs. Arbos, Max Fielder, Lohse, Mlynarski, Arthur Nikisch, Peter Raabe, Reichwein and Weingartner. It will be noted

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that three of these are unknown to English audiences, but the others have secured the esteem of Londoners, and their engagement decidedly adds to the attractiveness of the scheme. The list of soloists is remarkable. It is too long for inclusion here, but I should say that the vocalists comprise Mmes. Albani, Julia Culp, Elena Gerhardt, Tilly Koenen, Kirkby Lunn, and Ada Crossley; and Messrs. Ben Davies, and Ffrangeon-Davies; and that amongst the instrumentalists are Mmes. Fanny Davies, Irene Scharrer, Johanna Stockmarr; and Messrs. Harold Bauer, Busoni, Godowsky, Mark Hambourg, Sapelnikoff, Sauer, Mischa Elman, Emil Sauret, Hugo Becker, Gerardy, Hollman, Squire and the interesting and wonderful boy Pepito Arriola.—*Musical Progress.*

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NOTES AND COMMENTS.

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DURING the past month death has claimed Edward MacDowell, the American com-

poser and August Wilhelmj, the famous violin virtuoso.

BRUCE A. CAREY.

MR. BRUCE A. CAREY, whose portrait appears on the front page of this number, is conductor of the star choir of Hamilton, the Elgar Choir, who will make a friendly invasion of Toronto on the 28th inst. at Massey Hall, where they will sing a choice programme assisted by Mme. Sembrich, and Ellison van Hoose. Mr. Carey is one of the youngest of our Canadian conductors, but he has already gained a wide reputation by the beautiful results he obtains from every choir he directs. He is a wondrously painstaking instructor, and he aims high in endeavoring to get the most musical effects, tonal and interpretative, from his singers. The singing of the Elgar Choir is distinguished by refined finish, delicate shading, delightful nuances, fine quality of tone, and impressive dramatic qualities. The proud position Hamilton has been given as the home of the



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Elgar Choir is all due to the enthusiastic work of Mr. Carey. He and his choir should be right royally welcomed in Toronto, and with an appreciative reception it is assured that they will justify all the expectations which are entertained of them. I quote the following sketch of Mr. Carey's career:

"Bruce Anderson Carey was born in the vicinity of Hamilton and has lived in that city since nine years of age. A pupil of J. E. P. Aldous, B.A., in piano and theory, he started voice culture under Mrs. Bruce-Wickstrom and W. Elliott Haslem (Toronto). In 1900 Mr. Carey spent some time in England and the Continent and took a course of instruction in voice production and song interpretation under Alberto Vessetti, Premier Professor of Voice at the Royal College of Music, London, England, some years teacher and accompanist to Mdme. Adelina Patti and chief musician to the Court of Bavaria. While in London he studied orchestration, and orchestral and choral conducting under Dr. Cummings, Principal of the London Guildhall School.

"The exactions of his business connection with the Geo. W. Carey Piano House compelled him to cancel all vocal teaching, so that Mr. Carey has been for some time identified in music by his choral and choir work only. In this work his first attempt was with Erskine Presbyterian Church.

Since then he has filled the post of choir-master at St. Thomas Church (Anglican), Knox Presbyterian Church, and is at present with St. Paul's Presbyterian Church. His choral activities have been largely identified with the Elgar Choir, a body of select Hamilton vocalists who have done much to hold that enviable position Hamilton has always had as a musical city."

THE ELGAR CHOIR OF HAMILTON.

BRUCE A. CAREY, CONDUCTOR.

THREE years ago this choir was inaugurated, being, as was stated in an early issue of this magazine, "the result of the fine singing of the chorus that Mr. Carey had gathered together, when he was choir-master of Knox Church, for the re-opening of their renovated church, and the inauguration of the new organ. The ordinary choir of the church was augmented to about 80 or 100 voices, and their singing, especially of some unaccompanied numbers, was so fine that a movement was at once inaugurated to establish a permanent chorus for such work."

What the Mendelssohn Choir is to Toronto, the Elgar Choir is to Hamilton, and more so. Toronto has a much larger mass of musical material to draw from, and seeing that the Mendelssohn Choir is on the crest of the wave of success, and

"nothing succeeds like success," all the leading singers are clamouring for seats in the chorus, and are willing to wait their turn and take the trial for entry.

Hamilton is a queer place; and though it has long had the reputation of being a musical city, it has hitherto been impossible to keep any musical organization going for more than a few years. Also the musical people do not seem so willing to sink their individuality, and go into a chorus for fine ensemble work, as they seem to be in other places.

In the face of all this the Elgar Choir has taken its place as one of the leading choirs of the country. I claim that it is *pro rata* the equal of the Mendelssohn Choir, and is doing great work in holding up the reputation of this city for musical ability.

The factors that have made this choir what it is, are, 1. Rigid selection of voices, (a course never conscientiously carried out before). 2. Attendance at practices being compulsory (absence from practice meaning exclusion from the chorus). 3. The enthusiasm of the conductor and the faculty that is born in him of getting from his singers the results that he desires.

I cannot do better than quote again from my former article about their first concert. "The refinement, finish, delicate shading, and dramatic intensity were electrifying. Such work had never been excelled here, if indeed it had ever been equalled." They set themselves a standard that it will need the straining of every nerve to keep up to.

I know it is the fashion to say that an organization like this improves from year to year. I make so bold as to say that their first concert was as near the perfection of choral singing as is possible in this city, and they have maintained their standard ever since.

The work of the Elgar Choir consists of part songs, motetts, etc., unaccompanied, or with very light accompaniment: and herein they are very wise to adhere to their original plan; for the playing of a scratch local orchestra would not be in keeping with the work of the choir, and a conjunction for two days with an orchestra

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brought in for the occasion would not have the complete satisfying effect that their singing has when heard alone. Part of their work is to present to Hamilton audiences artistes of renown who would otherwise be unheard here. As an organization they do not exist for merely raising money; all that is taken in is given out again in artistic value; and it is safe to say that this choir is having an effect on every church choir in the city by showing our people what good chorus singing is, and may be even here.

Long may they sing!

J.E.P.A.

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February 1st—Organ recital, Metropolitan Church, by H. A. Wheeldon, Mus. Bac., 4 p.m.

February 3rd—Concert of the Jarvis Street Baptist Church choir.

February 3rd—Vandenberg Lyric Grand Opera Company, Princess Theatre.

February 3rd—Bertha Kalish, in "Marta of the Lowlands," Royal Alexandra Theatre.

February 10th—German's comic opera "Tom Jones," Princess Theatre.

February 10th, 11th, 12th, 15th—Mendelssohn Choir and Thomas Orchestra, Massey Hall.

February 15th—Organ recital by H. A. Wheeldon, Metropolitan Church, 4 p.m.

February 17th—Francis Wilson, Princess Theatre.

February 18th—Toronto String Quartette concert, Conservatory of Music.

February 24th—Mendelssohn Choir at Buffalo.

February 27th—Trinity College Glee Club concert.

February 28th—Elgar Choir, of Hamilton, and Mme. Sembrich, Massey Hall.

February 29th—Organ recital, by H. A. Wheeldon, Metropolitan Church, 4 p.m.

March 2nd, 3rd—Schubert Choir and Pittsburgh Orchestra, Massey Hall.

March 14th and 28th—Organ recitals by H. A. Wheeldon, Metropolitan Church, 4 p.m.

April 9th—Conservatory Symphony Orchestra concert, Massey Hall.

April 4th and 18th—Organ recitals, by H. A. Wheeldon.

April 28th—Toronto String Quartette concert.

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DR. TORRINGTON HONoured.

DR. TORRINGTON and his Festival Chorus gave a fine rendering of the "Messiah" at Massey Hall on December 30th. The occasion marked the twenty-fifth performance of the work conducted by Dr. Torrington. His long and valuable services in the cause of music were publicly recognized by the presentation to him of the following address by the Mayor:

*To F. H. Torrington, Mus. Doc. (Tor.),
Conductor of the Philharmonic Society
of Toronto and Toronto Festival Chorus
and Orchestra:*

Dear Sir:—Advantage is taken of this notable occasion, the twenty-fifth performance of the oratorio of "The Messiah" under your conductorship, to convey to you, in obedience to a unanimous resolution of the City Council, the thanks of the citizens of Toronto for your valuable services to the cause of musical art in this community. No more pleasant duty has fallen to my lot as Mayor than that which I am thus called upon to discharge. Your advent amongst us as organist of the Metropolitan Church in the year 1873 was hailed as a significant event in the musical history of our city, and to the energy, and ability which you immediately began to display,

and which you have displayed without abatement down to the present day, are due in a great degree the proud position which our city now holds as a centre of musical culture. You have, indeed, a legitimate claim to the title which has been fondly bestowed upon you, "The father of good music in Toronto." It was a great achievement to have performed such a work as "The Messiah" under any conditions in this city twenty-five years ago, but to have given it a worthy rendering, and this with purely local talent, both vocal and instrumental, was a triumph of which you have a right to be proud. That triumph you have repeated year by year with this and other classic compositions: and thus you have accomplished great things, not only in the cultivation of the public taste, but in the training of hundreds of singers and instrumentalists, some of whom have meanwhile risen to high distinction. Your work has been in this respect essentially a work of civic patriotism, and the congratulations now tendered you by the official authorities of the city are, I am assured, heartily seconded by the leaders of the several musical organizations which now flourish in Toronto. That you may be spared for many years to continue your noble work, and to witness the steady growth of pure and elevated taste in the art of which you are so distinguished a

master, is the earnest prayer of your fellow citizens.

Signed on behalf of the Corporation of the City of Toronto, this 30th day of December, A.D., 1907.

E. COATSWORTH,
Mayor.

W. A. LITTLEJOHN,
City Clerk.

R. T. COADY,
City Treasurer.

Dr. Torrington replied as follows:

For the great honour done me by Your Worship, gentlemen of the Council, and Corporation of the City of Toronto, I would return my sincere thanks.

When I was induced to leave Boston to come to Toronto, at the same time I became conductor of the Toronto Philharmonic Society, and it was suggested that I make my musical work take the form of educational development of the vocal and instrumental resources of our city. Adopting this principle I have acted upon it since 1873 to the present time, selecting the standard oratorios, cantatas, and kindred works as the medium of training for both chorus and orchestra. By the assistance and co-operation of those who were attracted by the principle adopted, looking back over the period indicated, it may be fairly accorded that great educational work has been done and that credit for a high musical standard throughout the musical world has been secured for our city.

The first "Toronto Musical Festival," conducted by myself in 1886, as the Toronto press records show, was a financial and musical success.

The Philharmonic Society became the nucleus of the "Festival Chorus" and orchestra, merging, on the occasion of the visit of their Royal Highnesses and the Prince and Princess of Wales, into the "Royal Chorus," after which the regular work was again resumed.

In 1894 the Festival Chorus and Orchestra, under my direction, at the request of the late Hart A. Massey, opened this magnificent music hall, which has proved such a boon to musical Toronto. Mr. Massey stipulated that "The Messiah" should form

the principle feature of the occasion. This oratorio, which holds the affection of all English-speaking people, the world over, is again presented to-night, and the fact that your Worship and representatives of the City of Toronto have now chosen to recognize the efforts of myself and those associated with me, will go forth to the musical world as a proof that the City of Toronto, through its Mayor and Corporation is in line with the great cities of the world in seeking to encourage the efforts of musical organizations, such as this Festival Chorus, to promote educational work and diffuse the influence which comes from the study and production of the highest class



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of the standard works of the great composers.

In the name of myself and my fellow associates, professional and amateur, I most respectfully thank your Worship and the gentlemen of the corporation of the City of Toronto for the recognition and honour conferred to-night.

Mr. E. W. Schuch then presented a second address, on behalf of the Toronto musicians. It was accompanied by an easy chair. They thanked Dr. Torrington for his untiring efforts for the advance of music in the city, and congratulated him on the success he had obtained. To him they ascribed the fact that no city in America of the same size as Toronto could boast such choral and orchestral music as Toronto. "Great as is our pleasure to acknowledge to you on this opportune occasion our recognition of you as a pioneer, mis-

sionary and leader in our art, a greater pleasure is that of those who have been privileged to be admitted to closer friendship with you, to bear witness to their admiration of your sterling qualities of heart, your manly steadfastness, sympathy and generosity."

The address was signed by all the prominent musicians of the city.

Dr. Torrington made a very feeling reply.

So far as the performance of the oratorio was concerned, under the inspiring leadership of Dr. Torrington, who appeared to his best advantage, the chorus entered heart and soul into their work. The soloists were Mrs. Shanna Cumming, of New York, soprano; Mrs. Carter-Merry, contralto; Mr. E. C. Towne, of Chicago, tenor and H. Ruthven Macdonald, bass.

THE VOICE OF THE FIDDLE.

The fiddle is naught if it is not human,
With the soul of a bird and the voice of a woman,

The heart of the hill and the melody
Of a thousand ages of wind on the sea!

The fiddle is fine when they wake who will
The sobs and laughter that leap and thrill
From buried valleys of bird and rose
The lovers that deep in its heart repose!

The fiddle is spring, with its chrysalis gloom
Blown by the breath of the birth of bloom
Till hill and meadow are honeycomb sweet
With dew of the clover beneath love's feet!

The fiddle is joy in the midst of a tree
Trembling to tell of the deeps of its glee,
Shouting and ringing and bursting with pain,

Then whispering sadly—a woman again!
—*Baltimore Sun.*

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TORONTO CONCERTS.

CONCERTS have not been numerous since our last issue. Dr. Torrington's concert on December 30th is referred to elsewhere. Two highly successful Scotch concerts were given, the first in New Year's night under the direction of Manager William Campbell, at which the stars were Miss Janet Duff, the delightful mezzo soprano, and Mr. Harold Jarvis, the popular tenor, and the second on January 16th, under the direction of Mr. H. J. Muir, at which the stars were Mr. J. M. Hamilton, the famous Scotch tenor, and Mary M. McLeod, the also famous Scottish and Gaelic soprano. These concerts were an immense success, every number on the programmes being re-demanded. On January 17th the American pianist, Olga Samaroff, won a great triumph in recital at Massey Hall, winning the critical verdict of both professional and amateur musicians by her large and brilliant technique, fine touch, and sane interpretation of a number of masterpieces by great composers. Herr August Wilhelmj and his pupils gave a recital of "Scenes from Grand Opera" on the 24th and 25th in the Greek theatre, Margaret Eaton School, and presented in a highly creditable and interesting manner several excerpts from grand and comic operas. The principals were Mr. Wilhelmj himself; Messrs. Edmondson, Joliffe, Stonburg, Fulton, Wockey, Miss Kate Tough, Mrs. Gorrie, Misses McConnell, K. Miller, Scholey, and Landers. Assistance was given by Mr. Trethewey, solo violinist, and Mr. H. O. Wendt, conductor. These ladies and gentlemen covered themselves with honor in music that was occasionally very exacting. The concert of the Toronto Oratorio Society on the 30th was too late for notice here.

ONE of the most vital epochs in the history of music was that which evolved in the mind of a Canadian woman some ten years ago here in the city of Toronto. Evelyn Ashton Fletcher, now Mrs. Fletcher Copp, of Boston, was inspired at that time through her love of music and children to originate a system of teaching beginners music in a way which not only

robbed the study of its greatest difficulties and miseries, but also made it possible to attempt far greater aims, and with the expenditure of less time obtain greater results. She invented and patented unique and valuable apparatus which appealed to children and made it possible for them to have the knowledge of things musical travel to the brain not only through the ear and eye but also through the sense of touch. This system of teaching, called the Fletcher Music Method, has been introduced far and near and has been studied by over five hundred teachers, in England and America. Mrs. Copp is a student in the best sense of the word and is constantly improving and developing her own system. One of the latest developments is a piece of apparatus through which the teacher is not only taught modulation in a most fascinating and practical way, but she is also taught how to teach this to children. The art of improvising has been revived by the Fletcher Method and the ear training course is accomplishing results which would have been considered impossible ten years ago and even now are doubted by those who have not studied or investigated this method and seen for themselves the results obtained by pupils and teachers. Although Mrs. Fletcher Copp is a Canadian, she lives and teaches in Boston. Our Canadian teachers who desire the very best system of teaching music attend her lectures there at different times during the year and invariably return enthusiastic in their praise not only of the system itself, and what it does for children, but inspired by the widening of their own musical knowledge.

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VOCAL



THE RELATIONSHIP BETWEEN ACCOMPANIST AND SOLOIST.

PERHAPS one of the most interesting as well as delicate subjects which the solo artist has to contend with these days is the one which forms the title to this brief article. The problem has afforded me much scope for serious thought and I earnestly trust my musical friends will take my remarks kindly. I shall be very brief as also clear in the presentation of the subject. In Toronto as elsewhere, I have come in contact with very few soloists who have ever given this matter serious consideration and this is to be regretted. The relationship which the accompanist bears to the soloist is one of close connection. They are like unto a link in a chain, and are or should be part of each other. These two parts properly welded together go to make one very essential and important musical structure. Yet why is it we have so very few capable accompanists? And here I wish to be clearly understood. I do not suggest that a clever pianist would necessarily make a clever accompanist, because the art of playing, say—a Beethoven Sonata and the accompaniment to any song are two vastly different operations. If the accompanist would really become efficient he must do more than study playing “at sight.” He must get right into the kernel of the song, viz., an intelligent construction of the text. He must be in absolute sympathy with the soloist. It is most discouraging to the

soloist who finds himself in the uncomfortable position of having to sing some really beautiful solo “supported” or shall I say “tortured” by an incapable accompanist who has no idea of expression, phrasing or articulation. The work of the soloist is largely discounted and it is “he” or “she” who has to suffer. The public of the present day as a general rule do not give much thought to the accompanist who is simply looked upon as a kind of “Bell-Boy.” In my opinion the task of the accompanist is the more serious of the two positions. An accompaniment beautifully played enhances the work of the solo artist always. We all know with what infinite pains the painter paints on the canvas; every attention is given to color, shade, tone, and natural effect, etc. The accompaniment to the song is in exactly the same position. It wraps the melody in a garland of musical beauty and unless it is properly played, the song loses all significance. The accompanist must follow the soloist carefully and refrain from “trickery.” Don’t experiment at improvisation. That makes the song a burlesque. If you can’t play the accompaniment properly leave it alone and confess honestly that you are unable to do so. An accompaniment cannot be read and played properly at a first reading. You cannot do two things at once. The playing of the music “at sight” is one thing, but the study of the text is another. I quite admit that accompanists do not always get the opportunity of studying



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"text" but where you have the opportunity seize it, and you will profit accordingly. The soloist who allows his accompanist to drift away from him will find he has a heavy burden to carry. Give your accompanist to understand that his accompaniment must be part of the song. Don't allow the simplest phrase to pass without conscientious rehearsal, and thrash the matter from the root up until you have an intelligent understanding. There will be phrases in the song which require the special support of the accompanist and unless such support is given the soloist's work must necessarily suffer in consequence. It would prove of incalculable benefit to those who would be "accompanists" if they would take up the study of the vocal art as applied to singing. They would be adding a most valuable asset to their musical stock-in-trade. This latter advice applies also to "singing teachers." The singing teacher is insufficiently equipped unless "he" or "she" can play an accompaniment reasonably well. Yet we have many so called "singing teachers" who do not know the relationship between the "black" and the "white," key of the piano which adorns their studios. I wish to add one word in closing, however, and it is this: Whenever your accompanist does you justice do not fail to give credit for same. Don't be selfish. Keep in view the fact that the accompanist is equally as important as the soloist. Select your accompanist with care and

rehearse as frequently as possible. The result will justify itself.

RHYND JAMIESON.

Mrs. Le Grand Reed has been winning a series of brilliant triumphs on her concert tour. At Detroit and Quebec she met with tremendous success. She sang at Napanee, on January 9th, with Mr. Arthur Blight, as one of her associates, both artists receiving an ovation. Montreal is negotiating with her to appear at its musical festival this month. Mrs. Reed will take the part of Minnehaha in "Hiawatha." Mrs. Reed expects to give a song recital in Toronto some time this month.

TETRAZZINI'S NEW YORK TRIUMPH.

MME. TETRAZZINI it seems created a furore on her debut in New York, January 16th. The *American* says:

"Before a most brilliant audience that crowded every inch of space in the Manhattan Opera House last night Mme. Tetrizzini scored a triumph in Verdi's 'La Traviata' such as has been the good fortune of but few great singers.

"Ten times she was called before the curtain at the end of the first act to acknowledge the applause and cheers which came as enthusiastically from the boxes as from the thronged galleries, and calls without number followed every curtain thereafter."

The *Sun* says:—"Mme Tetrizzini has a fresh, clear voice of pure soprano quality,

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and of sufficient range, though other roles must perhaps disclose its furthest flights above the staff. The perfectly unworn condition and youthful timbre of this voice are its largest charms, and to these must be added a splendid richness in the upper range. Indeed, the best part of the voice as heard last evening was from the G above the staff to the high C. The B flat in 'Semper Libera' was a tone of which any singer might have been proud. The high D in the same number was by no means so good, and the high E flat which the singer took in ending the scene was a head tone of thin quality and refused to stay on the pitch.

"In colorature Mme. Tetrizzini quite justified much that had been written about her. She sang staccati with consummate ease, though not with the approved method of breathing. Her method is merely to check the flow between tones instead of lightly attacking each note separately. But the effect which she produces, that of

detached notes rather than of strict staccato, is charming. Of her shake less can be said in praise. It was neither clear in emission nor steady, and the interval was surely at least open to question.

"Descending scales she sang beautifully, with perfect smoothness and clean articulation. Her transformation of the plain scale in the opening cadenza of 'Semper libera' into a chromatic scale, though a departure from the letter of the score, was not at all out of taste, and its execution fully sustained its right to existence."

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MISS ALYS BATEMAN, the English soprano, who it may be remembered made a very successful Canadian tour last year, extending from the Atlantic to the Pacific, has been winning fresh triumphs in Eng-

land. listened to these delightful old world ballads by Blow and Arne failed to realize the art which overcomes with such ease the very real difficulties they present, and which only the most consummate artist



THE LATEST PORTRAIT OF SARA BERNHARDT

land. *The Bournemouth Graphic*, in noticing her recent appearance at the Albert Hall, London, says among other appreciative comments:

"In her rendering of the dainty and charming old English songs she is absolutely without a rival. No one who

can disguise, leaving the audience only aware of their dainty simplicity. While the effort to attain the highest vocal notes is usually too apparent, to Miss Bateman their attainment appears to be as effortless, and her upper notes are as easy as those of a skylark in spring."

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OPERA & DRAMA

TORONTO THEATRES.

SINCE Christmas a considerable number of play writers, ancient and modern, have regaled local theatre goers. The list begins with Richard Brinsley Sheridan, and includes such modern personages as Mr. George Ade, Mr. Clyde Fitch, Mr. Hall Caine, Mr. Owen Hall and Mr. Harry B. Smith, with other purveyors for the stage who are not so well known, including a Ghetto writer of signal ability, Mr. Jacob Gordin. With the exception of the latter's sombre work "The Kreutzer Sonata," there has been nothing to impress itself deeply on the memory though there has been a modicum of decent and vivacious entertainment week by week, while the feminine "types," which the public demands have not been missing. They have included such well defined personalities as Anna Held, Hattie Williams, Carlotta Nilsson, Ida Conquest and Blanche Walsh.

To begin first with the Jewish writer's play which the latter actress is using as a vehicle, it may be said that it hardly got fair play either from the public or from some of those who acted it, but that it assuredly proved Mr. Jacob Gordin to be a dramatist in the larger sense, with a singular capacity for dealing with what a great novelist has called "life's little ironies." It might be called a drama of general incompatibility of temperament. The characters, following their natural impulses, which are in themselves healthful and sane, wrong each other, and madden each other, until the sharp shots of the heroine's pistol bring an end to the muddle. What Mr. Gordin chiefly lacks is a technique, which would enable him to give plausibility to the condition he sets forth. No doubt every incident he depicts is true and could be duplicated in the observation of any man of the world who looks around him, but the craft of the artist

should be in placing his incidents in such a light as to make them seem true in the artificial atmosphere of the stage. That Mr. Gordin is infirm in his mode of developing his story there is no doubt, but that he has ideas and large ones at that is beyond peradventure. A friend of mine has suggested that the play could be seen with full appreciation only by a people with memories of oppression like the Yiddish populations of western civilization for whom it was originally written. Its atmosphere and tone recall in no small degree the workshop of Maxim Gorky, particularly exemplified in his drama, "The Smug Citizen," which though it has been translated, has never been acted in English. Mr. Gordin no more than Mr. Zangwill sees for his people an unmixed blessing in the sudden gift of social free-



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TORONTO (Estab. 1892)

dom, after centuries of restraint. The smashup of the patriarchal family life when it is transplanted from Russia to America is Mr. Gordin's main theme. Bear in mind he does not deal with the garbage investigators that haunt the lanes of our cis-atlantic cities but with the commercial and artistic Jewish classes, from which De Pachmann, the pianist, sprang,—the community familiar in the opera houses, the concert halls, and the newspaper offices of continental Europe. In one instance he has given us a character essentially true in conception though rather hazily developed. This is the capricious musician Gregoire whose lack of moral responsibility produces the catastrophe. His uncertain temper, his capacity for being in love with two women at the same time, his childish inability to control his whims and impulses are absolutely human and true to a type especially familiar to critics and musical managers. For stage purposes the role is an extremely difficult one and though Mr. George W. Howard looked the part to a nicety he fell short of the intellectual grasp sufficient to make it convincing. Interesting though the play was from a purely academic rather than a popular standpoint one rather felt that the talent of Miss Blanche Walsh was buried in it. Her role as the gloomy unresponsive wife of the musician gives her no opportunity to display the riches of her romantic personality. The very qualities of passion and picturesqueness, which made her so memorable in Sardou's "Gismonda" are unsuited to the drab tones of the role she has assigned herself. The several minor characters of the piece require actors able to make a very human appeal and with the exception of the two who played the parts of Gregoire's father and mother, they were dry and hard. Miss Alma Kruger did, however, manage to put a good deal of passion into the wayward sister, who is going to get all she can out of social freedom. In passing it may be said that the title of "The Kreutzer Sonata" seems to have been given to the play for a sound commercial reason,—to attract dollars with the lure of Beethoven and Tolstoi's fame. Why not call it

"The Merry Widow Waltz?" The name would be quite as appropriate.

While the local critics damned this play by calling it morbid they quite as effectively did the same service for Miss Rachel Crother's comedy "Three of Us," by declaring that it was "wholesome." When the experienced playgoer reads in his Tuesday morning paper that a play is "wholesome," he quickly says to himself, "Do you see any green in my eye? They say it's wholesome because they cannot say anything else for it." Porridge is wholesome too and good for children, and is a feminine product. In this it resembles Miss Crother's comedy. Clem was a bad boy and surly and mean to his sister. Then she cried and Clem got good again: so she didn't lose her lover and saved the mine. There you are, if that is not wholesome and feminine what is it? The play was seasoned a little by some natural and moving acting. Miss Nilsson in the leading role showed the capital training she had received in the forces of Mrs. Fiske, but is rather too much enamored of the sound of her own very charming voice. Forest Twinant's study of the hobble-de-hoy Clem was a very clever and human performance.

"Brewster's Millions," an adaptation of George Barr McCutcheon's novel of the same name proved a filmy sort of farce in which the truly marvellous picture of a storm at sea was the chief attraction. The idea of the tale is original and breezy, though not developed to its full values. but the storm dramatized by Mr. Frederick Thompson, a mechanical genius, is a masterpiece that defies the words of one who never had a technical education. Mr. Edward S. Abeles revealed himself as a light comedian of unusual gifts.

Lovers of veristic plays like myself used to be described as muck ferreting dogs by the late Clement Scott, and as persons who demanded that a play should be a "criticism of life," by more respectful observers. I like to take the latter accusation to myself and let me confess it. I relish the work of Mr. George Ade, because even in its most casual forms it seems to contain a "criticism of life." It

is seasoned with humor, it has some sort of outlook even in its flimsiest phases. Now while his latest play, "Father and the Boys," is structurally but an elongated vaudeville sketch and the tale almost similar to Charles Matthew's old farce, "My Awful Dad," it wins one's approval by the qualities suggested. His ironic humor has a particularly gifted and suitable exponent in Mr. W. H. Crane, who in Mr. Ade's Lemuel Morewood has a part precisely suited to his capacity.

By the time this appears in print the organization known as the Royal Alexandra Players will have disbanded, a fact that one cannot but view with regret, for while some productions have not been perfect in all parts, there has almost invariably been an excellent average performance of some piece of tested interest. This was particularly true of the handsome production of Sheridan's "School for Scandal," which was a splendid display of team-work. The new leading man, Mr. Edward MacKay, proved an actor whose correct speech it has been a delight to listen to and whose polish and command of the essentials of his art indubitable. The visitation of Miss Ida Conquest, an actress of rare finesse, temperament and magnetism is regrettably a short one. Deficient in emotional power she manages to impart the atmosphere of life to what she attempts and has a facile command of the more delicate shades of humor and pathos combined with a gracious and winning presence. At the present time one can write only of her performance in Clyde Fitch's "Girl with the Green Eyes," written for the late Clara Bloodgood. Fitch is exasperatingly clever. One wonders why a man of such capacity has not the vanity to refrain from wasting his talent on the many flimsy concoctions he gives to the stage. Undoubtedly Jinny Austin is a brilliantly clever study and a jealous girl, but that this is a genuine and well considered drama even Mr. Fitch himself could not seriously maintain. However, it afforded Miss Conquest a good opportunity to display her own exceptional talent.

Another essay by the stock company

was Hall Caine's "Christian," which afforded Mr. MacKay opportunities to display his eloquence. Windy and factitious though the play is, it contains a strong and picturesque story and that playgoers hunger for such was shown by the popularity of the revival. It is not without regret that one sees a body of players which in addition to those named contained such conscientious and able artists as Mr. Albert Brown, Miss Lamkin, Miss Lasche, Mr. McWade, Mr. Miller, Mr. Yost and Mr. Looker depart from the city. And Mr. Francis J. Powers, the stage director, deserves a meed of praise for having shown what vitality and movement can be given to stock productions.

The month has not been without its sumptuous productions of "musical comedy." Miss Anna Held's production of "The Parisian Model" was a whirlwind of girls and pretty dances, but the show was marred by a badly disguised effort to make an appeal to the same emotions to which the burlesque theatres frankly cater. Miss Held's "faked" accent is apt to grow tiresome, but Mr. Otis Harlan is a droll and unctuous buffoon. In contrast was the refined production of Ivan Caryll's "Little Cherub," in which Miss Hattie Williams, a well groomed, healthy and extremely magnetic young woman, was featured. The cool and delicate color tones and the grace of the ensemble delighted the eye constantly. The story is jejune enough, merely a revamping of "Pink Dominoes," but some of the lyrics were amusing and tuneful. In the clever ensemble Mr. James Blakeley revealed a true comic mask of most extraordinary flexibility and drollery. As was perhaps pardonable in the possessor of so unique a face he was inclined to overwork it. One could not help contrasting his methods with those of another English artist, Miss Marie Lloyd, whose ability to produce an exquisitely droll effect by the subtly simple use of facial expression and gesture should be an education to the average fun maker. Au revoir!

HECTOR CHARLESWORTH.

TORONTO, *January 23, 1908.*

DRAMA IN NEW YORK.

NEW YORK, *Jan. 20, '08.*

DURING the Christmas and New Year's season there was an awakening in things dramatic, and now entertainment of that nature is not so deadly dull as it was for most of the month of December. An unusually popular two weeks' engagement which terminated on the 6th, was that of Miss Maud Adams in Barrie's "Peter Pan." Miss Adams is one of the most popular of all the actresses who play in New York, and is always warmly welcomed, whether her offering be an old-time favorite or a new play. Although she has played "Peter Pan" here on many occasions her latest two weeks' appearance in it was all too short to satisfy all those who wished to see her. Miss Adams can always draw an audience, but when she appears in such a delightful play as "Peter Pan" the combination is irresistible. At the performance I attended there was a boy of about fourteen years of age sitting beside me, who had seen the play three times. The children delight in it, and the grown-ups who can remember that they once were children are equally enthusiastic. It would be difficult to imagine a more perfect interpretation of the role of Peter Pan than that of the charming Miss Adams—but one is inclined to say that of all her interpretations. She played a short revival of "Quality Street" also, at the Empire theatre, and met with her usual success. The papers said, the day after the first performance, that Miss Adams was not only given a good reception by the audience, but it was a positive ovation.

ONE of the finest plays that has been presented in the city for a long time is "The Witching Hour," by Augustus Thomas. John Mason is the star of the cast, and the supporting company is an excellent one. The play deals largely with psychological problems—hypnotism, mental telepathy, etc. Besides a good plot, well developed, Mr. Thomas has written clever brilliant dialogue for the several parts. Mr. John Mason, who will be remembered as Mrs. Fiske's leading man in "Leah

Kleshna," plays the role of Jack Brookfield, a professional gambler, with great skill. The play is extremely popular.

ANOTHER of David Belasco's offerings which is meeting with success is "The Warrens of Virginia," at the Belasco Theatre. The play is by William C. de Mille, and deals with the Civil War period, and is a love story with a background of the awful scenes of the sixties. It is a well constructed, interesting and purely American play with a smell of gun-powder and many touches of romance. Like all Belasco's plays it is well staged and well acted. Mr. Frank Keenan as General Warren of the Confederate Army, acts with his usual finish and power. Mr. C. D. Waldron, as Lieutenant Burton, and Miss Charlotte Walker, as his sweetheart, Agatha Warren, are both splendid, particularly the latter, who occasionally rises to fine heights. Mrs. Chas. E. Craig, as Sappho, a colored nurse, is splendid also. The play will go on tour when New Yorkers have had enough of it.

DAVID BELASCO and Harrison Grey Fiske have come to an agreement whereby Mrs. Fiske and Mme. Kalisch will hereafter appear in a Belasco theatre. Mrs. Fiske is at present playing Ibsen's "Rosmersholm" with tremendous success at the Lyric. It is said to be one of the finest bits of acting she has ever done.

PLAYER-FOLK have long clung to a superstition that calamities come in groups of three. The tradition is old as the hills, and seems to be handed down, generation to generation, among actors. Curiously, it is not infrequently verified by experience, and a recent fulfilment is typical. The sad suicide of Mrs. Clara Bloodgood in Baltimore, which robbed the stage of a most promising actress—one whose full capabilities were not yet realized, according to Clyde Fitch, the playwright—made players fearful of the "three calamities" tradition. Shortly after this the business manager of the Herald Square Theatre, T. H. O'Neil, succumbed to a stroke of paralysis, and the next day, Monday,

December 9th, the veteran actor, J. H. Stoddart, passed away, thereby the trilogy was enacted. Canadians remember Stoddart best for his delightful acting in "Beside the Bonnie Brier Bush," and in connection with the production the "fatal three" was again in evidence, for within a comparatively brief lapse of time, "Ian MacLaren," the writer of the story, Kirke La Shelle, the producer, and Stoddart, the star in it, have all passed away.

EDWARD GERMAN has written some clever music in "Tom Jones," which was running at the Astor but is now on the road. It contains little or no "catchy" music that one might hear whistled on the streets. Yet there is some good work in it for soloists and chorus. The opera is supposedly based on Fielding's book of the same name, but the similarity of the two works does not go very far, and, in truth, the opera is—so far as plot, or lack of plot is concerned—no better or worse than the average. The production has been splendidly staged by Henry Savage, and the costumes and scenery in some of the acts are really extravagantly fine. The principals, too, have good voices, especially the prima donna, Miss Louise Gunning, who possesses a splendid soprano voice.

CHANNING POLLOCK's play "The Secret Orchard," was treated rather badly by most of the critics. It is adapted from the novel of the same name by Agnes Egerton Castle. I don't particularly see why the critics condemned it so crushingly unless it was because Mr. Pollock is himself one of the fraternity. He has written a play which deals with the eternal triangle, only this time the third side is a woman. He deals with an indelicate question in a particularly delicate manner—at least as delicately as possible. There are some very fine situations, the climax in the third act being very strong and intense. The cast responsible for the presentation is an adequate one. Josephine Victor as Joy is admirable. She is an actress of pronounced ability. As she has been only on the stage a few years, the future seems bright for her. Adelaide Prince, as the

Duchess of Cluny, and Edward Mawson as Jacques Favereau are both all that could be desired. William Courtney as the Duke of Cluny looks quite pretty—some think—but he is a mediocre actor.

"THE Top o' the World," a musical comedy, has run for some time at the Majestic. It is a good antidote for a fit of the blues, as it is extremely amusing. It makes no pretence at a plot, and the whole thing is palpably impossible, but it affords an evening of laughter, and that is all it sets out to do.

KYRLE BELLEW and Margaret Illington recently appeared in the 150th performance of "The Thief" at the Lyceum.

"THE MERRY WIDOW," Franz Leher's light opera, continues to draw crowded houses.

SYDNEY C. DALTON.

THE PARIS OPERA.

A REMARKABLE NATIONAL MUSICAL INSTITUTION—AN ARCHITECTURAL MARVEL.

THE Opera, or *Academie Nationale de Musique*, as it is officially styled, is not only a large and magnificent theatre, but is also a marvel of architectural beauty, ranking as it does, as one of the most remarkable public buildings of Paris. It was constructed from designs by the late Charles Garnier, to whom a monument was erected on the left hand side of the stately edifice a few years ago. Six years were occupied in its construction. Although from the date of the foundation stone being laid to its entire completion by the addition of the beautiful statues round the exterior of the building furnished by the sculptor Carpeaux, fourteen years were required. The present Opera cost 36,000,000 francs (about \$7,200,000). The institution of the opera in Paris has been continuous, in some building or other, for nearly 250 years. There was a slight intermission during the Commune. The daily official public announcements of the work to be performed are headed by the legend "1660-1907" (this article was written

December, 1907). It is subventioned by government, receiving an annual subsidy of one million francs (\$200,000). The Director is appointed by the Minister of Fine Arts. On his taking office he has to sign a book called the *Cahier des Charges*, in which are contained the conditions of his engagement. This is always for a term of seven years, at an annual salary of 60,000 francs (\$12,000.)

The present director, M. Pierre Gailhard, has been twice re-appointed. His term of office ends the first of January, 1908, when he will have completed an uninterrupted tenancy of twenty-one years. His successors are Messrs Messager and Broussan. The performances at the Paris Opera are given uninterruptedly during the entire year, this theatre and also the Comédie Française (also state subventioned) being the only two theatres in Paris which never close. There are four performances given weekly at the opera, except during the summer months, the number then being reduced to three. These performances are characterized by a general perfection of ensemble, and are mounted with great splendour of mise-en-scène. For the costumes and scenery of one opera alone, *Armide* by Gluck, revived two years ago, was expended the sum of 200,000 francs. This perfection of artistic mounting has characterized the works given at the Paris Opera since the days of Meyerbeer. His operas such as *L'Africaine*, *Le Prophète*, *Robert le Diable*, and *Les Huguenots*, being spectacular in character, require for their adequate presentation an immense stage on which figure crowds of gorgeously costumed people, solo singers, choristers, musicians, etc. The following figures are authentic, being furnished to the writer by M. Paul Vidal the first conductor, and other heads of departments.

The entire working staff at the Opera consists of about 1,800 people. There are 60 principal singers, 100 choristers, 105 performers in the orchestra, and a military band for the stage of 60, for operas such as *Aida*, *Faust*, *Tannhauser*, etc., etc. There is a chief mandolinist, Sig. Mezzocapo, for the very few works that require this instru-

ment. When *Don Giovanni*, by Mozart, is given, the obligato to the serenade "*Deh Vieni Alla Finestra*" is assigned to the instrument for which it was written, and not as in most other great lyric theatres, played pizzicato by the violins. There are three conductors, (*chefs d'orchestre*), two chorus masters, and five piano accompanists (*repetiteurs*). The ballet, regulated, graded and managed like a highly efficient regiment, consists of 150 skilled dancers for the *corps de ballet*. These pass an examination twice a year, and are promoted according to their merit. The members are generally recruited from the class of children, who receive a daily lesson, and when competent are received into the regular corps. There are two ballet masters, two star solo danseuses, and about twenty "first subjects" of more or less skill, but who are about the rank of the *corps de ballet*. Then there are scenic artists, designers, costumiers, tailors, boot makers, electricians, machinists, etc.; a host of people of whose existence the public is unaware, simply because it never sees them, but whose competence and loyalty are absolutely necessary for the successful carrying out of so vast an enterprise. M. Gailhard himself is responsible for the statement, that there are at least 3,000 people maintained by the Paris Opera. Every article of costume, down even to the smallest detail is supplied by the establishment; these being made by designs furnished by its own artists, and made by its own people.

As may readily be imagined, the cost of carrying on opera on a scale of such magnitude is great, against which must be set the large annual subvention. But the Opera is not managed for profit. The last published statement showed that the surplus last year was not quite 100 francs. M. Gailhard says that the expenses of his entire staff amount to \$500,000 (2,500,000 francs) per annum, and to this sum must further be added a yearly sum of \$50,000 for composers' and librettists' fees.

It is true that the salaries paid to the principal vocalists do not bear much resemblance to the large sums offered to celebrities at the lyric Theatres of London,

New York, St. Petersburg, or Monte Carlo. Still against this, it may be pointed out that the seasons in these capitals are very short; whereas at the Paris Opera the salaries are calculated by the year, with two months leave of absence to certain of the principals during the summer. It is then that the principal rôles are allotted during July and August to younger singers who have been filling less important parts during the seasons when the regular subscribers are present, Paris, during the hot weather, being abandoned by its regular inhabitants, and given over to provincial and foreign visitors. This fact will explain why the performances during that period are scarcely to be taken as a criteria of the regular standard of excellence. "Tannhauser" said a witty Parisian critic, some months ago, "was given last night at the Opera to an audience of Cook's tourists."

The highest salary paid is that of M. Alvary, principal first tenor, who draws an income of 10,000 francs a month (\$2,000) all the year round, with two months leave of absence. Mlle. Breval, principal dramatic soprano, and M. Delmas, principal bass, who has sung at the Opera since his engagement there on leaving the Conservatoire in 1886, receive each 7,000 francs per month, with the same privilege.

It is impossible to compare the performances at the Paris Opera with those given say at Covent Garden Theatre, London, or the Metropolitan Opera House, New York, the point of view and taste of the public being entirely different. In the two latter capitals the public demands certain vocal celebrities. But in order to pay the very high terms asked by these artistes, many competent people have to accept comparatively small salaries, whilst the chorus, orchestra, stage-band, ballet and figuration are all cut down to the lowest possible point, to meet expenses. But a very good and sufficient orchestra is the foundation on which a really artistic operatic venture must be built. The orchestra at the Opera numbers, as has been said, 105 regular performers, permanently attached to the theatre; each one a most competent artiste. Vacancies very seldom occur,

the members are constantly playing together; and when a vacancy does happen it is filled by open competition. A Patti or Melba, a Camagno or Caruso can only occupy the stage during a comparatively brief portion of the time required by the performance of an entire opera, even in those works specially written with the view of focussing "stars." But the orchestra,—like the poor in the Scriptures—we have with us always, from the first bar of the overture or prelude, to the final chord which brings down the curtain; and great is the suffering of a really musical public if this very essential factor is incomplete or incompetent.

I do not know the present strength of the orchestra, and stage-band at the Metropolitan Opera House, New York. When the writer was engaged by the late Messrs. Abbey and Gran for the opening of the theatre in 1884, at the recommendation of Vianesi, at that time first *chef d'orchestre* of the Paris Opera, the orchestra engaged numbered 75 and the stage band 35. That this tendency towards a complete ensemble rather than to the engagement of certain exceptionally gifted vocalists is growing still more pronounced, will be seen by the following new clause, which the future directors have had to accept.

The past months' list of works performed is: Faust (Gounod) five times; Ariane (Massenet, new) three; Salammbo (Reyer); Patrie (Paladilhe); Tannhauser (Wagner); Samsonët Dalila (Saint-Saens); twice each; Sigurd (Reyer) and Lohengrin (Wagner) once each.

Among the clauses in the "Book of Charges" (*Cahier des Charges*) the following may be of interest:

"The Directors must guarantee to produce each year of their tenancy, eight acts of new works by French composers; and to maintain in the current répertoire—while varying it each year—the principal compositions of the classic composers."

"During the term of office (seven years) they must also produce fifteen acts of important works—chosen by themselves—which have never been given at the Opera."

"In the current and also standard réper-

toires, as far as possible, the directors must, and in rôles suited to the artistes, allow *all* the singers to appear who are engaged for the same line of business (*emploi*). The allotment of rôles is in the hands of the directors only; no artiste shall consider that a rôle belongs to him or her exclusively."

"No artistes' name shall be specially featured on the official programme announcements."

"The business manager, the first stage-director, the first chorus-master, the first pianist-accompanist, and the first conductor shall be appointed by the Minister of Fine Arts; their names having been submitted to him by the directors."

"It is absolutely forbidden that anyone attached to the Opera shall give a lesson for which a fee is received, in the Opera itself."

Many of the choristers at the Opera were also employed in the different church choirs of Paris. As this interfered at times with their duties at the theatre, for rehearsals, etc., it was decided to vote an additional sum in order that their services shall be entirely at the disposal of the Opera management.

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TWO TETRAZZINIS.

"COLONEL MAPLESON announces that the London public will during next season have an opportunity of hearing two Tetrzzinis, there being rival sisters of this name, and each one sings precisely the same operatic roles. It appears that the prima donna hitherto known as the celebrated Tetrzzini is not the artiste who recently took London by storm, but her eldest sister Eva, whereas the younger sister, Luisa, had not, up to the time of her debut at Covent Garden Opera, made any great reputation, her artistic career having been confined almost entirely to South America and an uneventful season at San Francisco. Eva Tetrzzini, however, has achieved remarkable European triumphs in conjunction with the De Reszkes and other great singers, and she recently married Signor Campanini, the orchestral conductor,

whose brother, Italo Campanini, appeared as Don Jose in "Carmen," Faust in Boito's "Mefistofele," and Sir Kenneth in Balfe's "Il Talismano," at Her Majesty's Theatre, under Colonel Mapleson's management.

It is good news to hear that Edith Wynne Matthison will be acting in America again before long. She is to star in her husband's (Mr. Rann Kennedy) new play, "The Servant in the House," and she will be supported by Mr. Walter Hampden, at present acting in "Irene Wycherley." He is one of Mr. F. R. Benson's men.

MUSIC IN DRESDEN.

DRESDEN, November 20, 1907.

THE performances of opera in the Dresden Royal Opera House are ever superb and attractive. It is an unusual thing to see an unoccupied seat, in fact tickets for special performances of, for instance the "Niebelungen Ring," are sometimes ordered a week or more before the actual performance. A notable production of "Mignon" was that given on Tuesday, November 12th, with Madame Sigrid Arnoldson in the title rôle. This great artist sang Mignon for the 500th time, and it is needless to say created an ovation, in fact, she showed herself to be an ideal Mignon. Ambroise Thomas said himself of her: "*Les autres chantent Mignon, mais Arnoldson est Mignon elle-meme.*" In the cadenza (in the Styrienne) Madame Arnoldson revealed to us such fine vocal powers and such depth in the inner life, that other performances of Mignon that we have been accustomed to hear seemed to wane into insignificance. The representatives of the male parts—Herr Jäger and Herr Plaschke were very good and the orchestra played superbly.

Concerts of importance that have taken place were the second Chamber Music concert of the Petre Quartett, justly considered the best chamber music organization here; the second Symphony concert in the Royal Opera House, in which "Schumann's Rhine Symphony" was the chief work and received a fine performance at the hands of Herr Schuch.

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FEBRUARY, 1908.

OUR LONDON LETTER.

LONDON, *Jan. 10.*

THE Royal Carl Rosa Opera Company has just finished the short season of opera in English that they have been giving at Covent Garden Theatre, and their performances have been remarkable for the excellence of the ensemble. The chorus singing was far above the average, and would have been most welcome at any of the more fashionable seasons. Goring Thomas's charming opera "Esmeralda," based on Victor Hugo's "Notre Dame," has been revived with considerable success. By the early death under tragic circumstances of Goring Thomas some fifteen years ago, England lost one of her most talented and promising composers.

A link with the past has been broken by the death of Jean Baptiste Charles Danccla at Tunis in December, at the advanced age of eighty-eight. Celebrated in his day as a virtuoso and still remembered by every violinist as a composer and writer of studies, he deserved more than the mere passing notice accorded to him in the musical press. He was born in 1818, at Bagnères de Bigorre (Nantes

Pyrenées) and was a youthful prodigy, having played at the age of ten the seventh concerto of Rode, in the presence of that artist, who, struck by his precocity, caused him to be entered at the Paris Conservatoire in 1818, where he subsequently became a pupil of Baillot.

It is worthy of note that so many of our great violinists gave evidence of their talent at a very early age, but the majority of those who achieved great success in after life were not worked hard as public performers during their extreme youth. Another young violinist who shows very great promise has recently made his debut in London. A fellow student of Mischa Elman under Professor Auer, this young Russian, who styles himself "Zimbalist," *tout court*, appeared at the Queen's Hall on December 9th, and made a very favourable impression by his playing in Tchaikowski's Concerto and Lalos "Symphony Espagnole."

Ysaye, who has had the misfortune recently to have his Stradivari stolen, gave two recitals in London on December 4th and 11th, at Queen's Hall, at which he was assisted by his brother, M. Theophile Ysaye, at the pianoforte. This violin was stolen while he was playing at a concert in St. Petersburg. It appears that he was actually playing on his Guarnerius and he left the Strad, as was his custom, in the double-case in which he carries the two instruments, in the artist's room. On his return from the platform he was horrified to find the instrument gone. The violin is a fine one and is dated 1732. It was in England in 1885, and it was shown at the Loan Collection of Ancient Musical Instruments held at South Kensington in that year. It afterwards passed into the possession of M. Nothomb, a Belgian gentleman, from whom, we understand, Ysaye acquired it. Thefts of valuable violins are by no means common, probably owing to the great difficulty the thief would have in disposing of his booty, as in order to obtain anything like its value he would be bound to admit its identity. Let us hope that Ysaye will speedily recover his lost treasure.

Last month we commented upon the

"New Cremona Violins" of German origin so extensively puffed in a New York contemporary. An amusing attack upon these violins and the methods of advertising used to force their sale has appeared in the Berlin *Zeitschrift Fur Instrumentenbau*, the principal German music trades paper. One of the leading Berlin violin-makers calls upon Mr. Arthur Hartmann, a Jewish-American violinist, who wrote one of the most flattering testimonials to justify his statement that the "New Cremona Violins" were the best modern instruments made, and says that Mr. Hartmann has never tried one of his. An instructing commentary upon the value of most of these testimonials is the instance of M. César Thomson, who, after writing about these violins in a strain that would be almost fulsome if applied to Stradivaris, has bought, we understand, a Guadagnini.

The recent sale of violins at Messrs. Puttiek & Simpson's, about which we gave a few particulars last month, has called forth a certain amount of comment; and a writer in *Musical News* draws attention to what he calls a "slump in Strads," evidently thinking that the prices realized for the instruments put up were a drop from some higher price which they had fetched previously. As a matter of fact the "Selle" Strad, which had already been sold by auction at Putticks some years before, realized more than it did on the former occasion. The Strad belonging to the late Mr. Roddam was doubtful and was bought in, and the third belonging to an English baronet, was not by any means a fine example. It is many years since a really fine Strad appeared in the auction room.

The first performance in Germany of Elgar's oratorio, "The Kingdom," took place at Mainz on December 4th, under the direction of Prof. Fritz Volbach. The work was most favorably received, and soloists, orchestra, and choir, by their careful and reverent performance contributed to this in no small degree. Elgar's work was also done at Aix la Chapelle on December 19th.

The Musician's Company of the City of London, celebrated St. Cecilia's Day (No-

vember 22nd) as is their wont, and owing to the munificence of the Master for the present year, Mr. C. T. D. Crews, who had presented a magnificent stained glass window to St. Paul's Cathedral, in honour of music's patron saint, which was then unveiled, their annual attendance at services in St. Paul's on this day was given greater significance. A special selection of music including Purcell's "Te Deum" was sung by an augmented choir. The members of the company dined together in the evening at Stationers' Hall, as they used to do in the seventeenth and early eighteenth century, and afterwards an interesting programme of music appropriate to the occasion was performed.

We are promised a new departure in musical art. Mr. Joseph Nalbrooke, a gifted, but somewhat eccentric English composer, having announced a special concert at which his new orchestral work, "Apollo and the Seaman," will be performed. The hall will be in darkness, but on an illuminated screen will be shown the words of the poem on which the composition is based. The words will gradually pass as the music is played.

Another interesting item in the near future is said to be a concert performance of Richard Strauss's "Salomé."

"CHEVALET."

HAMILTON NOTES.

HAMILTON, Jan. 15th, '08.

ON Saturday, December 2, W. H. Hewlett gave us his monthly organ recital "An Hour with Schumann." The programme included the overture to "Manfred," "Impression of the Orient" Nos. 4 and 3, Canon in B minor (from pedal piano studies), Traumerei and Romance and No. 12 of the Etudes symphoniques. These selections were splendidly played, as well as the beautiful accompaniments to the songs sung by Mr. Henry Lautz, whose delightfully poetical and sympathetic singing was much enjoyed. He sang five songs of "A Poet's Love," and three others. Recitals like this from one composer are most valuable from an educational standpoint.

On the following Monday, Dec. 9, "Elijah" was performed by the Centenary Choir slightly augmented. The solos were taken by Mrs. Dilworth, Mrs. Bonsall, Walter Robinson and Claude Cunningham. The chorus, though small, for such a work, was very good in tone, attack and effective rendering, and were thoroughly prepared. The Elijah part was magnificently sung by Claude Cunningham, who made the prophet live and speak before us. Mr. Hewlett's work in leading the combined forces and playing the accompaniment, was beyond praise. Such an accompaniment is far better than that played by a scratch orchestra.

On Thursday, December 19, a performance of the "Creation" was given, under George Robinson, bandmaster XIII Batt., by local talent, in aid of the Consumption Sanitarium. A chorus of about 150, orchestra led by Arthur Oster, and solos by Misses Frazer and A. Smith, Messrs. V. Carey, Garthwaite and J. F. Egan, gave a creditable rendering in the Drill Hall.

Nothing of great importance has taken place since the December report was sent in. On Jan. 4, Mr. Hewlett gave his monthly organ recital, a musical programme with the assistance of Harold Jarvis, to a large and delighted audience.

St. Joseph's R.C. Church is getting a nice little two manual organ from Warren, of Woodstock, of which further details will appear next month.

MUSIC IN FLORENCE.

FLORENCE, Jan. 10.

ALTHOUGH the real concert season does not begin in Florence until after the first of the year, the public were offered a great musical treat by Vernon D'Arnall, the American baritone. He appeared in a public recital at the Sala Filarmonica December 12th, when he scored a great success.

He gave several private recitals, one at the home of Mr. Isidore Braggiotti and one one at the home of Mrs. Dodge. He also gave a recital at Mr. Braggiotti's for the Princessa Strozzi, who was unable to hear him in public on account of the family

being in mourning. Mr. D'Arnall's artistic work was greatly appreciated. He sings with the German style and does it to perfection. His programmes were both interesting and varied. He was accompanied by Mr. William Stickles, the accompanist of the Braggiotti school, having arrived for that purpose last September.

The opera season was opened in September by "La Boheme," but with no great artists in the cast. Lucia di Lamammore opened December 3rd with M. de Pinkert, Cristalli, Puccini and Vannucini singing the leading roles. Mde. Pinkert received a great ovation, an unusually enthusiastic one for Florence.

The studios are now very full and the teachers are very busy. Mr. Braggiotti, the voice specialist, has many beautiful voices. Amongst those lately arrived are Mr. Frederick Wallis, of Kansas City, and Mr. Meggs, of Philadelphia, who has been studying in Paris.

Mr. Wallis is a baritone of note, and has been teaching in Kansas City for five years. He is to be heard in many recitals this winter, the first being in February. All of Mr. Braggiotti's advanced pupils will be heard soon in recital.

Mrs. Edith Harrison who sailed in November for New York, is to be heard in that city in recitals. She has a mezzo soprano voice of great range and sweetness, and is an artistic singer.

Miss Fanny Lott has signed a contract to sing during the season at Palermo, and is to sing the leading soprano roles. Miss Lott has the most beautiful voice of any of the students here; and will be heard in America before long.

A. WHARRY.

30 Viale P. Margherita, Florence.

MUSIC IN NEW YORK.

NEW YORK, Dec. 20, '07.

MME. TERESA CARRENO has had remarkable success at all her appearances here this season. She has played twice with orchestra and once in recital. She played Tschaiikovski's Sonata with the Philharmonic under Safanoff; MacDowell's D minor concerto with the Boston Sym-

phony on the 9th. This was the first time this beautiful work of the American composer has been given here for some years, and it and the artist who played it so splendidly were enthusiastically applauded. Mme. Carreno is a great admirer of MacDowell's music. I had a few minutes conversation with her recently and she gave it as her opinion that his music deserved much greater popularity than it at present enjoys. She has played the concerto, the "Tragica" Sonata and many of the shorter pieces all over Europe. And other pianists are beginning to give MacDowell a prominent place on their programmes. Wesley Weyman, a local pianist, played the "Tragica" Sonata at a recent recital. Augusta Cottlow also played it and several shorter pieces. Carreno and Buhlig played several numbers in recital. Bauer gave the "Eroica" Sonata at his Boston recital, and will present it here later on.

A NEW trio, the "New York Trio" gave its first concert on December 27th in Mendelssohn Hall. It is composed of Paolo Eallico, pianist; Alexander Saslavsky, violinist, and Henry Bramsen, 'cellist. The two latter are members of the New York Symphony orchestra. Mr. Bramsen was formerly leading 'cellist with the Pittsburgh orchestra. The programme was composed of Schubert's E flat trio; Mozart's 12th Sonata for piano and violin, and Tschaikovski's Trio, op. 50. When these three artists have had more practice together they will take their place with the best organizations of a similar type in the country. The first appearance was entirely successful, and throughout the interesting programme the playing of the three instrumentalists was most praiseworthy.

A YOUNG English 'cellist, Miss May Muckle, made her American *debut* at Mendelssohn Hall on the 4th, assisted by Miss Maud Powell and Mr. Howard Brockway. Miss Muckle played with Miss Powell, on a South African tour the American violinist made, and it was largely owing to Miss Powell that she was brought to

America this season. Her early New York experiences were wonderful. She arrived just before New Year's and on New Year's eve, accompanied by her manager, she went for a walk along Broadway to view the festivities of the occasion. A boy trying to force his way through the crowd came in contact with Miss Muckle, striking her over the right eye with his head, and inflicting a nasty gash. A gentleman in an automobile conveyed her to the Roosevelt hospital where she was attended to, but the doctor announced that she would in all probability bear a scar for life as a memento of the occasion. So when they appeared at her recital she had a bandaged eye.

Miss Muckle is not a great 'cellist. She has a certain amount of temperament and technique and plays everything in an interesting manner. Sometimes her tone is muddy and her intonation doubtful, but at times in the Tschaikovski "Variations sur un thema rococo" she played splendidly. Someone has called Miss Muckle "the Maud Powell of the 'cello," but she is not yet worthy of that distinction. Miss Powell is an unusually fine violinist; her intonation and technique are all that one could wish for, and she is brimming over with music and temperament.

Howard Rockway accompanied Miss Muckle in a suite of his own, an interesting composition showing much originality.

TEXAS has produced several of the best musicians in America, including Olga Samaroff, the pianist, and Frank Van der Stucken, formerly conductor of the Cincinnati Orchestra, and a distinguished composer. January 9th witnessed the New York debut of another aspirant for pianistic honors from the wild and woolly state. It was a young lady by the name of Wynnie Pyle, of prepossessing personality and much musical ability. She was, actually, a pupil of Leschetizky—that master in whose name so many pianistic crimes have been perpetrated by people who, with greater temerity than veracity, have proclaimed themselves teachers of the Leschetizky "method." Miss Pyle knows how to play the piano and has

talent and technique. She made a splendid impression at the recital referred to, at which she was assisted by Karl Erienauer, the well known 'cellist. Her future is worth watching.

MME. LILLIAN NORDICA has just been engaged by Walter Damrosch for a series of concerts with the New York Symphony Orchestra. This interesting combination will make about fifteen appearances, mostly in New England and Canadian points, early in February, the tour being under the direction of Loudon Charlton, who managed a similar tour of Mme. Nordica and the Damrosch Orchestra three years ago in the same territory. It is needless to say that the combination of Mme. Nordica and Mr. Damrosch will choose all-Wagner programmes as most likely to interest the enormous audiences which such a happy combination attracts. In addition to the New England and Canadian points which will be covered by the February tour, Mme. Nordica has also been specially engaged by Mr. Damrosch for his second Philadelphia concert on Jan. 13th, this occasion also being an all-Wagner programme. A series of New York joint appearances is contemplated subsequent to the February tour. The organization will travel in a special train consisting of the private car, Plymouth Rock, three sleeping cars and a baggage car.

A FORMER Chicagoan, Charles W. Clark, who is now a resident and well known singer of Paris, gave a song recital in Mendelssohn Hall on Jan. 11th. He is the possessor of a splendid baritone voice and is an admirable artist, of the virile, healthy type—like the man himself. There are a few faults in Mr. Clark's voice production; an occasional roughness, and something dangerously near a tremolo. Some of his tones are less musical than others, and in large intervals, particularly, there is not infrequently a doubtful intonation. He is a most interesting song singer, with a clear enunciation and a genial personality. He put a generous number of songs by American composers on his programme.

THE New York Symphony Orchestra has just returned from a two weeks' tour, during which it visited Chicago and was highly praised by the critics of that city, which knows what good orchestral playing is. Recent soloists at the local concerts of the organization were Mme. Schumann Heink, and Harold Bauer. It was the genial contralto's first appearance in New York this season and she was accorded her usual hearty reception. Her beautiful, rich voice was heard to advantage, and it, combined with her consummate art, which few singers can equal, made her appearance an unusually enjoyable event. Mr. Harold Bauer played the Schumann A minor concerto at the concert on the 18th and 19th. He is famed as a Schumann interpreter and his playing on these two occasions fully justified his reputation. He is booked for two recitals later on. The orchestra played admirably. Vincent d'Indy's symphony "A Summer Day on the Mountain" was on the programme of the last pair of concerts. It was splendidly played but, personally, I was never so completely bored in my life as by this dreary, if somewhat descriptive and cleverly orchestrated work of the modern French composer. On February 1st and 2nd Mr. Walter Damrosch and his orchestra, assisted by the Oratorio Society and eminent soloists, will produce Tchaikovsky's opera "Eugene Onegin" for the first time in America.

MME. CARRENO, Wesley Weyman and Ernest Schelling gave piano recitals during the past month. Space limitations do not admit of an extended notice of these events at this writing. Suffice it to say Mme. Carreno was as noble and as impressive as ever, playing with all her old-time fire and virtuosity. Mr. Weyman, a local pianist with an extensive reputation as a pianist of ability, presented an interesting programme on the 11th in Mendelssohn Hall. He is a scholarly and serious interpreter and a large audience applauded his efforts. Schelling, I shall speak of later. His appearance was a pleasurable surprise which calls for more detailed notice. SYDNEY C. DALTON.



THE CHURCH CHOIR



Conducted by EDMUND HARDY

DR. HARRISS REPLIES.

THE following communication has been received by the editor of the Choir Department:

EARNSCLIFFE, OTTAWA,
January 13th, 1908.

My Dear Sir,—In reading your article in January's issue of *MUSICAL CANADA* on the visit of the Sheffield Choir to Canada your humorous references to myself amused me equally as much as they must have amused you in penning them. You nevertheless do me an injustice when you say I referred to the "development of music throughout the Dominion" as reported in the *Sheffield Daily Independent* of December 6th, last.

There was nothing in that report justifying such a statement. I had, however, previously to that date, referred to the musical doings of my brother colleagues in Canada at the Musicians' Company, the Royal Academy Banquet, the Royal College of Organists' meeting, the London Symphony Orchestra yearly banquet, the Royal Society Musicians of Great Britain—at all of which I had been asked to speak in London, and also when asked for information by representatives of some of the London daily papers. On each and every occasion to which I refer I never failed in my duty to Toronto. I have felt proud to state always what my unbiassed feelings prompted, and to give Toronto all credit for being up to date and in the lead in musical matters in Canada. It has never been my privilege to hear the Mendelssohn Choir, but I have quoted on many occasions, publicly and otherwise, in London, Sheffield and other places in England, the opinion of New York critics upon their wonderful performances, and expressed

a hope that your famous choir might be heard in London.

My remarks were made in no carping spirit. It may be possible I have erred in my knowledge of Canada's true progress, but nevertheless I have crossed the Dominion 'on thirty different occasions and feel what little knowledge I do possess on musical matters is of some slight value in other worlds than our own. When I referred to my own coming to Canada as a musician twenty-five years ago, I was merely comparing that solitary instance with the present promise of a chorus of two hundred, and their friends of one hundred more, to cross over to our country in a happy, soul-hearted and musicianly spirit. Such things were not known a quarter of a century ago between musical England and musical Canada.

I fail to see what you mean by "lofty patronage." For my part I am thankful that interest is taken in the music of to-day by those exalted in high places, for such an interest is well deserved and due to the musical workers of Canada, the least amongst whom I have any right to be classified if at all without giving offence.

As for what you say, that Sir Alexander Mackenzie's visit was full of disappointment to Canada: Was it not fruitful inasmuch as that movement gave us many choruses which are flourishing to-day, and which owe their initiation to the Mackenzie festival, while the initial expense was ungrudgingly provided by one who may be classified as being a somewhat long-suffering individual?

If in your opinion my efforts in behalf of an interchange in music between Great Britain and Canada causes amusement, such amusement concerns me not at all. We are all, I believe, doing what we can,

each in our individual way, to further the cause of music in our own country, Canada. At any rate, I seek to do myself that which my conscience dictates and am satisfied to bear the consequences whatever they may be.

Your reference to Sir Frederick Bridge as being my "project to enlighten the natives" (which are your own words, not mine) I cannot help feeling as being unfortunate and not borne of that *bonne camaraderie* which we musicians should be privileged to enjoy in our profession one towards the other.

I remain, yours sincerely,

(Sgd.) Charles A. E. Harriss.

In reply to the foregoing, it may be pointed out that Dr. Harriss begs the essential question implied in my last article in that he takes it for granted that his musical activities have been of exceptional value in the development of the art in Canada. This is the question that such activities necessarily raise, but before considering the same I will reply to the details with which the Doctor contents himself in his letter.

In the first place, Dr. Harriss feels that I do him an injustice in my statement that he referred to "the development of music throughout Canada," and if this be so I desire to make full reparation. But if the circumstances of the performance of Dr. Harriss' own Coronation Mass, and the institution of Earl Grey's annual competitions are not to be taken as significant facts in the development of Canadian music, the reason for their citation by the worthy Doctor in his speech before the Sheffield Society becomes increasingly puzzling to discover. And since he brings the name of the Toronto Mendelssohn Choir into the discussion, might not one ask why, in his formal invitation to the First Chorus of England to visit Canada, did not Dr. Harriss rather instance the fact of the remarkable choral development which has taken place of late in this country, and of the recent achievements of our own First Chorus in its visit to another land?

Dr. Harriss refers to his own coming to Canada as a "solitary instance," but

this surely cannot be the case. Other musicians have come out from England to Canada at different periods to fill musical appointments, and that Dr. Harriss should select his own specific case to be placed in the limelight of dramatic contrast to the coming of the Sheffield Choir seems—to put the matter as gently as possible—somewhat entertaining.

Dr. Harriss fails to see what is meant by "lofty patronage." Perhaps a concrete example might serve to make the expression clear. The grotesque campaign of the Associated Board of the R.C.M. and the R.A.M. to secure a general acceptance of its examinations in Canada some years ago is still fresh in the memories of most Canadian musicians. Of this ludicrously presented project to raise "the standard" in Canada, Dr. Harriss was one of the most ardent and loftily expressed champions.

The doctor's reference to the many choruses which are flourishing to-day as a result of the Mackenzie Festival prompts the rude query: where are they? Certainly the National Chorus of Toronto dates its inception from that occasion, but that it lives and flourishes may be traced rather to the well-recognized ability of its conductor, Dr. Ham, than to any magical duration of the inspiration supposedly derived from the "festivals" given under the baton of Sir Alexander MacKenzie. Doubtless many young hopefuls in the form of choral societies were called into being at the time of the aforesaid "festivals," but few have been chosen to survive. Apparently the rate of infant mortality amongst them has been grievously high.

Dr. Harriss is in all possibility an honest zealot who means and desires to be helpful to the cause of Canadian music, but he misses his opportunities. The development of any art cannot be forced by unnatural means; and the hysterical, revivalistic method when applied to musical festivals is productive of slight beneficial result, and one altogether disproportionately small to the outlay. A number of hastily formed choral societies; programmes insufficiently rehearsed; a change of conductors at the last moment; and the

result is almost positive to be artistically *nil*. The general public called upon to support this sort of enterprise is "once bitten, twice shy," and when something of genuine merit is put forward it is apt to meet with a "frost."

The Canadian profession, however, is likely to forgive Dr. Harriss' methods if he succeeds in providing them with a hearing of the magnificent Sheffield Chorus under that most famous of choral-masters, Dr. Coward. It might be suggestive to remark, perhaps, that it would be infinitely more interesting to most people to hear them in choral novelties such as Elgar's "Dream of Gerontius," than in the "Messiah" and "Elijah," which have been so frequently given here with eminent success under Dr. Torrington's baton. Possibly Dr. Coward may yet be prevailed upon to alter his choice of works, at least for the Toronto concerts. E.H.

THE ORGANIST.

THE following lines appeared some years ago in one of our local papers, and are worthy of reproduction. The author is unknown.

I wonder how the organist

Can do so many things;

He's getting ready long before

The choir stands up and sings;

He's pressing buttons, pushing stops;

He's pulling here and there,

And testing all the working parts

While listening to the prayer.

He runs a mighty big machine,

It's full of funny things;

A mass of boxes, pipes and tubes,

And sticks and slats and strings;

There's little whistles for a cent,

In rows and rows and rows;

I'll bet there's twenty miles of tubes

As large as garden hose.

There's scores as round as stovepipes and

There's lots so big and wide

That several little boys I know

Could play around inside;

From little bits of piccolos

That hardly make a toot,

There's every size up to the great

Big elevator chute.

The organist knows every one,

And how they ought to go;

He makes them rumble like a storm,

Or plays them sweet and low;

At times you think them very near;

At times they're soaring high,

Like Angel voices singing far

Off somewhere in the sky.

For he can take this structure that's

As big as any house,

And make it squeak as softly as

A tiny little mouse;

And then he'll jerk out something with

A movement of the hand,

And make you think you're listening to

A military band.

He plays it with his fingers and

He plays it with his toes,

And if he really wanted to

He'd play it with his nose;

He's sliding up and down the bench

He's working with his knees,

He's dancing round with both his feet

As lively as you please.

I always like to take a seat

Where I can see him go;

He's better than a sermon, and

He does me good, I know;

I like the life and movement, and

I like to hear him play;

He is the most exciting thing

In town on Sabbath day.

A MARKED success is reported from the Teatro Lirico, Milan, for "La Nava Rossa," by Armando Seppilli, an elderly composer who has had a brilliant career as a concert master and teacher but has never before brought out an opera. He was formerly connected with the Milan Conservatoire.

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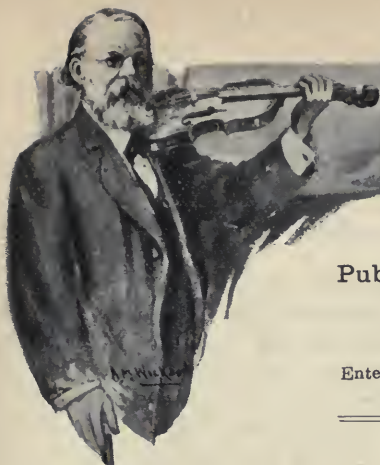
Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproductions of classical gems. I recently examined one of these which was an **exact copy** of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is **almost impossible** to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p  te."



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FEBRUARY, 1908.

HOW TO PLAY THE VIOLONCELLO.

Letters to My Canadian Pupil.

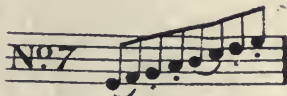
BY ARTHUR BROADLEY.

MY DEAR PUPIL:

Before proceeding with my hints on scale practice I will answer your question respecting the work of the left hand fingers. The points of the fingers should press the string, and the joints should all be nicely rounded; the action of the fingers should be like that of perfectly balanced hammers. Each finger should be brought down on the string with a click—this applies especially to the notes in rapid passages. If the fingers do not come smartly down on the strings with a fair amount of force and pressure the notes will be blurred.

The chief rule you must always remember especially in scale passages: "Never lift a finger until it is absolutely necessary to do so." You will see that the action of the fingers is exactly opposite to that of the fingers in piano playing.

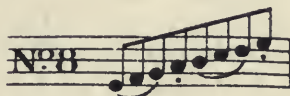
To proceed with my method of scale practice:



Bowing No. 7 is Bowing No. 6 reversed. Keep to the upper half.

In Bowing No. 7 we have the phrasing reversed. Use the upper half of the bow. Draw the bow smoothly from the middle to the point for the first slur giving full value to the notes, then play the two

staccato notes very short and smart at the point of the bow. The next slur takes the bow quite to the middle and the staccato notes are again played with very crisp strokes.



Bowing No. 8 is Bowing No. 5 reversed. Use the same quantity of bow for the detached note as you do for the three slurred notes.

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Bowing No. 8 is No. 5 reversed. In this case the idea is to carry back the bow on the detached quaver with scarcely any accent. It is necessary to use as much bow for the one note as for the three. Put pressure on the bow during the slur, then take off the pressure and carry the bow back on the one detached note.



Bowing No. 9. Use the upper half; pull the bow quickly for the detached note.

For Bowing No. 9 use the upper half, pull the bow quickly for the detached note with a fair amount of pressure, then for the seven notes slurred use a very smooth up-stroke. It will be necessary to apply more pressure for the up-stroke in order that the notes are all smooth and even, and also that the tone is full and round.

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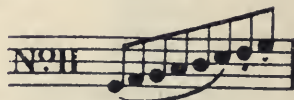
15 KING ST. EAST

TORONTO



Bowing No. 10. Use the upper half; play the detached notes first at the middle then point.

In Bowing No. 10 we have two detached notes played alternately, first at the middle of the bow, then at the point. Play the detached notes very short and crisp, let the first finger of the right hand clip off the note by suddenly applying pressure to the bow. The six notes must be played very smoothly in contrast to the two crisp staccato notes. After a certain facility has been acquired in this bowing, I should advise that you use a whole bow stroke for the slur and play the detached notes first at the heel of the bow, then at the point. In order to accomplish this with any degree of certainty a great command of the bow is necessary.



Bowing No. 11 is Bowing No. 10 reversed.

Bowing No. 11 is exactly the reverse of No. 10. It is played with the same style of bowing.



Bowing No. 12 is Bowing No. 9 reversed. Carry the bow back lightly and quickly for the final note.

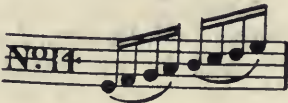
For Bowing No. 12 we require a slightly different treatment from that given in Bowing No. 9. In Bowing No. 9 the first note is given an accent with the smart down-stroke, whereas in Bowing No. 12 the detached note occurs on an unaccented part of the bar and is therefore given a light up-stroke. Put a fair amount of pressure on the bow for the slurred quavers, then take off all pressure and let the bow skim lightly across the string for the last note in the bar. The tone given out by this detached note should be soft and flute-like not at all harsh.





Bowing No. 13. Ordinary smooth semi-quavers; play smoothly at the point.

For the smooth detached semi-quavers in Bowing No. 13 it is advisable to practise with the point of the bow. In many cases it is advisable to play such passages with the middle of the bow, but for practice I advise the upper fourth. Use chiefly a wrist movement.



Bowing No. 14. Four slurred; use the upper third of the bow.

For the smooth slurred semi-quavers in Bowing No. 14, use the upper third of the bow. The only point to notice is that the notes are all smooth and even.



Bowing No. 15. Eight slurred; use the upper half of bow.

For Bowing No. 15 use a nice full bow-stroke, practise in two ways, first using the whole length of the bow, and then try and produce the same volume of tone using only the upper half of the bow. I think you will agree with me that all the soul, all the variety of tone, all the expression comes

from a clever and masterly management of the bow. I can assure you that any time you spend in mastering the varieties of bow-strokes will amply repay you.

KATHLEEN PARLOW.

ON my recent visit to Ostend, among the many artists I met was Kathleen Parlow, who, by the way, is a Canadian, and whom I consider one of the greatest violinistic geniuses I have ever heard. Miss Parlow was born in Calgary, N.W.T., and on account of not being able to get a good teacher there, her mother removed to San Francisco, where Miss Parlow received her principal education. The late Fritz Scheel, after hearing her, offered Miss Parlow the position of soloist with his orchestra at Philadelphia. She was then only twelve years old. A wealthy San Francisco lady sent Miss Parlow over to London, and after hearing Mischa Elman, she was anxious to go to Leopold Auer. She appealed to Lord Strathcona, the noble Canadian philanthropist, and his Lordship did not hesitate, but sent her there. Glazounow, when he was invited to conduct the orchestra in Ostend this summer, brought Miss Parlow with him without consulting the management, who declined to let her play, as other artists had been engaged. Glazounow said: "If this girl does not play my concerto, I will not conduct," and it goes without saying that she did play, and she created a sensation. Immediately engaged for a second concert, when the writer was present, Bonci was her associate in the



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concert, and Miss Parlow shared the honors with the celebrated tenor, she being compelled to play four encores. The Kursaal was packed to its utmost capacity. Miss Parlow made her debut in Berlin on October 12th.

—HARRY B. COHN, IN *Musical Courier*.

ARTHUR BROADLEY.

WE have pleasure in presenting our readers with a portrait of Mr. Arthur Broadley, the distinguished violoncello virtuoso, and the author of the series of

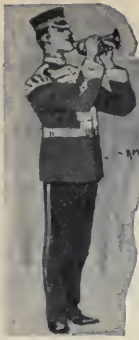


letters on "How to play the violoncello" now appearing in *MUSICAL CANADA* for which they have been specially written. Mr. Broadley was born at Bradford, Yorkshire, in 1872, and at an early age revealed great musical talents. After playing the violin with success, he abandoned the instrument at the age of seventeen for the violoncello. With only a few lessons from local professors he at once attained reputation for sympathetic tone and rapid execution. He made several tours with immense success and four years ago settled in London as a teacher

of the 'cello and soloist. Pupils came to him from all parts of Britain. Several pupils made regular visits from Bristol, Falmouth, in the west, and Newcastle, Durham, etc., in the north, but although some of these travelled two to three hundred miles for a lesson, it does not equal the distance travelled by Colonial pupils, some of whom have come from Bombay and others from South Africa to take a course of instruction. Mr. Broadley's works on the violoncello have helped to make his name known, but he finds that no success equals that to be obtained by his 'cello recitals. At his last recital in the Bechstein Hall, London, the building was packed and he was recalled seven times at the close of the concert.

The Cremona says: "At the Bechstein Hall, on October 28th, our British 'cellist gave a remarkable demonstration of his powers. Perhaps never in the history of the hall has it seen so many gathered, and certainly no 'cellist has had the power to attract such a number of string lovers to listen to one of the greater members of the violin family. The 'cello is increasing in favor almost hourly. It is an instrument which men and women of to-day are more and more turning their attention to. Composers, also, are scoring specially for the instrument, and many a string lover becomes an enthusiast, and rightly so, for it possesses opportunities second to none for expression—brilliancy coupled with a beautifully pure and sympathetic tone. Perhaps Mr. Broadley may be said to have excelled himself in the 'Danse Orientale,' by Squire, but it would be indivious to choose between the renderings of Strauss, Popper, Elgar, Rubinstein and Chopin, that gave Mr. Broadley a range of varying styles, temperaments, moods and expressions, which his masterly technique overcame in such a way that he drew his audience with him at his will."

JOHN MASON, who will be remembered as having played leading man with Mrs. Fiske, has succeeded well as a star in Augustas Thomas' play, "The Witching Hour." The play is considered the best thing Thomas has written.



BAND & ORCHESTRA

CONDUCTED BY

The Editorial Staff.



WINNIPEG BAND TOURNAMENT.

THE Winnipeg Industrial Exhibition will hold a Band Tournament on its Exhibition Grounds, Tuesday, Wednesday and Thursday, July 14th, 15th and 16th, 1908. The Society has appropriated the sum of \$1,500 in cash, which will be awarded as prizes in this Tournament.

Bands desiring to compete will be required to enter in one of two classes as follows;—

Class A. For bands having a membership of more than sixteen players, in addition to the leader.

Class B. For bands having a membership of sixteen players or less, in addition to the Leader.

No band will be allowed to compete in more than one class.

The money prizes in each class will be as follows:—

Class A. 1st prize, \$400. 2nd prize, \$300. 3rd prize, \$200. Class B. 1st prize \$250, 2nd prize \$150, 3rd prize \$100.

In addition to the foregoing a triple gold plated and engraved \$200 C. G. Conn Wonder Cornet will be awarded to the best cornetist. It is also expected that many other trophies will be offered.

All competing bands will be required to play one test piece to be sent for each class, by the committee in charge of the tournament, (the band parts to such piece to be furnished by the committee simultaneously to each competing organization at least three months prior to the date of the contest, and to place all bands on equal standing the Association is having this piece specially composed for this purpose

alone), and in addition two pieces of their own selection, neither piece to require more than ten minutes for its performance, a condensed score to be furnished by each band for the use of the judge or judges.

Bands in both classes will be judged on the following points:—

1. General excellence in appearance (uniforms, instruments and accoutrements) 7½ points.

2. General excellence in marching, etc. 7½ points.

3. Grade of selection, etc. 5 points.

4. Instrumentation. 10 points.

5. Attack. 10 points.

6. Tempo. 10 points.

7. Solo. 5 points.

8. Expression. a. Artistic, 10 points; b. Phrasing; 10 points; c. Articulation (care in following marks of expression, crescendos, diminuendos, etc.) 15 points, intonation (playing in tune) 10 points.

The membership of all competing organizations shall be composed only of those players who have been actual and bona fide members thereof for a period of not less than sixty days prior to the contest and must be a resident of the town or city or within a radius of twenty-five miles.

No professional bands will be admitted to the competition. By professional bands is meant those organizations, the majority of whose members earn their living exclusively by the professional playing of musical instruments.

The competition is limited to cities and towns of not more than 25,000 population.

An entry fee of \$5 will be required for each band, upon receipt of which a copy of the test piece will be furnished.

The official decision of the judges of the

Contest are to be final and subject to no appeal.

It is designed to hold as part of the proceedings a Bandsmen's Convention at which it is hoped the interchange of ideas between members of the competing organizations will result in a general advance of music standards together with a quickening of that fraternal regard which distinguishes the true artist and musician.

One of the novel features of the Convention will be the summing up, by one or more of the judges, orally of the merits and demerits of each competing organization.

A fitting Convention Hall will be provided for this purpose by the Committee having charge of the tournament.

The object of this tournament being primarily for the advancement of band music and with a view to giving all the competing organizations an opportunity of hearing authoritative readings of standard works, by one of the world's most famous bands, announcement is here made of the engagement concurrently with the Tournament, and at enormous expense, of the Innes Orchestral Band, of New York (sixty players, including three great vocalists, and seven famous instrumentalists) and which will be heard in two Festival Concerts daily, and to which each bona-fide member of the competing bands will have free admission.

For application blanks, rules, and all further particulars apply Exhibition Office, A. W. Bell, manager.

ORCHESTRAS DISMISSED.

NEW YORK, Jan. 17.

WHEN in an experimental way one or two theatres last season timidly eliminated the orchestra for brief periods, the general opinion was that the dismissal of the musicians was due to a desire to economize. Then along came David Belasco this fall at the Stuyvesant and Belasco theatres with chimes and gongs to replace the customary overture.

At the Madison Square Theatre, however, the management not only has eliminated

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the orchestra altogether, but actually boasts of the omission as a decided improvement. Indeed, the fact is advertised at the usual rates in all the theatres' announcements. What more significant sign of the times could be desired?

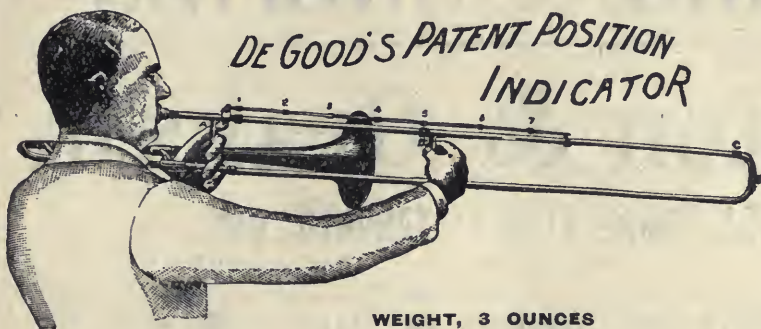
It is not improper to state that the musicians themselves are largely responsible for this state of affairs. Through their various organizations they have piled on the manager exorbitant demands and oppressive conditions, until the complaints of the leader and the walking delegates have become as harrowing as those of the star and prima-donna. Even a theatrical manager has his limitations. The final straw always reaches his back sooner or later. Of late many managers have been forced to decide between the operation of the theatre for personal gain and the general welfare or for the benefit of the orchestras.

One by one they are voting in favor of themselves and the public and against the organized musician.

Position Indicator for Slide Trombone

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WEIGHT, 3 OUNCES

- 1—It can be attached to or be taken from any Trombone in a few seconds. Looks handsome and is no encumbrance.
- 2—It will show all the positions required to produce all the different intervals, and enable Trombone players to perfect themselves in rapid execution and difficult intervals.
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- 4—It will train an inexperienced ear to the correct tones of all the positions.
- 5—It will make the Slide Trombone the easiest instrument to play instead of the most difficult.
- 6—It will enable players to practice the positions without blowing the Horn.
- 7—It will enable a player to practice all music at home and have it absolutely correct, and then take the Indicator off when playing with the band.

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LIMITED

TORONTO
ONT.

OPPORTUNITIES IN A BRITISH ARMY BAND.

IN answer to a correspondent, The *Musical Progress*, published by Hawkes & Son, gave the following very interesting article on the prospects of a lad entering an Army Band:

"The prospects of a lad entering on life under the conditions you mention are very much the same as any other condition. Both prospects are in the distant horizon, and both start from zero.

"The rank is but the guinea's stamp,
The man's the man for a' that.

"Much depends on the natural ability of a lad; one may enter and reach to unexpected heights, the other may enter and attain to nothing but advancing age. It is so in every trade and profession. If the lad has a natural aptitude for music and a feeling of patriotism, let him enter a good Army Band where they will make a man of him, and work his way to the top of the tree. If he has the natural aptitude for music and a pure commercial instinct,

then let him enter the ranks of native musicians in civil life and do his best there.

"The prospects of advancement in Army life are obtainable only after reaching the age of eighteen, when he may be promoted to the positions of band corporal and Sergeant; and if he has shown especial intelligence and aptitude he may be recommended by the officer commanding to go forward to the Royal School of Music for the appointment of bandmaster, which is obtainable after passing the qualifying examinations. From this position, if he is particularly capable and can manage it, he may be appointed to a staff band, and he has reached the top of the tree in his profession.

"Promotion to the commissioned rank is given as an exception to those who have distinguished themselves and adds considerably to their retiring allowance.

"If the lad enters music in civil life he must undergo the same long training and will then enter an orchestra if he can obtain a place, or a band. He will gradually rise to a position that will give him

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Correspondence invited.

at the utmost, five pounds a week. For this he must be an exceptionally good player and is liable at any time to be dispensed with: but the advantage he has, lies in the fact that he is conversant with musical life and its positions, which enables him to obtain another situation if necessary which he can keep till advancing age precludes the possibility of him continuing longer.

"This is just the situation that a military man has to contend with. In his early days, he has to put up with a great deal of menial life which is foreign to a refined nature; there is considerable military drill, there is often much foreign service where little or nothing is paid for his services beyond the pay of his rank, and the seclusion of a barracks causes him to be entirely out of touch with the requirements of civil life. On the other hand, if he attains to the position of bandmaster, which he may do at the early age of say twenty-eight years, his pay and emoluments are equal to at least two hundred pounds a year, and he may receive a pension of four

shillings and sixpence a day after thirty years of service, which together with any sum he may have saved, provides for his future in a small way. Most men retiring at the age of forty-five are strong and vigorous and they find the greatest difficulty in procuring employment in civil life, for the simple reason that they are not in touch with the people who have the power of appointment to positions, notwithstanding that their long years of experience has made them valuable leaders. The bandsman is infinitely worse off than his bandmaster, for the competition to places of any value is so keen amongst his civil compeers that he has not any chance of obtaining a situation in musical life above that of the ordinary volunteer or brass band, when he must work in a laboring capacity to maintain himself in addition to playing with the band.

"On the whole, if the lad is unable to reach the position of bandmaster, it is undoubtedly more advantage for him to enter musical life in a civil capacity where he will be judged equally on his merits and

obtain that which is possible to his capacities.

"Music in civil life provides a precarious livelihood—perhaps not more so than to an ordinary artisan, but in military life the situation is permanent to the respectable man up to a certain age. Whichever would be the most profitable service would depend on the man and his efforts, and I leave you to decide and formulate your own judgment."

THE talking machine has certainly made a conquest of the civilized world. In the United States and Canada, Great Britain, Italy, Switzerland, Germany and France it is in extraordinary request and is manufactured by the hundreds of thousands. There are of course records and records. One can have a reproduction of a vulgar nigger tune or rag time march, or on the other hand a reproduction of the voices of Patti, Melba, Caruso, Bonci, and other vocal stars, and also of violin solos by great masters of the instrument. The editor

has heard records that have reproduced with amazing fidelity solos by the singers mentioned, operatic trios and quartettes by great artists, and such violin solos as Chopin's second nocturne as rendered by virtuosi. These records are valuable from an educational point of view to students of music; and they reveal the method, the phrasing and even the minute nuances of the rendering of famous masterpieces by the leading artists of the world. In England the talking machine is utilized as an educational agency by holding record recitals with it. For instance one can hear at one of these recitals a violin solo by Mischa Elman, an aria by Caruso, Melba or Patti, a part of a symphony by a famous orchestra and a vocal ensemble number, such as the quartette from "Rigoletto," or the sextette from "Lucia." It might be a good move for one of the leading musical firms who deal in talking machines to institute a series of similar recitals here in one of our public halls. One would think that they would be very popular.

THOS. CLAXTON

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CONN CONN-QUEROR SOLO CORNETS

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Couesnon & Co. Excelsior Solo Corns in Brass	35 00
In Silver Plate	45 00

Send for Claxton's New Illustrated Catalogue of Band Instruments.

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Catalogues free.

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WE DESIRE GOOD LIVE DEALERS to sell Edison Phonographs in every town where we are not well represented. Dealers should write at once to
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A complete stock of Red Seal records always on hand.

If you are interested, call or phone **M. 2966.**

WE regret to announce that Mr. Slatter, bandmaster of the 48th Highlanders has been compelled by stress of other work to relinquish the conductorship of the band section of MUSICAL CANADA. Arrangements will be made to supply the vacancy.



January 25th, 1908.

EXIGENCIES of space necessitated holding over from last month the usual commercial report, which, as it completes the trade story for the year, is published in this issue of MUSICAL CANADA.

For the three weeks of the present month trade has been—as is usual at this time of the year—pretty quiet, and nothing has occurred to justify a detailed report. As is the case with all lines of commerce at present the music trades are dull, and that really covers all that need be said. As the manager of one large concern said to the representative of MUSICAL CANADA the other day:—"Yes, like our contemporaries, we are taking things a little easy at the present moment, but as long as matters become no worse we shall not worry. In

the circumstances payments are fairly good." This brief statement fairly summarized all the reports received as to the business situation now, and, in fact, of the undoubted money stringency, it is satisfactory to find that collections are as good as they are.

With regard to the outlook, those in the business prefer to say little. While no particular depression is anticipated there is an atmosphere of uncertainty about the immediate future which cautious men confess an inability to penetrate.

TORONTO, December 31, 1907.

THE general condition of the retail music trades has been rather unsettled this month. The falling off has not been general, but there has been more dullness than was expected from the usually good trade experienced during the month of



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5. Costing little more than an ordinary piano.

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November. The Christmas demand has been comparatively light, to a certain extent in pianos and more so in small musical instruments.

Somewhat similar conditions naturally prevail in the wholesale trade. Some factories are working three or four days a week; none have closed; while others continue, as heretofore, to work full time and capacity. The prevalent tone among the wholesale men is one of confidence, as they regard the present recession as phenomenal, and the inevitable reaction after a long period of unparalleled prosperity. One prominent dealer said to the representative of MUSICAL CANADA a few days ago:—"With us things have been a little quiet this month, but there is not only nothing to worry over as far as business is concerned, but most certainly nothing to justify the wild talk about hard times that one hears on the streets. And in this connection let me tell you that a considerable amount of harm is being done by the sensational scareheads and utterances of certain newspapers, which grossly exaggerate and mis-represent the facts and the significance of the situation. Money is temporarily tight, and we are having a little more, and only a little more, than the ordinary seasonable dullness. That is all there is to it."

Payments, with scarcely an exception, are reported to be as good as they were for the corresponding month of last year.

WITH the house of Nordheimer business is good. Mr. Robert Blackburn said reports from the outside were satisfactory and the local trade was fair. While business was not rushing there was a steady movement. Payments generally are well maintained.

Mr. Frank Shelton, departmental manager in the Nordheimer house has no fault to find with his end of the business. Small goods, music boxes, violins, etc., are in steady request. A good trade has been done recently in all lines of brass band instruments. Payments are a seasonable average.

business as being better than was expected, the city trade especially has been active. Mr. R. S. Williams is receiving a considerable number of enquiries for violins, and has some good deals in prospect. While there has been a slight let up in the trade in ordinary pianos, this has been more than compensated for by a larger demand for player pianos, which are daily becoming more and more popular. Payments are satisfactory.

The manager of the sales department of the R. S. Williams house, Mr. Harry Claxton, tells of an active trade in merchandise. The demand has not been as large as ordinary for the larger class of instruments, but for small stuff the demand has been phenomenal, and Mr. Claxton has been kept well occupied filling orders.

A good steady trade is being done by the Gerhard Heintzman Company. "We have no kind of complaint to make," said Secretary Herbert Sheppard, "things are going well with us, and payments are good."

THE Bell Piano Warerooms, 146 Yonge Street, suffered a loss of \$6,000 to their stock on Thursday morning, 12th ult. A fire broke out over the jewellery establishment of B. H. and B. Kent next door and before the fire was put out, the adjoining business places suffered considerably. The greatest damage done was caused by the action of the firemen in lifting the windows to let out the smoke, the cold air checking a number of very fine pianos. "The sales of the Bell Autonola in Toronto are increasing wonderfully," states Manager Sharkey. The new soloist device which is used exclusively in the Autonola gives the performer a simple means to accentuate and bring out the melody either in the bass or the treble sections as required."

The Bell Piano Company has just received another large shipment of standard music-rolls adapted for all makes of cabinet players and playerpianos. The company carries the largest stock of player music in town having in their racks more than 3,000 rolls.

R. S. WILLIAMS & SONS Co. report

MESSRS. GOURLAY, WINTER AND LEEM-

ING find business better this month than was the case for November. Compared with this month last year it was, perhaps, a shade weaker, but good orders are coming along, and remittances are fair.

WITH Heintzman and Company matters are going along in excellent shape. Manager Charles Bender reports orders from all over as coming in most liberally, while the retail trade has been unexpectedly well maintained; "in fact," said Mr. Bender, when I called on him, "last week was the best week for retail business we have had for some months." The sales with Heintzman and Company have been especially heavy recently with piano players and player pianos; these instruments are steadily increasing in demand. A general all-round good business has been the case with this house for the month ended to-day, and payments are also reported as having been highly satisfactory.

WHALEY, ROYCE & Co., LIMITED, have secured the services of Mr. Wm. Maxwell, late of New York, to take charge of their sheet music department. Mr. Maxwell, who, by the way, is a British subject, has had a lengthy connection with British and American publishing houses and brings to Whaley, Royce & Company valuable experience in this line of business. He has also an acquaintance with many of Canada's leading musicians, who gladly welcome him to this country.

The most recent addition to the list of Whaley, Royce & Company catalogues is just off the press and is assuredly one of the most stupendous works of the kind ever undertaken in this country. It contains nearly 250 pages, about twelve by nine, and has a beautiful cinnamon brown cover printed in black, and is profusely illustrated from commencement to finish. Mr. Whaley has personally superintended the editing of this book and it has taken many months to bring it to completion. One of the features in connection with it particularly worthy of note, is that the printing was all done on the premises, as was also the binding and other mechanical work in connection therewith. Six tons of

paper were used and the number of illustrations reaches up into the hundreds. An index of the contents follows the title page, then some excellent half-tone illustrations of the interior of several departments in the business, after which comes descriptions of band instruments, violins, guitars, 'cellos, mandolins, accordeons, harmonicas, talking machines, etc. Everything pertaining to musical merchandise is included and the descriptive matter is very clear, the prices all marked, and almost every instrument or part mentioned is illustrated. The dealer's attention is especially directed to a note at the foot of one of the index pages in which the firm make the following statement: "We are the only house in the trade in the world who gives an absolute guarantee with every instrument we sell and will refund you your money if we cannot satisfy you."

WM. BELL, the original founder of the firm of W. Bell and Company, and from whom the well known Bell pianos and Bell organs take their name, is reported to be seriously sick at his home in Guelph. Mr. Bell has not taken any active interest in the company's management of late, having lived retired for some years.

The music-roll library system which has been established by the Bell Piano Company at their Yonge Street warerooms has proved to be a great success, music of all kinds being sold and exchanged for playerpianos and cabinet players.

Following the firm's annual custom, all the employees of the Toronto warerooms of the Bell Piano Company were presented with a handsome turkey at Christmas time. This event which is extended annually by the firm is much appreciated by the employees.

MESSRS. MASON AND RISCH find trade generally satisfactory. Mr. Henry H. Mason says the firm is just now shipping out more than has been the case for some time past. There has been, said Mr. Mason, a pretty good run on miniature grands, player pianos, and mission oak pianos. Payments have been for the month a good seasonable average.

The Mason and Risch new factory on Bathurst Street, Toronto, is working full time. "The report," said Henry H. Mason, "published in an evening paper was misleading and unfair. We laid off a few men for part of a week while some machinery was being altered; the men were all back within the week, and we are now running full time."

MR. FRANK STANLEY says that with him the piano trade has been unusually active, and while it has eased up a trifle the past few weeks, payments have been better than he expected.

The Mendelssohn Company is filling a fair quantity of orders. Manager John Wesley reports payments in Ontario and Quebec as good, but weak in the North-West.

PERSONAL.

Miss K. B. ANDERSON, who has been cashier at the Bell Piano Warerooms, for the last five years, was on Wednesday, December 11th, presented with a magnificent cut glass water set and tray, by the members of the Bell Company's staff with whom she has always been a great favorite. Mr. Bridges on behalf of the staff, in a neat speech, made the presentation to Miss Anderson, which he asked her to accept with the best wishes of every employee in the house, all of whom regretted losing her. Miss Anderson replied and thanked the donors for their gift. Miss Anderson is shortly to be married.

Mr. J. Dayton Williams, for several years with Messrs. Mason and Risch, and also the R. S. Williams and Sons Co., is now on the staff of the Gerhard Heintzman Company.

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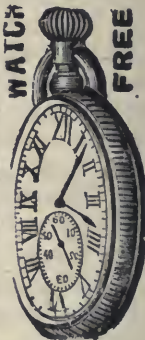
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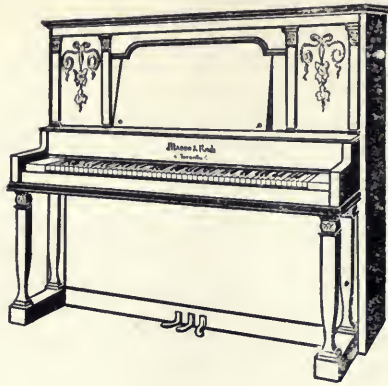
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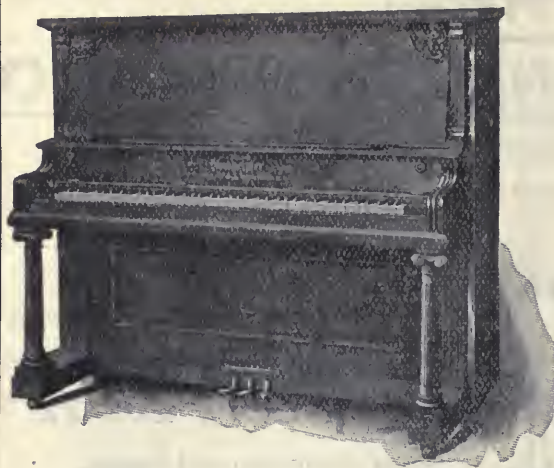
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MARCH, 1908.

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NOTES AND COMMENTS.

OUR correspondent, Mr. L. W. Howard, is fully authorized to collect for subscriptions and advertisements in Ottawa and its district. Mr. R. N. Johns is similarly credited for Oshawa.

MME. LE GRAND REED, the distinguished Canadian soprano, has been engaged to sing in Montreal, March 11th and 12th, and on March 31st with the People's Choral Society, in Toronto. On April 7th she sings in Hamilton, Ont. She will later give a song recital in New York.

DATES AHEAD.

MARCH 2nd, 3rd—Shubert Choir and Pittsburgh Orchestra, Massey Hall.

March 14th and 28th—Organ recitals by H. A. Wheeldon, Metropolitan Church, 4 p.m.

March 16th—Fritzi Scheff in "Mlle Modiste," Princess Theatre.

March 25—Kubelik, violin recital, Massey Hall.

April 9th—Conservatory Symphony Orchestra concert, Massey Hall.

April 4th and 18th—Organ recitals, by H. A. Wheeldon.

April 13th—Josef Hoffman and Fritz Kreisler, Massey Hall.

April 28th—Toronto String Quartette concert.

ARTHUR BLAKELEY.

MR. ARTHUR BLAKELEY, the well known organist of the Sherbourne Street Methodist church, Toronto, is certainly one of the best known and most widely esteemed organists of the Dominion, and his services at the far famed church are always well attended.

Mr. Blakeley may be practically said to have been born in musical circles, his father, grandfather and great grandfather all being choirmasters, cellists and contra bassists or makers of stringed instruments



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in the old land. Associated with church music from a very early age, he studied under Mr. John Bowling, a celebrated English conductor and member of Halle's orchestra.

He obtained his first organship at the munificent salary of \$25 at a church near Leeds, and practised so assiduously that he begrudged the time for his meals. (Even yet it is not unusual for him to spend the whole night with his beloved instrument). Mr. Blakeley came to Canada in 1884, and has since made Toronto his home. He presided for some time at the organ of the Church of the Ascension and also took several services at St. James' Cathedral, as a mere boy, much to the astonishment of the people assembled there. In 1886 at the early age of eighteen he took charge of the organ of Sherbourne Street Methodist church and ever since then he has held that important position.

In voluntaries alone he has given as many as 500 selections in one year without a single repetition.

As a concert organist Mr. Blakeley has given great evidence of his ability as a musician. Some of the pieces given at his recitals are as various and famous in composition as follow styles of organ playing, With the Master; Famous Organ Pieces, National Hymns, An Hour with Wagner, Christmas Carols, An Hour in Paris, Mendelssohn, Shakespeare's In-

fluence in Music, Gems from Italy, Irish Gems.

Few realize the amount of care and labor which the preparation of any one of these programmes entail. At a recital given by him a short time ago an entire programme of his own compositions was given including eleven pieces.

Mr. Blakeley made such a good impression at Buffalo, when he played last year, opening the series on the Pan-American organ that he has been asked by the mayor and city council to go again in December.

Mr. Blakeley is an enthusiastic motorist and is now the proud possessor of a four-cylinder motor car. He is also an expert amateur photographer and bicyclist. Mr. Blakeley was the original designer of his own first automobile and the first motor boat on the bay.

Mr. Blakeley has acted as entire orchestra in oratorio playing in the Elijah, Messiah, Creation, and other oratorios in the Massey Hall, and elsewhere. As a singer and accompanist Mr. Blakeley commenced as a child, and in fact had to be lifted to his seat to play. He has been in all the cities of Europe, and has also visited the old lands, where he has met most of the principal composers and organists.

MAHLER's fourth symphony met with success at the Prague Philharmonic series.

AT THE CAPITAL.

OTTAWA, Feb. 24.

Two daughters of Mr. Louis Gauthier, of the Interior Department, have already achieved no little success in music, and bid fair to make prominent names for themselves in the musical world. Miss Eva Gauthier, a protegee of Lady Laurier, who was on tour both in England and Canada with Mme. Albani, has been studying in Milan where she intends remaining another year. She then expects to make her *debut* in grand opera, in Milan. Her many friends here will doubtless not be surprised at this, but what will surprise them is, that she will not sing in opera as a contralto, but as a coloratura soprano. Another daughter, Miss Juliet Gauthier, who has been abroad since October last, is now in Buda Pesth, where she intends pursuing her violin studies under Jenő Hubay; later on she will go to Prague to become the pupil of Sevcik. A recent likeness of Miss Juliet, taken by Topley, is herewith given.

Ottawa was well represented in the contest for the Governor-General's musical trophy, which takes place in this city February 24-29, The Orpheus Glee Club, Jas. O. Smith, conductor, The Choral Society, J. Edgar Birch, conductor, and the String Orchestra of the Canadian Conservatory of Music, Donald Heins, conductor, have all entered the contest and will undoubtedly give a good account of themselves. Last year only one musical organization from Ottawa took part, and made a remarkably good showing. Judging by the results in Ottawa, which are, no doubt, a reflection of what is taking place all over Canada, it would seem these contests have already awakened a great deal of musical enthusiasm, and who will venture to say how much good has been done in the advancement of music. It is hoped that ere another contest is held, the question of having choral societies compete with orchestras for the same prize, will be adjusted. It has been a much discussed question ever since the inauguration of the contests. In his report last year, George W. Chadwick, who was appointed to judge

the contests, says of this question, "It is a difficult matter to compare the performance of an orchestra with that of a chorus, on account of the vast difference in number and degree of the difficulties involved.

A large and fashionable audience attended the first concert of the Canadian Conservatory of Music Symphony Orchestra. The concert was under the patronage of their Excellencies the Governor and the Countess, Her Excellency and a party from Government House being present. Under the able direction of Mr. Donald Heins, the talented conductor, the orchestra has made excellent progress, the purity of tone, bowing and finished phrasing, being most noticeable. Miss Marion Ruddick, a pupil of Mr. Heins, was heard in Sitt's Bohemian Fantasia, which she played with finished technique, and intelli-

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gent interpretation. Miss Olive Munro, a very promising young pianiste, and a pupil of Mr. H. Puddicombe, was heard in Liszt's "Rhapsodie Espagnole," with orchestral accompaniment, which she played with a dignity and clarity that were delightful. Her technique is fluent, and

that light, dainty interpretation it required, for which she received a well deserved encore. The concert was in every respect thoroughly successful, and was a further evidence of the excellent work the Conservatory is doing.

Musically, February was full of interest.



MISS JULIET GAUTHIER

her interpretation of this difficult number gave evidence of the splendid instruction she had received. Miss Margaret Taplin contralto, (one of the faculty of the Conservatory), was the vocal soloist of the evening. She has a well cultivated voice, suggestive at times of a mezzo soprano in quality. To Delibes "Daughters of Cadiz," she gave

On the 4th, the splendid choir of McLeod St. Methodist, under the direction of Miss Evelyn Lane, sang Farmer's Second Oratorio, "Christ and His Soldiers," which was its first production in Ottawa. They sang remarkably well, and gave evidence of much careful practice. The soloists, all Ottawa musicians, were Mrs. J. Angus Me-

Kenzie, soprano; Mrs. D. K. McIntosh, contralto; Mr. J. E. Miller, tenor; Mr. E. M. Hawken, bass. Since becoming organist of McLeod St. Church, Miss Evelyn Lane has worked continuously to improve the music. An organ recital by Edward Lemare, and a series of afternoon organ recitals, assisted by local talent are other coming musical events promised by Miss Lane.

February 6th, Nordica and the New York Symphony Orchestra under Walter Damrosch, were heard in an all-Wagner programme in the Russell Theatre.

February 18th, the Orpheus Glee Club under the direction of Mr. Jas. A. Smith, gave their first concert in St. George's Hall, assisted by Mr. Chas. Watt, baritone, Miss Mabel Cole, soprano, Mr. Walter Greaves and the Misses Greaves (in a Reissiger Trio for flute, violin and piano), and Miss Marion Ruddick, violinist. It was undoubtedly the best concert ever given by the Club. The chorus sang wondrously well and was remarkably evenly balanced, despite the fact that there were quite a few members since the last concert.

February 19th Calve and her concert company were heard in the Russell Theatre in a miscellaneous programme, and one scene from Carmen. It was a very brilliant and fashionable audience that greeted Mme. Calve. Ever seat was sold, and despite the fact that while here she had to threaten her manager with a suit for arrears of salary, Mme. Calve was most gracious, and sent everyone away delighted.

Gerardy, the Belgian 'cellist, comes here on March 16th under the auspices of the Morning Music Club, and Mme. Careno, who I hear is playing better than ever, may be heard here at the end of this month.

M. Lissant Beardmore, of Toronto, paid a hurried visit to Ottawa, recently, and arranged for a song recital which he will give in St. Patrick's Hall on the 6th of March.

L.W.H.

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OUIDA, who died the other day in distressing circumstances, was no more at sea than many other novelists when she touched on music, but the *London Daily Telegraph*, calling attention to some of the more glaring blunders she made, thinks it would be difficult to find a worse break than the remark of the woman in "Moths"; "I never let a maid make a dress. . . You might as well expect Rubinstein to make the violin he plays on!"

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MENDELSSOHN CHOIR CONCERTS.

THE Mendelsshon Choir gave their annual festival on February 10, 11, 12 and 15 to four audiences that completely filled Massey Hall. The total attendance at the cycle was about fourteen thousand people. These concerts made it obvious that Dr. Vogt has raised his chorus to a level of efficiency and merit that they had not previously reached. The Choir numbered about two hundred and thirty-seven, the biggest and most superb body that Dr. Vogt has ever gathered under his direction. They combined the three great essentials of eminence—majesty of power, variety of beautiful tone, and precision of technique. They were thus fitted to do justice as well to the simplest part-song as to the most elaborate and dramatic compositions. It only remains to say that they had the co-operation of the famous Thomas orchestra, of Chicago, to let it be understood that the combination formed the grandest aggregation of choral and instrumental forces that has ever appeared before the Toronto public. While in the chorus the soprano and alto sections were of splendid quality, one could not but admire especially the male section, which for sonority and breadth and velvet-like smoothness of tone, has never been equalled within local experience. As to the orchestra, to my mind while possessing less pre-eminence

than in the palmy days of their founder, the late Theodore Thomas, they are yet one of the leading instrumental organizations of the republic. In accompanying the chorus they shewed conspicuous superiority to the Pittsburgh orchestra, playing with a more sympathetic understanding of the choral effects and with great delicacy. The principal large work for chorus and orchestra on the first night was Grieg's stirring and dramatic cantata "Olaf Trygvason." The soloists were Miss Janet Spencer, mezzo-soprano, and Mr. Gwyllim Miles, baritone. The other combined work was Sir Hubert Parry's choral ode "Blest Pair of Sirens," a skilfully written composition and altogether a specimen of musicianly workmanship. Both these works were finely rendered. The Choir was heard in their specialty of unaccompanied numbers in Lotti's "Crucifixus," Palestrina's "Hodie Christus natus est," and Cornelius' "Christmas Song," which they rendered with the perfection of tone and shading. Brockway's "Hey Nonino," and Stewart's "Cruiskeen" constituted the lighter selections. The orchestra gave a performance of Beethoven's overture "Leonore No. 3," Strauss' "Serenade" for wind instruments, Wolf's "Italian Serenade" and Liszt's symphonic poem, "Les Preludes" that was admirable in every way. The second concert was devoted to Brahms' "Academic Festival" overture, Franck's symphony in D minor,

the air from Bach's orchestral suite in D major, Strauss' tone poem "Death and Transfiguration," Franck's sacred ode, Psalm 150, for chorus, orchestra and organ, and the four *a capella* choruses, Gounod's "All ye who weep," Michael Haydn's motet "Darkness was over all," Lassen's "Thou Alone," Cui's "Spring Delight" and the "Sanctus" and "Hosanna" from Bach's mass in B minor. The scheme was on the whole rather severe in character for the average audience. The two Bach excerpts from the Mass were a triumph for the choir. The third concert introduced Brahms' magnificent German Requiem for soli, chorus and orchestra, which was given a splendidly clear and beautiful interpretation. Many of the audience have expressed the desire to hear the work again. Other numbers were Elgar's masterly and ingenious "Enigma" variations for orchestra, the prelude to Wagner's "Meistersinger" and four *a capella* choruses, Elgar's "My love dwells," Von Storch's "Night Witchery," for men's voices, Scholtz's "Jubilate" for soprano solo and women's voices and Cornelius' appealing ballad "The Hero's rest." The vocal soloists were Miss Marie Stoddart, a soprano with a bright and engaging voice, and Mr. Gwyllim Miles, baritone. The fourth concert was devoted to the work of the choir without orchestra, piano solos by that consummate artist, Josef Hoffman, and songs by Claude Cunningham, baritone of New York. The two soloists won the enthusiastic acclamations of their hearers. The refined work of the choir and the achievements of the two soloists made this concert one of the most popular events of the week. Miss Jesse Perry presided efficiently at the organ during the cycle whenever that instrument was required.

The Choir completed its season on the 24th, when they sang at Buffalo to an audience of more than three thousand people with immense success, and after the concert banquetted the officers of Buffalo's musical societies.

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THE TORONTO ORATORIO SOCIETY.

AN interesting performance of Gaul's dramatic cantata, "Joan of Arc," was given in Massey Hall on the 30th of January. The society is to be commended on its enterprise in engaging the Toronto Symphony Orchestra for the accompaniments, and were the venture to be followed up in succeeding years, it would be the means of bringing two of our local societies into closer touch with each other, when better results could be obtained. There would be more opportunities for combined rehearsals than are possible with an imported orchestra; special effects could be elaborated, and a feeling of greater confi-

dence would pervade the whole performance. Incidentally, the experience in accompanying would be invaluable to the orchestra.

Mr. Sherlock is to be congratulated on the excellent results of his coaching of the chorus. A beautifully ethereal effect was obtained from the ladies by the use of the mezza voce where they represented "The Voices," and at other places the skilful use of the head register by the sopranos was effective, and in marked contrast to the strident and forced chest notes—and consequent faulty intonations,—of some chorus singing. The singing throughout was marked by a fine precision and a proper regard to the demands of light and shade. Perhaps the least satisfactory number was to be found in the cathedral music, where the lower notes of the contraltos appeared to be somewhat unduly forced, presumably in the endeavor to represent men's voices.

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The accompaniments to the choruses were at all times perfectly satisfactory, but the same can scarcely be said with reference to the solo works. A good voice trainer, such as Mr. Sherlock undoubtedly is, should, when the singer poises on a note, have no difficulty in knowing when the voice is about to glide to the next note, and should anticipate the singer slightly, so that the baton would reach the next beat along with the singer, just as a pianist strikes the accompaniment simultaneously with the melody. If the orchestra are following the conductor, and he does not anticipate, the accompaniment is late, and the effect is inartistic and slovenly. I have known orchestras to disregard the baton for this reason and follow the singer instead.

In the choice of Mrs. Manly Pickard and Mr. Claude Cunningham, the society we are exceptionally fortunate. Both are accomplished artists and did every justice to the music. Mr. Lavin displayed a tenore robusto voice of good quality and manipulated his head register in his aria in the first part of the programme quite artistically, but the effect was marred by a slovenly articulation. Neither was his stage deportment irreproachable, and it is not conducive to good tone production to stand in the attitude of the Colossus of Rhodes.

In addition to playing the accompaniments, the orchestra gave a few miscellaneous items in the first part of the programme under the direction of their conductor, Mr. Frank Welsman.

The Overture to Ruy Blas was fairly successful, but I would recommend that either the brasses be kept more in check in the fortissimo passages, or a substantial addition be made to the strings, as in several of such passages the melody was completely lost and little else than brass heard. If the Moskowsky "Serenade" was

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not so daintily rendered as it might have been, the reason may probably be found in the fact that more attention had been bestowed at the latter rehearsals on the accompaniments of "Joan of Arc" Miss Mackay at the piano, and Mrs. Blight at the organ, both gave efficient aid to a highly successful concert. VIOL DE GAMBA.

SOME OTHER CONCERTS.

ON January 28th, Vladimir de Pachman re-appeared in recital after some years absence and was received at Massey Hall by a large gathering of his admirers. He once more proved his superiority as an interpreter of Chopin, while shewing that he is a felicitous exponent of the music of Weber, Mendelssohn and Moszkowski. During the last month admirable concerts were given by the Toronto String Quartette, who are becoming more accomplished as interpreters of chamber music with every appearance, the Toronto Ladies' Trio, who this season have Mrs. Gerard Barton as pianist, and who offered a delightful programme, the Jarvis Street Baptist Choir, who were an artistic success, the Trinity College Glee Club, who furnished a large and fashionable audience with an evening of genuine enjoyment. There were also several organ recitals by Messrs. Wheeldon, Hewlett and Blakeley. The concert of the Elgar Choir and Mme. Sembrich occurred too late in the month for notice in this issue.

WIDOR was elected to the Belgian Academy of Arts in place of Grieg. Strauss was the opposition candidate to Widor.

GEORGE A. DIXON

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MUSIC IN MONTREAL.

MONTREAL Feb. 25.

MR. VEITCH'S enterprise in bringing to Montreal the New York Symphony Orchestra and Mme. Nordica for an all-Wagner programme, was praiseworthy, and it is not his fault that no one liked the concert. The names of Nordica and Damrosch are so intimately associated with Wagnerian performances in America that the huge audience which crowded the Monument National on February 4th, was as much surprised as disappointed. It is generally understood that Mme. Nordica can sing Wagner better than many other prima donna; but on this occasion she was in such poor voice, and so *distract* that her efforts to make Brunhilde "Call" and the "Liebistod" interesting, were not successful. Damrosch, too, failed to please, and the fact that the orchestral players arrived in town just in time to rush to the hall at half past nine o'clock may have accounted for their indifference, for a late train, unusually snowy weather and fatigue, are not conducive of inspiration.

Mons. Kowalski, a pupil of Chopin, gave a piano recital, in the course of which he related in French and English, personal reminiscences of his master. Mons. Kowalski's playing of Chopin was quite at variance with ultra modern ideas, but none the less worthy of consideration.

On the 24th instant Mr. Shaw opened his new Lyric Hall with a concert by Sembrich, Van Hoose and Zadora. The audience, as is usual on such occasions, showed more enthusiasm than discrimination, applauding vigorously the piano introduction to "The Last Rose of Summer," and thereby discouraging the optimist who hopes that public taste is improving. Our opportunities of hearing music like "La Boheme" are all too few, and Mme. Sembrich and Mr. Van Hoose won the gratitude of

Puccini devotees for their masterly renderings of the famous duet to the success of which Mr. Zadora at the piano contributed no small part. The beauty of Sembrich's voice, the perfection of her "method," the brilliancy of her execution in coloratura passages, and the artistry of her conceptions are too well known to need further comment. She sang the Cavatina from "Traviata," the Strauss "Waltz," which she has made all her own, a group of songs by Schubert, Schumann, Rogers, Hahn, and Beach; and for encores, "The Last Rose of Summer," and "The Maiden's Wish," playing her own accompaniment of course, to the last named song, and vocalizing the piano part at the end. The clean piano technique of Mr. Zadora, and the seriousness of his intentions were not unappreciated. He played the A flat Ballad of Chopin, and Liszt's fantastic arrangement of themes from "Lucia." Both he and Mr. Van Hoose, who sang "Plus Blanche," from Hugenots" rivalled Madame herself in gaining applause. Lyric Hall, which is the old Emmanuel Church, was well filled; and Mr. Shaw has an attractive list of concerts for the remainder of the season.

Mr. J. Angus Winter, of Montreal, and Ottawa, has sailed for Europe as accompanist to Mr. Sharpe.

A very successful performance of "Faust" has recently been given in Sherbrooke, under the direction of Prof. Cartier.

A. H.

HAMILTON NOTES.

HAMILTON, Feb. 15, '08.

ON Thursday, Jan. 30th, the new organ in St. Joseph's R.C. church was opened by Harry J. Allen, organist of Knox church. He gave a well selected programme calculated to show off the capabilities of the organ, and was assisted by the choir of the church. The organ (of two manuals and about fifteen speaking stops) by Warren, of Woodstock, is a very sweet toned instrument and is satisfactory in every way. The organist of the church is Miss Agnes Woodcroft, pupil of J. E. P. Aldous.

On Saturday, Feb. 1st, W. H. Hewlett

gave, at his monthly recital, a programme from the works of Handel. Mrs. Leonora James Kennedys sang "Rejoice Greatly," and "Angels ever bright and fair." Arthur Ostler played on the violin the selection from Xerxes known as "Largo," and the choir of the church sang the Hallelujah chorus. The large audience was justly delighted.

On Friday, Feb. 14th, the choir of Erskine church, under Dr. C. L. M. Harris, gave a miscellaneous concert in their school-room which was well given and well attended. This seems to be "church month."

J.E.P.A.

MUSIC IN OSHAWA.

OSHAWA, February 17.

INTEREST in musical circles the last month centred on the concert given in the Baptist Church on Monday, February 10th, inst. Mabel Manley Pickard of Toronto, was the chief attraction and it was a happy crowd that went away at the conclusion of the programme. Other artists assisting were Miss Ada Heaps, violinist, Miss May Dillon, pianist; Mrs. Chas. Mundy, elocutionist; Miss Wilhelmine Gumprecht, solo pianist, Peterboro, Mr. Robt. Henderson and Mr. A. Adams. Mabel Manley Pickard has a strong voice with a particular charm in the upper register and in her several numbers she received quite an ovation. Her solo "Rejoice Greatly" from the Messiah, was a finished effort. She was forced to respond repeatedly and was very liberal with her encores. In the number "Standards on the Braes O'Mar," Demar, she went to the hearts of the large number of sons of auld Scotland who were present. Mrs. Pickard and Mr. Adams sang a duet "See the Pale Moon," Campana, in which their voices blended splendidly. Miss Wilhelmine Gumprecht gave two artistic piano numbers "Rondo Capriccioso Op 14," Mendelssohn, and "Grande Polka de Concert," Bartlett, which greatly added to the enjoyment of the programme. Miss Gumprecht and Miss May Dillon in their piano duo pleased the audience as did Miss Ada Heaps, a clever young violinist, in her numbers "Sonate

III.," Leclair, and "Hejre Kati," Hubay. Mr. Robt. Henderson, although suffering from a severe cold, sang in his usual good style "Land of Hope and Glory," Elgar, and was loudly applauded, responding with "King's Own." Not the least enjoyable feature of the evening's programme was the numbers given by Mrs. Chas. Mundy who rendered Longfellow's "The Legend Beautiful" in a manner that will long linger in the memories of her hearers and who induced her to respond with "Canada."

A delightful recital was given at the Bishop Bethune College on Saturday, February 8th, before an appreciative audience, who thoroughly enjoyed every number on the programme. The artists were all Toronto young ladies, Misses Allen and Twohy (pupils of Dr. Vogt) and Miss Davidson (vocal pupil of Miss Williams). Needless to say their interpretations of the great masters reflected great credit on their respective teachers. These recitals are a pleasant feature in the musical life of the college, and are eagerly looked forward to both by the pupils and music loving people of Oshawa. The programme as rendered was pronounced one of the best recitals ever given in Oshawa. The equal of Miss Allen's splendid technique is seldom seen here, while the work of Miss Twohy and Miss Davidson came in for great praise. The programme as rendered is as follows:

Scherzo in E Flat Minor, Miss Allen, Brahms; Promise of Love, Miss Davidson, Cowen; Fleidermaus, Miss Twohy, Strauss-Schutt; By the Sea Shore, Miss Allen, Smetana; In Haven, Miss Davidson, Elgar; Lullaby, Miss Davidson, Brahms; Scherzo in E Flat Minor, Miss Twohy, Chopin; My Ships, Miss Davidson, Barrett; Where Love Has Been, Miss Davidson, Therese Riego; Grieg Concerto, 1st Movement, Miss Twohy accompanied by Miss Allen; Grieg Concerto, 3rd Movement, Miss Allen accompanied by Miss Twohy.

R. N. J.

"I HAVEN'T heard your wife playing the piano so much lately, Bliff."

"No; I put a mouse inside it, and now she is afraid to open it."—*Fliegende Blatter*.

OUR NEW YORK LETTER.

NEW YORK, Feb. 20, '08.

THE decided change which the affairs of the Metropolitan Opera House have undergone recently, promises to put the institution on even a better footing than heretofore, at least in so far as the artistic end of it is concerned. After a long continued illness which has almost incapacitated him, Mr. Conried has resigned the directorship and will be succeeded by Gatti-Casazza, of La Scala, and Andreas Dippel, who has been one of the tenors at the Metropolitan for years. A board of directors will supervise things, and is composed of Mr. Otto H. Kahn,—who has practically taken upon himself the responsibility of the institution, —Wm. K. Vanderbilt, Sr., Bayard Cutting, Sr., and Rawlins Cottenet as secretary. All these men are, I believe, financiers; but one or two of them are also capable amateur musicians. Mr. Kahn, particularly,—who is head of the banking firm of Kahn, Loeb & Co.,—has always made music his chief hobby and study; he comes of a musical family, and has a brother, Robert Kahn, teaching composition in a Hochschule of Berlin.

Mahler, who is at present at the Metropolitan, has signed a three years contract, and will be chief conductor of German opera. Toscanini, said to be, with Campanini of the Manhattan, the greatest Italian opera conductor, will conduct Italian opera, and another for French opera may be secured. Hertz will also remain. The singers will remain about the same with the addition of Charles Dalmores, the French tenor at present at the Manhattan, Emma Distinn, Selma Kurtz (of Vienna Opera) and Renaud, the inimitable baritone. The new management asserts that henceforth art will be the primary consideration of the Metropolitan Opera Company. Finances they do not need to worry about.

Edward Johnson, the well known concert and oratorio tenor, has gone into opera for one season at least, and his debut was something of a theatrical sensation. He is the possessor of a beautiful voice

which has been well cultivated, and although his appearance in "A Waltz Dream," Oscar Strauss' Viennese operetta, was his first venture as an actor, he has succeeded in that capacity. Mr. Johnson hails from Guelph, Ont., and came to New York eight years ago, at the age of twenty. It is his intention to go to Europe next year to continue his studies. He probably has grand-operatic aspirations, and his unusual voice should win him success in that sphere.

The very latest thing is Adeline Genée, "the world's greatest dancer," who is appearing in "The Soul Kiss" at the New York Theatre. She came here from London with a reputation unequalled by any of her rivals—or rather contemporaries, for she has no real rival—and has repeated her London success here. She has been engaged for a term of three years, and will go on tour later, visiting all the principal cities. She is an exemplification of the poetry of motion.

The first Sunday in March will be the occasion of the inauguration of a "Beethoven Cycle" by the Symphony Orchestra. During this series of six concerts all the nine symphonies will be performed, and many other works of the master, both vocal and instrumental. It promises to be an immensely attractive cycle, and eminent soloists will appear.

E. H. Sothern has been playing at the Lyric for some time in repertoire. One of the most popular offerings was his father's famous role, "Lord Dundreary." People were eager to see it, and Sothern played it for two weeks.

Debussy's "Pelleas et Melisande" was performed at the Manhattan last night for the first time in America, and it was an instant success. It was presented by practically the same cast which was responsible for its Parisian success, and it was in every way a remarkable event in the history of opera in New York. By this, his latest venture, Oscar Hammerstein has achieved a triumph that it would be difficult to over-praise or over-estimate.

He has this season introduced New Yorkers to French opera of the modern school, producing, particularly, Charpentier's "Louise," and now "Pelleas et Melisande," Debussy's masterwork, and now New Yorkers are busy thanking him for it in the most effective manner—by going to hear them.

Another novelty, so far as this city is concerned, was given three times lately by the symphony Orchestra, under Walter Damrosch, with the assistance of excellent soloists and a chorus. It was Tschaikovsky's opera "Eugen Onegin," in concert form. The first two performances proved so popular it had to be repeated.

Mrs. "Pat" Campbell, assisted by Mrs. Beerbohm Tree and a capable company, is presenting "Electra" and "The Flower of Yamato" at the Garden with much success.

SYDNEY C. DALTON.

EDWARD MACDOWELL.

BY SYDNEY C. DALTON

At the Westminster Hotel, New York City, on January 23rd, Edward Alexander MacDowell, America's greatest composer, passed away, after a period of mental oblivion that had extended over a space of almost three years.

Mr. MacDowell was born in New York City, December 18th, 1861. His ancestry was of a varied character, consisting of English, Irish and Scotch blood. Among those who were influential in shaping his early career, and moulding his very obvious musical proclivities was Mme. Teresa Carreno, with whom he studied piano. At the age of fifteen he went to Paris, accompanied by his mother, and entered the Conservatoire, where he pursued his studies with Marmontel for piano, and Savard for theory. MacDowell did not find the atmosphere of the Parisian institution congenial to his musical advancement, and later abandoned it and went to Stuttgart. During his stay in Paris, however, he was brought, as it were, to the crossroads of his career, and was called

upon to decide as to what his future calling should be: that of an artist or a musician; for he evinced a decided talent with his pen.

He rebelled against the pedantic, inartistic methods prevailing at Stuttgart and journeyed to Wiesbaden, where he studied composition with the famous critic, Louis Ehlert, and in 1882 journeyed to Frankfurt. It was here the American found that something—conveniently termed “atmosphere”—for which he had sought in Paris and Wiesbaden unavailingly. In Frankfurt he studied piano with Karl Heyman and composition with Joachim Raff. Later he taught in Darmstadt and Wiesbaden. In 1882 MacDowell went to Liszt at Weimar, and through the influence of the master was afforded an opportunity of playing his suite for piano (op. 9) at an Allgemeiner Deutscher Musikverein concert. When MacDowell returned to America in 1889, after more than twelve years residence in Europe, he was already known in his native land as a composer of note. For a time he lived in Boston, later taking up his residence in New York,—having been appointed Professor of music at Columbia University,—where he lived for the rest of his life.

It was in 1905 that MacDowell's mind began to give way, brought on largely from worry and over-work while at Columbia, where his services were never properly appreciated.

Edward MacDowell's place among the composers of this day can hardly be justly estimated yet, but his place among the composers of America is practically indisputable, for his musical compatriots are the first to acknowledge his supremacy. A study of his music shows that he has injected, not a national spirit, but a strong individuality which is more marked than in the work of any of his native contemporaries. His Scotch ancestry is most obvious. He has consciously or unconsciously absorbed the peculiar rhythms and melodic progressions of Scotch music and when it is apparent, as it frequently is in both his songs and piano pieces, he combines it, as he does all his melodies, with a rich setting in a harmonic scheme which is

as colorful as an artists' pallet, and distinctly individualistic.

MacDowell belonged to that school of composers which, for want of a better term, has been called the programmatic. But in his “descriptive” music he does not endeavor to portray the material details of the situation but rather extracts the essence, as it were,—the spirit of the occasion. In such works as the “Woodland Sketches,” the “Sea Pieces,” and in the “Indian Suite” for orchestra one sees many sides of MacDowell: the nature-lover, the lyric poet, the romantic, and in a few of them, such as the superb little gem “To a Water-lily” he has shown not only an originality of conception and melodic invention but also a new line of musical thought.

Again in the four sonatas “Tragica,” “Eroica,” “Keltic,” and “Norse,” MacDowell abandons his nature studies and portrays the tragedy of life and the heroism of men, the romance of mediæval times and tales of the north lands. Although Mr. Lawrence Gilman thinks the later ones are the best, I personally prefer the “Tragica,” with its truly deep tragic note and great musical thoughts. Many of the songs are of unusual beauty and originality, and, strange to say, singers do not yet appreciate the highest examples of MacDowell's art in this field, to judge by their programmes.

Throughout the American composer's work there is a strong individual note, undefinable, yet obvious to the student, and he runs the gamut of tragedy, joy, aesthetic charm and delicate sentiment; yet always there are virility and the assurance of a strong character.

A study of his best works shows that he might yet have achieved greater things had not his mental faculties been denied him. Undoubtedly he was a composer of great ability, and pianist of renown and a man of noble parts and high ideals.

MINNIE HAUCK, whose fame as *Carmen* has hardly been eclipsed, sang the title part of the Bizet opera over five hundred times in French, Italian, English and German.

OPERA & DRAMA

THE TORONTO THEATRES

LAST month one devoted much attention to a Hebrew dramatist, Mr. Jacob Gordin, this month the most important subject that one finds in the local play-houses is an actress who like Mr. Gordin springs from the Yiddish theatre and whose talent is even more unique and indubitable than that of the dramatist whose plays, if one mistakes not, she used to act. Madame Bertha Kalich both in present achievement and future promise is assuredly one of the most remarkable artistes on the English speaking stage. Her appearance was in "Marta of the Lowlands," a tragic drama by Angel Guimera a writer hitherto quite unknown to the English speaking stage but of wide repute in Spain which has and has had for centuries a native theatre of vital national interest. That the Spanish drama has remained so little known outside the Latin countries is due to the fact that its writers deal with purely local customs and conditions and not with social and philosophic questions of deep and universal import as do the leading dramatists of Northern Europe. Indeed it is doubtful whether "Marta of the Lowlands" would interest any Anglo Saxon audience without a woman of genius like Madame Kalich in the title role. For genius is the word that best summarizes her gift. It is said that no just estimate of her art and powers can be made from merely seeing her as the Catalan peasant Marta. Within the past three years she has played Maurice Maeterlick's exquisite picture of poetic womanhood "Monna Vanna" and Percy McKayes' lyrical conception of Sapho in his Greek masque "Sapho and Phaon." Each impersonation if discriminating critics are to be credited was a highly individualized creation that met in a beautiful way the dramatist's inspiration. In Marta the spectator saw

but one phase of her art, her capacity for the most intense realism and the interpretation of primary emotions. Her realism is the pure realism that joins hands with idealism; it is governed by a sure and abiding artistic instinct; and is absolutely different from the displays of raw emotion and passion with which Miss Olga Nether-sole and Mrs. Leslie Carter have made us familiar; it is realism of the type that made the Tess of Mrs. Fiske one of the great performances in the annals of the theatre of this continent.

One of the most remarkable qualities of Madame Kalich and that which differentiates genius from talent is her ability to impart an atmosphere of absolute verity to the role she portrays. It possesses a truth that appeals not merely to the eye and the ear but to the intellectual con-

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sciousness as well. Once under the spell of the illusion she weaves the receptive spectator loses the sense of being in a theatre at all; and lives with her through her conflict, sharing clairvoyantly her emotions. Needless then to say that she lays bare the soul of Marta in a manner that never jars on our artistic sensibilities and never awakes an impression of artifice. If it be true that she can evoke the same illusion in a role so dissimilar as Maeterlink's medieval princess then assuredly she is a very remarkable and broad-gauge artiste indeed. With a physical personality singularly plastic, naturally symbolic and suggestive to the eye she possesses a voice that in itself would be a great resource to an artiste of even average gifts. Some of the very finest actors on the stage have been poorly equipped in this respect (Henry Irving being the arch example) and have been obliged to use the utmost artifice to strike the just and requisite note in scenes of intense emotion. Madame Kalich has not only a voice of great compass and effectiveness but it seems to strike instinctively the precise shade of tone requisite to the emotion to be portrayed. Her shriek is as poignantly true as it is different from the ordinary stage shriek. Like her personality her voice is symbolic; this despite the fact it is typical of her race, that uniquely brilliant strain the Polish Jew—in its guttural quality. No doubt her performance as Marta would have been a fine one had her utterance been less wonderfully shaded and colored, but with this aid it was a triumph.

The play "Marta of the Lowlands" is a bold and simple portrayal of a crudely tragic situation. The American playwright like the author of "Salomey Jane" treats the elementary instinct of blood lust as a subject of mordant mirth. His characters discuss killings and prospective killings with slangy nonchalance that would make the blood run cold did one take the play seriously. The earnest Spaniard Guimera who perhaps knows more about the subject does not deal in the humors of homicide, and the clean cut development of his story shows the true import and seriousness of deadly hate.

The rough justice that is wreaked in his story of the elemental Catalans grips one in a way unknown to those who fabricate sportive slaughters for dramas that "depict" Western life. This is because he delves below mere incidents and brings us into psychological relation with the motives of his characters. Such a role as Marta, the crushed Arab who becomes the centre of a tragedy, and in the conflict develops a soul, grows in interest in ratio to the insight possessed by the actress in depicting the moods and shadows of the part.

Madame Kalich's interpretation abounds in what musical critics style *nuances* and is moving in all its phases. The production of which she was the central figure abounded in evidences of a refined taste extending to every minute detail. Though the cast was not in every respect a perfect one there was a rich harmony in the whole production eminently satisfying to the artistic intelligence. It was a smoothly flowing and ever changing series of gravely beautiful pictures. The taste and care which Mr. Harrison Grey Fiske has bestowed on its detail is grasped more effectively when one drops into the theatre in the midst of a scene, and encounters a picture that in coloring, grouping and scenic investiture seems like a masterpiece by one of the noted *genre* painters. This experience may be had at any moment during the performance, so exquisitely has the harmonious scheme been worked out.

To the Royal Alexandra Theatre one has been indebted for most of the serious dramatic entertainment seen of late. The two last productions of the able and sincere stock organization known as the Royal Alexandra Players and the first two performances of the company of English actors which has succeeded it, have been seen. The climax of the former's efforts was the production of William Meyer-Forster's play "Old Heidelberg" which is remembered as one of the happiest productions of the late Richard Mansfield. In the domain of sentimental comedy this German piece must ever rank as a model. Its sentiment is tender without becoming lachrymose, its irony is delicate and true, its dialogue refined and

intelligent, its form ample and interesting. Miss Ida Conquest had been seen here previously with Mansfield as the simple-minded but whole hearted peasant girl who is the humble sweetheart of the prince. Her impersonation had if anything gained in charm and delicate artistry and was not only beautiful physically but brought forth exquisitely all that the role could yield in a dramatic sense. Mr. Edward Mackay gave us the very best of his art in the role of the prince. His performance did not possess the subtlety of Mansfield, especially in the scene when he asked the girl to run away to Paris with him, but it was a vital characterization, buoyant with the graces of youth and refined, eloquent, and tasteful at all points. The production was smooth and picturesque and afforded good opportunity to some other members of the company, Mr. Brown, whose impersonation of the valet was a real creation and Mr. Tooker who struck the right note in the part of the old tutor. By a coincidence "Her Great Match" by Clyde Fitch which was chosen for the last appearance of the company dealt with an allied theme, the love of a prince of the blood for a commoner, but Mr. Fitch's comedy though clever and witty in spots lacked those leading merits which one has ascribed to the German piece. It enabled Mr. Mackay, however, to give us another very delightful and volatile young sprig of royalty and to emphasize his rare promise as a romantic comedian.

The company of English players at present established at the Alexandra is made up of several skilled performers of exceptional individual gifts, but so far they have not shown themselves capable of building up so fine an ensemble as their predecessors, despite the fact that the latter company may not have possessed so high an average of ability. It would be difficult to assign a reason for this but it is a fact that the company's performances do not move with such spontaneity and smoothness as those under the direction of Mr. Francis J. Powers. The most ambitious attempt so far has been a revival of Oliver Goldsmith's "She Stoops to Conquer." The defect of this perform-

ance seemed to lie in the failure of the stage-manager to apprehend the formula of Charles Lamb that the artificial comedy of the 18th century must be treated artificially and as though it were a brilliant jest. Only one member of the cast, Mr. George M. Graham, who played the part of Hastings gave the requisite spirit and lightness to his lines. The others were all so dead in earnest and so emphatic that the grace and gaiety of Goldsmith's fun vanished. The company showed to better advantage in the English adaptation of Sardou's famous drama of intrigue known as "Dora" in the original and as "Diplomacy" in English. Its perfect craftsmanship in working up intense situations is as obvious as ever, but the fact that a good deal of water has flowed over the mill dam since it was written was evidenced in the bathos of the concluding scene. The crudest British dramatist of to-day would hardly think of tacking on Countess Zicka's sentimental appeal for forgiveness. It spoiled what was on the part of Miss Darragh a very deft and interesting performance.

Of the more important travelling combinations which come to the Princess Theatre, the chief have been musical attractions or the excursions of comic opera stars. Miss Lillian Russell who having lost her once velvety singing voice, still retains the opulent beauty which was her other great asset, appeared in a made-to-order play "Wildfire" written apparently around her own race-horses. The central act contains some amusing and presumably veracious racing talk and one very unveracious and impossible racing episode. It was well staged and a number of able bodied actors capable of better work seemed to be taking a vacation in the play. Mr. Francis Wilson, also from the comic-opera sphere, gave a song and dance man's imitation of a sprightly English baronet in "When Knights were Bold." The piece is a sketchy handling of a theme which was handled with much more subtlety in "The Road to Yesterday" and the author is not without a good deal of dry humor when Mr. Wilson gives him a chance. But Mr. Wilson is a comedian

of the insistent type and if the audience laugh at a prank he proceeds to do it over again half a dozen times to see if it will laugh harder. Without a fairly competent support, the piece would have been intolerable.

A really beautiful and tasteful production of a more than ordinarily good light opera would also have been ruined if more entrances had been provided for another insistent comedian, Mr. William Norris. This was "Tom Jones" with a rather tame libretto extracted from Fielding's great novel and a delightfully tuneful score by the best of English dance composers, Edward German. The admirable taste displayed in Mr. Savage's scenic and sartorial production was a great factor in its success. Its pictures were rich but never gaudy, sumptuous but never meretricious and its groupings had all the grace of the old 18th century prints. Moreover it had the assistance of a number of really competent and interesting people, including the delightful singer Miss Louise Gunning whose acting yearly improves.

The limit in the business of wasting good talent and good money on a musical production quite without merit was reached in "Fascinating Flora" in which Miss Adele Ritchie and her associates made a hopeless fight for appreciation. There has also been a week of grand opera which it is beyond the scope of this department to deal with critically. Like most organizations of its class, the Van Den Burg Company contained some principals who surprised one by their uniform excellence in discouraging surroundings and as the pious obituaries say "without hope of reward." The company obviously lacked the requisite capital to provide even an average ensemble for the choral and instrumental portions of the works in its repertoire and the engagement was therefore disastrous.

HECTOR CHARLESWORTH.

In his new book on Hugo Wolf, Ernest Newman says: "Those of us who have worked unceasingly at Wolf's songs have no hesitation in putting him at the head of the song writers of the world."

EDITH WYNNE MATTHISON.

TORONTO was one of the first cities in America to discover Edith Wynne Matthison, the English actress, who first represented Everyman in the old morality play on its production in this city. The charm of her personality and the power of her elocution were at once fully recognized by the critics of the daily papers. Miss Matthison is now in New York City playing the role of Ruth Jordan in "The Great Divide" in succession to Margaret Anglin, the Canadian emotional actress. She has as her principal associate Mr. Henry Miller.

Since her return to England, nearly four years ago, Miss Matthison has scored



EDITH WYNNE MATTHISON

a number of artistic triumphs, chief among these being her performance of *Electra* in the "Euripides" play of that title at the Court Theatre. This performance all the authoritative critics of London pronounced one of the acting achievements of this generation.

Prior to the Court Theatre engagement, during which she has appeared in such plays as "Electro and the Troades of Euripides," "The Devil's Disciple," "Votes for Women," "Joy," etc., Miss Matthison was

leading woman with Sir Henry Irving throughout his last two seasons, playing Rosamond to his Beckett on the night of his death.

Miss Matthison, successful as she is in other parts, is pre-eminently tragedienne,



MARGARET ANGLIN

The Canadian actress who first created the role of Ruth Jordan.

undoubtedly the greatest on the English-speaking stage at this moment, and in "The Winterfeast," an Icelandic tragedy of the eleventh century, her husband is said to have provided her with a role of almost limitless tragic possibilities.

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LOVE OF THE JEW'S HARP.

THE Jew's harp has been a familiar instrument under that name in Britain for some four hundred years, and is itself of much greater antiquity. In a Scottish witch trial in 1591 it was affirmed, says the *London Globe*, that a girl named Duncan played "upon a small trumpe called a Jew's trump" before the unholy fraternity of witches on the occasion of their invading a church; whereupon his Scottish Majesty, before whom and his council the trial took place, called upon the girl to play before him a dance upon her "trumpe," which she accordingly did.

Several writers of voyages and travels of the Elizabethan era mention Jew's harps, with hatchets, knives, beads, and the like, as suitable wares to be taken for purposes of barter with the American Indians and other uncivilized peoples. Sir Walter Raleigh mentions that a Jew's harp would purchase two hens, which seems a fairly profitable rate of exchange.

But the Jew's harp has gone down in the world. It is no longer played upon at the Royal Institution; no modern Dr. Burney composes music for it; nor will it, as an article of barter, purchase a single hen.

"THE Comical Courtship," a new Bohemian opera by J. Malat, had a successful premiere at the Prague Opera.

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It is filled with splendidly executed photogravures.—'Times,' St. John, N.B.

It bears out its undertaking to give its patrons only the highest class of work and certainly offers them the maximum of pictures.—'Star,' Toronto, Ont.

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MARCH, 1908.

OUR LONDON LETTER

LONDON, Feb. 17, 1908.

THE death of August Wilhelmj, which took place in London, on January 22nd, removes yet another of the famous violinists of the older generation. He had been living in London for many years as a successful teacher, but it is a very long time since he played in public. Born at Usingen in 1845, his progress was remarkable, and he appeared first in public at the early age of nine years. He was a friend of Liszt and Wagner, and led the orchestra at Bayreuth in 1876, when the "Ring" was first produced. He excelled in technique and in tone, and in the latter respect he was considered for many years to be without a rival. In his youth he was an extremely handsome man and his fine and massive head bore more than a slight likeness to that of Beethoven.

Franz Von Vecsey, who appeared in London two or three years ago as a youthful prodigy, has paid a return visit, and played at a concert of the Philharmonic Society. With his master, Jenö Hubay, of Buda-Pesth, he took part in a Bach double

concerto, and afterwards played a new concerto by Hubay, which was conducted by the composer. This work is one of great brilliancy, and of considerable musical value. Von Vecsey is now a mature artist and promises to be one of the great players of the near future. Jenö Hubay, who is a violinist with a great reputation on the continent, has never visited England before; he is a player of great ability, but is better known here by his compositions.

At the Queen's Hall on January 20th, Mr. Joseph Holbrook's illuminated symphonic poem "Apollo and the Seaman," received its first performance. The score contains much that is effective, and music that is really fine, combined with much that is merely grotesque. It was very well received and met with a good deal of qualified praise in the London press; but it seems very doubtful if the composer has succeeded in discovering a new art form. The orchestra was screened from view by a large curtain, the hall being in darkness; but those seated at the sides could see many of the players, and the choir which sang the choral epilogue had little electric lamps in their button-holes. The lines of the poem which the music illustrates were shown on a lantern screen in sections, but there did not always appear to be sufficient connection between the words and the music to justify such a proceeding. Like many composers of the present day, Mr. Holbrook does altogether recognize that there is a barrier which music should not attempt to pass; it can suggest emotions and moods, but it cannot be said actually to represent them; and to argue that it can portray the concrete is the veriest absurdity.

Ultra-modern music cannot be said to be neglected in London, for in addition to Mr. Holbrook's symphonic poem, the lovers of this branch of music have just had the satisfaction of hearing a new work by Debussy. The occasion was a recent Queen's Hall Symphony concert at which the distinguished French composer, who has not visited England before, conducted his well known "Après Midi d'une Faune," and a symphonic poem, "La Mer," new to his London audience. The strange, elusive

charm of the former work has never appeared to greater advantage. The new work is of a similar *genre*, and in a like manner aims at creating an atmosphere rather than at illustrating the subject in the way more commonly used by writers of "programme music."

Mr. Wilby Burmester, who has not played in London for some five years, made his reappearance at Bechstein Hall on January 30th. He is a fine and intelligent player with a great technique, and he was one of the first of the modern players to revive the virtuoso music of Paganini.

Lady Hallé (Norman Neruda) has also paid a visit to London, having given a recital with Mr. Donald Francis Tovey on January 28th, at Bechstein Hall.

For the first time in London, Wagner's "Ring des Nibelungen" has been sung in English at Covent Garden, under the direction of Dr. Richter. The performances have been extremely good, and it is to be hoped that the venture will prove to be sufficiently successful from the financial point of view to justify the repetition at an early date. The old reproach so often flung at us by our continental neighbors, that we are an unmusical nation, is certainly losing its sting, and for several years now, opera has been played in London almost the whole year round. The only complaint one has at present is that new works are not put on frequently enough.

An extremely good performance of Verdi's "Falstaff" was given last month by the students of the Royal College of Music, under the direction of Sir Charles Stanford. These student performances are interesting events, and are much appreciated by the favoured few able to attend them. The operas selected are always most interesting from the musical point of view, and are works which are not in the ordinary repertoire.

The so-called "New Cremona violins," about which we had something to say in a previous communication, are now being vigorously pushed in London. In their way they are probably well-made modern instruments, but violinists would be well advised to think twice before they get rid of their present fiddles, and replace

them by "New Cremonas," on the strength of the too flattering testimonials. When one of the well known artists who have penned these effusions, disposes of his fine violin, and does his public playing upon one of these instruments we shall begin to think that there really is something in it.

When one reads of the enormous values that are put on Cremona violins, it is interesting to compare the prices of the time of Charles II., as shown by the following entry in the audit office enrolment. "These are to pray and require you to pay, or cause to be paid, to John Bannester, one of his Majesty's Musicians in Ordinary, the sum of fourty pounds for two Cremona violins by him bought and delivered for his Majesty's service, as may appeare by the bill annexed, and also tenn pounds for strings, for two years ending June 24th, 1662."

CHEVALET.

THE band of the "Royal Canadian" Regiment, Halifax, is meeting with many difficulties in keeping up to their usual standard of efficiency. The bandmaster finds it extremely hard to fill the places of the time expired bandsmen. The close proximity of the land of sunshine and gold, the "United States," proves a strong attraction to army bandsmen.

"PROFESSOR," said Mrs. Gaswell to the distinguished musician who had been engaged at a high price to entertain her guests, "what was that lovely selection you played just now?"

"That, madame," he answered, glaring at her, "was an improvisation."

"Ah, yes, I remember now. I knew it was an old favorite, but I couldn't think of the name of it, to save me."—*Chicago Tribune*.

MRS. WHOOPLER: You tell me, Herr Vogleschnitzel, that my daughter can never become a singer! Is there no hope for her?

Herr Vogleschnitzel: Vell, matam, you might put her on a diet of canary seed alretty, undt see vat dot vil do mit her.—*Galveston News*.

VOCAL



ISIDORE BRAGGIOTTI.

AN APPRECIATION.

TO THE vocal student or singer who contemplates studying abroad, one of the first considerations is the selection of a master.

Many may have been the roads which have led to this goal: a fond parent, possibly, is sending Mary or John to Europe that she or he may pursue there the studies begun at home, more likely the ambitious teacher or singer, out of the earnings of "*the voice*" has saved enough to carry on the ever necessary study, and still there is the philanthropist, who backs many a struggling embryotic artist. Be that as it may, when once the decision is reached, and the musical friends learn of the intended step, one and all press about with suggestions as to the respective merits of this or that master. One says, "You really must go to Signor A in Paris, he is such a dear. Another, when you mention Signor A casually tells you, "Don't think of going to him, why he ruined so-and-so's voice, you must try Signor B in Naples, or Signor C in Milan, and so it goes till one really wonders whether there can be one teacher in Europe who is a safe speculation.

I have been through this trial, and am minded to write of my experience in Italy.

Italy having been selected as a field more likely to prove in harmony with my earlier teaching, after a long but delightful sea trip I landed at Naples, and proceeded by easy stages via Rome to Florence, the city

whose name I had always associated with vocal art.

How well I remember the day. It was the wet season, and had rained all the way from Rome, a cold grey day making tedious the ride in the stuffy compartment, where I had been wedged between a couple of corpulent Germans. Arriving at Florence, it was no better. A flea bitten horse attached to a cab of ancient vintage driven by a half inebriated Florentine, finally evolved from my execrable Italian that I wanted numera trente duo, Via Romana, and away we started with tremendous cracking of whip lash across the Arno, now swollen by the winter rains into a swirling yellow flood to the Pensione, whose address had been furnished me.

From a fellow teacher on the staff of an American University, who had spent nearly a year in Europe wandering from one musical centre to another, Paris, Berlin, Munich, and finally reaching Florence by the route of bitter experience, I had learned of Signor Braggiotti.

To him she had come in the direst extremities of vocal woe! With a voice racked by the so called specialists of Europe she told me that she had been on the point of giving up her profession and returning home when came the fortunate day, which took her to Braggiotti. I was pleased indeed to find living in the Pension two pupils of Signor B—who were also fellow countrymen of mine, and the way to the studio of the master was made easy.

On a beautiful afternoon, auspicious of



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W. J. ROBSON, Massey Hall, Toronto

the good to come, I with Miss W—after taking the tram to the city gates, were met by a smart trap with a coachman in neat whipcord mounted on the box.

Out from the city and up the hills the sturdy little ponies making good time soon brought us to the charming villa which is at once home and studio, and a centre of the musical world of Florence.

Here we were greeted by the master, a man with great depth of chest and width of shoulders, a strikingly keen face, and the manner of one well conversant of the way of the world. I was kindly admitted to the studio during the lesson of Miss W— and afterwards sang for Signor B— myself with the result that I was accepted as a student and the date for the first lesson set.

From that day I drove many times out through the city gates, behind those same ponies and always to fresh delights and joys; for here was a man who knew his business; quiet, courteous, always thoroughly master of every situation, resourceful, encouraging. When needed most he rises like a solid rock amid the froth of the vocal situation in Europe, and with his charming wife, herself equally musical, form an atmosphere whose influence cannot help but leave an enduring mark upon all who are fortunate enough as to come into contact with them.

To my friend and master Isidore Braggiotti I inscribe these few lines.

HOWARD MASSEY FREDERICK.

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The annual public competitions or "*concours*" as they are termed have for two years past been held in the Opera-Comique, which is a subventioned theatre, but closed during the months of July and August. There are four subsidized theatres in Paris; two for opera (l'Opéra and l'Opéra Comique) and two for drama (la Comédie Française and l'Odeon). The directors of these state theatres can claim the services of such competitors whose work pleases them at the public concours. The most intense interest is manifested in these events, and being a governmental affair,

much scheming is resorted to, and influence brought to bear in order to secure admissions. The instrumental classes, the classes of singing, of opera, of opera-comique, of tragedy and comedy are all heard some time previous to the final competitions, and only those possessed of superior skill are allowed to compete. These must also furnish a report from their various other professors as to satisfactory attendance and progress in the obligatory classes, such as sight-reading, etc. The rules and regulations, the dis-

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cipline of a state-subsidized institution like the Paris Conservatoire, are necessarily severe, otherwise grave evils would ensue which would seriously jeopardize its high aims and ends.

The classes heard every year at the public examinations are:—Singing (men); singing (women); opera; opera-comique; piano (men); piano (women), violin (both sexes); harp, both chromatic and pedal; viola, 'cello and double-bass; flute, oboe, clarinet and bassoon on the same day; horn, trumpet, cornet and trombone, also on the same day. In the classes of singing and opera the candidates are allowed to make their own choice of a selection. The instrumental competitors have each to play the same piece selected and announced some time previous to the examinations, as well as perform at sight on the stage, a manuscript number specially composed for the occasion.

The first day of the concours of this year was devoted to the hearing of the male competitors in singing, and the spacious auditorium of the Opera-Comique was filled on Monday, the 1st of July at 2 p.m., by an audience in which could be noticed many notabilities of the artistic, literary and diplomatic world. The First Prize was awarded to a young man, M. Duclos, for his admirable singing of the great air "O, Soleil," from "Les Indes galantes" by Rameau. Two days later the same student gained another First Prize for his performance of a scene from Verdi's "Rigoletto." He is engaged by the director of the Opera and will make his debut there during the coming season. Mdle. Bailac and Mdle. Lapeyrelle were each awarded a First Prize in the opera class, and are also engaged for the opera. M. Vigneau gave the entrance air from Rossini's "Barber of Seville," with such virtuosity of execution and skill as a comedian that a First Prize in opera-comique was very justly awarded

to him. He is already engaged for the second lyric theatre of Paris. A few notes must suffice for the classes of piano, violin and other instruments.

Piano (men) test-piece: Mephisto-waltzer by Liszt; piano (women) test piece, Sonata in A flat, Weber; violin, test piece, Largo by Bach, Allegro by Guiraud. (A first prize was awarded to a young girl, Mdle. Novi, barely fifteen years old, but exceptionally gifted); viola, test piece, concertino by Arends; double bass, test piece, solo by Chapuis (a first prize awarded to a young woman—Mdle. Cisin); violoncello, test piece, Allegretto and Finale of 1st Concerto, Saint-Saens; flute,—test piece by Caffanel; oboe, test piece by Ropartz; clarinet, test piece by Messenger; horn, test piece by Bachelet; cornet, test piece by Pennequin; trumpet, test piece by Marty, and trombone, test piece by Bissier.

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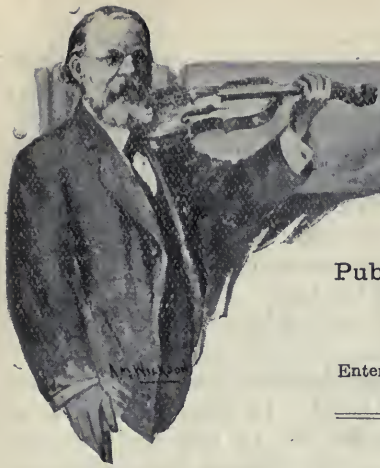
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MARCH, 1908.

HOW TO PLAY THE VIOLONCELLO

LETTER TO MY CANADIAN PUPIL BY
ARTHUR BROADLEY.

My Dear Pupil:

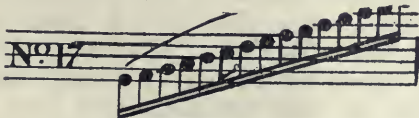
I will not occupy too much of my letter with the remaining five bowings, and after briefly explaining these I will fulfil my promise with respect to several small solos.



Bowing No. 16. One detached, seven slurred-staccato; use the upper third.

In bowing No. 16 we have one note detached and seven notes slurred-staccato. Pull a smart bow-stroke for the first note using the upper third of the bow, then with a series of short smart jerks play the seven slurred staccato notes back to the starting point. In this bowing it is better to repeat the tonic in each octave.

In this way the scale is evenly divided, the down bow always coming on the tonic.



Bowing No. 17. Fifteen slurred: use a whole bow.

Bowing No. 17. Fifteen semiquavers, smooth slurred bowings. Use the whole

length of the bow and see that the notes are all of even tone. In order to accomplish this the pressure on the bow must be nicely regulated. Put less pressure when at the heel of the bow and gradually increase the pressure as the point is reached.

In bowing No. 18, we have one note detached and fourteen slurred-staccato. Here again it is advisable to repeat the tonic at the second octave if the scales are

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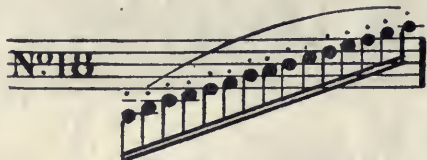


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practised in three octaves. If the scales are only practised in two octaves the



Bowing No. 18. One detached fourteen slurred-staccato: use the upper half.

highest note may again be struck for the descending passage. It is not advisable to practise this bowing too fast, as a slovenly method of producing the staccato notes is easily acquired.



Bowing No. 19. Three octaves slurred; use the whole bow length. Keep very smooth.

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There is nothing particularly new about Bowing No. 19, the only matter is to play the notes smoothly and with good tone. Try and get as many notes as possible with the lower part of the bow, so that each note may be given a little more bow at the point. I would like you to understand that the difficulty is to produce a fine round tone at the point of the bow. It is an easy matter to produce tone at the heel of the bow, but only long practice and a little knowledge, will give you the power of producing tone at the point. In playing long slurred passages as Ex. No. 19, it is well therefore to economize the bow at the commencement of the stroke.



Bowing No. 20. Sautillé. Use a wrist stroke; middle of the bow.

Bowing No. 20 is a style of bowing which can only be played at a rapid tempo. It should be practised with the middle of the bow using a wrist stroke only. After a time the bow will spring away on its own account, and the peculiar effect of the Sautillé bowing will be realized. This now concludes the various bowings as applied to scale practise. There are, of course, many other bowings in general use, but these are only applicable to chord or arpeggio passages, or to passages of peculiar construction. At this period I should advise you to take up the following exercises. Twelve easy exercises by W. H. Squire (Augener Edition) and twelve Kleine Etuden by C. Shroeder (Augener Edition.) These may be studied together with the early exercises in the Kummer School (Ashdown Edition). A very pleasing solo is Gage d'Amour by Alex. S. Beaumont (Woodhouse Edition). This taking little piece which has been played with much success by Jean Gerhardy may now be studied. The first two bars of the subject remind one of one of Mendelssohn's Songs Without Words, a piece which has been used as a hymn tune. Apart from this the solo is very pleasing and highly effective. Do

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not drag the tempo note—it is marked *moderato* but with motion. The first seven bars should be played in a quiet, simple, manner, leave all effects for later, at the *poco ritard* do not slow down too much, only a slight variation of the tempo. At the *a tempo* the speed may be a trifle quicker than the tempo of the first seven bars—it is here you must put some energy into your playing. Always understand that in playing a solo of this type commence *simply*; play the phrase without any exaggeration, reserve all of your force, all your effects until the working out of the theme. The middle section is generally composed in a rough rugged manner so that the beauty of the principal melody is more readily recognized on its reappearance. In the mid-section of the *Gage d'Amour* you should put all the power and force which you are capable of.

In my next letter I will explain some forms of *arpeggio*.

THE NEWLY-DISCOVERED VIOLIN CONCERTO BY MOZART.

ONLY a short time ago the musical world, (and especially the violin world), was much interested in the news of the discovery by Dr. Kopferman, the Royal Librarian of Berlin, of Mozart's seventh Violin Concerto. The work was performed for the first time on November 4th of this year, at the Philharmonic in Berlin, and, thanks to the enterprise of Mr. Henry J. Wood, Londoners were able to hear it twelve days later at one of the Queen's

Hall Symphony concerts. The solo part on this occasion was undertaken by Miss May Harrison.

The concerto was supposed from the original MS. to have been completed at Salzburg in 1777, but the original script was lost in 1837, and no trace of it has since been found. Eugene Sauzay, a son-in-law of the violinist Baillot, made a copy of it, which at his death came into the possession of his son, Julien Sauzay, who, however, repeatedly refused permission to publish it. But for the discovery of a second copy by Dr. Kopferman, it is unlikely that it would ever have been given to the world.

Naturally the "find" has provoked a good deal of controversy, into which we do not propose to enter. Suffice it to say that one of the strongest disbelievers as to its authenticity is Professor Halir, of Berlin, who maintains that the solo part was not such as Mozart would have written.

The Concerto is written in the key of D major, and the traditional form of three movements is employed. The first movement is broad in character, and contains many passages which are truly Mozartean. The opening phrases are almost martial, while the accompaniment runs smoothly along in triplets. The second subject is thoroughly characteristic of Mozart. The second movement is an *Andante* in the key of G major in three-four time. The subject of this section recalls vividly the Minuet in "Don Giovanni," but though charming, does not approach the slow movements of some of the other concertos



Joachim
Violin
Strings

in beauty. The Finale is in Rondo form, and again bears the impress of the composer. It is simple both in idea and treatment, and its only fault is its length, which is nearly double that of the first movement.

The orchestral parts are scored for strings, two oboes, and two horns, an arrangement which is in contrast to the elaborate scoring of modern works, but the resources of such an orchestra as the composer had at his command in Salzburg, would not be unlimited, so that this is not surprising. One or two facts in connection with the newly-discovered concerto strike one rather forcibly. First of these is the almost total absence of double-stopping. With the exception of one passage in the first movement there is not a single example throughout the work. Another noticeable feature is the use made of the highest positions, which abound all through. The extreme simplicity—not to say paucity—of the cadenzas is also very marked, despite the fact that Mozart evidently wrote the solo part for a virtuoso. Although the concerto bears a later date than the well-known ones, in certain parts it certainly shows traces of immaturity, and gives one the impression of being the work of a younger man. These remarks apart, the discovery is of great interest to musicians, and Messrs. Breitkopf and Hartel deserve all praise for publishing it so promptly, and at a price within the reach of all. The production is worthy of the traditions of the firm, and the violin part has been edited by Hans Sitt, while the pianoforte accompaniments have received careful supervision from Otto Taubmann.

B. HENDERSON, IN THE "STRAD."

MR. H. A. Wheeldon is giving a series of twilight organ recitals which are attracting much interest. In the face of many difficulties he has now organized the choir of the Metropolitan Church and at their first concert recently they made a most favourable impression and may be expected in a short time to take a position on a level with the importance of the church.

ORIGIN OF OUR NATIONAL ANTHEM.

HAVING been for many years the hymn of both England and Prussia, and until 1834 that of Russia also, it has often been supposed to be a German composition, but there is no ground for such a supposition. It is generally understood to have been composed by Dr. John Bull, the name of that distinguished musician lending much support to the argument in his favor. It is certainly true that Dr. Bull composed a "God Save the King" on the occasion of a dinner given by the Merchant Tailors' Company to James I., to congratulate him on his escape from the Gunpowder Plot, but that composition has been discovered and published by Dr. Kitchener. It consists of four notes, one to each word, with twenty-six different basses. In a manuscript book, formerly belonging to Dr. Bull, however, an "ayre" has been discovered from which doubtless "God Save the King" has been taken. Mr. Chapp, after making it a subject of the deepest investigation, comes to the conclusion that it was composed by Henry Carey, and first sung by him at a tavern in Cornhill in 1740. Carey died in 1743, and it was not till during the period of the Scottish Rebellion in 1745 that "God Save the King" was publicly sung at the theatres and came into general use. Dr. Arne, when applied to for information about it (he having been employed to harmonize it for performance at Drury Lane Theatre in 1745), said "he had not the least knowledge, nor could he guess at all, who was either the author or composer, but that it was a received opinion that it was written for the Catholic chapel of James II." This puts a difficulty in the way of Henry Carey's claim, but, on the other hand, when (in 1795) his son, George Saville Carey applied for a pension, the answer he received was, "Sir, I do not see, because your father was the author of 'God Save the King,' that the king is under any obligation to his son." My own opinion is that Henry Carey wrote the words now in use and adapted them to a tune framed upon Dr. Bull's "ayre." A book has been printed on the subject, and at the end the reader is left, as I now leave you, to form his own opinion. About this, however, there can be but one opinion, it is the best known and most universally appreciated melody the world possesses. I do not think it would be assuming too much to suppose that an hour never passes without it being performed in one or another part of the globe, and it has this advantage, that whereas every other national song is either a prayer (as the Austrian "God preserve the Emperor") or heart-stirring and ennobling (as the French and Danish hymns), "God save the King" partakes of all the characteristics requisite for a national song, breathing equally devotion to the sovereign and love of country.



THE CHURCH CHOIR



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CONCERNING SIGHT-READERS.

THERE are some experienced choir-leaders who, upon perusing the above caption, will feel that we are about to write of some extinct prehistoric creature that belonged to the Jurassic period of the Mesozoic era; or they may regard it as some still more marvellous product of evolution which is scheduled to arrive contemporaneously with the millenium.

In the reign of the emperor Augustus, the German chieftain, Arminius, attacked the Roman general, Varus, and destroyed all his troops. Augustus never recovered from grief at this loss: it is said he used to call out in his sleep, "Varus, Varus, give me back my legions." There are some who believe that sight reading among choirsters is a lost art, and they aver that the choir-masters of to-day are accustomed to call out in their sleep, "Jupiter, Jupiter, give me back my sight-readers."

One can easily understand this pessimistic view, for undoubtedly the percentage of competent sight-readers in our choirs is not noticeably high.

To attempt to fix the responsibility for this would be a delicate and difficult matter. Some there are who say that, should more emphasis be placed upon sight-reading in the music course in our public schools, the proportion of efficient sight-readers in choirs would be substantially improved in a very few years.

Voluntary choir members believe of themselves or through the persuasion of their vocal instructors (if they are taking lessons) that the church choir is the legitimate place in which to learn to read. Choirmasters are inclined to take exception to this view, believing that the choir

has a higher mission in the community than the teaching of sight-singing. To furnish instructive examples of refined choral singing, to create among church attendants a knowledge of and love for the best and noblest works of the standard writers of sacred music; these things cannot be done if the practice hour is necessarily devoted to the drumming over of the various parts until the choristers obtain a parrot-like acquaintance with them.

Some choir-leaders attempt to solve the difficulty by holding a free class of instruction in sight-reading from week to week; but experience shows that the choir-members who are most in need of such tuition are usually the ones who take the least interest in the same, and whose attendance is the most irregular.

It is not advocated here, however, that applicants for voluntary membership should be refused because they cannot read every grade of music set before them. If a choir-member can navigate his way at sight through a hymn-tune with which he is unfamiliar, he may be described, colloquially, as a "safe proposition" for the choir-leader. But unless he possesses this measure of ability he will likely, if admitted to membership add some weird effects to the harmonies of the hymn-tunes, or furnish a grotesque, bag-pipe drone to the anthems.

That choir soloists, even, are not free from the charge of incompetency in sight-reading must reluctantly be admitted to be true. How many organists have to help soloists through simple little anthem solos; playing the melody on a strong stop, and constantly anticipating the following note in fearful anxiety lest the singer

shall forget the "toon" and sing some gru some discord. This is very demoralizing to the style of an accompanist; for, in truth, we have known of organists who, after an extended association with these sightless songsters, have contracted a pernicious habit of playing too loudly and keeping a constant half beat ahead of the singer—a habit which they could not desist from were Caruso or even the archangel Gabriel himself the soloist. E.H.

CAR-WHEEL MUSIC.

THE Toronto Street Railway has been the subject of such a multitudinous variety of knocks, kicks, and growls from disgruntled citizens that the discovery of a new cause for complaint will no doubt occasion surprise in the minds of those who thought that the list of grievances had been exhausted.

The writer, in common with many brother organists whose churches are located on the car-lines, has found that the inharmonious fortissimo of passing cars is a factor which has to be reckoned with when the pianissimo harmony of the choir is being brought into play.

Should the evening service open with a peaceful little sentence sung very softly, the organist must prolong the opening voluntary until one of R. J.'s palatial vans has boomed past with a noise like unto a succession of seventeen cars of Juggernaut, then must hasten to "start off" his choir in the fervent hope that they may reach the crescendo before the next thunderous rumble from the T.S.R. rolling-stock smites the ear with its unearthly beauty.

And woe betide the organist whose voluntary shall trustingly venture into the fairy dell of faint-breathing pianissimi. Perhaps he has just begun to dream in some exquisite passage redolent of the perfume of the modest, shrinking violet, and musical with a sound soft as the voice of the cooing dove. But, stay,— what is this gentle yet sinister buzzing and whizzing which grows and swells. Haste, thee, brother, pull out the stops, throw on the crescendo pedal, open the throttle, for,

by all that is certain, the tender tones of thy aeoline will assuredly be quickly lost in a veritable maelstrom of jarring dissonance.

The foregoing rhapsody (opus 1, No. 1) is respectfully submitted for the consideration of any member of the musical profession who may be thinking of running for alderman or mayor next year. Let him but adopt this worthy cause as one of the planks in his campaign platform, and he will get the solid vote of at least one who feels deeply in the matter. E. H.

THE PITCH QUESTION.

ANENT Dr. A. S. Vogt's contention in his recent article in these columns on maintenance of pitch in unaccompanied choral work that there are scientific reasons why flattening and even sharpening in pitch may sometimes result from perfect intonation and great delicacy of ear on the part of singers, a paragraph from a similar article from the pen of a prominent English musician may prove interesting. He says, in a discussion of the subject in the columns of the London *Musical Opinion*:—

"I have several times referred to a diatonic progression which, if sung or played in perfect tune and repeated eight times, results in the first and last tonics differing by a whole tone (either above or below), which notation would not indicate at all. If a *good* choir or a quartet will sing the opening chorus of Sophr's "God, thou art great!" without accompaniment, I do not think that they can possibly maintain the pitch; and, what is perhaps more to the point, they ought *not* to do so."

In this connection it might be said that the splendid results attained by the church and concert choirs which have sung in Toronto under Dr. Vogt's direction, in the matter of purity of intonation and an unusual degree of efficiency in maintaining pitch, prove that the two may, and to a highly reasonable degree should move hand in hand. Of primary importance, however, is always absolute tunefulness and strict adherence to pure intonation. Even in the most complex compositions there should under no circumstances be a marked flattening or sharpening in pitch. E.H.

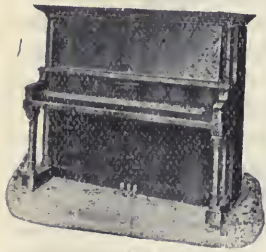
PIANO & ORGAN



"THE CARE OF THE PIANOFORTE."

BY R. NEWTON JOHNS.

How often a piano enters a home, the purchaser knowing practically nothing of



those things which are so essential to the life and durability of the instrument. The writer has been asked so frequently for advice regarding the care of the piano-

forte, that he has been prompted to set down in as short a space as possible, a few hints as to the care and treatment of that most necessary adjunct to the home, the modern pianoforte. This instrument is no longer an article of luxury, designed exclusively for the professional musicians, or the well-to-do of musical taste, or indeed to be purchased as a parlor ornament, but has become an actual necessity, both as to the proper education of young people, and to the development of musical taste in the home circle, and so throughout the world. The pianoforte is the most popular as well as the most useful instrument we have. Where formerly one would have to develop their musical taste away from home, and in public, now, thanks to the pianoforte, recreation and education through music is found around the fireside at home.

This instrument is almost human in its sensitiveness, and very susceptible to dampness, or sudden changes of temperature. Knowing this, is it asking too much that it be regarded as such?

As is often the case with many who purchase a piano, after the first novelty of having the instrument in the house has worn off, they neglect it entirely, and leave it unattended to until something gives way, and it is impossible to perform on it at all until repaired. A piano, no matter how good, is only guaranteed under certain conditions. No guarantee will cover a piano that has been continually neglected. The purchaser very often blames the manufacturer, when by the exercise of a little care there would be no cause for complaint. The piano has a very delicate mechanism; as a rule the finer the instrument the more delicate that mechanism. No greater enemies of a piano can be found than dampness and extreme and sudden changes of temperature. The most delicate parts being made of wood, the fittings and joints all being adjusted with great care and precision, it is evident that dampness will cause these parts to swell, while extreme heat will contract them. Therefore never keep a piano near an open window, especially when the weather is damp, also never keep it near a stove, register or radiator. Always keep a thermometer near the piano. If there is any one thing that has merit, in the bric-a-brac seen constantly on the top of the piano, it is the little thermometer, which makes a very practical ornament. This will pay for itself many times over during the winter months. Care should be taken that the temperature be kept as even as possible, not being allowed to go above seventy degrees, and not lower than fifty degrees, Fahrenheit. Artificial heat, from the mere fact that all moisture is taken out of it, if too warm,

has a very bad effect upon the glue in the action. In some pianos through extreme heat, the glue in the different parts has been reduced to a substance resembling sugar, the life actually being baked out of it. The strings, and all metal parts will rust if the room be damp. Do not keep the piano too near an outside wall. If it is not convenient to place it against an inner wall, keep it out as far as possible. This will give the air a chance to circulate, thereby overcoming any dampness from the wall. On bright sunshiny days, the piano will be helped if the top lid is thrown back to allow air circulation in and around the action. If not used constantly, open the fall board, as the ivory keys will become yellow if deprived of light too long. This will be easily understood when it is known that much of the process of preparing ivory for the market, consists of a thorough bleaching for some weeks in the sun.

Checks in the sounding board are mainly caused by the board absorbing dampness, very often from an open window in the summer. After the heat is turned on in the winter, the dampness dries out, the board contracts, and cracks appear. A great amount of this checking may be obviated, by seeing that the temperature is kept at an even point, and no sudden transitions to one extreme or the other permitted.

Moths, the enemy of all felts used in connection with the mechanism, may be kept away by the use of moth balls. The tuner, if requested, will place them so they will not interfere with any of the action parts.

Not the least important question, is that of the personnel of the gentleman to whom is handed over the tuning and regulation of the instrument. The public as too often is the case, classes one tuner as being as good as another. Cases have been known, where high grade pianofortes have been turned over to the tender mercies of the fake, or tramp tuner, and in some cases these tuners have almost completely ruined their usefulness as pianos.

All reliable music houses engage a staff of tuners who are thoroughly competent to look after the needs of the piano. These

men are backed by the firm they represent, which should be sufficient guarantee of their ability. If one has to engage an unknown tuner, be careful to examine his references and be satisfied that he is reliable and experienced. All pianos should be tuned twice a year, preferably spring and fall, and a new piano for the first year, every four months.

FUTURE OF THE ORGAN.

"THE Future of the Church Organ" is being discussed in the *New Music Review*, in a series of articles by Robert Hope-Jones. In his latest contribution he remarks:

"Generally some seventy-five per cent. of the energy converted into tone is expended upon the production of harmonics and a bare twenty-five per cent. upon foundation tone. This serious defect is chiefly due to the fact that the pipes are made of zinc, and partly to the use of wide mouths and to inferior voicing. The best European diapasons are very superior to the American in this respect. They produce in the neighborhood of forty-five per cent. of foundation tone, and have very few dissonant harmonics. The special diapasons and diapason phonons of great weight, of generous scale, with narrow mouths and leathered lips, often voiced on heavy wind, now being introduced here, surpass the old English diapasons in that they yield full sixty per cent. of foundation tone and reveal no trace of dissonant harmonics. Such diapasons are rich, round, and full, and without suggesting heavy wind pressure they fill large buildings with churchly and dignified tone. Zinc is cheap. It is feared therefore that the large pipes of organ diapasons may continue to be made of it by most firms till the musical public realizes its utter unfitness for the purpose, and agrees to pay for legitimate organ metal. Four years' work has done much to alter American practice, and though zinc still holds its own, all leading builders, and even the trade pipe makers, are increasing the weight of their diapasons and chorus reeds.

"When M. Alex. Guilmant was last in

this country he complained, as most European organists do, of the empty lightness of tone of American instruments. Let him return in a few years' time, and he will admit that a great change has taken place.

"America is rapidly progressing toward equality with other nations in the dignity of tone produced by its organs, and it is hoped it may in a few years set a standard for all the world to imitate."

FRANZISKA HEINRICH.

EVERY one will remember reading of Franziska Heinrich in the New York *Musical Courier*:—

"This pianist is still in her teens and will be for some years to come, but there is a fire, a depth, a charm about her playing which is most unusual. She possesses those characteristics and gifts which make an artist great. In appearance and in her musical performance she reminds us of Fannie Bloomfield Zeisler."

Miss Heinrich was born in the little fishing hamlet, Bell Ewart, of remarkable parentage. It is said that "a mixture of nationalities creates the best musician." Her father, Franz Joseph, was from the Austrian court, while her mother is a relative of the late noted General and president of the United States, U. S. Grant. Her great-grandmother was a friend of the late Queen Victoria. Franz Joseph Heinrich was a contemporary of Joachim's studying under the same master, David. He was the envied of all and was considered at that time by David to have a greater talent than Joachim.

When Miss Heinrich was six years of age, she received the first press notice as a little pianist—"An especial attraction was Baby Heinrich's performance on the piano. She and Prof. Henderson played a duet, "Beatrice de Tenda," (piano and clarinet), with faultless precision and artistic perfection. The audience was delighted, and recalled the performers."

Many cities in Canada and even the West Indies will not have forgotten the child pianist of whom the Nassau *Guardian*, Bahamas, says—"Never in our recollection has a Nassau audience heard the per-

formance of such a brilliant young pianist." Miss Heinrich's first tuition was under her mother, her father having died when she was only a toddler. Later she came to the Toronto Conservatory of Music where, under Dr. Fisher, she received two scholarships and was awarded the gold medal for highest standing graduate.

In August, 1903, she went abroad to study under one of Leipzig's most noted teachers, Theodore Wiehmayer. The first year she spent in quiet study, only playing at Herr Wiehmayer's musical receptions, but the second year nothing but praise was heard in connection with her name. When in Scotland, a well known Scotch doctor asked to see her hand. He was amazed. He "had seen *no one* with muscles so loose. The looseness was marvellous. It would be impossible for almost anyone else to play so lightly and so rapidly, for they would be tightened up above the knuckles." Among others in Scotland who were astonished was the young Scotchman who told Miss Heinrich she "must have invented motor power before it came into knowledge."

Contemplating a tour through Poland, Herr Wiehmayer gave Miss Heinrich the following certificate:—(translation) "Miss Franziska Heinrich is an extremely gifted, many times proven brilliant pianiste with a large repertoire, who brings pleasure to every concert hall, and to whom on these grounds I can give to all concert managers the highest of recommendations. (Signed) Theodor Wiehmayer, Leipzig, Germany."

D'Albert, considered by Germans as the peer, when he practises, of Beethoven players heard Miss Heinrich. He was so delighted he made her promise to play to him again the following year and said that he would be only too pleased to give her any advice at any time if she would write him.

When Miss Heinrich decided to change teachers, not to get a better, but just for the sake of broadening, she played for Sapellnikoff, the world's finest romantic pianist. No one, no, not even De Pachman, can excell him in the F. min. concerto by Chopin. Knowing he never took pupils, what was her surprise and delight when he offered to coach her every day through the

following summer when he went to Bavaria for a rest—even sitting down and giving her a two hour's lesson, then planning out her work.

Miss Heinrich has the high strung artistic temperament, consequently, instead of taking things quietly, she rushed at it all, breaking down in a few week's time with inflammation of the nerves in her right arm. It must have been a terrible experience, feeling that there was a possibility of her never playing again, for some of our famous teachers are only teachers because of this inflammation setting in from over work. Fortunately for Miss Heinrich, she put herself at once under the best care, Dr. Kulliger giving her arm every attention. Just as she felt she was able to do a little work again she met with another disappointment. Sapellnikoff was unexpectedly called home to Russia. Miss Heinrich is one to "smile little, even through her tears," so she waited until she was almost herself again. Then went to Friedrichroda, where in the glorious pine forest, hills and country air, she took up working again under that ideal pianist, Teresa Carreno, who is the only artiste who ranks with the best artists. Her strength is equal to that of any man and her tone is superb. Under her motherly care Miss Heinrich's arm regained its former strength. The last few months Miss Heinrich was in Europe she was coached by the famous Hummel, whom everyone knows has medals and orders galore, is always at the Prussian Court, and is called "Fatti" (nickname for father) by the Kaiser.

"I felt almost frightened," Miss Heinrich says in one of her letters describing an appearance in Berlin, "as though I was turning the crank for strange hands which were suddenly turned into mine and that poor little me must manage those belonging to a Carreno." For once, though the singers had wonderful voices, the piano got the strongest and most spontaneous applause. The excitable foreigners rushed around her. "What fire! What elasticity! What strength!" Her name was at once made, so she played as no stranger when she had conferred on her the great

honor of being selected solo pianist for Hummel's reception when members of the court and the leading artists of the day were present. Miss Heinrich has composed some beautiful songs to the words from "Sudlands-Klänge" written by her friend Baron von Konig, well known under the *nom de plume* of Carl Tino, as a writer of international fame. She plays a beautiful little composition of her father's entitled "My Vis-a-Vis." Honors were not yet over for Miss Heinrich for when she returned to New York, she met Joseffy. Introducing herself to him, she said, "I played for you, Mr. Joseffy, in Toronto, about nine years ago. You can not remember me, can you?"

"Quite well, twelfth Rhapsodie, Liszt, great talent," he replied.

THE PIANISM OF DE PACHMANN.

WE all know that Vladimir de Pachmann ranks among the greatest of living pianists, with an artistic make-up that, while having well-defined limitations in certain directions, is, in other ways, peculiar to himself, *sui generis* as it were. Pianists have tried to learn the secret of his power as a tone colorist, but generally without success. His art is difficult of description, almost impossible of adequate analysis. It impresses you, satisfies you; but the how and why,—that is the question.

Some time ago de Pachmann gave in an interview, published in the *Saturday Evening Post*, some little light on the manner in which he obtained his effects in playing, not only as an unrivaled interpreter of Chopin, but in the works of other masters as well. Among other things he said that a composer should be pianistic in order to appeal to him, as, for instance:—

"Beethoven and Brahms I would throw into the chimney, as far as their piano compositions are concerned. They did not write for the piano. Only Bach, Chopin, and Schumann wrote for the piano. Brahms' piano things are in the organ style; they are not for the piano. I have the greatest reverence for Beethoven's orchestral compositions and string quar-

tets, but not for his piano things. No, I would throw them into the chimney."

This statement doubtless would horrify the pianists who claim to be "traditional interpreters" of Beethoven who, to them (and many others), was as great in his piano works as in those for orchestra. But from a purely pianistic standpoint there is much truth in what de Pachmann says.

The true pianistic art is too little understood, de Pachmann's especially. Once a lady who "raved" over his playing said to him effusively, "How beautifully you play. Do you sing?"

The pianist turned his back on her. "Do I sing?" he echoed satirically. "Does she think—with *that* mind?"

De Pachmann is rather reluctant to "give way" the secrets of his art. In many ways he could not accurately describe the means by which the artistic mind accomplishes results, for such results are intuitive, unexplainable. However, the pianist, after playing for nearly an hour, said, during his performance, like a commentary, as it were,—

"In playing Chopin all lies in the fingering. How many have cunningly watched me do these same things to find out how I did them. Did they find out? Scarcely; they would not have kept on playing with such a hard tone afterward, if they had. It has taken me thirty years to study out these things for myself. Let them do the same. Why should I give away my bread? I am sixty, and I shall soon be dead: it is well.

"But in Chopin all lies in the fingering. In playing his music pianists get hard, brilliant effects, when they should have the singing, velvety delicacy that Chopin requires. They use the wrong fingers. The fingered editions of his works are full of errors in this direction. I very early found out that if I played Chopin as he demanded to be played, I must study out my own fingering. Hour after hour I have tried first one way and then another, until I got the quality of tone and the legato that I wished.

"I do not use the first finger in playing passages where a delicate effect is needed.

The first finger is too heavy—too harsh. I use the middle finger instead. Then I get the quality of tone that I want.

"Now the stroke on the inner side of the finger and the stroke on the outer give two distinct tone qualities. Look at this!" De Pachmann's hand was bent inward and perfectly relaxed. "This stroke on the inner side of the finger is the violin, on the outer it is the flute in tone quality.

"The true artist can give such a variety of tone to a simple five-finger exercise that he can make it beautiful. But how many play five-finger exercises over and over like machines until they have taken their daily allowance of mechanism. Listen to every tone that you play, and above all, listen if you would play Chopin."

This is true, not only as to Chopin, but as to all other master composers as well—Schumann especially; and in all his interpretations de Pachmann follows the same idea. Then the pianist said further, as he played:—

"Let me show you how I trill. Bend the first finger until it is the length of the thumb that they may be even. Then trill almost on the nail. There you have a Chopin trill.

"In playing octaves I find a much better effect gained by the use of the thumb and little finger than by alternating the third and fourth fingers on the top notes in the Liszt style of playing.

"There you have some of my Chopin secrets—touch and tone, quality, octaves, and the trill.

"There is yet another thing. In playing passages marked for both hands, with the top note to be struck by the left hand crossing the right, a much better effect is made by taking with the left hand the lowest note marked for the right. This makes it possible for the top note to be struck by the right, a crossing of the hands being avoided.

There is another thing we must consider when discussing the reasons that make de Pachmann the artist he is, and that is his true conception of the genius of Bach.

"The artist's genius is not genuine until he can comprehend Bach. To play Bach is to play the piano. His compositions

are drops of pure gold. In Bach you must read between the lines; he is a little obscure here and there, but the more you understand him the more you see his infinite greatness.

"Technically, Bach is now better played than ever, but the spirit of his work remains unchanged. It demands the same spirit in its interpretation now that it has

in Germany, mentions a certain Dr. Kerner, who performed on the single and double Jew's harp. Dr. Kerner, says Leland, "from this most unpromising instrument drew airs of such exquisite beauty that one could not have been more astonished had he heard the sweet tones of Grisi drawn from a cat by twisting its tail."



THE WAGNER THEATRE AT BAYREUTH

always done. There is no new way of playing it, no matter what is said about a modern interpretation."

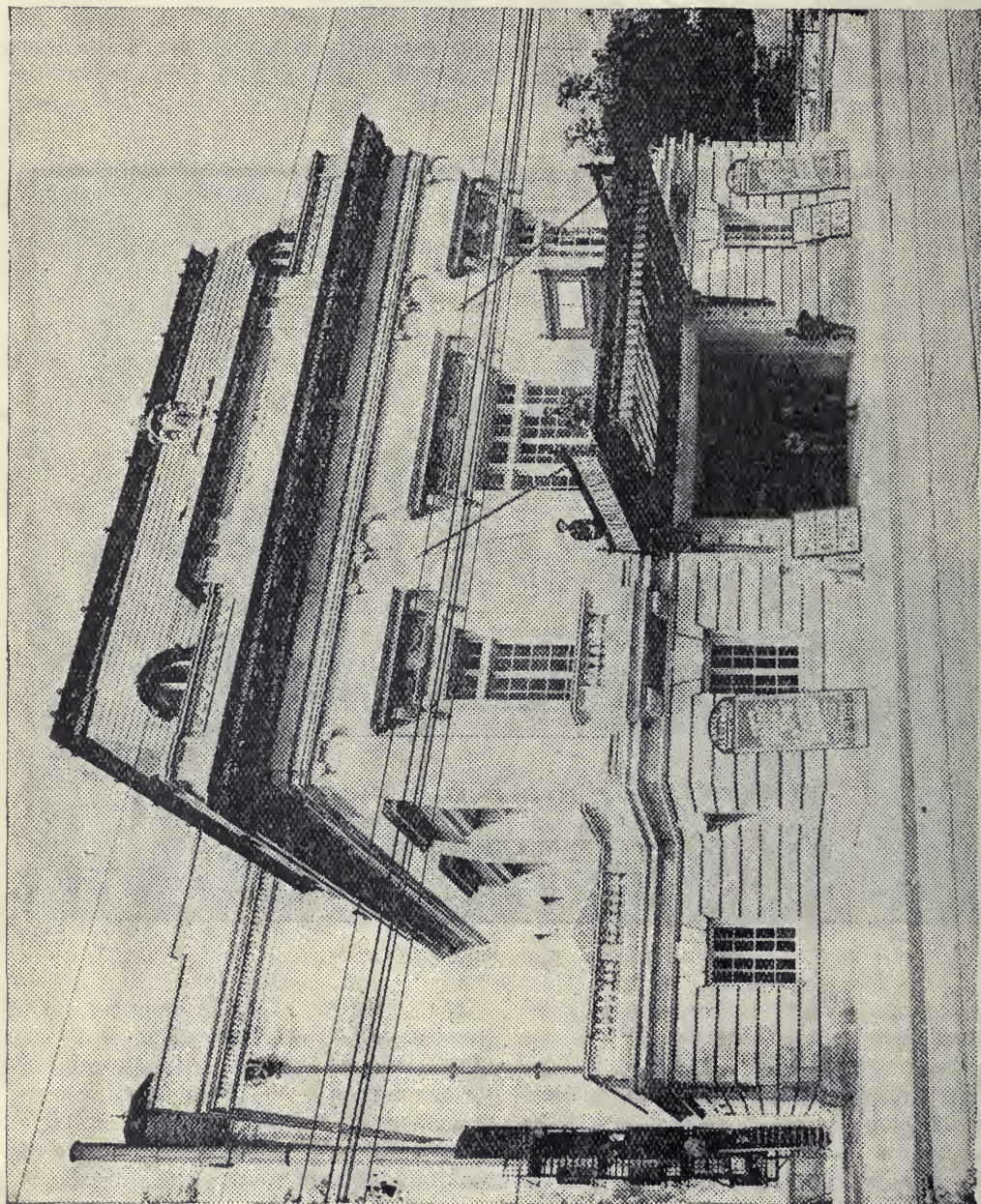
Then, finally, the pianist remarked that he held three composers as writers for the piano in the perfect style of its demands; Bach, Chopin, and Schumann,—truly a great trio.

THE Jew's harp has had its Paderewski, The late Charles Godfrey Leland, best known to fame as Hans Breitmann, in his "Memoirs," recalling his student days

ELLEN BEACH YAW, the American coloratura soprano, has been engaged to sing Mme. Sembrich's rôles at the Metropolitan for the remainder of the season. She will make her first appearance shortly in "Lucia di Lammermoor." Mme. Sembrich is now making a concert tour.

HE: I hear you are in a musical comedy. Where did you study singing?

SHE: Oh, not at all. I went through a course with Sandow for my figure!—*Illustrated Bits*.



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THE ORCHESTRA AND ITS INSTRUMENTS.

To the greater number of listeners, the music of an orchestra is little more than a chaotic mass of tone, giving only sensuous pleasure. Without detracting from the emotional enjoyment, a little knowledge makes the pleasure intellectual as well as sensuous. The object of this article is to give the general listener a better understanding of orchestral music.

The instruments of the orchestra may be divided into four sets.

First come the stringed instruments; that is, the violin, viola, violoncello, and double-bass.

Second, there are the wood wind instruments: the flute, oboe, clarinet, and bassoon. Each instrument of this set consists of a single wooden tube, pierced with holes, which are covered by the fingers or by keys. They are played upon by the action of the breath. To uncover the holes has the effect of shortening the tube. By this means the pitch is raised. The flute receives the breath directly through an opening in the side. The oboe, for a mouthpiece, has two reeds bound together and enclosed in a small metal tube at the end. The clarinet has a single split reed at the end, while the bassoon has a metal tube issuing from its side, with two reeds at the mouthpiece. The bassoon is a very long tube, and is doubled upon itself to bring it under the control of the performer.

The third set consists of the brass wind instruments: the trumpet, horn, trombone, and bass tuba. These are all single metal tubes of different lengths, curved to the most convenient shape for handling. The

bass tuba, if straightened, would measure sixteen feet in length. These instruments receive the breath directly, the reeds being replaced by the shaping of the player's lips. The pitch is controlled by valves or, in case of the trombone, by an arrangement in which one part of the tube slides over the other. The trumpet and horn each have a movable mouthpiece, which allows the use of additional pieces of tubing, called crooks, for the purpose of extending the compass.

The instruments of the fourth set,—the drums, cymbals, tambourines, triangle, etc.,—are all instruments of percussion and are used principally to mark the rhythm. With the exception of the kettle-drum, they have no degrees of pitch. The pitch of the kettle-drum depends upon the tension of its vellum head. Frequently it has to be altered very quickly, and requires an expert performer.

The stringed instruments offer more variety of expression and greater facility of execution than the other instruments of the orchestra. As they do not depend upon the breath of the player, they are unlimited in their power of sustaining tone. The string quartet forms the foundation of the orchestra, and the parts written for these instruments are the basis of the whole orchestral composition.

Almost every one understands the arrangement of a four-part song or hymn-tune.

Consider then the written parts

Soprano-	Tenor
Alto	Bass

to be taken by the string quartet

Violin	Violoncello
Viola	Double bass

Usually the violin part is divided into two separate voices, the lower of which is taken by a second violin. This makes a quartet with a two-voiced soprano. The compass of these instruments covers practically the whole range of musical pitch.

The music written for the wood wind instruments doubles occasionally the string quartet parts or fragments of them. At other times it is independent. Occasionally the wood wind instruments play alone in quartet. They each have a peculiarly characteristic quality of tone, and are well adapted to solo work in the orchestra, for which they are much used.

The voice of the flute is well known. It has little expression, but great brilliancy. The oboe, which is the instrument of this set most frequently used for melody, has a timid, unique voice, full of tenderness. The clarinet has a mellow, pure, and brilliant tone, while the bassoon has a deep, reedy voice, and is often used for grotesque solo effects. The division of the soprano voice is again frequently made in this set of instruments by the addition of a diminutive flute, called a piccolo. It has a shrill voice, an octave higher than the flute, and is sometimes used to imitate the whistling of the wind. This group, too, covers the whole range of musical sound, although the compass of each individual instrument is not exactly the same as that of the corresponding voice in the string quartet.

The brass wind instruments, like the "wood winds," may double the parts of the "strings," play fragments of them, or have independent parts. The trumpet has a clear and penetrating tone, while the horn has a softer quality of voice. The trombone, with its solemn and majestic voice, is the most expressive instrument of the whole orchestra.

Besides the usual tenor-voiced trombone of the orchestra, there are an alto and a bass. With the addition of the trumpet in the upper voice, or the bass tuba for positive bass, they may be used to form a complete quartet.

The bass tuba is not capable of rapid execution, but has a great range of tone.

Most of the wind instruments have been

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It may readily be seen that the opportunity for combination provided by all these instruments, and the occasional use, for particular effects, of instruments not so familiar, make possible an infinite variety of tone color.

The exact construction of an orchestra depends, of course, upon the use to which it is to be put, but the stringed instruments generally make up at least two-thirds of the whole body. As an illustration, let us take the Bayreuth orchestra, as constituted under Wagner, in a performance of Lohengrin.

WOOD WINDS

Piccolo, 1
Flutes, 3
Oboes, 3
Clarinetts, 3
Bassoons, 3

STRINGS

1st Violins, 16
2nd Violins, 16
Violas, 12
Violoncellos, 12
Double Basses, 8

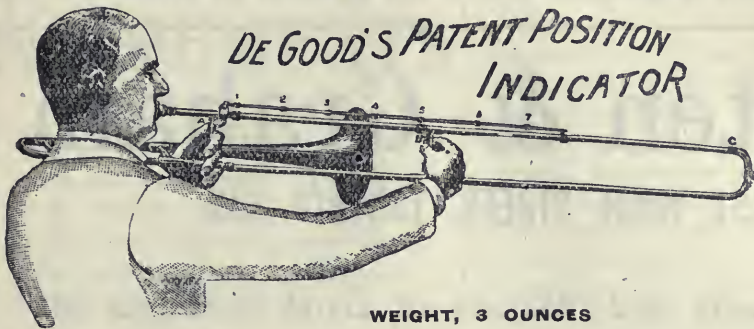
BRASS

Trumpets, 3
Horns, 4
Trombones, 3
Bass Tuba, 1

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MARIA L. DEXTER in *The Music World*.

THE OBOE.

THE facile Handel wrote six concerti for oboe. They are, of course, solely to permit the soloist to display his skill in execution in vivacious passages and the charm of cantilena in the graver movements. Handel never lacked for melodies and the world has found him interesting.

The circle of virtuosi narrows, but in the good old palmy days, when popular composers wrote all manner of concerti for all manner of instruments, the oboe (*hautbois*) was a favorite and its masters had high standing. Philip Hale thinks that a history of the oboe, with a biographical dictionary of oboists and a chapter concerning the history of the oboe in the concert hall, would make good reading. "There would be," he writes in the programme book of the

Boston Symphony Orchestra, "the story of the Hottetere family; a fac simile of the trio played by oboists in blue cloaks with golden borders, when they assisted at the ceremonial greetings of the citizens of Frankfort; pictures of various instruments now preserved at Paris and Brussels, oboes of ebony, ivory, boxwood, horn and strange and fragrant woods; the mighty deeds of Ferlendis (the favorite of Brigida Giorgi Banti, the famous Viennese singer), of Gaillard and Fischer (he married the daughter of Gainsborough, the painter), and his tone had 'such an impudence as no other instrument could contend with.'"

Mr. Hale alludes to the tradition that oboists often die mad, but he has found in the books that many of them have lived to an advanced age in the full possession of their faculties. Mr. Hale does not mention that he has heard the reason for the oboe-madness. The theory is that because of the high pressure that must be brought to bear upon the reed, blood congests in the player's head and in time the strain affects the brain. However, as Mr.

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Hale consolingly notes, it does not appear on record that oboists are more afflicted with lunacy than other musicians or artists of any sort.

Is it not possible that the tradition grew out of the activity of the public's imagination, inspired by listening to the eerie quality of the oboe tone? It is unearthly. In many compositions it represents the shepherd's pipe, but if the oboist have the true understanding of his instrument, the sound is of the pipe of a shepherd wandering through one of Maeterlinck's landscapes, having left his sheep in the material world and followed a mystic call to the estranged, fascinating, terrible plane just beyond the horizon of sanity.

The acute and amiable James Huneker once said that the tone produced by Georges Longy, the principal oboe of the Boston Symphony Orchestra, was like "caviar smothered in violets."

The French, having the most delicate perception, have brought the oboe to its own estate in recent years. In the music of modern France, particularly in the in-

timate forms for chamber concerts, the oboe continually speaks as only it can of rhapsodic aspiration and unhappiness. It is the instrument that voices the spirit of latter-day Parisian verse, the verse of Mallarmé, Baudelaire, Kahn, Verlaine, Rollinat. The composer, Charles Martin Loeffler, of whom it has been said that "his body is in Boston but his soul is in Paris," and who has devoted himself for the most part to interpreting musically the Parisian poets of the latter half of the last century, has made the oboe his confidant and has discovered its companion in the viola. His most recent publications are two rhapsodies for oboe, viola and piano—"L'Etang" and "Le Cornemuse."

In earlier days the oboe was by no means a mournful instrument; it was as genial as the most respectable burgomaster. But the moderns have discovered its peculiarly sensuousness, and that it can sing the edged ecstasy of passionate morbidity and the melancholy of remembrance.—Mr. H. Lancaster in Pittsburg Orchestra Programme

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operation is essential to success. Men worth securing will not associate themselves with adventurers which they have

no share in controlling and arranging. Let bands bear this in mind and they will have greater support and less opposition.



TORONTO, February 29, 1908.

THE accounts received this month from the representatives of the music houses on whom we have called vary considerably. Some factories have laid off a portion of their hands, some are working short time, while a few claim to be going on "as usual." Some firms report a decline in their country business; in a few quarters the retail trade is said to be quiet; while a few gentlemen we have seen are cautiously non-committal, and evidently thought reticence the most tactful policy to pursue.

Speaking generally, it is safe to say that business in the music trade this month has not been up to the average for February of last year, while on the other hand it has not fallen off to the extent some people, about the beginning of the year, feared would be the case.

A good deal has been said in some

quarters about a considerable decline in the demand for musical instruments in the West and the North-West, but we have been assured that the decline in those directions is not proportionately larger than it is from other parts of the country.

One well-known manager spoke to the representative of MUSICAL CANADA thus:—"You can truthfully say that just now our trade is quiet; more quiet than we like it to be. But we feel quite certain that the present dullness is a mere passing depression. We have a good staff of workmen in our factory, and want to keep them together, and are therefore holding them. We are, as a consequence, accumulating stock, but no more than in our judgment, we shall have an ample enquiry for between now and the fall. Of course every firm has felt the tightness of money during the past few months, but, all things considered,



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we find payments are good, the people are not only willing to meet their obligations. We have had (and I include our principal competitors) several years of phenomenal business activity. We are experiencing now an inevitable trade fluctuation, accentuated of course by the extreme caution of the banks."

During this month, too, trade has been much retarded by the heavy falls of snow and the extremely cold weather. The train service all over the country has been badly blocked. Travellers have been stalled in the cities sometimes for a week at a stretch; in many directions the highways have been impassable, and it has often been impossible to deliver goods either by rail or road. All these things have been contributory causes to hinder business.

There is some complaint of poor payments, but not to any serious extent. On the other hand it is generally agreed that, in all the circumstances, payments are pretty fair.

Manager Charles T. Bender, of Heintzman & Co., had many pleasant things to say about the business situation when called on by MUSICAL CANADA. With Heintzman & Co. there is a good trade movement. "While orders from the outside are a little easy," said Mr. Bender, "our retail trade has been very good; our agents are getting busy, and really, money is coming in—well, better than we had expected. Work is going on steadily at the factory, and we have every confidence in the future of the business."

With the firm of Mason & Risch a steady movement is in progress. Mr. Henry H. Mason said:—"While I have nothing particular in the way of news to give you today things are in pretty good shape with us. We have eased up a little at the factory, but the men are all working. The weather has decidedly interfered with trade, and there is quiet. Collections, however, are not bad."

The Bell Piano Company are displaying in one of their windows at 146 Yonge St., Toronto, a duplicate of the handsome Autonola (the new Bell Playerpiano) which was recently sold to the King Edward

Hotel. The Bell Company report to us that the sales of their Autonola have been phenomenal, they being the first Canadian piano concern to place a Playerpiano on the market.

Mr. Thos. H. Kearns, a salesman at the Bell Piano Company's Toronto warerooms, was recently presented with a handsome travelling bag by the members of the Toronto staff on the occasion of his leaving for California to accept a responsible position with the Sherman Clay Company, at Stockton.

With the R. S. Williams & Sons Company, business is not quite as rushing as usual. Trade is quiet, even for this, the most quiet period of the year. Mr. Harry Claxton, sales manager of the small goods department of the Williams Company, admits a decline from the corresponding period of last year.

The house of Nordheimer is feeling the effect of the general depression, but not to any considerable extent. The local trade is improving. Mr. Frank Shelton says he is receiving a steady amount of mail orders for small goods.

The King Edward Hotel in Toronto have inaugurated a new innovation for the comfort and convenience of their guests. They have installed in their celebrated blue parlours an "Autonola," this being the wonderful playerpiano made by the Bell Piano Company, and which can be played either in the regular manner or with the aid of music rolls. Daily demonstrations of the instrument are being given by Miss Florence McKay, who, although but fourteen years old, is a very capable young lady, and the programmes that she renders have not only been interesting, but much appreciated by the King Edward's patrons. Mr. Fred Killer, of the Gerhard Heintzman Company, said sententiously:—"While business is not as good as it might be, it also might be a good deal worse."

▶ Whaley, Royce & Company are satisfied that they are receiving their fair share of what is going; payments are fair. The recently issued catalogue (250 pages, profusely illustrated) is in very general demand.

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APRIL, 1908.

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Norway and Its Music.

Specially written for MUSICAL CANADA

THOSE people who have never travelled in Norway, may be interested to hear what a delightful country it is in which to spend a summer. To many it appeals more strongly than Switzerland, not entirely on account of the greater variety of its scenery, but also because it is still possible to get off the beaten track, right away from fashionable hotels and crowded holiday resorts. In travelling through the country one passes through every kind of scenery from the open sea along the coast and the long dark fjords running sometimes a hundred miles inland with their overhanging cliffs and many noisy waterfalls, right up through miles of forest, to endless miles of mountains, glaciers, ice and snow. The cliffs are sometimes as much as a thousand feet high, and many of the waterfalls drop sheer down over their face for a distance of sometimes several hundred feet. The fjords, which are nar-

row, are said to have the same depth as the height of the cliffs which surround them, while the bottom has never been reached in many places. One does not get the same gorgeous views of snow-clad peaks as, for instance, in the case of the Monte Rosa group, or the Jungfrau, Mönch and Eiger group in Switzerland, as, owing to the formation of the mountains being different, their tops are vast table lands instead of sharply pointed peaks. These table-lands are covered by huge glaciers, the largest one, "Folgefond," being four hundred square miles in extent. But only here and there can one catch sight of a little bit of glacier struggling down towards the fjords below, though it can be crossed in sledges with dogs or reindeer in two days, camping out on the ice one night en route.

Many of the people spend nearly half their lives in darkness, as, in several of the



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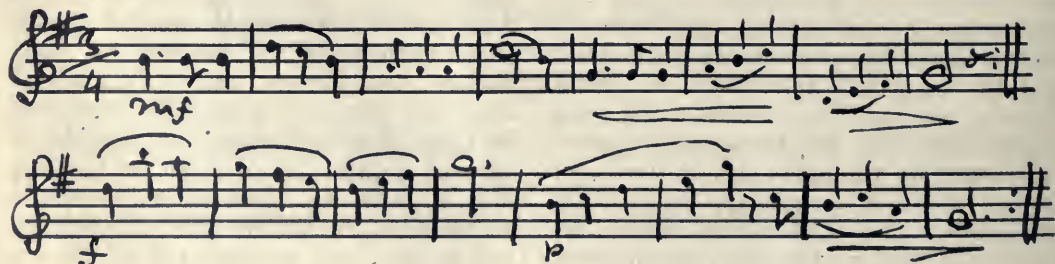
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villages on the fjords and in the valleys, the sun only penetrates for a few weeks in the year. The gloomy character of the scenery and the long dark winters cast a great shadow of sadness and melancholy on the people which is reflected in their art and literature. They possess, perhaps, greater musical feeling and lyric power than the majority of other nations, and the strongly national character of the music has been kept all the fresher and purer from the fact that general modern European culture has been very slow in finding its way into the remote valleys and mountain districts and breaking their national traditions. A great many of these have unfortunately been lost, as the nation only began to collect the poetry and music of the people after the influence of town life had caused a great deal of it to be forgotten. The many beautiful folk songs and legends (*sagas*)

ages, of the kings, warriors and vikings of the middle ages, of the beautiful "huldrie" and "drang" who foretold the destruction of fishermen, and of brownies, goblins, and watersprites! Ibsen has immortalized many of these in his drama-poem entitled "Peer Gynt," which Grieg afterwards interpreted in music; and in travelling through northern Norway one passes many wild places where some of Gynt's wanderings and adventures are said to have taken place. One characteristic kind of popular music and poetry is the "stev", a little four lined stanza which may be in any mood, either coarse, ridicule, or grotesque humour, or warm, intense feeling. Some of the most beautiful of the Norwegian songs are to be found among the "Stev" and one of the most popular is "Astri mi Astri," a beautiful love song of which I give the melody.



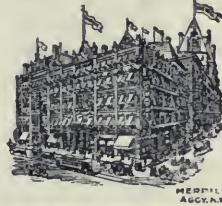
have been handed down from generation to generation for countless years. They are full of the heroic exploits of heathen

Of the national dances the "Halling" and "Springar" are the most popular. The "Halling" is a solo dance for a man in

which he performs the wildest evolutions, sometimes standing on one leg while the other kicks violently at the rafters of the ceiling. The "Springar" is a dance for two, a girl and a man, equally wild and vigorous, but with some very charming and graceful figures in it as well. It is especially pretty when danced by several couples simultaneously, who begin it by walking two and two round the room till the inspiration to dance suddenly seizes them. The music for both these dances have melodies of a very bold character with strongly marked rhythm and accents. I quote a few bars of a popular "Springar" often heard in the Saetersdal. It is played by the village fiddler who wears, on these occasions, heavy sabots or wooden shoes with which he stamps on the floor at the beginning of each measure the more strongly to emphasize the rhythm of the dance he is playing. In many villages the peasants dance every Sunday night. They can sometimes be persuaded to come into the small up-country hotels and dance for the visitors, often bargaining that they, in

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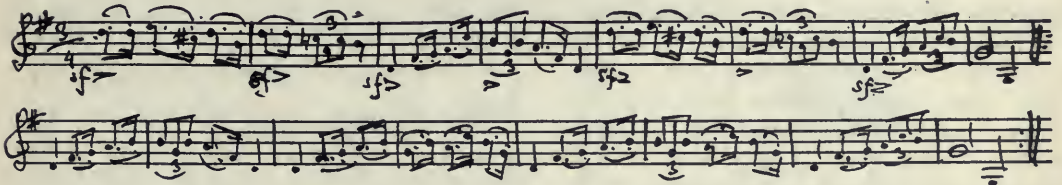
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return, should play or sing something to them, or show them one of their own dances. But what they really love is to light a bonfire out of doors and dance round it. Then their blood gets thoroughly roused and they keep it up literally all night without getting tired.

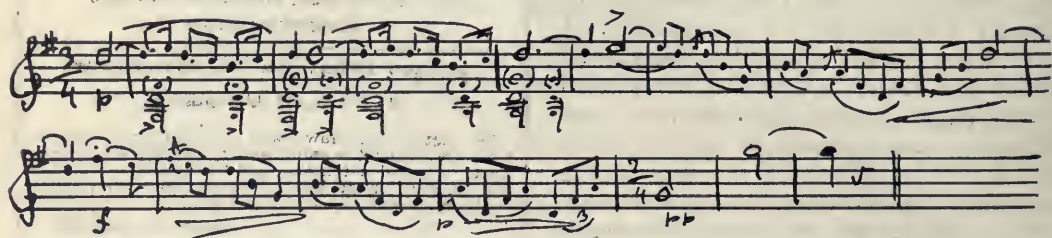
The peasants play on what is called a "Hardanger Violin," an instrument that is more nearly related to the viol than to the modern violin. It is lighter and more arched in build and has a shorter neck. The scroll is usually carved in some fantastic shape such as a dragon's head, and the body is often nicely ornamented with ivory, or mother of pearl and carvings. The bridge is nearly flat so all four strings can be played at the same time with the bow; and beneath the four upper strings

and underneath the finger board are four, sometimes more "sympathetic" strings of fine steel wire, tuned to the corresponding upper strings, which vibrate sympathetically when the former are played, giving to the music a mysterious resonant character. The violin is tuned differently according to the music to be played, the two lower strings usually being a 5th and the upper ones forming a chord, i.e., A.E. C. and E., instead of the usual G.D.A.E.—The tune is twiddled out of the upper strings, the two lower ones droning out the fifths. The manner of playing is absolutely untaught, the violin and bow being held anyhow, just as the performer thinks best, and the tone is wiry, but nevertheless these fiddlers who are very often mere youths, "go for it," and get so much wild rhythm and

vigorous swinging into their playing, they would make anyone wish to dance. Another instrument found among the people is an old form of zither called "långeleik," but it is not so popular as the Hardanger violin.

The national character of the cultivated music seems to have arisen largely from the use of these instruments. One is reminded of them all through Grieg's sonatas for violin and piano and in many of his songs. Take the beautiful Solveig's song and trace

read the paper. He would watch the streams of tourists always passing through the place and would sometimes go up to a newcomer and ask him a question. If he got an answer that interested him, he would continue the conversation, but if not, he would retire to his chair and paper. Grieg's home was near Bergen. One had to go by steam launch right across the harbour and fjord to a beautiful sheltered spot where he had a charming house and grounds with a beautiful view of Bergen town and



the likeness of the melody that comes at the end of each verse to the "spring dance" quoted above, and imagine the fifths (G and D) being droned out on the open notes of a Hardanger violin! In Svendsen (see his "Romance" for violin and piano) one notices the same influence of the folk music with its ever varying moods changing from strong rhythm to warm deep feeling. There are many other famous names whose owners have found their inspiration in Norway. The early pioneers of music in that country were Kjerølf and Nordraak, then came the great violinist, Ole Bull, the singer Gulbranson and more recently the true genius of the younger generation, Grieg, Christian Sinding, and Halvorsen. In art, Hans Dahl, the painter, and Stephen Sinding (brother of Christian Sinding) the sculptor, are famous, and one must remember that Nansen, Johannsen, Ibsen, and Bjørnstjerne Bjørnson are all Norwegians. Bjørnson lived for many years in a tiny house in a village away up in the country, two or three days' journey by boat or carriage from Bergen, and there is an old tree near his house under which he wrote "Arne" and "Sönova Sölbacken." Ibsen, at one time, was often to be seen on summer afternoons after dinner sitting in the courtyard of the Grand Hotel, Christiania, where he would drink his coffee and

harbour, surrounded by high hills on every side. He married his cousin, and the two were very much alike, both short, with plenty of short, fluffy white hair, and keen blue eyes. Frau Grieg has been a charming singer, and many of her husband's songs were written for her. Frau Nansen was also a concert singer before her marriage.

The development of art music in Norway was very slow. There were no permanent concerts or operas till 1871, when a "musical Union" was formed with the co-operation of Grieg and his friend Svendsen. The latter, however, soon after left him to live in Denmark. Grieg spent many winters in Christiania from that time on, developing an orchestra from the raw material that had been gotten together and teaching, playing and composing. His place has now been taken by Halvorsen, an excellent violinist, conductor and composer. Christiania is also visited in the winter by most of the leading artists who give recitals and concerts, as also are Bergen and Tronjem (the former capital of the country) but to a less extent.

The Norwegian peasants have many curious customs and ideas, and one of the strangest is their dislike of being photographed. I have known tourists spend hours and try every inducement to try and

take some picturesquely dressed peasant who usually escaped in the end. It seems they have an idea that each time they are photographed it takes away some of their life! The national costumes are most picturesque as a rule and vary in the different districts. When dressed up they are covered with silver chains, buttons and big flat brooches with little pendants. The bodices and aprons are worked with beautifully colored embroidery, and they wear short skirts, curious head dresses, and white blouses, which show above the bodices. The latter are red in the Hardanger district, and black or green elsewhere. The men are also covered with silver buttons and jewellery, and wear slouch hats, very long trousers with a large leathern patch in the back (the larger the patch the greater the prosperity they say!) and carry sheathed knives at the belt which they use more often than is necessary. They reckon "wealth" by the number of cows, sheep or acres of cultivated land they possess. Money is very scarce and the people usually pay and trade "in kind." Weddings are great events and the wedding festivities often last for days. The bride wears a huge crown of silver gilt underneath which she tucks away all her hair, and which is lent her for the occasion. Every large parish possesses a bridal crown which is lent out as required and some of them are very old and beautifully carved and set with stones. They must be very heavy to wear! The bridegroom and his friends fetch the bride before the ceremony and they often have to go quite long distances by boat or on horseback as churches are few and far between. After the ceremony the festivities take place at the house of the bride's parents. Music plays a large part on these occasions, the bride being accompanied by the village fiddler to and from the church when distance permits, and a great deal of dancing takes place afterwards. Weddings usually take place in the winter when there are no visitors and little outdoor work can be done. The peasants go very regularly to church and it is a very pretty sight to see a crowd of them finishing their toilets out of doors on a fine day, after a row or drive



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of, very often, several hours from their homes. The clergymen, also have to travel over large districts and visit a different church each week, so that many parishes only get a service once in every few weeks. They belong to the Lutheran church.

Some of the buildings are hundreds of years old and are mostly of wood, which is often black with age. There are two celebrated old churches, one at Borgund, the other near Molde, which date back to the

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twelfth and thirteenth centuries. They are built with several roofs and entirely of wooden tiles, and have rather a look of a small Japanese pagoda. Every farm and village has its "stabour," built something in the style of a Swiss chalet, some of which are beautifully carved, and which is used as a store house where everything is kept—provisions, clothes, the bridal crown, etc., etc. Each Norwegian girl owns a huge wooden trunk in which she keeps all her possessions, costumes, linen, trinkets, etc., and these trunks which are handed on from mother to daughter have most beautifully colored designs painted all over them. In a well-to-do farm house or parsonage, most of the furniture is painted in this way, the cupboard, clocks, bed-steads, etc., being decorated with large designs in bright colours. Everything that can be, arms of chairs, wooden spoons, etc., are carved, very often with animals heads, and in the shops one can find lovely characteristic souvenirs, old metal and enamel work, silver buttons and chains, etc., also little painted chairs and sledges.

Just a word about the travelling. There are trains across the country, but if one wishes to travel in the mountains, one has to drive in a native pony carriage. Those holding one person are called "carrioles," and those for two "stolkjere." The roads are excellent and the government has fixed the rates of payment for visitors travelling

through the country, so one cannot be over charged. One puts ones baggage under the seat, a driver clings on behind, and the small pony goes like the wind. At whatever hotel one arrives one is expected as there is an excellent telephone system all through the country, and the hotel people always seem to know how many travellers are on the road. Though the hotels are mostly bare wood, and in out of the way places one may have to eat salmon or omelettes three times a day, yet, the beauty and variety of the country, the vividness of the coloring and the fascination of travelling along in absolute freedom from trains, etc., is such, that it is strongly to be recommended to people in search of a quiet rest and holiday.

ETHEL R. BANKART.

New York, 1908.

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THE BRUSSELS CONSERVATORY.

As the editor has been kind enough to ask me to send an article for the April number, and many people have asked what the "concours" are, perhaps, it might be interesting to the readers to tell them something about the "Conservatoire Royal" of Brussels, Belgium, as well as about the harp. For some reason many persons seem to have a peculiar idea of the harp and criticize it differently from any other instrument. Apart from its own individuality, it is not different. The same standard of musicianship is required to make the artist in playing the harp as in any other instrument; however, a little knowledge gives pleasure, the tones are mellow and to the softest touch the harp responds. It is one of the most difficult instruments to play in public. A harpist must be under perfect self control, for while the feet are working the pedals, the fingers play the strings and sometimes a modulation is being prepared a page before it occurs. The pedal work appears complicated to those unfamiliar with the instrument, but it is a matter of habit and only troublesome in case of extreme nervousness. To-day the French and Belgian schools are considered the best; this is not to say that excellent masters are not to be found elsewhere. Alphonse Hasselmans is the father of both schools. By birth he is a Belgian and came from the famous little town of Liege where many great masters have been born. He has had for many years the harp class in the "Conservatoire National" Paris. There is a rule that the masters in this Conservatory must be Frenchmen, but in his case an exception was made.

In the "Conservatoire Royal," Brussels, Sebastian E. Meerloo is "Professeur" and has been for over eighteen years. He is a man who works for the sake of art alone, most ambitious for his pupils, but of a very retiring disposition, a great master known to musicians, but not to the world. In Brussels before a master is chosen he passes a competitive examination, his nationality is of no moment. After a certain age he must retire and the



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government allows him a pension according to the time he has been in the Conservatory. There are several titles besides "professeur"; —"Charge du Cours" and "Moniteur," meaning different kinds of assistants, and "professeur ad-joint," which means a master on probation. This probation may last for two or three years, after which he must be appointed a professor or leave. Once appointed only the government can dismiss him. The regulations may be the reason why many great masters are in this Conservatory. It is considered by many to be superior to the Paris Conservatory, but no doubt, this depends upon what the students are studying.

To the Belgians the Conservatory is practically free. They pay five francs or one dollar a year, but the foreigner is charged two hundred and five francs or forty-one dollars. This is very reasonable when it is considered that one gets instruction from the best masters. All the work is done in classes. Six hours instruction must be given during the week. Besides the instrumental class-work, those studying orchestral instruments attend the practices of one of the orchestras and every student over fifteen years of age has to attend the sight-singing classes. Solfege is also compulsory. Before being allowed to take the "Concours" or public examinations, a pupil must pass in this subject, which is the great stumbling block of foreigners. As soon as Easter is past, a master sends to the director the names of the pupils he desires to present at the "Concours." After this, they go before the director to pass a private examination to satisfy him that they are musicians. This trying ordeal being over, the test piece chosen and approved by a committee is given to the class to be prepared for the "Concours." It is usually a concerto or movement of one with orchestral accompaniment.

The "Concours" open every year on the 15th of June, continue for a month and are quite public. After playing the test piece a pupil plays something of his own choice. The examinations are judged by a jury of seven, each juror having one vote with the exception of the director, who is entitled to two votes. A certain number of marks are also necessary for style, interpretation, artistic merit, etc., but as many as half the required number can be awarded for the year's work. A pupil presented for the first time can only play for five minutes, consequently a first prize is rarely given. Nervousness prevents many from being successful in their first attempt, but if an award of some kind is not given after taking the "Concours" a second time, a pupil cannot be presented again. The results are made known to the pupils behind the scenes by the "Prefet des études" who reads the names of the successful ones in order of merit.

For the general public they are posted in the corridor at the entrance of the Conservatory and the pupils can meet their parents and friends outside of the building only. This is to avoid scenes. The pupils play first who have not been previously presented, the others come in their order of merit of the preceding year, the strongest playing last.

What rejoicing there is when the examination is over and one has been successful. All the past months of anxiety and hard work are soon forgotten. During the day, the pupils, parents and friends call upon the master to congratulate him and thank him, as best they can, for all that he has done. Finally the day comes to an end after much feting and rejoicing.

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MR. FRANK S. WELSMAN.

MUSICAL CANADA takes much pleasure in presenting its readers with a portrait and short memoir of the Conductor of the Toronto Conservatory Symphony Orchestra, which is announced to give the second concert of the season on April 9th, at Massey Hall.

Mr. Frank S. Welsman, who, after careful consideration on the part of the directorate of the Conservatory and of the Committee responsible for the inception of the orchestra, was unanimously elected to the leadership of this new aggregation of musicians, has safely piloted his bark so far and it must be admitted that no better choice could have been made. Perhaps in some eyes the crime of youth might have been brought against Mr. Welsman, but on the other hand, it can be urged that young men are to-day more in demand than they were years ago and that in the case of such talent as Mr. Welsman undoubtedly possessed the individual begins early and moreover begins as he means to continue. Thus the very earliest recollections and anecdotes connected with the subject of this sketch are all in some fashion connected with music and we find him during boyhood, and later on, bent upon becoming a musician, and although not neglecting other subjects of study, always giving music the first place.

Mr. Welsman is a true Canadian, patriotic to the core and ardently interested in the future of the Dominion, but he recognizes the worth of foreign study

and residence abroad, and to the end that he might fit himself for the higher walks open to musicians in this country, passed much time in England and Germany, taking up instrumentation and composition, the piano, violin and other branches of the art with the result that he became an excellent violinist, a creditable viola player, a fair performer on the cornet, horn, and clarinet, and a really first-class and remarkable pianist. He has also won several scholarships in organ and theory and a prize in a competition for the best accompanist, so that there is no department of musical science he has not invaded and mastered, unless it be that of singing, and it would be no surprise to his admirers to find that he could give satisfaction in that line as well. Here in short, we have a well-equipped musician, who has grafted upon great natural gifts, all the resources which earnest and enthusiastic study in London, in Leipzig and in Berlin, under Schreck, Hofman and Krause, have made him acquire.

On his return to Canada Mr. Welsman gave frequent recitals in the principal cities of the Dominion, from Quebec to Vancouver, and the Winnipeg *Town Topics*, spoke as follows of his playing:

"Mr. Welsman, whose reputation as a pianist of unusual talent had preceded him to the West, thoroughly sustained that reputation by a faultless rendering of a programme of diverse and exacting compositions, including such numbers as Beethoven's Sonata Appassionata, Chopin's Ballade in G minor, Tausig's transcription of Schubert's Military

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March, and Liszt's 12th Rhapsody, not to mention lighter numbers by Schumann, Chopin, Clarence Lucas, Woycke, and a very dainty and pleasing "Minuet in A" of the performer's own composition.

"Mr. Welsman's entirely rational and unaffected manner is to be observed with much satisfaction; also the unobtrusive, indeed barely audible, modulations which were interpolated between the various numbers to obviate any harsh contrasts of key."

Mr. Welsman's conducting partakes of the nature of his piano playing, for while energetic, clear and manly, it is markedly free from affectation in posing, and he has already demonstrated his ability to hold his forces well together and to draw from them excellent readings of the score, whether of symphony, overture or lighter pieces. At the same time, the proper and well directed work of the baton is a thing which grows with experience and years, and music lovers in Toronto all wish both Mr. Welsman and the Symphony Orchestra such solid prosperity and continuance in public favor as will enable them to produce still finer work than they have yet done. The Conservatory Symphony Orchestra has arrived; it is composed of the best material available and has a judicious, talented conductor, is well managed and destined, we think, to become at once the pioneer and leading instrumental organization in Ontario, but to effect this consummation, the hearty interest and support of the public are necessary, and therefore a good audience is expected on the occasion of the concert early in April, when, in addition, to the orchestral selections Vladimir De Pachmann will be the solo pianist.

THOSE who look on music as a mere accomplishment may ponder the following utterance of the most famous of American educators, President Eliot, of Harvard:

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MUSIC IN MONTREAL.

MONTREAL, March 13, 1908.

THE Montreal critics have been kept busy of late after weeks of comparative idleness. One concert follows hard upon the heels of another, and in some cases different events of equal interest have been arranged for the same date, an unusual occurrence in this city. The recital of Mr. Lissant Beardmore, of Toronto, was coincident with that of Miss Djan Lavois, of Ottawa. Mr. Beardmore drew a fashionable audience to Lyric Hall, and with the co-operation of Mr. H. O. Wendt at the piano, sang some twenty odd songs, including specimens of the French and German schools. The same night Miss Djan Lavois played the piano, in the art gallery, to a delighted crowd that for lack of more space spilled over the regular seats into the aisles. She is a pupil of Mons. Alfred Laliberti, and follows closely in the footsteps of her master. Miss Lavois's achievements for one so young are nothing short of amazing. Her tone is brilliant, her runs and octaves facile and clear, and her fortissimi quite stupendous. Miss Lavois's programme was all Liszt; and she will without doubt win an enviable reputation on the concert platform when deeper emotional feeling will have developed with greater experience.

In the Art Gallery, Mr. Max Heinrich and his daughter have sung and accompanied themselves and each other, often without copy, with their accustomed success. Mr. Heinrich is a living illustration of the dictum of a famous singing teacher, who maintained that so many years were necessary for the perfecting of vocal art that only those who had outgrown the freshness of their voices had learned how to sing. With only the remnant of a voice, Mr. Heinrich is, for his finished style and artistic interpretations, very well worth hearing. His programmes included recitations to piano accompaniments of his own composition, in one of which he interpolated a song. These "melodramas," as he calls them, were the least interesting features of his recitals. Miss Julia Heinrich is a spontaneous, impulsive young artist whose voice, not yet fully developed, is of surpassing loveliness. There is a youthful freshness in her singing of purely lyrical songs that is charming beyond measure; and in Lalo's "L'Esclave," she showed that her power of tragic expression are not small. With such a voice, and so much temperament, Miss Heinrich is a strikingly individual singer who promises to accomplish great things in the future.

One of the most notable piano recitals heard in Montreal for many a day was that of Madam Margarete Froelich. Her programme included several things of no particular aesthetic interest, but it was well calculated to display her remarkable versatility. The intellectual and emotional side of piano playing are perfectly balanced in her performances, which for breadth of conception, and attention to detail, as well as technical fluency, and variety of tone color, cannot easily be surpassed. Beethoven, Schumann, Chopin, Men-

delssohn, and Liszt were each given distinct and individual valuations. The haunting sweetness of Chopin's Nocturne in B major was exquisitely expressive of poignant, passionate feeling, cruelly stifled by the harsh, tragic chords at the end. Beethoven's "Pastoral" Sonata was a revelation of intellectual force, and vivid orchestral coloration. Many of Montreal's best known musicians were in the audience.

The Symphony Orchestra has been silent this season till March 6th, when part of it was heard in Lyric Hall under the management of Mr. Shaw. The occasion was a Grieg memorial concert, only the strings appearing for a performance of the Holberg Suite, and two numbers of the "Peer Gynt" Suite. Last year the concerts were given on alternate Fridays; this year there will be one every week, stringed performances alternating with those of full orchestra. Prof. Goulet achieved more artistic results on this occasion than he has usually been responsible for. The violins played with more certainty, there was better balance of the different parts, and more attention given to little details of finesse. Prof. Goulet's readings of Grieg are never inspired, for he does not understand the Slavonic temperament; but along certain lines he has raised the level of the Symphony concerts.

Mr. Percival J. Illsley is giving a series of organ recitals during Lent after Sunday evening services in St. George's Church. The first of these consisted solely of English compositions, of which Mr. Illsley, being himself an Englishman and schooled in English traditions, is an ideal exponent. For this reason, if for no other, the recital attracted a good deal of attention; and Mr. Illsley is too musicianly a player to fail to make any programmes interesting. The composers represented were Peace, Wesley, Silas, Wheeldon, Elgar, Lemare, Harwood, and Smart. Before the series is finished there will be one Wagner and one Bach performance.

Miss Margaret George, of Toronto, was the vocalist at the Edwin H. Lemare's recital in St. James' Methodist church, singing, "But the Lord is Mindful of His Own," and "Nearer My God to Thee," by Carey. It was disappointing to see Mr. Lemare struggle with an antiquated organ that hampered him at every turn and necessitated several changes in the programme; but he proved his musicianship by obtaining some very artistic effects in spite of the penury of material he has to work with. He played several compositions of his own; the D major Prelude and Fugue of Bach; Mendelssohn's Sixth Sonata, and the "Parsifal" Vorspiel. Mr. Veitch, the manager, has promised to bring Mr. Lemare back in April, when he will have better chance of success with the new organ in Emmanuel church.

The organ in Notre Dame church is one of the best in the city; and Mr. Dussaults, whose achievements in Montreal, are too well known to need further comment, gave a recital after Sunday vespers that was attended by several thousand people.

The Chorus Opera Company has filled a four weeks' engagement at His Majesty's Theatre, playing, "Robin Hood," "Mikado," "Wang," and "The Fortune Teller," with considerable success. A matinee song recital was given at His Majesty's Theatre on the 10th, in aid of the Foundling and Sick-Baby Hospital, on which occasion Mr. David Bispham sustained his reputation as one of the greatest singers (in the best sense of the word) now before the public. His programme was fairly conventional, but exceedingly interesting, including songs by Brahms and Debussy, and part of a scene from Liza Lehmann's "Vicar of Wakefield." Mr. Harold Osborne Smith accompanied.

The Montreal Oratorio Society has this season a new conductor in the person of Mr. Frederick H. Blair, the organist and choirmaster of St. Paul's Presbyterian church; and the success of its two concerts has amply justified the choice of those in charge of the Society's affairs. At the first concert two parts of "Hiawatha" were given,—the "Wedding Feast" and Death of "Minnehaha." The second consisted of Mendelssohn's "As the Hart Pants," miscellaneous songs, and two violin solos by Mr. Percy Colson, who is the latest addition to the ranks of Montreal's teachers. The singing of the chorus is quite up to the standard set by other conductors in the past, going beyond it in some respects. There is more and better balanced tone, clearer attacks, and more pronounced rhythm, even if there is not a very noticeable improvement in the matter of shading and expression. The soloists from New York, Mme. Le Grand Reed, Mr. Kelley Cole, and Mr. Clifford Wiley made decided hits on the second night with their songs, though none of them were vocally altogether equal to the Coleridge Taylor music. Mr. W. Lynnwood Farnam accompanied.

The third annual concert of the M.A.A.A. Musical Club was an unqualified success. The glee and instrumental portions of the Club figured on the programme, which also included several solos by the brilliant young Montreal violinist, M. Albert Chamberland.

Mr. J. A. Fowler, after playing the organ in St. Patrick's Church for forty years, has resigned in order that he may be able to devote more time to his teaching. During Mr. Fowler's tenure of office, many of his masses have been sung in the church.

A. H.

NEW EASTER SONG.

"As It Began to Dawn," by the well known composer, W. H. Neidlinger, published by Whaley Royce Company, Limited, is meeting with wonderful success and is being used by the leading teachers and soloists in this country as well as the United States.

The piano pupils of M. Edmund Hardy, Mus. Bac., will give a recital on Monday evening, April 6th, in the Conservatory Music Hall. The programme consists mainly of compositions of the great masters.

OUR NEW YORK LETTER.

NEW YORK, March 18, 1908.

THE musical season in this city is on the wane. In three weeks more the opera at both houses will be over—Caruso will have breathed his last top C, and Tetrassini will have trilled her last trill and lingered for the last time this season on her sensational E flat. Already the Russian Symphony and the Philharmonic have given their closing concert, and with their two appearances this week in Carnegie Hall the Boston organization will bid adieu to the Metropolis until next autumn, when they will return with a new wielder of the baton. The prospect in recitals, too, is not particularly inspiring. Mr. Fink, in the *Post*, remarks that the musical season in this city becomes more contracted each year. But the present season has been a very strenuous one while it lasted, and Mr. de Koven, in the *World*, calls it one of the most remarkable seasons in the history of music in the metropolis.

In the theatrical world, however, there is no sign of diminution, and the next few months will see as many high class productions as the preceding weeks have seen. Many stars will scintillate ere the summer sun obscures their light by driving their patrons to Coney Island and other cooler pleasure resorts. But just now "openings" are numerous. Among them are Otis Skinner, Wm. Crane, Mme. Komisarshesky, who played a successful engagement in Russian, Nat Goodwin, who added another failure to his already long list with "The Easterners," Wm. Faversham and Jack Barrymore in Clyde Fitch's "Toddles." Another failure was scored at the Bijou, when Dustin Farnam, a talented young actor, appeared in "The Rector's Garden." Two important announcements for the near future are Edith Wynne Mathison at the head of Henry Miller's "associate players" in her husband's play, "The Servant in the House," and Mme. Kalish in "Marta of the Lowlands." Miss Mathison will be associated with a strong company, apparently, containing Tyrone Power, Arthur Lewis, Charles Dalton, Mabel Moore and Walter Hampden.

"Paid in Full" has made a real hit at the Astor, and promises to continue indefinitely. It is from the pen of a new playwright, Eugene Walter, who, with such an excellent beginning, should achieve much in the future. It deals with contemporaneous American life and hinges on the efforts of a clerk in a steamship company's office to support a wife in a Harlem flat on the munificent salary of \$16.00 per week. The wife, a charming girl and devoted helpmate, aids her husband in every way, doing all the housework and bearing the complaints of a meddlesome mother and impudent sister. Joseph Brooks, the husband, really a worthless egotistical, incapable man, forms an erroneous idea that his wife is mutely complaining of her lot, and endeavors to better their situation. When pay day comes along and the promotions are made he is not one of the fortunate ones, so eventually he begins misappropriating the funds of the company, and

moves to a fashionable suit in an apartment hotel. He tells his wife that his pay has been trebled, that he has received six months back salary and has been fortunate in investments. At last comes the crash. Captain Williams, president of the company, and a one time South Pacific trader with a bad reputation with women and men learns of his thefts and Brooks stands in the shadow of the jail. Brooks is desperate and suggests that his wife go to the apartment of Williams and make terms with him, accusing her of being the cause of his going wrong. She at last sees her husband in all his despicable weakness, but agrees, in the face of his accusation. Williams shows an unsuspected side of his nature. Puts her to the test; finds her an honorable woman, says some unkind things about hubby and cancels the debt. Upon her return home Brooks gets further into the mire by demanding to know what took place in Williams' rooms, and eventually his wife leaves him.

The play is well constructed and shows Mr. Walter to have a keen appreciation of telling incidents and dramatic climaxes. There is much delightful humor and healthy sentiment. It is a welcome change after all the present day problem plays. Mr. Walter has not written a "great" drama, but it is of a variety that is always acceptable to the theatre-going public, for it is clean, entertaining play, unobstructed by vexing complexities.

As for the cast it consists of only seven people, and each part is played in an entirely competent manner, there being no "star" (another feature meriting thanks!) Lillian Albertson, as Mrs. Brooks, and Frank Sheridan as Capt. Williams are admirable—but so are all the others. Miss Albertson is a "find" of this season. "Paid in Full" is drawing capacity houses every night.

The Beethoven cycle has proved to be one of the most popular ventures attempted by Mr. Damrosch and the Symphony Orchestra. Every Sunday afternoon Carnegie Hall is entirely filled with an attentive, appreciative audience, and it has been proved pretty conclusively that the Nestor of all composers can more than hold his own with the popular composers or daring innovators of later days.

Lawrence Irving's play, "The Fool Hath said: There is no God," which Mr. E. H. Sothern presented last week, did not appeal to either the public or the critics, so the popular actor has this week gone back to his stock repertoire, and is again drawing his accustomed large audiences. Mr. Sothern still persists that the Irving play is unusually meritorious, but as other people don't agree with him he has wisely abandoned it to its fate. The much discussed and long-delayed presentation of Ibsen's "Love's Comedy" is finally announced for two special matinees at the Hudson Theatre on the afternoons of March 23rd and 26th. An ambitious band of art-for-art's-sake devotees after weathering many difficulties have brought the rehearsals to a point which promises a feast for the high-brows, and a novelty for the ordinary

theatre-goer. To the confirmed Ibsenite, why this play, the most popular of the great Norwegian's works abroad, has never been produced on the English speaking stage is a mystery. It is said to embody every element that is ordinarily supposed to go into the making of a successful play, and it has been repeatedly claimed that Shaw found his inspiration for "Candida" and "Man and Superman" in certain of its scenes.

An American baritone who has lived for the past eight years in London, where he has made a lasting reputation as a song singer and teacher, Mr. Leon Rennay, may appear in recital in Canada before sailing for London the beginning of May. Mr. Rennay has become known particularly for his fine interpretation of modern French songs. He is the possessor of an unusually fine voice, splendidly developed, and his enunciation is as perfect as that of a singer could be. It is possible that Mr. Rennay will appear in Montreal at least, as he sails via the C.P.R., and recitals may be arranged elsewhere.

This will be the last week of Madame Komisarshesky at Daly's Theatre, and the Shuberts announce that on next Monday, March 21st, the Daly stage will be taken by the new comedy, "Girls," by Clyda Fitch. This new work opened its season at Washington on the 14th, crowding the Belasco Theatre. It is a humorously handled argument of the eternal question—Woman.

Sam Bernard in "Nearly a Hero" has created the oldtime Casino atmosphere at that playhouse. In the role of Ludwig Knoodler, a tailor, who, through force of circumstances, poses as a rescued man, Mr. Bernard has a role that affords him the kind and number of opportunities that this clever dialect star revels in.

There is a report current that Miss Marie Hall, the popular young violinist, is engaged to be married to a pianist, Mr. Edward Eroll, a pupil of Emil Sauer.

After all Mrs. Patrick Campbell made a failure of it in "Electra," and closed very suddenly.

A new star appeared along Broadway end of last month who played for two weeks in "The Merchant of Venice," and "Richard III." His name is Henry Ludlowe. He has quite a reputation in the West and his managers thought a New York engagement might be attempted. His "Merchant of Venice" was rather coldly received, but in Richard he gained some praise. While he did not prove to be a "find," he nevertheless acted very well, and gained friends—even among the critics.

De Pachmann is booked for one more recital here on April 4th. "Positively his final appearance in New York," 'tis said.

A MacDowell memorial concert will be given in Carnegie Hall on March 31st, in which the Philharmonic Orchestra, under Safonoff; Mme. Carreno, pianist; Mme. Corunne Rider-Kelsey, soprano; Miss Maud Powell, violinist, and Miss May Mukle, 'cellist, will participate.

SYDNEY C. DALTON.

TORONTO CONCERTS.

THE Chicago *Sunday Record Herald* in expressing the hope that the Mendelssohn Choir, of Toronto, may visit Chicago, says: "The only way to place local musical affairs on a broad basis is to become familiar with what is being done elsewhere, a desire that does not in any way indicate discontent with local effort. Both visiting and local singers would be spurred to their best efforts if they had an opportunity to hear each other. Local choral concerts are necessarily few in number and there is plenty of room for more. The great English and German choruses take occasional trips to other countries and the results have proved beneficial, as both sides are benefited."

It was with much of the spirit that animates these words that I attended the concert of the Elgar Choir, of Hamilton and the Sembrich company, at Massey Hall, on the 28th of February. There was a large audience and the visiting choir was given a most cordial welcome. The choir won an undoubted triumph, for in addition to pleasing the audience generally they astonished the choir masters and professional musicians present, many of whom were not aware that such finished work could be done in any other Canadian city than Toronto. The Hamilton choir, which numbers one hundred members, made a conquest of their hearers with their first important number, Brahms' "Dirge of Darghula," a most touching lament, which was a splendid example of delicate and well shaded singing. A work that revealed the exceptional beauty of the women's voices was Elgar's "Snow," a three part composition, while the choir as a whole again won a triumph in Gounod's "Day of Penitence." Fuller details of the merits of the choir will be found in our Hamilton correspondence in reference to the choir's concert in their own city. As a matter of fact the Hamilton singers did finer work here than

in Hamilton, particularly in the Gounod motette. The conductor, Mr. Bruce A. Carey, can be warmly congratulated on the admirable results he obtained from his chorus. Mme. Sembrich, who with her company formed a special extra attraction was given a most demonstrative reception. She was in excellent artistic form and even if her voice did show occasional signs of weariness her singing was a supreme delight. Her associates were Van Hoose, the New York tenor, who received quite an ovation and M. De Zadora, pianist, an artist of distinguished ability.

On March 2nd and 3rd Massey Hall was crowded on the occasion of the concerts of the Schubert Choir and the Pittsburgh Orchestra. The Choir showed a surprising advance in tonal quality, shading, and precision, on their former efforts and the Pittsburgh Orchestra under Mr. Emil Paur never played better. The concerts were eminently popular, the only work that could be thought heavy, being Richard Strauss' "Death and Transfiguration," which is a special favorite with Mr. Paur. The features of the choral selections were Max Bruch's "Roman Obsequies," Schubert's "Omnipotence," Stanford's "Phaun's Song," Schubert's setting of the Psalm, "God is my Guide," and Gounod's "Ave Verum." The orchestra proved its efficiency in the overtures to "Tannhauser," and "Der Freischutz," the former of which in particular was given a splendid rendering. The audiences were delighted with the entertainment provided them, for at each concert both Mr. Paur and Mr. H. M. Fletcher, the conductor of the choir, were several times recalled and applauded with fervid demonstration.

At the second concert Mr. R. S. Pigott distinguished himself by his fine oratorical delivery of the baritone solo in "Phaun's Song."

There were numerous recitals of various kinds during the month. One may mention as specially interesting that given by Mr. George A. Dixon, the young Toronto tenor who sang with much beauty of voice, while rendering his numbers with spirit and expression.

MUSIC IN OSHAWA.

OSHAWA, March 18, 1908.

AN event of unusual interest and importance to musicians was the publication here recently of twelve new songs by Mr. Ernest Whyte, an Ottawa composer, very few of whose works have previously been made public. The twelve songs published were selected by a friend of the composer, after a careful study of all of Mr. Whyte's manuscripts—more than one hundred in number. They represent, therefore, the very best of his work and the publication of them will certainly add much to his reputation. The poems which Mr. Whyte has used for musical setting are some of them the work of Canadian poets. The outstanding qualities of the music are strength, simplicity and a really remarkable appropriateness to the text. It would occupy too much space to

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give a detailed account of each of these songs, but a few of those which seem of the greatest value may be briefly referred to. The three songs which have words by Canadian poets are among the very best. These are "Lament of the Winds," (Archibald Lampman); "Harvest Slumber Song," (W. W. Campbell); and "Creep into my Heart," (D. C. Scott.) Each of these is completely successful, but the last mentioned is perhaps the finest. Attention should also be called to "The sea hath its pearls," a splendidly vigorous setting of Longfellow's well known poem and "The Hearts Country," another fine outburst of emotion. The charming little song, entitled, "A White Rose," is suitable for almost any type of voice and should be popular, while "Winter Sunrise" would prove an acquisition to the repertoire of any soprano. Among the more sombre numbers, "Lovely cradle of my sorrows" stands out as a work of quite exceptional force. It is perhaps the finest in the collection and is certainly an important addition to the songs of recent years. Taken altogether it may fairly be said that these twelve songs form a group of such unusual merit that Canadians may well feel proud that work of this character in creative art is being done in our midst. A very interesting visitor to the Capital has been Miss Margaret George, of Toronto. En route to Montreal, to sing at an organ recital given there by Edwin H. Lemare, the eminent English organist, Miss George gave the musical world of Ottawa an opportunity of hearing her splendid contralto voice. While here she sang for the Morning Music Club and the St. Patrick's Society, besides many musicales. The reception she received at both of her public appearances left no room for doubt as to the pleasure her singing had given.

April promises very well in the musical way of entertainment. On the 7th the second concert of the Orpheus Glee Club will be given, their first appearance after winning second place in the contest for the Governor General's trophy, making an equal number of points with the Quebec Symphony Orchestra. The latter is an old established musical society, which last year won the trophy, and received a bonus of \$2,500 this year from the citizens of Quebec to defray their expenses in visiting Ottawa. Some wag has facetiously dubbed the Orpheus Club the "orphans." It certainly does not need any foster parents as alone and unaided it has in a very short career earned a splendid reputation for itself, thanks to Mr. Jas. A. Smith, the conductor, and a loyal choir. Their programme includes, "On the Sea," "The Nightingale," and "Vale of Rest," Mendelssohn; "O, Canada," Lavalee and Elgar's "My Love Dwelt in a Northern Land," and a number of other equally interesting part songs. The "Elijah" is to be given the latter part of the month in Knox Church by the choir, assisted by some members of other choirs. Mr. Donald Heins will conduct, Mr. Arthur Dorey will be the organist, and the orchestra of the Canadian Conservatory of Music will also take part. Whatever Mr. Heins undertakes he does

well, and a splendid performance may be anticipated judging by the very successful presentation of the Creation given last year. April 14th Edwin H. Lemare, the eminent English concert organist will be heard in the McLeod Street Methodist church. Several other city churches endeavored to secure Mr. Lemare for a recital, but McLeod Street was the only one brave enough to give the fee, (by no means a small one). It is to be hoped that they will be recouped and well repaid for their enterprise.]

R.N.J.

MUSIC IN HAMILTON.

HAMILTON, March 18, 1908.

ON Tuesday, February 25th, the Elgar choir gave its fourth annual concert in the Opera House to an audience that filled the building. The programme was chosen to show delicacy of shading and refinement of phrasing rather than volume of tone. In these particulars the choir fully maintained its standard of past years and established its right to be classed as second only to the Mendelssohn choir, if not indeed equal, when judged in proportion to numbers and local influence. The time will soon come when some of those who have sung in the choir from the beginning must give place to the fresh young voices that are growing up in the city, if purity of tone is to be maintained.

The choir was assisted by Mrs. Rider-Kelsey, of New York, whose groups of beautiful songs were chosen to display her ability in all styles and languages, and were sung with an artistic style and effect that commanded rapturous applause.

Her accompaniments, as well as those for the choir, were most beautifully played by Miss Ada Twohy, who showed the perfect sympathy with the singer that is the requisite of a good accompanist, and the perfect performance of her part that is the sign of a good musician.

Mr. John Cheshire contributed several harp solos which were much enjoyed.

On Friday, February 28th, the choir went to Toronto and gave a concert in Massey Hall, with the co-operation of Mme. Sembrich and others. This was indeed bearding the lion in his den; but the results justified this course; for the Toronto critics recognized the powers of the choir and its right to be given a high place among the musical organizations of the country.

Mr. Carey has just reason to be proud of the results he has obtained and Hamilton is proud of Mr. Carey and his choir, and the renown shed on our city by their triumphs.

On Tuesday, March 3rd, the Knox Church Choir, under Harry J. Allen, gave a mixed concert assisted by Miss Helen Landers, Mr. Frank Bemrose and Mr. Owen Smiley, of Toronto. It was much enjoyed by a large audience.

On Thursday, March 5th, a recital was given in Conservatory Hall by Howard M. Frederick (Bari-tone), of Toronto, and W. H. Hewlett. The pro-

gramme was varied and well selected, and pleased the fair-sized audience that gathered to hear it.

On Wednesday, March 11th, at 11 a.m. the Ladies' Duet Club, founded and managed by Miss E. Ambrose, held their first open meeting. This Club has been in existence for some years, and does a much needed work in Hamilton, viz., in keeping alive an interest in music in those who have stopped taking lessons. During the season they meet every alternate Wednesday, and perform programmes usually from some selected composer, listen to papers and discussions on the subject, and gain much profit as well as pleasure from the meeting. As a rule they close their doors to outsiders (especially men), but at this meeting the public was admitted on a small payment, and the room was full. The following programme was excellently given:

Concerto, two pianos.....Bach
Vocal quartette, Ave Maria.....Brahms
Piano solo, Witches' Dance.....McDowell
Andante and variations, two pianos..Schumann
Au Matin (for two pianos).....Chaminade
Vocal quartette, Spanish Gypsy
Piano solo, Rhapsodie.....Brahms
Vocal solo.....Elgar
Vocal quartette, Wynkyn, Blynkyn, Nod..Nevin
Eighth symphony, two pianos.....Beethoven
(First two movements).

There are pupils' recitals continually going on too numerous to mention; but all of them showing that good work is being done to raise a new generation of good musicians in Hamilton. I shall allude more particularly to these matters in a later issue.

J. E. P. A.

FROM THE CAPITAL.

OTTAWA, *March 24, 1908.*

MR. LISSANT BEARDMORE, tenor, was heard at both the morning and evening services in the Dominion Methodist church, on Sunday, March 22nd. His numbers were Nevin's *Jesu, Jesu, Miserere*, and "If With All Your Hearts." The church was crowded on both occasions. Mr. Beardmore was in splendid voice, and sang with excellent judgment. His voice is a pure tenor of agreeable quality and good range. Mr. J. B. Kenyon, the organist of this church, is making music a marked feature of the services and has given a series of fortnightly organ recitals during this winter in which he has had the assistance of Miss Millicent Brennan, Miss Toplin, Miss Norma Brennan and Mr. Cecil Bethune.

Mr. Puddicomb and Mr. Heins are being warmly congratulated by every one on the success of the Symphony Orchestra of the Canadian Conservatory

of Music, which won the trophy presented by His Excellency the Governor General. It is only some three or four years since Mr. Heins undertook the direction of the Conservatory Orchestra, but since that time, it has made splendid progress and to-day occupies a very enviable position. Of course every one hoped the trophy would come to Ottawa, and not a few predicted that it would. Nevertheless the result was most gratifying to every one. Thanks to the generosity of the Canadian Conservatory of Music and its splendid membership Ottawa is possessed of this musical asset without any liability whatever, an anomaly which should no longer be allowed to exist. The people of Quebec subscribed, yes, liberally to their Symphony Orchestra. It is now open to the people of Ottawa to show their appreciation of their Symphony Orchestra in some tangible way.

L. W. H.

DATES AHEAD.

March 30th—Eddie Foy in "The Orchid," Princess Theatre.

April 2nd—Julia Marlowe in repertoire, Princess Theatre.

April 7th—Carl H. Hunter's recital, Conservatory of Music.

April 8th—Lissant Beardmore farewell recital, Conservatory Music Hall.

April 9th—Conservatory Symphony Orchestra concert, Massey Hall.

April 9th—Edward Abeles, in "Brewster's Millions," Princess Theatre.

April 4th and 18th—Organ recitals, by H. A. Wheeldon.

April 13th—Josef Hoffman and Fritz Kreisler, Massey Hall.

April 13th—Frank Daniels, in "The Tattooed Man," Princess Theatre.

April 15th—Stainer's "Crucifixion," St. Paul's Anglican Church.

April 17th—Good Friday Concert, Massey Hall.

April 20th—Marie Dora, Princess Theatre.

April 23rd—Van Den Berg Opera Co., Princess Theatre.

April 27th—Montgomery and Stone, in "The Red Mill," at Princess Theatre.

April 28th—Toronto String Quartette concert.

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OPERA & DRAMA

THE TORONTO THEATRES.

LITERARY aspirants declare that it is difficult to obtain a reading of a new play and still more so to get a production of one. This is hard to believe in the face of some of the productions this season by actors of repute. Some of them have been so extraordinarily jejune as to indicate that actors and managers have the most reason to complain since to present something new they are constantly obliged to set forth spineless tales that are in no sense plays at all. The efforts seen of late that could boast bones and structure are so few as to seem exceptional and by this means win critical consideration, perhaps, beyond their comparative deserts. "Irene Wycherley," presented by Miss Viola Allen and "The Girl from the Golden West" in which Miss Blanche Bates was the leading figure, may be taken as examples. These are but two of the ladies of charming personality and secondary talent, who have visited the city of late. These have included also Miss Maxine Elliott, Miss Henrietta Crossman and Mlle. Fritzi Scheff, at least two of whom were not so fortunate in the matter of plays.

In a recent interview on the subject of Wagner, the most popular of present day operatic composers, Giacomo Puccini took occasion to make a general statement that "the essentially theatrical tendency of the Latin mind aims at direct appeal to the feelings and scenic accuracy." In this respect the Latin mind does not greatly differ from the mind of the theatre going public of all countries, for the temperament of the true lover of plays and acting must have a theatrical tendency. Personally I like the drama of ideas,—that in which thought worthy of long mental mastication is wrought in the texture of the drama—but I do not scorn the play, which to paraphrase Puccini's very happy summary is a direct appeal to the feelings, based on human realities, and expressed with scenic accuracy. The latter may be taken to include a general veracity of interpretation and representation. To this formula "Irene Wycherley," by Anthony P. Wharton, of London, England, fully conforms, but I am inclined to think that the literary skill with which the dialogue is written rather tends to deceive one as to the intellectual capacity of the playwright. Though it leads to a tragic denouement it is not really a weighty and serious drama. It is quite devoid of that greatest and most eloquent element of dramatic appeal,—the development and revelation of character under stress of circumstance. All Mr. Wharton's puppets are static, they neither

change in outline nor deepen in interest from first appearance to their last. But they all talk a terse sonorous English and when the length of the speech demands it, good nervous prose. That they are accurate British types, especially when impersonated by such extremely able actors as those which surrounded Miss Viola Allen cannot be gainsaid. To the acting of one important character, who represents the element of fate in the drama one must take exception and it seems to me that the stage producer has in this instance missed a good theatrical opportunity. For those not familiar with the plot it may be stated that the troubles of Irene's Wycherley, who is wedded to what beauty in distress would term "a perfect beast," are solved by a wronged husband, who appears in the last act and puts a bullet through the worthless mate of the heroine. The introduction of this character, who plays the role of Nemesis, provided a suitable opportunity for pure theatrical effect. The actor should have conveyed to the audience in some way that he was a tragic figure with a murderous purpose. That melodramatic



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touch in appearance and general make up of which Irving knew the secret would have greatly intensified the interest of the play. Mr. Glendinning, who played the part is in reality an excellent comedian and his personality suggests a man who would not harm a fly. One could imagine what the late E. J. Henley would have done with such a role, brief though it was.

"The Girl from the Golden West," by Mr. David Belasco, is frankly and merely an entertainment. The spectacle comes first with this author and producer who has that touch of what it seems crude to term, charlatanry, so often charged against the great men of his race. Both D'Israeli and Meyerbeer to quote two diverse instances were each in his own sphere accused of being showy rather than sincere. This is what one finds in Mr. Belasco even when he is trying to be most impressive and this is why it takes all the really exceptional talent of Miss Blanche Bates to keep one's mind from wandering during the progress of his play. Belasco is the favorite dramatist of Puccini, whom one has quoted and as he is making a grand opera of this tale it, perhaps represents his formula. But it is only one part drama and three parts not very profound entertainment. There is half an hour of fine progressive dramatic action in the second act in which the character of the Girl expands like a flower and develops lines and depths. Then the interest of the play ends. In the last act the effort to give a touch of seriousness to the problem. Would a lady cheat at cards to save her lover from death? is even more jejune than the comic effects. Of the acting of Miss Blanche Bates one has nothing but praise. The sureness of her touch; the way she brought out the various phases of the character with its combination of ingenuousness and knowingness, purity and passion was worthy of a much better play than this. If any one could convince the spectator that such a character as the Girl ever existed it would be Miss Bates.

Earlier in the season one commented on the feeble though pleasant quality of Miss Rachel Crothers as exemplified in "The Three of Us." Miss Maxine Elliott has produced another of her plays, "Myself-Beetina," which even more fully exemplifies her qualities of pleasantry and feebleness, and which deals with a theme much too large for a woman of Miss Crothers' talent to grapple with effectively. But in the third act when a young woman makes a very unpleasant revelation as to her behaviour Miss Crothers wins our admiration for her skill. The scene is handled with a reticence and dignity rare enough even with experienced dramatists. Moreover, it is highly effective from the dramatic standpoint. The acting of Miss Mary Jerrold and Miss Maxine Elliott in this scene commanded itself to the discriminating for its fine handling of delicate issues.

The ever delightful personality and exceptional comic talent of Miss Henrietta Crosman was buried in the lachrymose title role of a piece called "The

New Mrs. Loring." It was not a play,—merely a scenario.

The company of players at the Royal Alexandra theatre has been reviving a series of English successes, some of them ephemerals, some of permanent interest. The company's best effort so far has been Pinero's "Sweet Lavender," which even the author himself could hardly esteem highly, except as a getter of royalties. It is fifty years behind Mr. Pinero's work of a few years later just as it is fifty years in advance of "London Assurance" in the matter of construction and plausibility. Boucicault's wit and the comic opportunities which the role of Lady Gay Spanker affords any competent leading woman, have kept the piece on the stage. I saw fifteen minutes of it. During that quarter of hour, it took three overheard conversations and two soliloquies to keep the action going—and I left.

The best modern piece the company has presented has been "The Liars," by Henry Arthur Jones, a piece skilful and well written and requiring a highly sophisticated mode of modern acting. Some of the requirements of the comedy the company was fully competent to meet, notably Mr. Glassford, Mr. Graham and Miss Darragh. What the production primarily lacked was energy and movement. What Miss Ellen Terry in her random, but valuable criticisms describes as "pace" is essential to "The Liars." The company acted it in a manner so statuesque as to suggest a production of "Parsifal."

Only two productions of large dimensions have been seen of late. One of these, "Mlle. Modiste" has proved refreshingly good, the other, "The Dairymaids" was colloquially speaking, a crime. That a manager of the reputation of Charles Frohman could permit a production like the latter to troupe about the country under his auspices is astonishing. The production is an offence not only against the public, but its authors and composers as well. Mr. Frohman's best punishment would be to be compelled to sit through it.

Miss Fritz Scheff does not sing so well as she did when she appeared here under the auspices of the

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late Maurice Gran, in 1901, a fact attributable not to any loss of a naturally fine voice, but to the fatigue attendant on the killing system of the modern theatre. No good artist in the larger sense either dramatical or musical, should be expected to make more than three or four appearances, if perfect achievement is the aim. The existing and apparently irremedial custom necessarily brings with it occasional uneven and jaded performances. Miss Scheff is doing the only thing possible to her as a light opera star and that she sings so brilliantly and effectively night after night shows what an aid a truly good vocal education can be. "Mlle. Modiste," though a mildly interesting and charmingly production throughout hardly affords her the opportunity that a comedienne of such exceptional grace and delicacy deserves. The work of Mr. Victor Herbert and Mr. Henry Blossom is on a plane so much higher in point of refinement and humor than that of the average production of its class that it has been treated almost as a "rock in a weary land."

HECTOR CHARLESWORTH.

TORONTO, March 18, 1908.

OUR PARIS LETTER.

PARIS, March 3, 1908.

THE most interesting event recently in Paris from an artistic and social point of view has been the re-opening of the Opera. The new directors, Messrs. Messager and Broussan, commenced their term of office (seven years) on January 1st. The building was closed for nearly a month for cleaning, and some slight alterations. The magnificent interior has benefited greatly by the judicious process of restoration to which it has been subjected. Many of the famous mural paintings, notably those of the celebrated artist, Paul Baudry—having become blurred by the *patine* that Father Time spreads over all mundane things. The building was opened January 29th, with great pomp and splendor by a performance of Gounod's "Faust." Seeing that the building was legally only at the disposal of its present directors from January 1st, it was thought advisable to present one of the repertoire operas, rather than inaugurate their campaign with any of the new works, which by their treaty with the Minister of Fine Arts, they are compelled to produce each year. But although the opera selected was old, not so the fashion in which it was presented to the public by the new management, scenery, costumes and the stage business being entirely new.

SCENERY.—The principal departures from the usual scenic effects as followed in the principal lyric theatres were the abolition of the conventional appearance of Marguerite at the spinning wheel, tempting apparition evoked by Mephistopheles in the laboratory of Faust in order to obtain the latter's signature to the fatal pad. This was replaced by a charming picture of Marguerite strolling along a lane, her hands filled with flowers; the air, foliage, sunlight, all suggestive of spring. The garden scene was differently devised and

constructed from the one usually seen; also the death of Valentine occurs in a snow scene. The entry of the choristers bearing torches, which throw a muddy light on the cold, desolate looking scene, heightens the horror of the dying soldier's curse. The return of the soldiers is effected in a marvelously constructed setting of bridges, etc., through which Valentine and his regiment with the military band make their entry preparatory to the Soldiers' chorus. The Kermesse scene is a life-like production of a painting by Teniers, and the great fourth act—The Palace of Mephistopheles, where takes place the famous ballet—is a marvel of fantasy in design, color and construction.

COSTUMES.—These also have been specially designed and made for the production, and are an attempt at a reproduction of those worn during the earlier period of the middle ages. Marguerite no longer wears the "accordion-pleated" gowns, beloved of the conventional prima-donna, not is Siebel habited like a prince of pantomime or burlesque. Mephisto has cast off his impossible flame-colored suit and appears like Hamlet in "customary suit of solemn black."

With these important changes, the speed or *tempi* of the musical movements have also undergone careful revision in order to bring them more perfectly in accord with the composer's ideas. It is incredible—except to those who have personal experience in the matter—how the speed of a movement may gradually and imperceptibly become something quite different from that which the composer imposed at the production of his work. It was jokingly said of a former conductor of the Paris Opera, recently deceased, who lived in the suburbs of Paris, for which he had to take the railway, that he regulated the speed of the different operas he had to conduct by the hour at which the last train left from the Gare St. Lazare for the suburb where he lived.

The repertoire—Les Huguenots, Guillaume Tell, Ariane (Massenet, new), Samson et Dalila, Lohengrin, Tannhauser, Walkyrie have with the ballet of Coppelia formed the programmes for the last month.

HENRI LANGLOIS.

AN Irish stage society has just been organized in London, in affiliation with the Irish Literary Society. It has for its object the production of plays dealing with Irish life, past and present, and it is proposed to have four or more performances annually, one of them to be given in the open air. Arrangements are already being made for the production of a peasant play, "The Land," by Patrick Colum. Among the promoters of the society are Dr. John Todhunter, Mr. Alfred Perceval Graves, Mr. P. J. Kirwin, Mr. Francis H. Skrine, Mr. J. P. Boland, M.P., etc.

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APRIL, 1908.

NOTES AND COMMENTS.

OUR correspondent, Mr. L. W. Howard, is fully authorized to collect for subscriptions and advertisements in Ottawa and its district. Mr. R. N. Johns is similarly credited for Oshawa.

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MUSICAL CANADA is on file and for sale in New York City at the music store of Victor S. Flechter, 23 Union Square, where subscriptions and advertisements will be received.

LISSANT BEARDMORE, on his recent concert tour through the East met with great success, as the critics speak in high praise of his work, and especially of his singing of the German Lieder. The French papers are unanimous in praising his rendering of the French numbers and his pronunciation and phrasing received extra mention. Mr. Beardmore will be heard in a song recital on April 8th, at the Conservatory of Music Hall. This will be his last recital before leaving for Europe in May.

THE Buffalo (N.Y.) "Express" of Feb. 9th, has the following note concerning a recent appearance

in that city of the Toronto String Quartette:—"A very delightful programme of chamber music was given last night by the Toronto String Quartette—an organization hitherto unheard in this city. The quartette has many points of excellence, its playing being characterized by precision, sympathy, beautiful shading and plenty of spirit. The programme was played with such fine effect as to arouse an insistent call for more,—so as encores they gave the fourth movement of the Rauchenecker composition and the Greig Intermezzo. The hope was most generally expressed that the Toronto String Quartette may again be heard in Buffalo."

ROME publishers of Gregorian music are receiving large orders from America. This is probably owing to the fact that it has been decided that Gregorian chants shall be taught in the parish schools of the Roman Catholic archdiocese of New York from this year.

M. LOUIS SCHNEIDER's new biography of "Jules Massenet: L'Homme, le Musicien," published by the Parisian firm of Carteret, contains no fewer than 200 illustrations after original drawings. It is the most extensive work ever issued on a living French composer.

THE royal library at Copenhagen has among its musical manuscripts an unpublished sonata by Handel. It was received from the royal court archives and at one time was the property of a member of the Danish royal family.

The autograph of Chopin's Third Ballade in A flat, which was discovered by a Berlin music dealer, now belongs to the wealthy collector Herr J. Ostrowski.

POPULAR GOOD FRIDAY CONCERT.

MANAGER WM. CAMPBELL has prepared a first-class bill of fare for his numerous patrons on Good Friday night, when he will give a grand popular concert in Massey Hall. The artists engaged are all leading favorites, and include Miss Janet Duff, the great Scottish contralto; Mr. Harold Jarvis, Canada's favorite tenor; Miss Jean Robb, elocutionist and artist, well known to the people of Glasgow and throughout Scotland, and the famous XIII. Band of Hamilton, George Hutton, as cornetist, with Miss Annie McKay, as accompanist.

Such a strong array of talent has scarcely ever been got together for a popular concert in Toronto, and no doubt Massey Hall will be crowded on Good Friday night. The programme, which has already been printed, presents much that is new, as well as a number of old favorites, and those who hear it rendered will enjoy a rare treat. Notwithstanding the great expense attendant on presenting so fine a programme popular prices will prevail.

The reserved seat plan will be opened at Massey Hall on Monday, April 13th, at 9 a.m.

VOCAL



ON SINGING ENGLISH.

By MARIE C. STRONG.

MUCH has been written, and much must be written, before we English speaking people, shall appreciate and respect our own language sufficiently to sing in it. I should like to be one of the many, in the vocal world, who are protesting, and wisely so, against our English speaking students, learning or rather affecting, to sing in a foreign language, before they have even an intelligent idea of their own. Teachers are not altogether to be blamed for this, for many pupils are most persistent in their desire to sing in a foreign tongue, and the teacher, in preference to losing the pupil, will often humor the whim. My experience has been, that it is a step in the right direction to remain firm in this respect, and by appealing to the better judgment of the pupil and teaching them to understand, and study conscientiously to sing in their native tongue, they must, and will, eventually, if rightly directed, realize and appreciate its beauty and value. The Germans have always maintained that English is unvocal, but since the visit of the "Leeds Choral," to Germany, that idea is evaporated. If the German text, with its many guttural sounds is conducive to pure tone, how much more so the English? Truly, our language is not singable, as we so frequently hear it sung, where its vowel sounds are explosive or slighted, and its consonants hard and unmusical,—but it is singable, as we hear it sung by an artist, or the diligent and persevering student.

All foreigners sing in the language of their country. If one goes to France to study, he or she, must sing in French,—but if journeying to the Fatherland, German lied must be their portion,—or, if the preference is given to the sunny land of Italy, the soft and beautiful Italian, necessarily is the language in which the study must be pursued. Why then should not we, an English speaking race, respect our language and insist on all our singers giving it the prominent place on their programmes.

Teach people to pronounce the language correctly and you have taken the initiative step to acquiring a musical tone.

True, we have but five vowel sounds, against a formidable array of twenty-six consonants, but, if we attack our tone always with the full or modified vowel sound, using caution, discretion and delicacy with the consonants, we cannot fail to acquire a beautiful, resonant, velvety quality of tone.

The vowels and consonants with their various sounds, modifications and colorings, require patient, slow and conscientious study, to make every syllable, every word and every phrase in the simplest song, a perfect whole, and a joy to the most fastidious ear.

We have schools, colleges and universities, with special departments of elocution and oratory, for the improvement and development of the speaking voice, and the perfect pronunciation of pure English—but their work, unlike that in our singing world, is in the native tongue. Should we not be amazed and justly indignant were we compelled to listen constantly to our elocutionists, striving, or making futile efforts, to render many, or all their numbers on a programme, in French or German? Such a departure would not be tolerated! Yet why should we take any such license in singing?

Excepting the Italian, pure English is, I contend, the most beautiful language in the world, and when a singer masters its intricacies, it paves an easy passage to the acquirement of other languages.

To sing in any language successfully, one must first learn to speak it correctly, then study to sing in it as applied to tone—but this education to be thorough, must be with a native teacher.

It must be harrowing to foreigners to listen to many of our amateurs, attempting a French *chanson*—a German *lied*, or an Italian aria, without any, or perhaps only the remotest conception of the text and equally so, is it, to listen to our English songs, as taught by foreigners, who cannot speak two words of English correctly. How frequently do we hear in our concert halls, such expressions as



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"I do wish they would sing in English!" "Why do they not sing in English?"

Compared to the many, there are few of our people, who understand a foreign language and our musical public have just reason to object to the present fad.

Mons. A. Giraudet, Professor of the "National Conservatory of Paris," emphasizes the fact, that Americans will never become a nation of singers, until they learn to sing in their own language. When a foreigner, and such an authority comes to our shores and proclaims this fact, is it not time we gave the matter our serious consideration, and bestir ourselves somewhat, to correct the error of our ways?

Wagner was most desirous of having his operas placed before the English public in their own language, for he urged, only then can they be understood and appreciated.

Clara Butt, the versatile and noted English contralto, is a zealous advocate in this direction. At one of her recitals in London she sang a group of Brahms and Schubert songs in English, and subsequently was criticized by the press with the interrogation, as to why she did not sing them in German? Her answer was, "It is easy to sing them in German, but it is not easy to sing them in English." Well would it be, if our English and American singers followed the example of Clara Butt, this noble womanly artist, who both by her pen and glorious voice, is accomplishing so much for her native tongue, for it is quite palpable that our artists almost ignore their own language, and will render a programme entirely in a foreign tongue, and while they give an intelligent interpretation of the French, the German or the Italian, the English song does not adorn the programme or worse, is relegated to the persistent encore.

All honor to the languages when well and consistently sung, but let us as Americans, as Canadians, as sons and daughters of the great Anglo Saxon race, show respect, appreciation and love for our beautiful mother tongue, by giving it the pre-eminent place in the singing world.

WHY ENGLISH PEOPLE CANNOT SING.

MR. FRANK BROADBENT, in the *Daily Mail*, recently made the sweeping statement that "The main disability under which we English suffer is our language, which conduces, owing to the thinness of the vowel sounds, to a constriction or tightening of the throat when the voice is raised. In Italy beautiful voices are as common as blackberries in September. Why? Because the main vowel of the language, *ah*, tends from earliest infancy to open and loosen the throat and strengthen the muscles to withstand the requisite pressure of the breath. The same thing applies to the Welsh people, but not to the Welsh who speak English. The effect of language is also seen in the French voices, the slight nasal tone of the language inducing a similar one in the singing voice. Again, it may be seen in our own country, the broad vowels of the Yorkshire and Northern counties' dialects telling their story on the throat; witness the choir singing of these counties. The popular fallacy that it is the Italian climate and atmosphere that makes singers ought to be exploded; the climate of Northern Italy is worse than ours in winter time. The great secret of voice production is relaxity; the great difficulty is to get that relaxity by conscious muscular control. This difference between the Latin languages, with their broad vowel sounds, and the thin and guttural sounds of the English and German languages, must be remembered. It has often been noticed that if a room contains many English and a few foreigners, the voices of the foreigners are always heard. Foreign teachers have mostly failed to grasp our difficulty, and do not take enough care to obviate it." The last point, about foreign voices being overheard, is not of much value, for the ear is naturally alert for a strange language. The main argument of Mr. Broadbent also is not convincing, for the Northern dialects which are praised are English after all. The article takes no account of the difference between North and South in manner of speaking. The Northerner, in many cases, speaks in a resonant, full-mouthed

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way, which exercises the vocal muscles well. The Southerner has a quieter and more restrained way which is less effective in keeping the vocal organs in proper condition. If he adopted the round tone of the Northerner, the effect would soon be heard in the speaking and singing of the people. Too much attention has been paid to vowel formation in discussing differences in choral singing, and too little attention has been directed to vocal resonance.

Dr. G. H. SMITH, at a recent meeting of the Hull Musical Union, referred to the charm of the madrigals written in Elizabethan days. England was very musical then, in the madrigalian days; and very magnificent music was written which was now lying on the shelf. Some of these works ought to be brought forward at the present day.

It would be superfluous, says a Parisian writer, to puff the organs of Cavaille-Coll; they are too well known. And their instruments in the Parisian churches are the admiration of every English organist who spends his summer holidays in Paris.

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THE MINISTER AND THE MUSIC.

THE relation of the organist and the minister is frequently a deplorably unsatisfactory one, and the reasons for this are not hard to discover, being founded as most difficulties are upon misunderstandings.

The organist is prone to lose sight of the spiritual mission of music while seeking to perfect the artistic side, whereas the minister is apt to be possessed with an anxiety for spiritual results from the music while viewing with indifference or even disapproval all attempts at artistic development. In each case there is a misconception of the function of sacred music.

Music must assuredly be spiritual and it must just as emphatically be artistic.

Religion makes its appeal to mankind through the twin channels of the reason and the emotions. All art is the language of the feelings, and music is the chiefest and most universal of the arts. It has, therefore, been fitly chosen to be the handmaiden of religion. While the minister reasons and expounds, the musician plays more subtly upon the hearts of the people through the language of melody and harmony.

Let the organist therefore not lose sight of the spiritual mission of his art, and he will not be so ready to spurn the occasional use of a simple gospel hymn, for he will discern something of its direct, ingenuous appeal to the hearts of the musically unlearned.

And since music is a constituted part of divine worship, and not a mere frill of ornament in the service of the sanctuary, the minister should be willing to accord it the dignity which is its due.

There is expected of the minister a certain artistic standard in the public performance of his duties. His language must be at least grammatically correct, his diction must be refined and in keeping with the elevated character of his subject, and he is supposed to have acquired a knowledge of the elements of public speaking. All this is art, not religion.

Should the minister, therefore, quarrel with the church musician, because he would fain set himself a somewhat similar standard—a standard demanding music with chord progressions that are grammatically correct, harmonies that are refined and elevating, and cast into a form which is artistically beautiful? "It's a poor rule which doesn't work both ways."

E.H.

SIGHT SINGING.

By A. T. CRINGAN, MUS. BAC.

So rapid has been the advance of musical education in recent years that a demand has come for a higher order of intelligence and skill among musical students of all classes. This extends from the little folks of the kindergarten music class to the advanced in the higher grades of both vocal and instrumental departments.

Among instrumental students the ability to form a clear conception of the general effect of a musical composition, previously unknown, has been developed to a gratifying degree by improved modern educational methods. In the study of vocal music a corresponding advance has not thus far, become evident. The reason for the disparity between the development of the intellectual powers involved in playing at sight and singing at sight is not difficult to ascertain. Playing at sight is largely a matter of location. The player who sees a melodic or harmonic group of notes on the staff, and understands their corresponding location on the key board, can produce the tones which they represent with little exercise of the higher musical intelligence. Instances are not uncommon of people devoid of musical perception, even absolutely tone-deaf, who have acquired the ability to play correctly from notes. With the singer the case is entirely different. No one can sing, even a single tone, without first having a definite conception of its sound. In the case of the instrumentalist, the mental process involved may be purely mechanical, in that of the vocalist it must be distinctly intellectual. Much confusion of thought on this subject seems to exist if one may judge from the uniformity of methods employed in instruction books intended for the use of these two distinct branches of musical reading.

No real advance in vocal music reading can be expected until it has been made the subject of definite study on lines especially adapted to the object to be attained. The opinion is sometimes expressed, by unthinking persons, that "to read vocal music at sight should be no more difficult than to read a paragraph from a book or newspaper."

A comparison of the mental processes involved will soon reveal the absurdity of any such contention. In ordinary literature the sentiment is expressed by the printed words only. The singer is required to read not only the printed words, but, in addition, the notes, of which he must form a definite mental concept as to their pitch and dura-

tion. The acquirement of the power to do this quickly and accurately demands time. During the ordinary vocal lesson, or choir rehearsal, it is almost impossible to find time for the study of sight singing. Fortunately this study can be pursued in class with even better results than where individual instruction is given. The class student receives individual attention where necessary, and, in addition, receives training in sustaining the various vocal parts without any instrumental assistance.

The advantages of a course of instruction in sight singing are not confined to the vocal student, as they are invaluable to the piano and violin student as well. One of the greatest instrumental virtuosi has said that "he could never have acquired complete mastery of his instrument without the experience gained in the study of singing."

No better foundation for the study of harmony can be found than a preparatory course in sight singing. It enables the student to form a clear concept of the chords and progressions which he writes, without the necessity of "trying them over" on the piano. For vocal students who aspire to leading position as soloists or choristers, the ability to read fluently and accurately is indispensable.

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6 Dulciana.....	8	61
7 Wald Flute.....	4	61
8 Principal.....	4	61
9 Fifteenth.....	2	61
10 Mixture.....	3rks	183
11 Trumpet.....	8	61
<i>Swell Organ.</i>		
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14 Stopped Diapason.....	8	61
15 Viol Di Gamba.....	8	61
16 Aeoline.....	8	61
17 Voix Celeste.....	8	61
18 Suabe Flute.....	4	61
19 Octave.....	4	61
20 Flautina.....	2	61
21 Sesquialtera.....	3rks	183
22 Oboë.....	8	61
23 Cornopean.....	8	61
24 Vox Humana.....	8	61
<i>Choir Organ (Enclosed in a box).</i>		
25 Open Diapason.....	8	61
26 Melodia.....	8	61

	<i>Feet.</i>	<i>Notes.</i>
27 Dulciana.....	8	61
28 Harmonic Flute.....	4	61
29 Harmonic Piccolo.....	2	61
30 Clarinet.....	8	61

Pedal Organ.

31 Open Diapason (Large scale)....	16	30
32 Bourdon.....	16	30
33 Lieblich Gedeckt.....	16	30
34 Bass Flute.....	8	30
35 Violoncello.....	8	30
36 Bourdon.....	8	30
37 Posaune.....	16	30
38 Trumpet.....	8	30

Couplers (Tablet Style).

39 Swell to Great Unison.
40 Swell to Great Sub.
41 Swell to Great Super.
42 Swell at Octaves Super.
43 Swell to Choir Unison.
44 Swell to Choir Sub.
45 Swell to Choir Super.
46 Choir to Great Unison.
47 Choir to Great Sub.
48 Choir to Great Super.
49 Great at Octaves Super.
50 Great at Octaves Sub.
51 Great to Pedal.
52 Swell to Pedal.
53 Choir to Pedal.
54 Tremolo to Swell.

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SAMPLES of some excellent anthems have been received from the Anglo-Canadian Music Publishers' Association, 143 Yonge Street, Toronto. Specially interesting is a series from the pens of local composers, among which might be mentioned, "Like as the hart desireth," by W. H. Hewlett; "Let not your heart be troubled," by E. W. Miller; "Thou wilt keep him in perfect peace," by E. R. Bowles; "Behold what manner of love," by J. Parnell Morris; "Offertory Sentences," by Albert Ham, Mus. Doc.; "Abide with me," by F. H. Torrington.

E. H.

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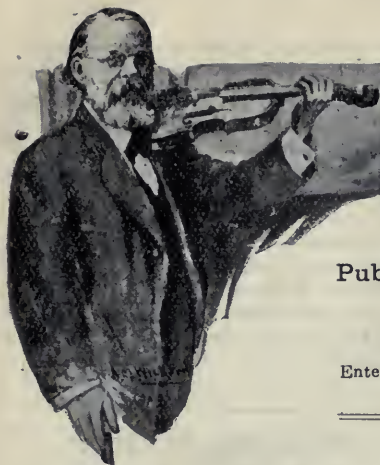
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APRIL, 1908.

OUR LONDON LETTER.

LONDON, March 18, 1908.

It will be remembered that some months ago four very fine Stradivari instruments were bequeathed to the British Museum by Mr. Charles Oldham, of Brighton. It has since transpired that the trustees of the Museum have seen fit to decline the bequest and it is believed that the instruments have been disposed of for the benefit of the residuary legatees. Rumor says that the main reason for this decision on the part of the trustees were certain representations made to them, some prominent musicians pointing out that such instruments should not be shut up for ever in a museum, but that they should be used by great players for the delectation of music lovers. It is part of the irony of things that they should now have become the property of a private collector.

Mischa Elman, who may now be considered a permanent inhabitant of London, played the Brahms' concerto at a concert of the London Symphony Orchestra on February 17th. The young artist played with all his usual skill and his interpretive faculties are developing greatly. The Orchestra was conducted by Dr. Richter.

The distinguished composer, Moritz Moszkowski, who has not appeared in London for some five years, gave an orchestral concert of his own compositions at Queen's Hall, on February 9th. The programme included his pianoforte concerto, his violin concerto in C, an aria from his opera "Boabdil," some short pieces, and a new orchestral suite. The composer conducted in person, and he had the advantage of the assistance of the Queen's Hall orchestra. The pianist was Miss Dora Bright, and the violinist, M. Georges Enesco.

Music seems to inflate some people, as witness the following choice example of musical criticism from a recent article. It refers to the playing of M. Ysaye. "The playing of Ysaye is a great mystery; it is the mystery of the flesh, in which beauty is almost sinful. Other violinists are grave, chaste, or passionate; but his is the voice of the unappeasable agony of the senses. You see the mystery in

the great black figure that sways like a python; in the eyes that blink, and seem about to shed luxurious tears; the face like an actor's mask, enigmatic, quivering with emotion, listening to the sounds as they float up. . . . The like suck up music voluptuously, so the faun played on his pipe in the forests, when the wine of Bacchus had maddened him to a soft ecstasy." This reads like a paragraph from a decadent novel, but it hardly seems a serious contribution to musical criticism!

An amusing libel case which has some interest

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for musicians has recently been tried in the law courts in London. A Mr. Horspool, who has been practising in London as a professor of voice production sued Dr. Cummings, the principal of the Guildhall School of Music, for damages for libel on account of statements he made at a meeting of the Incorporated Society of Musicians to the effect that Mr. Horspool was a quack and his system of vocal training useless. "Professor" Horspool claimed to guarantee to all, irrespective of age, unless vocally malformed, a perfect singing and speaking voice of full compass. The plaintiff was subjected to a searching cross-examination, in the course of which he admitted that he did not understand much about voice production or anatomy. Unfortunately for him, he was compelled to explain his "system," which appeared to be based upon the use of the jaw! He also said that he owed his discovery to watching a baby cry, as he observed that the louder it cried the more it wrinkled its face, thus proving to him a strong connection between the facial muscles and the vocal organs. Absurdity could hardly go further; the case extended over several days and resulted in a verdict for the defendant. Dr. Cummings is to be congratulated, but although he gained the day he has been put to considerable expense in the matter; and it seems generally to be a somewhat thankless task to endeavor to protect the public against the imposter.

An interesting operatic rumor has been current here to the effect that we shall have a visit from the St. Petersburg Imperial Opera Company in the course of the present summer. Such an event would be extremely welcome as the repertoire would certainly contain some Russian works with which the London public is unfamiliar. Let us hope it may be true.

Mr. Stroud Lincoln Cocks, who died recently at the age of seventy-six, left estate valued at £464,572. He was a member of the once prominent firm of Robert Cocks and Son, music publishers. This is believed to be the largest personal fortune amassed in the music trade.

CHEVALET.

SOME RECOLLECTIONS OF AUGUST WILHELMJ.

BORN AT USINGEN, GERMANY, SEPTEMBER 21, 1845;
DIED AT WEST HAMPESTEAD, ENGLAND, JAN-
UARY 22, 1908.

WHILST to-day the world notes sadly the departure of another great artist and musician, full of years and of honor, if measured by the short span of the immortals, his troops of friends are stricken with an overpowering sorrow. The general facts of his illustrious career are common property. They have been published not only in the English journals (including a comprehensive notice in *The Strad*, of December, 1896), but in the press of the world; and the salient points of his career are familiar to most of us. I have known him—in common, I believe, with all who have been honored by his friendship—as possessing a great and generous heart in meet alliance with an almost incomparable genius. He could not live so long and strenuously, and "escape calumny." But I have never known any one who appeared to be more incapable of any meanness or unworthiness in thought or deed. I should say that a generous magnanimity was the keynote of his character, and the finer qualities of his mind left little room for the pettier interests and influences of the battle of life. I remember once, when he heard of a famous singer whom he had known in prosperity coming to poverty, he spoke of it with tears in his eyes, and sent a substantial donation. Generous without stint, and possibly beyond the limits of prudence, many are the poor musicians and pupils he has helped with gifts of money, and the still greater boon of gratuitous instruction.

The sudden death of such a man comes with a terrible shock, and I can scarcely realize yet that he will never be among us again. The flood of memory almost overwhelms remembrance. In the touching lines of Tennyson:

"— We have lost him; he is gone:
We know him now: all narrow jealousies
Are silent; and we see him as he moved,
How modest, kindly, all-accomplished, wise."

A few days after the grievous telegram I was among the hearers of another great artist—Eugene

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Ysaye—who played a Bach concerto and the Beethoven concerto, with the latter of which the name of Wilhemj is for ever associated. How vividly did the entrancing tones of the Belgian master remind me of the illustrious dead! How divine those tones! I was sitting some distance from the platform, which may have helped a sort of optical and momentary illusion. Standing out clearly at first, soloist and orchestra-seemed gradually to fade out of view, save for a misty and diminishing ring round the artist. Oh, how wonderful was that playing, with its supreme strength and liquid sweetness, wrapping one's spirit as in a dream! As I looked at the little shining circle afar off, amidst curious lights and flashes, the indistinct face and figure of Ysaye seemed to shape and shade into those of Wilhemj. I could see *him* playing to an audience, which hardly breathed in the spell and fixity of its attention. Everything seemed suspended. A pin could have been heard to drop. It was Wilhemj who again received those ringing cheers, that spontaneous enthusiasm. Then the sudden transformation scene!—the darkened room—the still, still form of our beloved master lying in his last long sleep—the gifted hands, once so pliant and inspired, folded and inert—the noble mobile face mocking us in its stony impassiveness! and all the while the echoes of the living master's tones soaring around and above, steeping one's thoughts in mingled pain and pleasure, and recalling by some mysterious association the still greater mysteries of the "Why" and the "Whither," and the other insoluble problems of life and death! I wonder whether a Christian ought to think and feel thus gloomily and haltingly, when those he loves and reveres are snatched away by nature's inexorable decree?

I have often thought that the great Professor (for it was as a pupil I learned to understand and estimate his character; and I shall never forget my trepidation as a child at the first meeting, which his gracious kindness so quickly dispelled) was one of those rare personalities which one meets only twice or thrice in a lifetime. The whole man was on a big scale, mentally and physically. There was nothing small about him; and he did not

impress me more as a musical genius—perhaps unrivalled as a virtuoso—than as a thoughtful, generous, fair-minded, large hearted human being. He combined a delicate vein of humor with a large fund of general information. He was not one of those pundits or specialists who are lacking in other branches of knowledge. He might have made a greater name in the world—or rather a much greater show of it—if he had not been of an essentially retiring and unambitious disposition. He had, I believe, the faculty of proportion, and lived modestly because he thought broadly and wisely. With a grand face and head, set squarely on a commanding figure, the predominating benevolence of the man beamed out of the kindest of eyes. His hair, which his earlier portraits represent as being thick and wavy, had grown grey with years; and it was almost pathetic to mark that he did not quite like the idea of its getting thinner. I remember one cold evening, when several of us were en route to a concert, he expressed concern at my having no head covering. I thoughtlessly replied that it did not matter, as I had plenty of hair. But he evidently assumed I was joking at his "scanty locks," as he called them: a trivial incident which I mention as reflecting his sensitive temperament, which yet did not harbor one grain of personal vanity. There could not be a more simple and unaffected man, or one more frank and hearty in his admiration of other great artists. No one felt the degradation of petty jealousies and rivalries more than he. Why, indeed, should musicians clash? Among the great ones, with styles and individualities so different, it is not a question of nicely balancing superiority. I cannot understand those who think (in effect) that there is only one way to eminence—one way to express musical feeling, or to interpret a piece of music. A particular style of temperament makes a particular appeal, whilst half the charm lies in fresh readings and renderings: in a word, in individuality. There is plenty of room for all the great ones; and true artists can help each other so much and in so many ways. Why should Jones be consumed with unholy feelings because Robinson may have more applause than he? Probably it will be Jones's turn next



QUALITY
Our Key-Note.

Joachim
Violin
Strings

time. To observe and to compare, to be as alert and severe on oneself as on others, to rejoice, to glory, in all that is artistically and musically beautiful,—these are the rudimentary impulses which underlie and exalt genuine art. And I believe that no great or struggling artist ever more deeply felt and consistently lived up to these principles than did he whom we mourn.

It is not within the humble scope of these notes to speak of Wilhelmj as a composer, or to treat of his many transcriptions and arrangements of the classics, which will probably be played always. Wagner once gave him a melody, which he (Wilhelmj) promised to transcribe for the violin. He did so, naming it merely "Albumbblatt," and on giving it to Wagner on his birthday, the composer of the "Ring" delightedly exclaimed,—“You have made out of only a poor melody something that will live!” Although Wilhelmj's phrasing and fingering were fine, he gave his pupil freedom to change for himself, always glad to encourage individuality or originality. As a concert player, from all I have heard from his contemporaries, I should say that no one has ever aroused more enthusiasm, or been accorded more unstinted admiration by both artists and public—an historic fact which perhaps may be fitly emphasized after his long absence from the platform. Joachim and Wilhelmj—even as Lady Halle among women—stand at the very pinnacle of the generation which expired with them, each having his special circle of admirers (his partisans if you please), and each unsurpassable in his totally different way. Of Wilhelmj, it goes without saying, he combined the surest and most solid technique with an extraordinary brilliance and richness of tone. There are those who hold that his tone was the biggest ever produced by mortal fingers—and soul. That sublime tone was not pressed or squashed from the strings; it came in one glorious flood and quality of sound, in every gradation of mighty strength and softest whisperings: sweet, round, passionate, restrained, satisfying. To come to earth again, it has been often said that he could produce grander effects from a cheap fiddle than could many famous ones from a Stradivarius.

I cannot end these notes without offering a sincere tribute of respect and gratitude to Madame Wilhelmj, to whom I owe much, both as a friend and as a musician. A devoted wife, she is also a pianist and musician of remarkable accomplishments. Some of the Professor's pupils after their lesson used to go upstairs to enjoy the inestimable advantage of playing with her. I shall ever remember those precious hours, perfectly assured that I owe her only little less than her husband. Their home at West Hampstead was adorned and graced by a domestic happiness, which harmonized well with the comfortable material surroundings. During his varied and artistic career, the Professor had been the recipient of many costly and beautiful gifts, and foreign decorations without number. These, with the portraits and photographs of great musicians, and friends, and pupils made his music

room a treasure-house of recollections. It may appropriately be recalled that it was through Wilhelmj's genial and powerful influence that Dr. Hans Richter first visited our shores, and made his English debut at the Wagner concerts in the Albert Hall. Below the portrait of the matchless conductor, in his own handwriting, is inscribed,—“Dem ersten Rufer nach London, 1877, dem lieben Freunde, August Wilhelmj.—Hans Richter.” Every year brings home to us the unexpected departure of someone from our lives. How little did the joyful party assembled to celebrate the sixty-first birthday of the master imagine that he would be taken away in a few short months! The festivities were begun on the previous evening, when some of us played to him the “Serenade,” composed by his life-long friend and confrere, Mr. J. H. Bonawitz. Next day came the “house-warming,” with its stream of congratulatory telegrams and remindful presents!—a happy picture of our honored host and hostess beaming welcome on their friends. “Sic transit,” shall I say? No; rather, in the inspiring words applied to the greatest of his predecessors,—“Perituris sonis non peritura gloria!”

EVANGELINE ANTHONY.

(From *The Strad*).

ALFRED DE SEVE.

WE take pleasure in presenting to our readers a fine portrait of M. Alfred De Seve, the eminent violinist, whose brilliant execution and superb technique have given him a foremost place among the artists of America, while his charming manner and refined bearing have drawn to him many friendships among his extended professional and social associations. He is a native of Montreal and comes of an old and aristocratic family, the head of which was a brilliant light in the legal profession, for which calling he early educated his son, who however in early life manifested a strong predilection for music. At the age of seven years he began the study of the violin and in six months made his first appearance in public, astonishing all who heard him. His success won his father to his own way of thinking and he consented that his son should pursue his musical studies; thus the law was deprived of a brilliant light, that music might gain an artist. After brief studies in his native city, he went in his teens to Paris, where he was for time in the Conservatory, but for the most part under private instruction from four distinguished violinists, Sarasate, Leonard, Massart and Viouxtemps. After a long absence, he returned to Canada to visit his family, where his old time friends gave him a welcome such as is rarely accorded to a “prophet in his own country.” He gave several concerts in his native city, and made a successful tour of the principal cities of the Dominion, after which he determined to go to Boston, Mass. On his first visit to the latter city, he played

before Ole Bull, who complimented the young artist very warmly. A grand concert was given to introduce him to the Boston public. His reception on that occasion was so hearty and so evidently sincere that he decided to make Boston his home. In that city, for nineteen years M. De Seve occupied some of the most enviable positions both as solo violinist and teacher. A prominent member of the famous Boston Sym-

ten quite a number of delightful compositions for his instrument.

As M. De Seve always remained loyal to his native country, which he loves above all others, he decided, four years ago, to return to Montreal, where he not only gives his personal care to numerous investments, but also gives particular attention to a large class of pupils who find it to their advantage to receive tuition from such an exper-



phony Orchestra for several years, he often appeared as soloist with that splendid organization. He was also concert master of the Boston Philharmonic Orchestra, solo violinist leader of the Boston Philharmonic Club, solo violinist and leader of the Boston Symphony Orchestral Club, besides being for many years director of music at the Boston Cathedral, and violin teacher at the New England Conservatory of Music. He has also writ-

tened artist. Several of his pupils in the United States occupy prominent positions. A few of these are Albert Foster, of Providence, R. I., Miss Louise Trichney, of Boston; Mr. Dean, of Springfield, Mass.; Mr. Cartier, of Holyoke; Miss Franchere, of Chicago, and many others.

Two of his Montreal pupils have already come to the front—Ralph Kellert, who is now in Brussels, and Miss Georgie Turner, who will soon join him.



BAND & ORCHESTRA

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The Editorial Staff.



SAFONOFF ON ORCHESTRAL CONDUCTING.

In writing for you some words on the art of conducting, I am confronted with two obstacles,—my comparatively limited knowledge of English and the fear that my modest remarks will sound egotistical. But I trust that neither difficulty will prevent my putting a few thoughts on paper which will be of benefit to the musician.

The elementary stage of conducting is very simple. Learning to beat time is nothing; it is purely mechanical and is easily acquired. The pupil must then learn to read the full score with intelligence and with comprehension, bearing in mind its vertical as well as its horizontal value; for while the individual player of an orchestra plays his score in horizontal sequence, the conductor must

watch the vertical dimension of the full score. That is, the melody is followed in the horizontal, while the harmony of the various instruments combined is represented in the vertical. Proficiency in score reading requires long practice, especially that the "inside ear," so to speak, may give accurate expression to the harmony.

To know the technique of the different instruments of the orchestra, more particularly of the strings, is important. The better the young conductor knows the various instruments, the more quickly will he be able to gain from them the effects he wants. Then only can he conduct with a full consciousness of his work. Nothing is more charming, from time to time, than a "middle voice" singing in the mass of harmonies. It may be a horn, it may even be an instrument of percussion; and I regard

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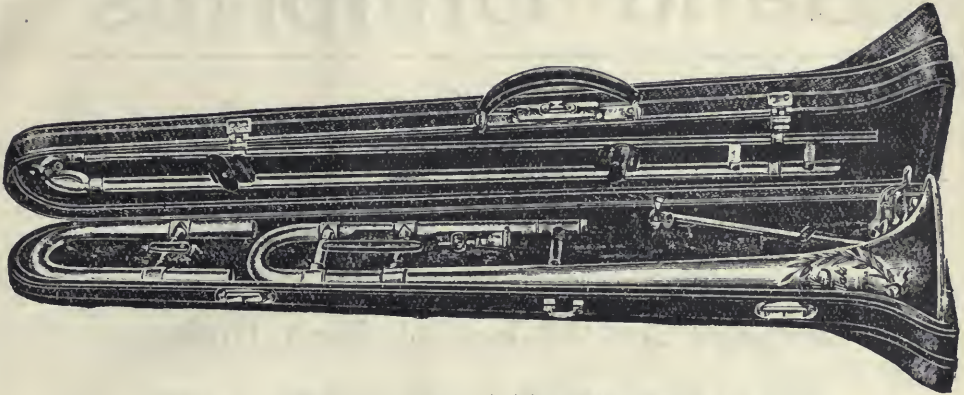
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the instruments of percussion as the backbone of the orchestra, because they give the point of support. If they are weak, you can never get brilliance: if the kettledrum, for instance has not precision, the whole effect may be lost. Even the little triangle must play its important role.

The lack of perfection in detail is just where conductors fail sometimes of greatness. They may be excellent musicians and still not be inspiring conductors. This even applies to some really famous composers. They have been satisfied with the playing, with the general effect of the sound they produced; but the details, the finesse, were lacking. Just as one painter may be satisfied with the general result obtained in his picture, another will have paid more attention to the seemingly unimportant things that go to make up his ideal of perfection.

The real art of conducting resolves itself into an act of will. It is an especial pedagogical talent, for you have to express your ideas to the members of your orchestra in such a way that no doubt is left in their minds as to what you want in either execution or in effect. There are teachers who, in a few words, explain to their pupils the essence of the thing; and the same holds good in conducting an orchestra. Abstract ideas do not carry out your aim. You must present your ideas in a convincing as well as in a persuasive manner; otherwise your men believe not your theories. You must tell them the vital points, and that it must be done thus and so; then the instrumentalist is convinced that

you have asked him to do a thing which he can do well. When your man hears the results obtained, he realizes that you were right in your conception of the music.

To elicit from the different members of the orchestra the emotion that it is desired to transmit there are innumerable ways of working,—by facial expression, by various movements of the hands. They may be slight, they may be marked, they may be energetic, they may be smooth, and so on ad infinitum. But the personal appeal is the most important means to the end desired.

In my own work, when I want a middle voice brought out, I look at the man and he understands what I require, his personal taste must find expression for this moment. For I consider it a great thing to preserve the individual feeling of each artist in my orchestra and to let him give his best expression freely. Perhaps it is in a way that is not my own; but if it is artistically done I let him go,—I work for natural expression. Suppose a clarinet has a beautiful solo and plays it in a way that is full of sentiment. I follow him. Then, when the mass comes together it is only a matter of discipline and of acoustical balance. This matter of balance of the parts is most important, because there come moments when the equilibrium of the orchestra needs special attention.

There are many things that can affect this acoustical equilibrium. For instance, when I conduct in a hall with good acoustics I may express

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a beautiful passage in a way quite different from the manner in which I conduct the same passage in a hall having poor acoustics; for the same movements in a piece sound very different under different circumstances. Conducting is a plastic art; therefore I mould it to conform with the conditions under which my orchestra is playing. It is like a battle in which one general has good free disposition for his forces and a plan of attack all mapped out; but if he refuses to make other disposition of his troops to meet the exigencies of the situation, he may be badly beaten.—*London Daily Chronicle*.

NOTES FROM WATERLOO.

WATERLOO, ONT., March 18, 1908.

MUSICAL matters in this town have been fairly active. The church choirs have been very faithful in their duties and attendance at church services. The Waterloo Musical Society's Band is the only important public musical organization in the town. The attendance at the weekly rehearsals has been encouraging and the Band received the latest and best of what is good in music. The "Merry Widow" music has been played in public, and the selection "Tom Jones" is also in rehearsal. The waltz march and grand selection of Oscar Straus's, "The Waltz Dream," has also been received and is in course of preparation. The annual meeting will be held on March 30th. This will make the twenty seventh year the Waterloo Musical Society Band has been in existence, a fact which speaks for it-

self. The Musical Society Band is run by a committee of the best known and most reliable business men in the town. Last year was the most successful in the history of the Band, musically and financially. The Band is equipped with the best instruments that money can buy and last year the Band were uniformed at an expense of something like \$2,000.

KINGSTON NOTES.

KINGSTON, ONT., March 18, 1908.

THE 14th Regiment, P.W.O. Rifles, played their last engagement at the covered rink on the 17th. The roller rink starts April 1st, the 14th Regiment Band supplying the music. Bandmaster Watson H. Walker, would like to hear from a good solo cornet player, for band and rink.

The band will turn out forty strong this coming drill season and are now getting in full rehearsals.

The Opera House Orchestra have had a good season, the orchestra supplied being members of the 14th Regiment Band, Bandmaster Walker, leader.

A busy season is expected this year for the Band. Arrangements have already been made for a demonstration on Victoria Day.

The R.C.H.A. Band played at a military funeral last week.

The 14th Band will give a promenade concert in the armouries in the near future.

A LONG TOUR.

THE Band of the 91st Regiment, Canadian Highlanders, Hamilton, Ont., H. A. Stares, band-master, has been engaged to play for the Dominion Exhibition to be held at Calgary, Alberta, July 1st to 8th. They will also play at many places along the line en route.

ELMIRA.

THE Musical Society of Elmira has been very active all winter. They don't believe in hanging up their instruments when the snow flakes make their appearance and taking them down again when the gentle spring is ushered in as in times of yore. They are now actively engaged in putting on a drama for the benefit of the funds of the Society. Mr. W. Philp, of the Waterloo Musical Society Band has been in charge now for some five years. He has also a large class of piano, vocal and violin students in Elmira.

MR. CHARLES H. DITSON does not believe that what has been called "canned music" is taking the place of self-made music. To a representative of *The Music Trades* he said the other day:

"Many dealers and people throughout the country maintain that the talking-machine has injured the small goods business. This is a huge mistake. We contend that the talking machine has helped the small goods business and also helped singing. The natural conceit of young people has saved the day. They are conceited in this respect, that if there is any playing to be done they want to do it themselves. Talking machines have no doubt in a few cases taken the place of an orchestra, but these cases are so small in number as compared with the effect these same machines have had on the ambitions of young people who are musically inclined that the balance is strongly in favor of the talking machine as an educator.

"There are in New York city fifty-three violin schools under the supervision of one Catholic Society. There are many other schools of the same character conducted by other religious denominations. In these various schools many very talented children are discovered, who later become first-class musicians. Most every military school, high school, and college throughout the country today has an orchestra."

MR. GEORGE FOX, the solo violinist, of Walkerton, has been winning many triumphs in the cities of the South. The *Atlanta Georgian* compares him with Kubelik in the following words:

"Naturally those who heard Jan Kubelik when he played here at the Grand the other night and who also listened to George Fox at the Wesley Memorial Tabernacle, Friday night of last week, compared the two artists.

"Although born and reared in Canada, Mr. Fox plays with a warm southern richness not to be found in the Bohemian, for even Kubelik's greatest critics complain of his coldness and lack of passion."

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TORONTO

SINGERS and students of the vocal art will be glad to know that Sir Charles Santley is about to bring out a new book, to be entitled, "The Art of Singing." It is not to be a tutor, he says, but is intended to show what is required to form an artist. Sir Charles has already made a successful tour in Australia, and is thinking of making another. Although he is now in the seventies, he says he finds occupations crowding upon him thicker than ever. "I once thought that at this age I should have been able to slacken off, but I work harder now than I ever did. All the better! I am sure I should be good for nothing if I had not work I was bound to do."

THE number of new operas produced in the theatres of Italy last year was forty-eight. Not one of them apparently—was a genuine success. There is now a "Rue Richard Wagner," in Paris. It is one of the cross streets of the Rue Octave Feuillet.

WE have just received the current quarterly number of Besson's brass band budget, published at 196 Euston Road, London, England. It contains quite a variety of information concerning the interests of brass bands and that it fills a want is shown by the fact that it has twenty thousand readers.



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company alone produced 15,000,000 plates and 200,000 instruments, aggregating 65,000,000 marks last year.



TORONTO, MARCH 25, 1908.

BUSINESS recently has shown a marked improvement in all lines of the music trades. For a few weeks early in the year some factories were all but closed down. Now, however, they are all working, certainly not all full time and capacity, but much better than was the case in January and part of February. The retail trade is also more active, and the city business is giving salesmen something to do. Transportation is in better shape, the roads are open, and goods can be delivered. Travellers are again pretty generally on the road and a fair line of orders is being sent in.

Despite the undoubted financial stringency, —and the advantage always taken in such circumstances by a certain class of people—payments are, and have been, much better than was expected; in fact there is very little complaint. A marked improvement, in this direction, for trade is generally admitted.

The Heintzman Company find business has made wonderful strides during this month, and really now looks like going forward by "leaps and bounds." During the March month there has been a large increase, week by week, in the city trade. Manager Charles T. Bender reports a great increase in the demand for combination players. These, of course, are expensive instruments and not much purchased as yet by people of limited means. A sale of a combination player usually means a substantial cash payment, which is always a satisfactory feature of any business transaction. Mr. Bender says that travellers can move freely now and, as a consequence, orders are coming in well—large orders and for good instruments. General collections are showing a steady improvement each week. The Heintzman factory at Toronto Junction is working full time, and has kept its staff together all the winter.

Manager John Wesley, of the Mendelssohn Piano Company finds trade all round much improved during the month of March.

With the Mason and Risch firm business for the past five or six weeks has shown each week a steady and satisfactory increase. Mr. Henry H. Mason said that last February with his firm was ahead in business with the corresponding month of 1907. Collections have been a little slack, but are picking up. City business is showing a decided improvement. There is just now no marked run on any special lines, but a steady all-round trade is being done. Mr. Henry Mason's opinion is that while it may be advisable for a little while to go slow there is no cause at all to worry about the future.

The Gerhard-Heintzman Company say business

is as good as can be expected for the time of year and the backward season. The Gerhard-Heintzman grand piano is in good demand both here and outside. Secretary Herbert Sheppard reports payments as by no means bad.

Mr. Frank Shelton, manager of the small goods department of the house of Nordheimer, says there is an increasing movement in most of his lines of goods, and payments are much better. Mr. Shelton expects considerable activity in brass band instruments and considers the outlook as good generally.

The Bell Company report an ever increasing demand for their Playerpiano, "The Autonola." Two of these instruments finished in mission style were sold to prominent Rosedale residents last week. Manager George P. Sharkey reports considerable improvement in business during March. Payments are "not at all bad," and the outlook is much brighter than it was a few weeks back. The Bell Company's factory in Guelph is working full time.

The Bell Piano warerooms, 146 Yonge Street, have been handsomely re-decorated throughout. The old decoration suffered considerably from smoke through the fire that occurred on December 12th last, necessitating entirely new fixing up.

With the R. S. Williams and Sons Company business generally is very good. Mr. Harry Claxton, manager of the sales department, is making preparations on a large scale for a particularly active season in band instruments, and the indications are that it is commencing already. Mr. Claxton reports the demand for the smaller lines of musical instruments as most encouraging.

Owing to extensive advertising in the Canadian papers the Williams house has had a phenomenal year's trade in Edison records.

Mr. R. S. Williams is doing unusually well with violins, the demand for which is steadily growing. Mr. Williams has quite recently sold several very choice instruments.

Mr. R. S. Williams has just added to his extensive musical library several rare volumes of works on music. Two of the volumes are over three hundred years old; these books were all carefully inspected by the representative of MUSICAL CANADA. As typographical curiosities alone they are worth seeing—so well preserved is the color of the paper, and of the ink. They are excellent specimens of really good printing, and are worth good sums of money.

The month of February last, which was a quiet month with some houses, with the Williams firm showed a considerable advance on the corresponding month of last year. With this firm the financial

year has just closed, and the result is much ahead of any previous year in the history of the house.

With the house of Nordheimer business during March has been much more active than was the case earlier in the year. The local trade was considerably increased. Mr. Robert Blackburn says that reports and orders from travellers and outside agencies are encouraging and indicate a promising outlook for the trade. The demand for sheet music has shown a large increase lately.

Messrs. Whaley Royce and Company are getting their full share of the improving business conditions of the past few weeks. While no marked activity has developed in any one line, a satisfactory general all round advance is going on. The advent of spring weather conditions has aided trade considerably lately.

The Newcombe Piano and Organ Company are holding their own well, and report a hopeful outlook.

The Bell Piano Company have been featuring a letter that they received from Mr. Camille Decreus, who is the accompanist of Madam Calve, on her present concert tour throughout the United States and Canada. Mr. Decreus, when he played the Bell piano in London, where he appeared with Madam Calve, on February 17th last, stated he had no idea such good pianos were made in Canada and he said that he felt it his duty and privilege to put himself on record, therefore, he wrote the following letter to the Bell Company:

"It affords me great pleasure to testify to the merits of the Bell piano. Its tone is exquisite, there is a delightful singing quality to it, and the illimitable quick repeating action is perfect. In a word the Bell piano is an artistic instrument and I faithfully endorse it."

"(Signed) CAMILLE DECREUS,

The Palmer Piano Company find business is much better, and liberal orders are coming in.

The Otto-Higel Company are busy, and have experienced a steadily increasing demand for all their lines of goods in the past month.

H. HORACE WILTSHIRE.

PERSONAL.

THE death of Mr. J. Calvin Campbell, of the firm of Kohler and Campbell Company, of New York, has been received with genuine regret by the piano fraternity in Toronto, especially by the Bell Piano Company, where he was a frequent visitor and warm personal friend of Mr. Sharkey's.

THE principal vocalists with the Sheffield choir during their Canadian tour will be: Miss Emily

Breare, soprano, daughter of the well known editor of *The Harrogate Herald*, and equally well known as a vocal expert; Miss Gertrude Lonsdale, contralto; Henry Brearley, tenor, and Robert Charlesworth, bass. Miss Emily Breare is evidently a vocalist of exceptional talents. Referring to her singing recently at the Reading Philharmonic Society's concert, *The Berkshire Chronicle* says: "The society were fortunate to secure Miss Emily Breare, who scored a great artistic success. The unfaltering sweetness and purity of her singing, the clarity and force of her enunciation, and her charm of expression all contributed to a really delightful performance. . . The enthusiasm reached its height after her brilliant rendering of "Woe, Woe is Me!"

A NEW AFFILIATION.

By mutual agreement the William Maxwell Music Company, of New York, and Whaley Royce Company, Limited, of Toronto and Winnipeg, will each carry the complete catalogue of their respective publications and co-operate in the simultaneous publication of all new works. The first Canadian work to be placed on the United States market will be the new sacred song, "Lead Kindly Light," by J. Lamont Galbraith. Among the newer works being placed on the Canadian market are, "Just Because" song by H. T. Burleigh; "Nora," Irish song by R. S. Pigott, "Sometime Song" by Geoffrey O'Hara; also two Easter anthems, "Thanks to God," by Hotchkiss and "Christ is Risen," by T. B. Stare.

THE firm of Whaley-Royce & Company, Limited, 158 Yonge Street, Toronto, has taken over the business of The Canadian-American Music Company, including the entire stock and the exclusive control of their publications. The catalogue of The Canadian-American Music Company is a very extensive and varied one and Messrs. Whaley-Royce & Company are ready to dispose of it within the next few months at special prices and with extra discounts on orders for quantities. All necessary information can be obtained on communicating with the firm.

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