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MR. G. D. ATKINSON.

(Portrait on Cover Page.)

ATTENTION has been drawn during recent years to the unmistakably fine work which is being achieved in Toronto by some of our younger musicians. Among these a very prominent place must be accorded Mr. G. D. Atkinson, the talented organist and choirmaster of St. Paul's Methodist Church, the specially augmented choir of which won so brilliant a victory recently in the Earl Grey Dramatic and Musical Trophy Competition. Mr. Atkinson, as choirmaster and organist, for some years at Wesley Methodist Church, maintained a choir which occupied an enviable position among the most efficient church choirs of this city. For the past two years he has been secretary of the Toronto Clef Club, and for some years was a valued member of the executive committee of the Mendelssohn Choir, resigning last season owing to the pressing demands of his teaching, choir and other professional engagements.

As a member of the piano and organ faculties of the Toronto Conservatory of Music, and as music master at St. Andrew's College, Mr. Atkinson has been uniformly successful, his pupils taking high standing in public appearances or in the various examinations of the leading examining bodies of Canada. Mr. Atkinson, who is a native Canadian,

may be pointed to as one of the finest products of purely Canadian teaching institutions, his leading masters having been Dr. F. H. Torrington, Dr. A. S. Vogt, Mr. F. S. Welsman, Mr. W. E. Fairclough and Mr. W. J. McNally.

As a choirmaster his model has been the conductor of the Mendelssohn Choir, whose methods and aims Mr. Atkinson has made a close study of. The well earned victory of the St. Paul's Choir in the recent competition is a striking tribute to Mr. Atkinson's musicianship, his tactfulness in dealing with volunteer singers, and his superior gifts in infusing discipline and producing a charming ensemble with average choral material. It is not too much to predict that Mr. Atkinson's choral achievement in the future are destined to exercise no small influence on the work of our church choirs generally.

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ENID NEWCOMBE WINS MUCH APPLAUSE AT HAMILTON.

MISS ENID NEWCOMBE, the popular Toronto 'cellist, has filled a large number of out-of-town engagements during the past season. Saturday afternoon, April 2nd, Miss Newcombe was the assisting artist at a Twilight Organ Recital given by Mr. W. H. Hewlett, at the Centenary Methodist Church, Hamilton, when she played "Czardas" by Fisher; Cantilena from Concerto, Goltermann, and Popper's "Tarantelle," all of which were heartily encored. On April 8th Miss Newcombe was also one of the soloists at the annual choir concert of the Parkdale Presbyterian Church, when she played the charming "Hungarian Rhapsody" by Popper.

OUR OWN ORCHESTRA.

By THE EDITOR.

ON April 21 the Toronto Symphony Orchestra gave a highly successful concert at Massey Hall to a well-filled auditorium. The programme was the most exacting that the orchestra has attempted, and it was carried out in a way that brought joy to the hearts of the friends of the organization and smiles all over their faces. The selections were Beethoven's great overture Leonora No. 3, Coleridge-Taylor's "Ballade," Liszt's "Les Preludes" and the "Tannhauser" overture. Now that Mr. Frank Welsman has proved that he

has an orchestra that can play such music, it follows that the whole *repertoire* of orchestral music that is worth knowing is at his command and that we need not wait for the occasional visits of a foreign organization to hear the great compositions. On the occasion under notice the technique of the orchestra was surprisingly good and the interpretation expressive and consistent. One may remark that Mr. Welsman showed a much truer conception of *tempo* than did Createore at his two concerts during the month. One cannot but applaud Mr. Welsman for the *tempo*—dignified and triumphant—at which he took the "Hymn to Venus" in the "Tannhauser" overture. Most conductors take it too fast, forgetting that it is a transcript of a song in the opera, and, therefore, should be played at the same pace as would be practicable for the vocalist.

The promoters of the orchestra are very generous, for they gave as the solo artiste of the occasion the famous Dutch contralto Tilly Koenen. The young singer created a *furor*, as may be inferred when it is recorded that she received fifteen recalls during the evening. What a delightful and satisfying artist is Tilly Koenen! What a lovely voice she has—so luscious in quality, so even in texture, almost without a break in its compass! And how expressive and legitimate she is in her interpretations of serious numbers, and how gracious in mood and style in light music. Her

principal number was Schubert's "Die Allmacht," which was superbly and most impressively rendered. The effect was all the greater, because the singer had the advantage of the orchestral accompaniment.

The experience of the past season of the organization shows that for a time the deficit over all receipts will be \$12,000 a year—that is to say, that amount is needed if the orchestra is to be still further developed. One hundred more guarantors at \$100 a year would assure that sum. This additional guarantee should be a trifle for a rich city like Toronto. And our well-to-do citizens should remember that there will be no succession duty on what they give in this way. One hopes to hear from Mr. H. C. Cox at the opening of next season that the guarantee suggested has been definitely promised for the next five years. At the end of that term the deficit will be largely decreased, one may confidently expect.

MR. W. J. ROBSON APPOINTED.

MR. W. J. ROBSON, late of the band of H. M. Coldstream Guards, has been appointed bandmaster of Governor-General's Body Guard, and commenced his duties on March 15th. The band, under his direction played at the Horse Show on Friday and Saturday, April 29-30.

CANADIAN GUILD OF ORGANISTS' COUNCIL MEETING.

At the first general council meeting of the Canadian Guild of Organists, held at the Queen's Hotel on the 26th of April, Dr. Albert Ham, F.R.C.O., offered the members his warmest thanks for the honor they conferred upon him by appointing him their first president and congratulations on having launched the Guild under such favorable auspices.

The Governor-General, who has taken much real interest in music during his stay amongst us, has consented to be honorary patron of the Guild. Sir Frederick Bridge, the accomplished organist of Westminster Abbey, is the patron. In accepting the office of patron, Sir Frederick expressed himself as being delighted at the inception of a Canadian Guild, much on the same lines as the great Royal College of Organists of the mother land.

"We have," said Dr. Ham, "Sir Frederick's assurance that his hearty sympathy is with us, and that we can be sure of receiving the benefit of his friendly advice if at any time we ask or need it.

"Our vice-presidents, Dr. F. H. Torrington and W. Norman Andrews, are men who have done immense work for the cause of music in Canada. We are anxious that this purely Canadian organization should be built up on broad lines worthy of this great Dominion, that its influence and interests should not be confined to any one place, or exist for the glorification of any one person or set of persons, so that it is gratifying to find that we have already at this early stage men of ideas

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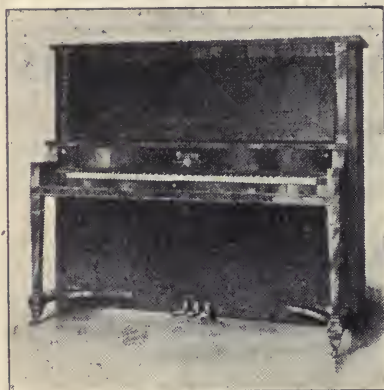
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amongst us from all parts of the Dominion, particularly from the larger centres as far west as Winnipeg and Calgary, from Ottawa and from points throughout Ontario—progressive men who realize that the time has come when we should unite in a common cause—the upholding of the highest ideals amongst Canadian organists.

"Seeing that the primary object of this Canadian Guild of Organists is to advance the cause of church music, and increase the general knowledge and proficiency of the organist, to encourage the composition and study of sacred music, it is only natural that one should desire the sympathy of the bishops and ministers of all denominations, and the sympathy is ours. I will mention a few prominent names in this connection, amongst those who are heartily in accord with our Guild. They are: The Bishops of Niagara, Montreal and Toronto, the Ven. Archdeacon Cody, Mr. Mulligan and Canon Plumptre.

"This Guild is so constituted that among its members are graduates and others who are highly accomplished and who will, at our meetings, from time to time, give organ recitals or lectures on various subjects connected with the theory and practice of music generally, and join in discussions of mutual interest. Personally, I hope such points of general importance as uniformity in pitch should be fully discussed, and the advisability of co-operating with organ builders towards securing a definite scale of organ pedals, as much in the interests of the organ builders themselves as of

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performers. I note with satisfaction that the Messrs. Casavant and others are making a move in this direction."

After a general discussion on the curriculum, in which the members of the council took part, the meeting closed.

Following is a complete list of the Executive:

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His Excellency the Governor-General of Canada.

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The President and Secretary are Ex-Officio Members of all Committees.

Since the meeting MUSICAL CANADA is informed that a large number of applications from the city of Toronto and different parts of the Dominion have been received.

AMERICAN GUILD OF ORGANISTS.

THE first annual meeting of the Ontario Chapter of the American Guild of Organists, of the United States and Canada, was held on Thursday afternoon and evening, April 28. The proceedings opened with a service in Central Methodist Church at 4 p.m., at which three short organ recitals were given by Mr. W. E. Fairclough, Mr. W. H. Hewlett, and Mr. Richard Tattersall. Addresses were delivered by the Rev. J. H. Hazelwood, D.D., chaplain of the Chapter, and Dr. J. Humfrey Anger.

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the dean of the Canadian organization. At 6.30 the annual banquet was held at McConkey's, at which some excellent addresses upon such topics as Organ Building, Organ Playing and the Relation of Organist and Clergy were delivered by Dr. Anger, Dr. Vogt, Messrs. T. J. Palmer, W. E. Fairclough, W. H. Hewlett, Richard Tattersall, Edmund Hardy, G. D. Atkinson, Jas. Galloway, Dr. Broome and Dr. Hazelwood. Great enthusiasm with regard to the future of the organization was expressed. The following officers were elected for the coming year:—Dean, J. Humfrey Anger, Mus. Dos., F.R.C.; Secretary, T. J. Palmer, A.R.C.O.; Registrar, W. E. Fairclough, F.R.C.O.; Sub-Dean, Edward Broom, Mus. Doc.; Treasurer, H. A. Wheeldon, Mus. Bac. (Cantab), F.R.C.O.; Librarian, Richard Tattersall; Auditors, Alex. Davies, M.D., Norman Anderson, M.D. Edward Fisher, Mus. Doc.; A. S. Vogt, Mus. Doc.; E. Hardy, Mus. Bac.; James Galloway, A.R.C.O.; G. D. Atkinson; V. P. Hunt, A.A.G.O.; J. W. F. Harrison; T. C. Jeffers, Mus. Bac.; W. H. Hewlett, Mus. Bac.

OUR LONDON LETTER.

LONDON, ENG., April 12, 1910.

THE present year is fruitful in musical anniversaries, and in addition to the centenary of the births of Schumann and Chopin, who were born in 1810, the bi-centenary of the births of Pergolesi and Arne, which took place in 1710, is being celebrated this year. Arne is a musician whose name, as the composer of "Rule, Britannia," will always be remembered and cherished by the English race. He was born on March 12th, 1710, in King street, Covent Garden, and on this day 1910, an organ recital devoted to his music, was given by Mr. W. E. Wall at St. Paul's, Covent Garden, in the churchyard of which the composer was buried. A fund is being raised to put up a stained-glass window and a tablet to Arne's memory in the church. One cannot help thinking that on the continent a composer of such eminence would have had a statue, or similar memorial, long ago. Some of Arne's songs still enjoy considerable popularity. Many of them are settings of Shakespeare's words, and the distinctively English character of his melody and a certain freshness, will be the means of Arne's work in this direction living.

On February 2nd, to celebrate the hundredth anniversary of Chopin's birth, a pianoforte recital was given by Godowsky at Queen's Hall, the programme of which was entirely selected from Chopin's works. The distinguished pianist gave remarkable renderings of the two Sonatas in B flat minor and B minor, the Fantasia in F minor, and some miscellaneous items.

Another interesting pianoforte recital was that given by Mr. Richard Buhlig at Æolian Hall on the same evening. Several compositions by Chopin were included in the programme, and the Funeral March Sonata and the Barcarolle were played with

great poetical insight. Mr. Buhlig also played Beethoven's Sonatas op. 5 and 109.

A well-known English musician, Dr. W. B. Gilbert, who was for many years prominently associated with church music in New York, has recently died. He is well known as the composer of the tune "Maidstone," to which the favorite hymn "Pleasant are Thy Courts Above," has always been sung. In fact, it would be almost impossible to sing the hymn to any other tune, and its omission from the last edition of "Hymns, Ancient and Modern" met with a chorus of protest. Even if the new setting for the hymn chosen by the editors had been greatly superior as music, it was a serious mistake to omit a tune endeared to so many by years of association. The editors subsequently asked Dr. Gilbert for permission to print the tune in the supplement, but this he not un-naturally declined to allow.

It is now some years since quite a sensation was caused in the fiddle-world by a Stradivari violin reaching a price running into four figures, but readers of the London daily papers have been startled to see that an instrument by the great maker is stated to be worth the fabulous sum of £10,000. At least, such a price is mentioned in connection with the violin by its owner, but obviously there is all the difference between asking a price and realizing it. This violin is one which belonged to the well known Gillott collection, and in most books on the violin it is called the "Gillott Strad." At the dispersal of this famous collection (which was formed by the steel-pen maker), by auction in 1873, it was knocked down to its purchaser at £290. It eventually came into the possession of Mr. Hadcock of Leeds, a violinist, and it was he who called it the "Emperor," under which name it is now being offered for sale. It is a fine Stradivari, but it is not of an order that would justify so imposing a title.

Another fiddle dispute came before the Courts during the course of the past month, the plaintiff being a Mr. T. B. Reynolds, and the defendant, Mr. René Ortmans, a well-known London violinist. The action concerned a Stradivari violin sold by the defendant to the plaintiff, who paid a deposit of £250 on account of the agreed price of £1,000. Later Mr. Reynolds returned the violin to Mr. Ortmans and sued him for £227 10s., being the amount of his deposit, less hire of the instrument at the rate of £50 a year. The defence was that Mr. Ortmans was only under a liability to repay the money when he re-sold the violin. Mrs. Reynolds gave evidence that Mr. Ortmans called at her house in June, 1907, and offered to sell his "Strad" for £1,000. In July he called again and mentioned that Kreisler had offered him £1,000 for it. Thereupon Mr. Reynolds paid down £250. Later, however, it was shown to a dealer, and in the correspondence which followed, Mr. Reynolds suggested that the violin was only worth £500 or £600. It afterwards appeared in evidence that Mr. Reynolds had purchased the violin for a well-known violinist, Hegedus, who was a protégé of his. Mr. Jus-

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tice Pickford gave judgment for the plaintiff for the amount claimed, but thought defendant ought not to be forced to sell the violin at a sacrifice, and a stay of execution was agreed upon in order that some arrangement might be made to prevent this.

wood. The violin belonged to a member of the New Theatre Orchestra.

OUR NEW YORK LETTER.

NEW YORK, April 20, 1910.

"BEETHOVEN" SMASHES WRONG VIOLIN.

A MISTAKE that cost \$60 and the job of the property boy at the New Theatre, New York, was made in the second act of "Beethoven," at the performance of April 15th. In this act Donald Robertson, who appears in the title role, is supposed to be seized with a sudden frenzy as the composer is stricken deaf, and, snatching a violin from one of the players in his string quartette, dashes it to bits on the stage. On the evening in question the property boy by mistake placed an excellent violin with Mr. Robertson's reach instead of the "prop" instrument, and the actor, failing to note the difference, smashed it into kindling

wood. The violin belonged to a member of the New Theatre Orchestra.

THIS is the time of the musical season when the stars of particular prominence having twinkled and passed on, the lesser local lights have their innings, giving their instrumental and vocal recitals—teachers for the most part who make an annual appearance in public for the sake of business and fill the hall up with their particular friends, who either buy their tickets to help along a good cause or freely criticize with the checks of two free orchestra seats tucked in their vest pocket. Fortunately the critic is usually saved this class of recital. Fortunately, I say, not necessarily because of the quality and merits of the concert, for they are quently of a superior order, but because this fag end of a strenuous musical season is not conducive to the enjoyment of anything that savors of the divine art—*pace* the enthusiasts and hypocrites who hold up their hands in holy horror at the mere suggestion of ever hearing too much music.

The report that Mahler would not conduct the Philharmonic next year was apparently premature, as he is now in Europe looking up "novelties" for the next season (how would one or two American works fill the bill?). The organization lost a great deal of money this year, but not more than was expected, so nobody is complaining.

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Upon two or three occasions recently I have heard a young Roumanian violiniste, Miss Lisette Frédéric, who is being heard quite frequently in public. She has been in America about two years. She came from Berlin, where she had been studying with the great master, Joachim, and with Marteau. She is a welcome addition to the ranks of local violinists. She combines decided musical gifts with great intelligence and thorough mastery of her instrument. She has a splendid tone, and her interpretations are always interesting. Miss Frédéric gave a recital in the Waldorf-Astoria Hotel recently, which was both successful and enjoyable, and she created a most favorable impression. Doubtless, she will have a successful career as a soloist.

Among those who participated in a recital given by the pupils of Mme. Clara de Rigaud in the Waldorf-Astoria on Monday, April 11th, was Miss Olive Scholey, of Toronto. This young singer has been pursuing her work for the past two seasons with Mme. de Rigaud, and her excellent contralto voice was one of the most enjoyable features of a very interesting programme presented by the pupils of the popular teacher. Miss Scholey will be heard again in Toronto in the near future.

Miss Rita Sacchetto gave an afternoon of dances and pantomimes of to-day and yesterday at the Plaza Hotel on April 5th, assisted by some of her pupils. She presented a well selected programme, tending to show her versatility, and that it was a decided success from an artistic point of



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view was due to the fact that Miss Sacchetto is a dancer unusually rich in beautiful ideas which she seems to have little difficulty in expressing. Beauty and novelty of setting, pose and costume enhance Miss Sacchetto's performances, and she was ably assisted by Miss Irnigard von Rothenthal, Miss Una Fairweather, Miss Helen Coster and Miss Madeline Dabo.

A violinist by the name of Alexander Sibald gave two recitals in Mendelssohn Hall recently, but did not succeed in impressing his audiences particularly. At his first recital he played the twenty-four Paganinni caprices for violin alone. It was a herculean task to undertake, but one not worth the candle, and while credit is due Mr. Sibald for gaining a technical mastery of these difficult works, technique alone is not sufficient, and does not compensate for faulty intonation and a lack of musical ideas. His second recital, consisting of three sonatas for violin and piano, in which he had the assistance of Henriot Levy, was decidedly better from a musical standpoint.

SYDNEY DALTON.

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MONTREAL, April 26th, 1910.

ON April 2nd Madame Donalda gave a recital at Windsor Hall in aid of the Samaritan Hospital for Women, assisted by Miss Jessie-Caverhill Cameron. Madame Donalda was applauded to the echo and showered with bouquets, although her voice and declamation in some of the selections left something to be desired.

Miss Caverhill-Cameron played with her usual charm, and besides the splendid technique she displayed, we greatly admired her unaffected style and temperamental playing, especially in Beethoven's 32 Variations in C minor and in Liszt's Etude in D flat.

On April 4th Miss Constance Fitzgerald gave a recital at the Y. M. C. A. Hall, assisted by Herr Werner Sehlbach, tenor, Signor Barbieri, violinist, with Mr. F. H. Blair at the piano. The programme was opened by Miss Fitzgerald and Mr. Sehlbach in a duet, "Morir, se pura e bella," from "Aida." The voices blended into very pleasing tones of even volume and combining strength with ease and smoothness of expression. In this, as in succeeding numbers of songs by Greig, Reger, Franz and Ronald, Miss Fitzgerald showed much power and perfect control in her high notes, and very musical characteristics in the more subdued parts.

Signor Barbieri followed with a sonata for violin and piano by Neils Gade, op. 21, and played later the Introduction and Rondo Capriccioso, op. 28, by Saint-Saens, with his usual brilliance. Signor Barbieri was heartily applauded. Herr Sehlbach was also greatly appreciated in his solos. We especially liked his rendering of Schilling's "Aus den Niblingen," Anton's "Heidegang," Wolf's "Fussreise" and Kaun's "Der Sieger."

AN artistic recital took place at the Nordheimer Hall on Wednesday night, when there was a fashionable audience present. Admission was by invitation. The programme consisted of works of Cesar Franck only, and proved to be an inspiration to the music lovers present.

The first item on the programme was "Variations Symphoniques," for pianoforte and orchestra, the orchestral part being transcribed for the piano. This was ably performed by Mr. Lynnwood Farnam, the organist of Christ Church Cathedral, the pianoforte part being taken by Mr. O'Neill Phillips. This composition shows Cesar Franck at his best, and was rendered with great spirit.

The next part consisted of two songs, "Le Mariage des Roses" and "Pour moi sa main cueillit des roses," which was delightfully rendered by Mr. Werner Sehlbach.

The Sonata for violin and piano, which followed, was the climax of the evening. This composition, with its beauty and grandeur, took the audience by storm, and after each movement Signor Barbieri and Mr. Farnam were enthusiastically applauded. The two following songs, "Roses et Papillons" and "Le Base Brise," especially the latter were warmly applauded, Mr. Sehlbach excelling himself in his rendering of these. Miss Clara Lichtenstein maintained her reputation as a finished accompanist.

The last number, a pianoforte solo, "Prelude, Aria, et Finale," was played by Mr. O'Neil Phillips with great brilliancy. He displayed a marvellous technique, with massive tonal effects. Loud applause closed this interesting recital.

On April 15th Dr. Wüllner made his third appearance of this season at Windsor Hall. The audience that greeted him was quite large and gave him a very cordial reception. His rendering of part one of his programme, which was a group of Schubert songs, was splendid, but it was not till Brahms was reached that he was called to repeat. Part four, however, was the Doctor's triumph. The rendering of the "Witch's Songs" was perfect in every respect and may be called classical. It was not necessary to understand the words, as the very inflection of the voice of this dramatic master interpreted what otherwise was foreign. The doctor's accompanist, Coenradd v. Bos, cannot be too highly spoken of, his support in no small way contributing to the evening's success.

S. H.

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OTTAWA, April 20, 1910.

THIS has been a very busy month, musically speaking, in fact there has been almost too much music, from a financial point of view, one would think, yet wonderful to relate, everything has been well patronized, the season is ending brilliantly and the fresh impetus so observable at the beginning of the year has continued. It is evident that Ottawa has entered upon a new musical era, and advancement in every branch of the art is apparent. The awakening has not come a minute too early. As far as the public was concerned matters musical had reached a very low ebb; and one had almost to offer free transportation and a bun feed to secure patronage for good concerts. Stainer's Crucifixion was given in St. Andrew's Church, at Smith's Falls, on Good Friday, under the direction of Mr. Albert Hazell. The chorus of some sixty voices, sang exceedingly well. The soloists were Miss C. Robinson, soprano, and Mr. Edmund Sharpe, baritone, of Ottawa.

On April 5th the third recital of sacred music was given in St. Alban's Church by Mr. Edmund Sharpe, baritone, assisted by Mr. Arthur Dorey. These recitals which are an innovation in Ottawa have been thoroughly appreciated.

The recitals of the Canadian Conservatory of Music are always of great interest, but none more so than one given by Miss Gladys Ewart, pianist, a pupil of Mr. H. Puddicombe, in the Conservatory Hall. Her programme included the Rubinstein D minor concerto, three Chopin numbers, the Wagner-Liszt Isolden Liebes-Tod and a Campanella. Besides a brilliant technique which all Mr. Puddicombe's pupils have, Miss Gladys Ewart is mentally well equipped and gave to all of her numbers a delightful interpretation.

The annual concert of the Orpheus Glee Club was this year given in the Russell Theatre for the first time. The soloists were Miss Alice Lakin, the famous English contralto, and Miss Mae Getz, violinist, of Montreal. Miss Lakin's magnificent voice was a veritable revelation of such lovely sympathetic quality, and used with such consummate art, has seldom been heard in Ottawa. Miss Getz is a young Montreal violinist, a graduate of the McGill Conservatorium, who made a very favorable impression. The chorus was in splendid form, and though larger than ever before, still had the same qualities which have already won for it such an excellent name.

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Mr. Jas. Smith conducted admirably and was assisted by Mr. Arthur Dorey at the piano.

The final concert of the Ottawa Symphony Orchestra was given in the Russell Theatre on April 14th. It was more like a series of ovations to the popular conductor, Donald Heins, and his orchestra than a concert, the citizens desiring to show their appreciation of the Orchestra having for the third time won the governor-general's trophy. First of all there was a civic welcome by Mayor Hopewell. Then an address by W. L. Scott on behalf of the orchestra, presenting Mr. and Mrs. Heins with a solid silver tea service to both of these. Mr. Heins made a graceful reply saying that the Orchestra had not reached its final goal and would show still further achievements. The city council as a mark of appreciation paid the rental of the theatre, and the councillors were present officially. His Excellency the Governor-General and Lady Gray, with a brilliant suite, were present, and the house was packed with a brilliant and fashionable audience. The Orchestra received a very warm reception, every number being encored. Their principal numbers were the Egmont overture, the Tannhauser March, and "The Awakening" a symphonic poem by Donald Heins. It is the middle movement of a larger work in three parts, typifying "The Genesis," "The Awakening" and "The Zenith" of Canada's national life. The soloists were Miss Louise Baldwin, soprano, Mrs. A. D. Cartwright, pianist, and Miss Madge Murphy, violinist. Miss Cartwright played Saint Saens' G Minor concerto with orchestral accompaniment. She was fully equal to the technical demands made upon her and gave a very brilliant interpretation of the work. Miss Madge Murphy is a young English violinist, who has recently come to Canada to reside, and she decidedly is an acquisition. Formerly a pupil of Mr. Heins, later of Secick's, in Mendelssohn's E minor concerto with orchestral accompaniment she quite carried the audience by storm. Her tone is rich, full, broad and satisfying in every respect, and she has amazingly the power of expressing emotion. Miss Murphy is to take up residence in Hamilton, I am told.

On Sunday evening, April 17th, Mr. Arthur Dorey, organist of Christ Church Cathedral, gave his 142nd organ recital and the last of this year's series. His programme was:

Processional March C. Montague Birch
Andante Moderato in A G. Garrett
Reverie E. Halsey
Offertoire in A Flat R. Barrett-Watson
Vigilante (Nocturne) F. Lacey
Toccata in C Owen Powell

After the evening service on the first and third Sundays of each month during the winter Mr. Dorey gives a series of free organ recitals in Christ Church Cathedral. His programmes embrace, one might say, almost everything worth hearing in organ music, and as he is one of the best organists in Canada the public have not been slow to accept the privilege afforded them and the recitals are well attended and appreciated.

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BRANTFORD NEWS.

BRANTFORD, April 19, 1910.

STAINER'S "Crucifixion" received a very notable rendering at Grace Church, Brantford, on Good Friday evening before a very large, devout and interested congregation, under the direction of the organist and choirmaster, Mr. Frederick C. Thomas, L.R.A.M., F.A.G.O., A.R.C.O.

The soloists were Mr. E. J. Chevens, tenor, Mr. E. N. Roberts, baritone, and Mr. A. S. Mitchell, bass, all members of Grace Church Choir.

Mr. Chevens is a young English tenor with a capital quality of voice. He sang with both ease and expression. His solo "King ever glorious" was one of the gems of the evening.

Mr. Roberts quite excelled himself. He has a very dramatic voice which was heard to advantage throughout.

Mr. Mitchell acceptably sustained the part of Caiaphas.

Of the work of the choir nothing but praise can be recorded. Mr. Thomas has done wonders with Grace Church Choir. He gets a really beautiful tone out of the material at his disposal. Nothing forced or strident, but well-balanced results. The basses and altos are especially good. The tenors, too, are excellent, and with a few more sopranos Mr. Thomas would have a choir that very few cities could excel. The best numbers by the choir were the unaccompanied "God so loved the world" and "Fling wide the gates."

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Mr. Thomas' own finished work at the organ cannot be too highly praised. It left nothing to be desired. The whole production was of a most impressive and telling character.

The two concerts of our Schubert Choir this month were brilliant successes. Mr. Jordan has one of the best choirs in the country, who sing with precision, excellent intonation and refined and mellow tone. At the second concert the choir was assisted by the Toronto Symphony Orchestra, who made quite an impression, both in their own selections and in the accompaniments to the chorus. The choir numbers 125 voices.

THE TORONTO CONSERVATORY OF MUSIC.

As the teaching year begins to draw to a close it is realized by all interested in this institution that a phenomenal success has attended its classes in all departments during 1909-10, both in point of numbers and in a high average of individual attainments among students. The month of April witnessed the usual large number of pupils' recitals in the Music Hall, among these being a recital by Dr. Fisher's pupil, Miss Annie M. Connor, A. T. C. M.; a recital by Miss Beatrice Speer, pupil of the School of Expression; piano pupils of Mr. W. J. McNally; piano pupils of Mr. J. W. P. Harrison; violin pupils of Mr. Frank Blachford; piano recital by Miss Constance Martin, A.T.C.M., and Miss Gertrude J. Thompson, pupils of Mr. J. D. A. Tripp; vocal recital by pupils of Mr. A. T. Cringan, and several others, as well as afternoon recitals by pupils of all departments.

The closing concert of the Conservatory is announced to take place on the evening of Thursday, May 26th, in Massey Hall, when the following programme will be presented: Two movements of the Mendelssohn piano concerto in G minor; the piano concerto, op. 16, by Edward Grieg; one movement from Tchaikovsky's piano concerto in B flat minor; the Adagio from Max Bruch's violin concerto; Ernani Involami, soprano solo, the Toreador Song; Vision Fugitive, by Massenet, Chaminade's "Summer"; an aria from Massenet's Herodiade; "Ocean, Thou Mighty Monster," by Weber. With two exceptions all these numbers

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will be accompanied by the Toronto Symphony Orchestra as in former years, constituting a most interesting and important event at the close of the musical season. It is expected that the Orchestra, which will be heard in its full strength on this occasion, will also contribute a purely orchestral number, the name of which will be announced later.

On the day following the closing concert, the annual meeting of the recently formed Alumni Association will be held at the Conservatory in the afternoon when a large and representative gathering is looked for. The membership has steadily increased during its first year of growth and now includes a great many graduates and former members of the faculty. That the response to form such a society has been so very general and spontaneous, certainly speaks well for the regard in which this institution is held throughout the Dominion and for the remarkable influence it has exercised over the musical taste and progress of Canada.

The summer examinations in Toronto extend from June 20th to 25th, but those conducted at local centres, including towns and cities as far west as British Columbia, will not be completed until the end of July.

HERE AND THERE.

BY FIDELIO.

Mark Hambourg revisited Massey Hall last month. The occasion was the Chopin Celebration. The famous Russian pianist played exclusively from Chopin works, and the large audience gave him a warm reception. I admire Hambourg's technical ability, but that is about all. He lacks magnetism, temperament he has little, if any, and his only redeeming feature is to be found in his playing in *pianissimi*—when Hambourg thunders he becomes tiresome. I expected every minute to see him shatter the piano from which he failed to abstract a beautiful tone in forte passages.

Dr. Wüllner also paid us a return visit. His singing thrilled me to the bone. Wüllner is an actor-singer. His face is so very expressive and when he sang "The Evel King" I sat as one hypnotised. This wonderful interpreter has more voice than he is generally given credit for, and he handles same with skill. The audience numbered about fifteen hundred music lovers who gave Dr. Wüllner an enthusiastic reception. I could not omit praising highly the superfine accompaniments of Mr. Bos at the piano.

The Choir of the Church of the Redeemer gave their annual sacred concert in the church last month before a large congregation, in spite of the unfavorable weather. Mr. Killmaster presented a programme comprising selections from Mendelssohn's oratorio "St. Paul," and is to be sincerely congratulated on the excellent showing made

by his choir, the soprano section of which is one of the best I have yet heard in the city.

With regard to the Earl Grey Competitions much has been said with regard to the work of the competing choirs. I must frankly state that it would be fairer for contesting choirs to avoid augmentation instead of bringing in outsiders. These choirs should also compete on the same night. However, next year it is hoped these competitions will be properly classified and arranged more satisfactorily.

The Walmer Road Baptist Church Choir under the direction of W. F. Pickard, gave a capital account of itself on Monday, April 25th last, at their annual concert. A new cantata, "The Conversion," composed by Harry Alexander Matthews, of Philadelphia, was finely rendered by the choir of about fifty voices, who had been well trained for the occasion. Gounod's "O Day of Penitence" was down on the programme and the manner in which the choir rendered this exacting dramatic number earned a storm of applause from the large audience. The soloists were Mrs. Manley Pickard, soprano, Mr. Connor Meehan, tenor, and Mr. Rhynd Jamieson, bass. Mr. W. H. Hewlett, of Hamilton, contributed one or two numbers effectively. Mr. Ernest R. Bowles presided at the organ as accompanist with distinction.

Mr. Geoffrey Holt, a gifted pupil of Dr. Ham, has been appointed organist and choirmaster of the Pro Cathedral, Calgary. Mr. Holt was at one time organist at the Church of the Redeemer and last year acted as assistant to Dr. Ham at St. James' Cathedral. He should do well in his new position, as he is a young musician possessed with lots of intelligence and is, moreover, a fine student. I have spent many profitable hours with Mr. Holt in a professional capacity and wish him "God speed" and a brilliant and prosperous career.

A HANDSOME GIFT.

PAGANINI, it is recorded, obtained his celebrated Guarnerius violin as a present from a rich collector who had lent it to him for use at a concert, and who was so transported by the artist's playing that he said, "The instrument is yours." Something similar occurred during the visit to Toronto a fortnight ago of Mischa Elman, the remarkable young violinist. Elman was playing one afternoon with a Vuillaume bow, price \$200, in the collection of Mr. R. S. Williams, of 143 Yonge street. Elman took a fancy to the bow, saying that he liked it better than any of his own bows. Whereupon, much to the delight and astonishment of the young violinist, Mr. Williams said, "The bow is yours, if you will accept it." Elman is now using the Vuillaume as his favorite solo bow. —Globe, April 9th.

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MR. ARTHUR BLIGHT'S STUDIO

STUDIOS IN THE NORDHEIMER BUILDING.**MR. ARTHUR BLIGHT.**

THE rapid success which has attended the career of Mr. Arthur Blight, singing teacher and concert baritone, is probably partially due to the very thorough-going nature of his accomplishments and the decidedly modern ideas with which he surrounds himself and his pupils. His studio in the A. & S. Nordheimer building is an exemplification of this fact, as it is bright and tasteful to the eye, elegant and comfortable at once, and fitted with every appliance that can render teaching and being taught a pleasure. It is not quite as spacious as some foreign studios one has heard of, where, after the Italian manner, the pupil is placed on the floor with the tumbler and book on his chest (somewhat a matter of fable, one thinks), but it is large enough for practical purposes and is beautifully finished in brown oak and upholstered in forest green. A frieze of some distinction in shades of rose and yellow, runs around the upper wall, and one is struck by the number of important details which mark this delightful studio, such as the platform at one end for the pupil, a most necessary adjunct for vocal students, the cleverly-arranged mirror, the disposition of various electric lights, the works of reference ready to hand or enclosed in artistic bookcases. In addition to the studio proper there is a small reception room attached where Mr. Blight can see visitors and

where the friends of pupils can wait in comfort during the hour of instruction. When the doors between these rooms are opened a capital vista of the larger apartment is afforded with the platform and piano—a Nordheimer instrument in straight dull oak—at the further end, and songs heard from this distance are no doubt a good test for the pupil. Mr. Blight is particularly keen on the question of deportment for singers and watches such details with the utmost care. On the walls are portraits of many successful singers who owe their position to-day to his activity in preparing and coaching them either to become church and concert vocalists or to raise the general musical tone of the community by remaining cultivated and enthusiastic amateurs. Among these one notices the names of Miss Mabel Palen, Mrs. J. C. Eaton, and many others. One must not omit to mention in this connection Miss Lilyan Smith, the very able studio and concert accompanist, who has been associated with Mr. Blight for some time and is recognized as an excellent pianist and valuable coadjutor. The days are gone which used to see the teacher of singing immersed at the piano and trying to play a difficult accompaniment, watch the pupil, and correct mistakes, all at once. Division of labor here seems to be the proper course and reaps a hundredfold. The down-town studio is very popular for obvious reasons in all large cities, but there should be every effort on the part of teachers to render these as pleasant, hygienic and

convenient as possible. The situation of the Nordheimer studios is, of course, unimpeachable, and Mr. Blight is certainly to be congratulated on the good taste he has shown in furnishing and fitting the charming abode where he is to be found almost every day of the week.

HAMILTON NOTES.

HAMILTON, April 20, 1910.

ON Good Friday the Centenary Church Choir, under the direction of their organist, W. H. Hewlett, gave Gounod's Third Messe Solenne. The beautiful music was very well rendered by this efficient choir. The mass was preceded by Gounod's "March to Calvary," and Wagner's Good Friday music played on the organ by Mr. Hewlett, and "O Divine Redeemer," sung by Miss S. Carey, and "He was despised" sung by Mrs. Allan.

On Saturday, April 2nd, W. H. Hewlett gave a mixed programme at his monthly recital and was assisted by Miss E. Newcombe. A very interesting recital, much enjoyed.

On Monday, April 4th, the Central Church Choir, under C. P. Garratt, gave the Cantata, Sir Galahad, by C. M. Palmer, and a short additional mixed programme with the assistance of George Fox, violinist. The cantata was very well rendered and much enjoyed, and the solos of George Fox were as delightful as ever.

On Tuesday April 5th, Knox Church Choir, under Harry Allan, gave a very good programme of choral and other music. Miss Holman, of Buffalo, (once a Hamiltonian), was welcomed here once more; and Mrs. Jessie Alexander Roberts gave some recitations. She is always welcome in Hamilton.

On April 7th, 8th and 9th the opera "Erminie" was produced under the care of Dr. C. L. M. Harris, and for the benefit of the Football Club. The cast was composed of local musicians and a very satisfactory rendering of this popular opera was given.

On Thursday, April 14th the new Casavant organ was opened in St. Paul's Church by Mr. Tattersall, of Toronto, also a programme of choral music and solos, the choir being augmented by many old members of the choir, and solos being sung by old members, Miss Ella Holman (now of Buffalo), Mrs. Mackelcan (now of Toronto), and Vernon Carey (now of Erie, Penn.). Of the organ one can say nothing but good. The ensemble is grand, the solo stops are beautiful without exception, and the acoustic properties of the church provide just enough reverberation to make the instrument sound most effective. There are four manuals, forty-three speaking stops, and all the couplers, pistons and auxiliary pedals that the most exacting can desire. St. Paul's congregation are to be congratulated on having such an organ to lead their musical exercises; and Miss Hamm, the organist of the church, in her opening solo and accompani-

ments to the singers, proved herself quite equal to the task of handling this superb instrument. Now that Hamilton has three magnificent organs we ought to have some of the great concert organists playing here,—Lemare, Eddy, Carl, and many others one could name.

On Friday April 15th Mark Hambourg gave the recital which failed to materialize a few weeks ago. This great artist's ability is well known, and his programme was of course superbly played, and rapturously received by an enthusiastic audience. It is a matter of regret that these masters of technique so often turn poetical gems into mere *tours de force*. The "Blacknote Study" under his fingers was not a fairy romance, but only an exhibition of lightning digitalism; and the Polonaise in E flat lost much of its beauty through excessive speed, and too capricious variations of tempo; though the Andante Spianato which preceded it was played to perfection in every way. Truly Hambourg is one of the great pianists of to-day.

J. E. P. A.

Mr. T. Harland Fudge, the celebrated baritone, re-established his reputation as an artistic and popular vocalist as the principal soloist at the Hamilton concert of the Theatrical Mechanical Association, held in the Savoy Theatre. Mr. Fudge displayed the finest vocalism of operatic style in his rendering of the Prologue from "I Pagliacci." His phrasing and emotional interpretation were of the highest standard. He was assisted by Mrs. Arabella G. Merifield, dramatic soprano, who sang "Elsa's Dream" from Wagner's "Lohengrin" with a style that was also convincing; also assisted Mr. Fudge in a duet, "I Live and Love Thee," which was well received and displayed fine style in tone and temperament. He was assisted also by Mr. Percival Garbatt, pianist, who played a Fantasia from "Il Trovatore" with remarkable technical dexterity and positive temperament.

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TORONTO

OPERA & DRAMA

THE TORONTO THEATRES.

THE theatrical event of the spring season of paramount interest, from a public if not from an artistic standpoint, has been the annual competition for the Earl Grey Dramatic Trophy, which was held at the Royal Alexandra Theatre during the week of April 4th, with His Excellency himself in nightly attendance. Personally, I had something to do with the affair myself and can assure the reader of the absolute sincerity of the Governor-general in his endeavor to stimulate public interest in dramatic art. The trophy competitions were inaugurated in Ottawa in 1907, were held twice in that city, and in 1909 took place in Montreal. If his successor decides to continue the annual competition Earl Grey will recommend that Winnipeg be the next city honored with the trials. The value of this competition lies not so much in the quality of the work presented as in the fact that it extends an official toleration,—or it would be better to say, a recognition,—of the drama as an art. In England this has been accomplished of late years by conferring knighthoods on certain leading actors, a course quite impossible here. His Excellency argued that an intelligent interest in the theatre would be a very good thing for the Canadian community and could think of no better way to stimulate it than in the measure adopted by him. As he himself said in a brief speech which he delivered at one of the social functions in connection with the contests, the stage is for many people their school of speech and of manners. Therefore he considers that an organized public taste in the matter is important. Certainly no reader of MUSICAL CANADA will disagree with him.

Unfortunately it appears to be obvious that the showing made by the various amateur companies seen at Toronto was not so good as in former years. It was, according to Mr. Bernard Sandwell of the *Montreal Herald*, one of the judges, quite unequal to the competition in that city in 1909. Mr. Ernest Beaufort, the Winnipeg judge, who wrote and acted in "The Release of Allan Danvers," which won the first trophy in 1907, had the same comparison to make in connection with what he had seen in that year. The Dickens Fellowship of Toronto, which won the trophy this year with "The Cricket on the Hearth," were successful because, while they did not attempt anything very pretentious, they gave a performance that was good in almost every respect. The Margaret Eaton School players, who were next in the running, had much to commend them in the beauty

of their diction, but did not reveal any especial dramatic talent, except in the case of the leading man, Mr. Basil Morgan, who easily earned the special prize for the best actor in the series. The London Dramatic Club's production of "Jack Straw," by W. Somerset Maugham, was the most interesting from the public standpoint, of the plays presented, but unfortunately the leading role was



DICKENS PLAYERS—MRS. E. H. STAFFORD
AS DOT

badly played. Had the Jack of the cast been in as excellent hands as was the leading feminine role of Mrs. Parker Jennings, they would have easily captured the laurel. Miss Pattie Maclaren, who played this part and thereby won the Margaret Anglin bracelet for the best actress seen during the week, is a most accomplished young woman with a fine appearance and genuine *verve* and skill. Of the other performances of the week the only other worthy of discussion was that of Arthur Law's farce "A Country Mouse," which is rather too risque a piece for amateurs. Miss Bessie Hunter revealed a charming comic talent in the demure role of the ingenue and was seriously considered as a rival for the award of the bracelet mentioned.

A number of new modern plays, mostly bad,

have been seen of late in the local playhouses. Probably the best of them was "Sham," produced by Miss Henrietta Crossman and a competent and well drilled cast. It is a sentiment piece with some not very bitter jibes at the pretensions and hollowness of New York society and with a good deal of carefully worked up fun as well. Miss Crossman's finesse as a comedienne was never more manifest than in her delicately feminine portrayal of the young woman who retains her lovable qualities despite the fact that she is a deadbeat bent during the first play on a mercenary marriage. She received admirable support from Albert Brown and the veteran actor, Charles Walcott.

A comedy which any man interested in politics would find thoroughly amusing and more in touch with human nature than the average drama, was "A Gentleman from Mississippi," by the well-known story writer, Harrison Rhodes. The character of Senator Langdon is indeed one that as the vehicle of some celebrated comedian with a large personal following like W. J. Florence, Joseph Jefferson or James A. Herne, would last for many seasons. Unfortunately there is no such actor on the stage of this continent to-day. As it is, however, Mr. Burr McIntosh, who returns to the stage after having won fame as an art-photographer and publisher, makes the role most agreeable and memorable. He was rather weakly supported, however, and the contrasted roles of the less scrupulous politicians were not played at their full value.

"A Fool There Was," by Porter Emerson Browne, was submitted as an allegory illustrating the fall of man as it happens in the world to-day. It proved to be pretentious, sensational and unconvincing, filled with violent contrasts and characterized by frenzied emotion rather than intelligent insight into the evil forces of this life. Mr. Robert Hilliard gave a fine piece of authoritative acting in the role of the sinner, and Miss Edna Conroy was assuredly a siren of many allurements. It would, however, drive any man to a different course to have to listen in and out of season to the weird dialogue that the dramatist put into her mouth.

Another allegory, but one of much more interest and refinement, was "The Servant in the House." Though much of the preaching in this work is on false premises, the theatrical effectiveness and attractive sentiment of many of the situations gives it a certain effective appeal and it was admirably done by most of the actors, especially by that superb masculine stage type, Tyrone Power.

One has left Stephen Phillips' "Herod" to the last because it is as a production and a work, on a different plane from the plays with which I have been dealing. So glorious and satisfying a stage picture as that used throughout the progress of the drama, I do not remember to have seen of late years. In staging it Mr. Faversham has been lavish without verging on the garish or the meretricious. It was a genuine symphony of color which served as a wonderful background for the play, but did not obtrude itself unduly. The drama

itself though filled with musical speeches proved deficient in virile qualities and in permanent interest. It was finely acted, although a little more red blood in the characterization of Herod by Mr. Faversham would have been welcome. Miss Julie Opp found her *metier* in the role of his fated and death-haunted queen. She spoke her lines beautifully and effectively and her bearing was the essence of nobility.

Another drama "One of the Family," though excellently acted by Charles J. Richman and his associates, was too bad to think about.

But two musical plays have been seen of late. "The Love Cure" proved a disappointment albeit that it has some tuneful airs, but "Havana" I found delightful. The music of Leslie Stuart was not very original, but it was refined and tuneful, and James T. Powers was never more richly funny.

HECTOR CHARLESWORTH.

April 23, 1910.

MISS GENA BRANSCOMBE.

MISS GENA BRANSCOMBE, the gifted Canadian composer and pianist, has been meeting with great success in Germany. The *Continental Times* of March 6 had the following:

Miss Gena Branscombe, the Canadian-American who gave a "composer's evening" on February 26 at the American Woman's Club, decidedly "made good." The Club was crowded, and the audience was as appreciative as it was large. With the exception of two violin solos by Vieuxtemps and Hubay, Miss Branscombe's compositions, for both violin and voice, made up the entire programme, bringing to light a talent to be ranked emphatically above the ordinary. Most interesting of all was perhaps the final group, "In Granada," "The Tender Sweetness" and "If You E'er Have Seen." These songs, all with violin obligato, were of themselves sufficient to show the young composer's rare gift of musical expression. "In Granada," a dramatic, swinging Spanish dance-song, with an accompaniment surely suggestive of castanets and flying feet, made a great impression with its melody and rhythmical abandon. The words of "In Granada" were, by the way, written by the composer's mother, while Miss Branscombe herself wrote the verses of the beautiful little love-lyric which followed, "The Tender Sweetness of our last Farewell." "If you E'er Have Seen," a nonsense song by Thomas Moore, showed the composer in humorous mood, doing queer but always legitimate things with the voice of the singer, and infecting the audience with a most contagious sense of fun. Numberless examples could be added, if space allowed. Miss Branscombe's programme was presented by Miss Belle Forbes (soprano), Mr. A. C. Jackson (baritone), and Mr. Frank Gurowitsch (violin).

Francis Macmillen, the distinguished violinist, has been engaged by the Theodore Thomas Orchestra to appear with them on November 18th and 19th.

EARL GREY MUSICAL CONTESTS.

THE Earl Grey dramatic competitions are commented on in the dramatic section. The musical contests aroused exceptional interest, mainly because two of the local church choirs had entered—the Bloor Street Presbyterian, conductor, Mr. Peter Kennedy, and St. Paul's Methodist Church, conductor, Mr. G. D. Atkinson. Mr. Kennedy's singers number fifty-seven, all members of his choir, including a professional quartette, while Mr. Atkinson's choir, augmented for the occasion, numbered sixty. Both choirs did excellent and refined work, and the final judge, Mr. Brockaway, must have found it difficult to decide between them. He, however, did come to a judgment, and awarded the palm to the Methodist choir. As it was conceded that to place church choirs in competition with orchestras for the musical trophy was somewhat illogical, the Governor-General offered a special extra prize for the choirs. The playing of the Ottawa Symphony Orchestra was an agreeable surprise, and Mr. Donald Heins, the conductor, deserves infinite credit for the excellent training revealed in the playing of his young amateurs, particularly in such a work as the Tschackovski "Pathetic" Symphony.

The awards of the judges are as follows:

Orchestral.—1, Ottawa Symphony Orchestra.

Piano.—1, D. C. Fairman, Vancouver; 2, Miss Muriel Lillie, Cobourg; 3, Mr. J. Davidson Ketchum, Toronto.

Violin.—1, Miss Mae Getz, Montreal; 2, Miss Julia Choate, Peterboro; 3, Miss Jessie Flook, Toronto.

Male Solo Voice.—1, Mr. Howard Russell, Toronto; 2, Mr. Arthur Brown, Toronto; 3, Mr. Arthur W. Black, Ottawa.

Ladies' Solo Voice.—1, Miss Kathleen Howard, Toronto; 2, Miss Mabel Doherty, Toronto; 3, Miss Dayton Buchanan, Toronto.

Dramatic.—Dickens' Fellowship.

Inasmuch as there was no classification as between the work of choirs and orchestra, it was decided to award a separate trophy to the best competing choir. The choir of St. Paul's Methodist Church, therefore, wins this prize.

Mr. D. C. Fairman, the first prize winner for piano, is a pupil of Dr. A. T. Vogt. Miss Muriel Lillie, of Cobourg, second prize winner, piano, is a pupil of Mr. Frank Welsman.

It was a matter of regret that under the rules the Peterborough Operatic Company, who gave a suprisingly good performance of the first act of "The Geisha," could obtain no special recognition. Miss Lavina Halahan, who took the role of Mimosa San, won a brilliant triumph with her audience. She has a charming voice and revealed much finish of vocalisation. Mr. Richard J. Devey, the conductor, has much to be proud of in the work of his *ensemble* of amateurs.



D. C. FAIRMAN
First Prize in Piano



MISS MURIEL LILLIE
Second Prize in Piano



HOWARD RUSSELL
First Prize Male Soloist



MISS KATHLEEN HOWARD
First Prize Female Soloist



FRANCIS COOMBS
Mr. Russell's Teacher



MISS ETHEL SHEPHERD
Miss Howard's Teacher

MISS MAE GETZ.

MISS GETZ is the winner of the individual prize for amateur violinists, given in the Earl Grey Musical and Dramatic Trophy's Fourth Annual Competition, which was held at the Royal Alexandra Theatre in Toronto.

In this competition about twenty aspirants for the medal were given a preliminary trial, of whom seven were chosen, and the competitive composition to be played was "Reverie," by Vieuxtemps.

Miss Getz is a pupil of Alfred de Sève, the well-known violin teacher in Montreal. In 1906 she won the scholarship given in the McGill University, and in 1910 won that of the Ladies' Morning Musical Club.

TRINITY COLLEGE GLEE CLUB.

THE fifth annual concert of the Trinity College Glee Club was held in the Convocation Hall of the College on Thursday evening, March 31st, and attracted a large audience. The conductor, Mr. Francis Coombs, has every reason to be congratulated upon the excellent singing of this male chorus of forty voices, an excellent tone and beautiful shading being eminently exemplified in Edward German's "O Peaceful Night" and C. B. Hawley's "Bugle Song." Messrs. Sills, Thompson, Hornibrook and Burt rendered Mendelssohn's quartette "Slumber Softly, Dearest Maiden" with well blended *ensemble*. Other numbers were Bullard's "A Winter Song," Barrie's "Old Brigade" and Abt's "The Flowerets Close at Eve," which were



MISS MAE GETZ

well rendered. The principal number, however, was Joseph Mosenthal's setting of Bryant's fine poem

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"Thanatopsis: A Vision of Death," which received good interpretation at the hands of the Choir, with fine tonal effects and evident appreciation of the works. The solo portions were well rendered by Mr. J. F. Wiseman. The choir had the assistance of Miss Elizabeth Campbell, who was in excellent voice and sung Gluck's "Che Faro," German's "Love is a Bubble," Dr. Ham's "Auf Nimmerwiederschen," Stanberz's "The Singing Heart," Saint-Saens' "My Heart at Thy Sweet Voice," and Macey's "Celeste." Mr. Henry Such, the eminent English violinist, played the Paganini "Concerto," Max Bruch's "Romanze," Chopin-Wicheling "Nocturne" and Sarasate's "Zapateado" in splendid style and electrified the audience with his brilliant execution. The accompanists were Mr. Martin for the Club, Mrs. Such for Mr. Such, and Dr. Harvey Robb for Mrs. Campbell.

C. F. M.

MUSIC IN ST. CATHARINES.

ST. CATHARINES, April 20, 1910.

HOLY week in St. Catharines was celebrated by a feast of sacred music. On Tuesday, March 22nd, Gounod's beautiful molet "Gallia," was given in St. Barnabas' Church. The work of the choir was excellent, the solo work being taken by Miss Hatfield Upper and Master Alban Adkins. It was repeated at evensong on Good Friday.

On Wednesday, March 23rd, St. Thomas' Church Choir rendered Stainer's "Crucifixion." Miss Anna Lloyd sang Gounod's "There is a Green Hill" as the offertory solo.

Also on Thursday of Holy Week, March 24th, St. Paul Street Methodist Church Choir gave a sacred concert.

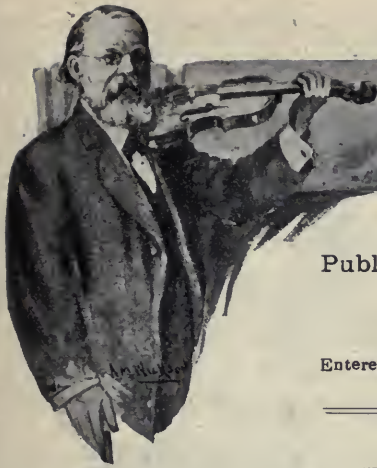
On Easter Sunday the choir of St. Thomas' Church appeared in surplices for the first time. All were more than delighted with the innovation. St. Thomas', musically, has one of the finest choirs in the city.

The choir of Centenary Methodist Church, Hamilton, under the able direction of W. H. Hewlett, gave a sacred concert in St. Paul Street Methodist Church on Friday evening, April 15th. One of the best numbers to my mind was the chanting of the Lord's Prayer, the Creed and Te Deum. Miss E. Carey and Mr. A. McIntosh were the soloists of the evening.

B. W. M.

The Gerhard-Heintzman Co. are filling country orders as rapidly as possible, and report trade conditions and the outlook as first-class. Manager Fred Killer is making no complaint.

Messrs. Whaley, Royce & Co. are doing both a good city and country business, and note a considerable advance on last year. Collections are keeping up well.



THE VIOLIN

Publishing Office, - 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

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MAY, 1910.

THE ART OF BOWING.

By MISCHA ELMAN.

BOWING? Yes, that is the important thing in playing the violin. That is one thing that the violinist *must* have. Some kinds of bowing are not difficult. The important thing to practice for is a good legato tone.

There are many kinds of legato. There is the legato in passing from one string to another, and it takes much practice to get that. We must get it so that the legato is perfect, and then work to keep it always so, no matter how difficult the passage. Sometimes it seems impossible, but you must get it.

This is done sometimes with the help of the upper arm, with the forearm, and with the wrist. No one part does it; they all work together. The wrist must be limber, in every direction. It is not one motion of the wrist that is used, it is a combination of all movements. You can do much toward gaining this by exercises away from the instrument.

Then there is the legato on one string, and that, too, must be perfect—there must be no break in the tone. There are so many kinds of legato and many kinds of bowing effects to be obtained.

Very important in all legato work is not to notice the change of bow. You must practice and practice, so that you can change from down bow to up bow, and from up bow to down bow, without the least break in the tone. Yes, it is hard, but it can be done. The audience must not be able to notice the change of bow. The connection must be perfect, the tone must never stop, and this can be done through motions of the wrist.

An even and pure legato is one of the acquirements which a solo violinist must have, although it is not easy to master. More attention should be paid to the bow. First of all, in technical passages, more bow should be used.

One of the chief things to accomplish in technical movements is the detaché bowing, such as is found in the allegro movement to the third Bach

sonata. The end to be gained is to play with equal breadth with the back bow and the down bow. Neither should be longer than the other, and on this depends one of the chief effects. The down stroke is usually larger, making the tone longer and stronger, but this should not be; neither should it be shorter. When perfect evenness is obtained, that part is wonderfully beautiful.

There is something I would like to say to students of the violin, especially the American students. It often seems to them that those who are playing in public accomplish wonderful technique without long hours of work. They do not realize the years and years of hard work. I have heard thousands of young pupils play, some of them with very much talent. They played very well indeed. So few of them realize that more and more practice is necessary. No matter how great the talent, every violinist must have years of the hardest sort of practice.—“*The Violinist.*”

LADY HALLE'S 71ST BIRTHDAY.

WITH a public career of over sixty-four years behind her, Lady Hallé celebrated her seventy-first birthday a few weeks ago. By virtue of her long association with the music life of England and her marriage with an English husband, she is now regarded with an air of proprietorship by the people of the country of her adoption.

Although she received no encouragement from her parents, who wished her to become a pianist, Wilma Neruda began to play the violin as soon as she could walk. As a child of four she practised in secret, but one day her father discovered her retreat, and thereafter he gave as much attention to the development of his little daughter's gifts as the exigencies of a busy musician's life permitted. At seven she made her first appearance in public at Jansa's concert in Vienna, playing one of Bach's violin sonatas.

Sixty-one years ago, the London *Daily Telegraph* recalls, she commenced her long enduring connection with England's music world. Her début was

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made with the Philharmonic Society in June, 1849, when she played one of the de Beriot concertos. It was not until after an interim of twenty years, during which she had become Mme. Norman-Neruda, that she again visited London. Vieuxtemps, with some difficulty, persuaded her to remain there during the winter to lead the quartette at the Monday Popular Concerts at the old St. James's Hall. She became so popular that the Chappells engaged her for each ensuing season.

"When people shall have heard her play, they will not think so much of me," was what Joseph Joachim said one day at an early stage of her career, while Hans von Bülow named her "the violin fairy."

In 1896, shortly after the death of her second husband, Sir Charles Hallé, a committee, of which King Edward, then Prince of Wales, was president, organized a public subscription in honor of Lady Hallé. The crowned heads of Sweden and Denmark, and many prominent statesmen and musicians were members of the committee. From the proceeds of the fund raised the title deeds of a palazzo at Asolo, near Venice, were turned over to Lady Hallé by the royal president at Marlborough House. Five years later Queen Alexandra, one of her warmest admirers, bestowed upon her the title of Violinist to the Queen. She is now planning to publish a book of reminiscences. She last visited America eleven or twelve years ago, and was heard in Toronto at Massey Hall.

MACMILLEN A GREAT ARTIST.

"He is an American, twenty-four years of age, a striking personality, vivacious, attractive, and he plays upon an authentic Stradivarius; he was received last evening most warmly, with sincere and enthusiastic applause. There was an extremely smart audience."

"Macmillen is a violinist of noble talent and above all, prepared for and disposed to take up the battles of art by long and evident study; this has not, however, smothered the frank expression of the artist's soul, which is sensitive, and wholly pervaded by an impetuosity of passion. The very attentive audience of yesterday evening en-

joyed the art of the young violinist and appreciated most his interpretation when he drew forth from his instrument inspired voices of sweet and pensive melody, as in the Adagio of the beautiful Max Bruch concerto. Macmillen, because of his artistic temperament, inevitably tends to endow every fragment, and phrase of music with some romantic vision of his own; this inclination was clearly demonstrated last night in his execution of the delicious, powdered Minuet of Mozart. The most unanimous and convincing applause was called forth by Macmillen's rendering of Dvorak's 'Humoreske,' Paganini's 'Fantasie' and Rossini's 'Moise;' as an encore, Macmillen gave Randegger's 'Moto Perpetuo.'"

"Giornale d'Italia: N. D'Atri."

March 10, 1910.

ADOLPHE BORCHARD.

In having secured Mr. Adolphe Borchard, the young French pianist, for a tour of the United States and Canada for the season of 1910-11, Mr. M. H. Hanson believes he has taken a step in the right direction and feels certain that his action will be supported by press and public. Mr. Borchard has created a most unusual sensation during the last two seasons, and the Paris and Berlin press, without exception, hailed him, not only as one of the most polished of technicians of the day, but all emphasized the originality and individuality of his highly artistic interpretations.

Offers of engagement were pouring in from all sides and Mr. Hanson's offer for an American tour, made some six months ago, was ridiculed by Borchard's Paris manager, who held that America spelled "Success." Only to those who had made great reputations and could produce a long string of European press notices.

Mr. Hanson believes, however, that America has for some time, and will in future more decidedly judge for itself; and will take but little notice of "Foreign Greatness" and will insist upon having those aspiring for artistic laurels submit themselves to American opinion at the very beginning of their careers.



1910-11 SEASON 1910-11

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Mr. Francis

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Frederic Cowan, Conductor.

Soloist—Birmingham Philharmonic Orchestra
—Landon Ronald, Conductor.

Soloist—Halle Orchestra—Dr. Hans Richter,
Conductor.

Soloist—Brighton Symphony Orchestra—
Joseph Sainton, Conductor.

Soloist—Harrogate Symphony Orchestra.

Mr. Hanson has backed this, his opinion, by offering Mr. Borchard specially advantageous terms, and will have the pleasure of presenting Mr. Borchard in America early in the fall and before he has been heard in many of the traditional centres of musical life in Europe.

Mr. George T. Sharkey has opened an agency in the Janes Building on Yonge street. Mr. Sharkey's specialty now is to bring the manufacturer and customer into more direct contact thus claiming to save a considerable percentage to the purchaser.

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THE People's Choral Union, which is always young, inasmuch as every year it is practically a new chorus, gave a concert on March 31, which was very successful. Mr. Fletcher has certainly the ability to take a number of inexperienced singers and in a short time to drill them into a choir who can make a very good showing and sing with zest and earnestness. The assisting soloist was Mme. Langendorff, a singer with a fine voice and dramatic power. The music public are indebted to Mr. Fletcher for the introduction of two such artists as Mme. Jomelli and Mme. Langendorff.

SOME NEW VICTOR RECORDS.

HIS MASTER'S VOICE store, 286 Yonge street, has just received a large variety of splendid new Victor records. Included in these are thirty-four records devoted to the opera "Faust" and practically covering the whole work. The singers are all famous artists, including Caruso. Several records are devoted to Tetrizzini, Slevack, Mischa Elman and other famous artists.

The editor was present the other day when these records were tried, in association with the Victrola cabinet, and was surprised and delighted with the results. He particularly admired the record of the "Salve Dimora," by Caruso, and of the second Nocturne of Chopin as played by Mischa Elman. This latter is the best record of violin playing that the editor has as yet heard. The Victrola is suitable for either a large or small room, as it enables the operator to moderate the power as desired.

BUSINESS.

TORONTO, April 25, 1910.

THE conditions of trade have changed but little, in fact, have not really changed at all from the conditions mentioned last month.

The Mason & Risch Co. have commenced operations on their new Yonge street building. The premises on Yonge street, opposite Shuter, recently occupied by the Britnell Book Store, have been torn down, and on this site Messrs. Mason & Risch will erect commodious and handsome premises.

Business is good with the Nordheimer Piano & Music Publishing Co. Reports from various branches and agencies and travellers on the road are generally satisfactory, and promise an unusually good year.

The R. S. Williams & Sons Co. are unusually rushed in every department of the house. General Manager Harry Stanton is more than satisfied with the remarkable business increase during the first three months of this year.

Manager H. E. Wimperley, of the Bell Piano & Organ Co., reports a considerable advance in the city trade during the past few weeks. With the Bell Co. business is good all round. The factory at Guelph is very active. Collections are good.

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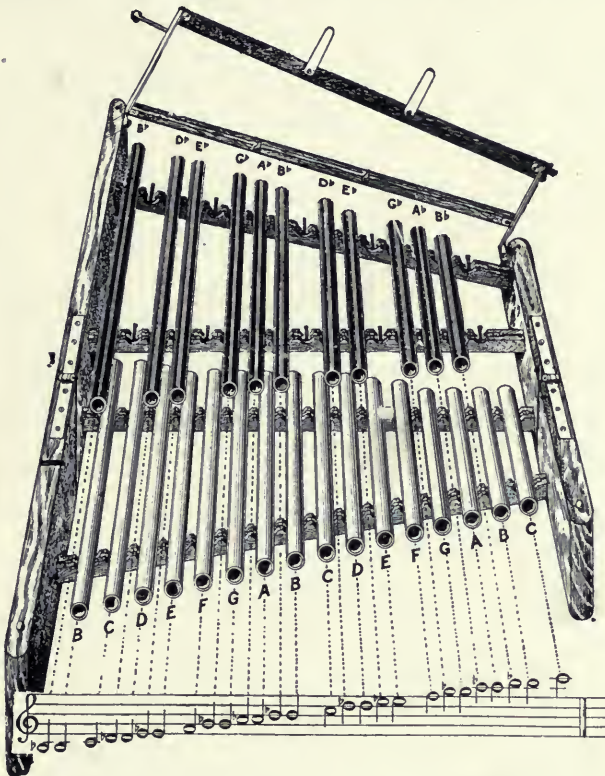
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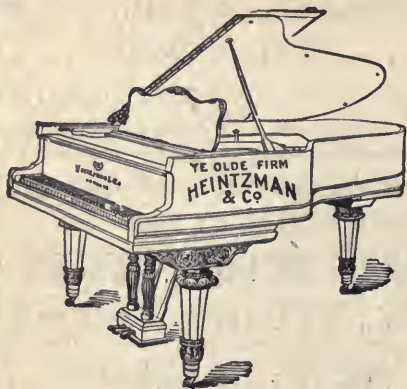
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M. B. F. POIRIER.

THE portrait on our front page is taken from a recent photograph of Mr. M. B. F. Poirier, organist of St. Vincent de Paul Church, Montreal. Although quite a young man Mr. Poirier has already made an enviable reputation for himself as organist and musician. He is of French descent, but was born at Tignish, P.E.I., in 1882. He started his musical education at home, afterwards completing it in New Brunswick. At the age of twenty years he went to Montreal, taking private lessons of Mr. Dusseau, organist of Notre Dame Cathedral. At the age of twenty-two he was appointed organ and piano teacher at the Montreal College, a position he has kept up to the present time. Three years later he was appointed organist of St. Patrick's Church, Montreal, the head Irish Church of the Dominion. Under an unassuming demeanour, Mr. Poirier conceals a remarkable ability as organist, virtuoso and accompanist. He is versatile in other lines, and has won the degree of Bachelor of Arts. Mr. Poirier from time to time has given comprehensive recitals at St. Patrick's and has given the first of a series on the St. Vincent de Paul organ.

SCHUMANN.

BY SYDNEY DALTON.

THE eighth of this month marks the hundredth anniversary of the birth of one of the greatest composers and most interesting personalities in the history of music. The life of Robert Schumann was one of which musicians may well be proud, and his career as a composer and as a man is worthy of the most careful study.

An inquiry into the ancestry of a famous musician almost invariably reveals a few in the family of a musical disposition out of the common. In the case of Schumann, however, we have no record in any of the biographies relating to him of any very musical progenitors. His father, however, was a man of education and culture, with a strong literary bent, having translated some Byron and Scott into German. He was a bookseller and publisher, and the son of a clergyman. Robert inherited not a little of his father's disposition and talent for literature, and we see his mother's influence in his romantic nature, though his romanticism was tempered with much more intellect than was possessed by that worthy lady, who was not noted for strength of character. And, too, she was very practical, which quality accounted for her opposition to her son's desire to adopt music for his life's work. As a consequence of this opposition Robert was sent off to Leipzig University at the age of eighteen and

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entered as *studiosus juris*. It was during his student days at this famous institution of learning that he met Frederick Wieck, a noted piano teacher and the father of Schumann's future wife, Clara Wieck, at the time a little girl of nine, who played the piano like an artist. With Wieck Schumann pursued his studies in piano, and apparently he made much progress, for eventually he gained the consent of his guardian, Herr Hudel, and his mother to study music exclusively for six months with Wieck, agreeing that at the end of that time should his master have any doubts about his ability he would return to his law books. He was twenty at this time, and although he had spent two years at university in both Leipzig and Heidelberg, he had paid small heed to the lectures, and at the latter institution he was far less interested in the learned lectures of Thibaut than in the excellent book on purity in musical art, which Thibaut had written.

Having gained the consent of Rudel and his mother Schumann commenced earnest work at music, practising seven hours a day, and trying to make up for his lack of knowledge in the theoretical branches of the art. Despite his meagre theoretical acquirements, however, he had long before composed works for the piano. Despite hard work and gratifying results Schumann was not satisfied with his progress, and in an ill-advised effort to secure greater strength and independence of the fourth

finger he strained the muscles and it became useless. Ultimately this accident proved of the greatest benefit, at least to the world at large for it "withdrew Schumann from the crowd of great pianists, and led him to the smaller and nobler company of great composers," as Hadow says.

He now turned his attention exclusively to composition, and we find a curious method of development. Until the age of thirty he devoted himself to composition for the piano exclusively, at least in so far as published works are concerned, though there was a symphony to his credit at twenty-two, which was performed at a concert of Clara Wieck. It seems almost incredible that by the age of thirty Schumann had completed all his great masterworks for piano:—the *Etudes Symphoniques*, *Carnival*, the three *Sonatas*, the *Novelletten*, the *Fantasies* *tucke*, *Kinderscenen*, etc., etc. In fact a very creditable portion of his life work had been completed or firmly established before he attained the age of thirty. In 1834 a musical paper, the *Neue Zeitschrift*, made its appearance. This was the outcome of a project of Schumann had long had in mind, the establishment of a paper that would propound the principles and aspirations of the new school of composers, whom we have labeled the Romantics. The committee of editors at first consisted of Schumann, Wieck, Schnake, the pianist, and Knorr, a teacher of composition. Within a year,

however, Schumann was sole editor, and he continued his journalistic labors for nearly ten years. This paper is still in existence in Germany.

It must have had a curious, not to say, fantastic tone about it, and in this there is the strong impress of a literary personality which exercised great influence upon Schumann from the days of his youth practically throughout his life: Jean Paul Richter. Richter had a lively fantastic imagination, yet his insight into human nature was deep and sympathetic. The bond between him and Schumann was strong from the first, and when the *Neue Zeitschrift* appeared the contributors, led by Schumann, adopted the style of Richter's "Flegeljahre," their contributions taking the form of "a motley procession of jokes and metaphors, sarcasm, jostling sentimentality, and burlesque treading on the heels of poetry." We find Schumann making a sort of Jekyll and Hyde analysis of himself, dividing his character into distinct personalities, the one he calls Florestan—mischievous, impulsive, imaginative, always in good spirits, the other is Eusebius—thoughtful, gentle, dreamy. He uses these *noms de plume* in his music as well, and so remarkably gifted was he with his ability to limn people and moods in tone that one can not get a better description of these two contrary natures than that furnished by the two numbers, Floristan and Eusebius in the *Carneval*. Sometimes in his criticisms he introduced Master Raro, a sort of judge or balance between these two extremes, who weighs their opinions and decides their differences. And yet in this motley gathering we can follow the sincere opinions and keen critical insight and estimation, at times amounting almost to prophecy, of one who was probably the greatest of musical critics. If he erred it was always on the side of leniency, and the first just estimate of the genius of his contemporary, Chopin, and successor, Brahms, came from his pen. Schumann's famous remark about Chopin, "Hats off, gentleman, a genius!" when that young man's Op. 2, appeared, went far to introduce him to the world. And when Brahms, early in life, on the threshold of his career, sought out Schumann with a bundle of MSS under his arm, the criticism which appeared shortly after bade the musical world remember the name, Brahms, for he would one day rank among the few chosen.

It was typical of Schumann's life. Young composers found in him a sincere friend and a just critic. He appreciated his contemporaries at their full value, and yet throughout his lifetime he received but a small measure of the praise and appreciation which was his due, and if it had not been for his wife he would doubtless have died with slight recognition.

His was a marriage with few parallels in the annals of art; and he had to fight for his wife as he had to fight against the Philistines in music for the principles and ideals of the new school of composers. Frederick Wieck would not countenance the marriage of his daughter, Clara, with Schumann. Year after year the young composer waited and hoped, but without success, and eventually in 1840

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he brought action in the courts, and, stubborn to the last, Wieck was forced to allow the two lovers to marry. It was an ideal union, and a great reputation of the fallacy that two artists cannot be happy together, if one were needed.

In the year of his marriage Schumann took to song writing, a branch of composition of which he was very fond. It was one of his happiest veins, and his contributions are amongst the greatest in the literature for voice. Nothing is more indicative of his genius in this line than the beautiful cycle, the *Dichterliebe*. The beauty of Heine's verses is not greater than that of the music in which Schumann has clothed them, and no composer has ever succeeded better in extracting the very essence of a lyric and translating it into tone. In one year he set 138 poems to music. "I cannot tell you what a delight it is to write for the voice," he says in a letter. "I cannot tear myself away from vocal music."

The following year, 1841, was devoted to orchestral music, the first and fourth symphonies among other things. The year 1842 was devoted to chamber music, trios, quartets, and the quintet in E flat for piano and strings, etc.

In 1843 the Leipzig Conservatorium opened with Mendelssohn as director. Schumann accepted the position of Professor of Composition. Gade and Moschelas joined the staff later, and it soon became and for many years remained the leading school of music in Germany. Schumann, however, could not have liked the duties of a teacher. His was a shy,

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retiring disposition, and he did not, we may conclude, exercise the necessary strictness for a teacher. As a conductor, too, during his time as director at Düsseldorf, where he went in 1850, he was not successful. It is said of him that so shy was he that he would frequently refrain from even settling such necessary questions as the proper *tempo* of a composition.

Schumann hesitated for some time before accepting the Düsseldorf appointment, and one reason for his indecision is said to have been the fact that there was an asylum in the town, an institution which he dreaded to behold. And at the time he was struggling valiantly against the disease which ultimately caused his death. He led a quiet regular life in his new home. But he was growing silent, and withdrawing himself more and more from the companionship of all but his noble wife and a few intimate friends. His silence was not moodiness. He was always kind and gentle, and thankful for any little attentions or consideration. In 1852 he suffered a complete prostration, accompanied by evidences of impaired mentality. After an enforced rest he returned to his labors, but the compositions of the next year show signs of weakness, and he was soon forced to resign his post at Düsseldorf.

His activities were nearly at an end. Little by little his strength ebbed; gradually his tired brain gave way, yet never a word of protest, never a hint of bitterness. The same cheerful tone pervades his correspondence. He always had a smile for his friends, and as long as he was able to write young composers of promise found his pen at their service. Physical pain added to his suffering, until he made an unsuccessful effort to end his agony by throwing himself into the river. After this he was placed in a private asylum near Bonn.

His loving wife was ever his constant companion and comforter, and when he died on July 29th, 1856, at the age of forty-six, he breathed his last in her arms.

AMERICAN ARTISTS.

MUCH talk and gossip has been going on about the neglect of American artists by New York managers—much more can be said on this subject—in fact it is an inexhaustible subject for argument. M. H. Hanson, the enterprising New York impresario, requests us to make it known that while he is introducing a very small number of really eminent artists of international repute only, and while he is not able to manage a lot of the younger American artists,—a management which generally consists of accepting an artist's fee and producing no results,—he is very willing to hear any young American artist, and if of merit, place them on his list and put business to them whenever he is in a position to do so. He has carried this principle out for some time past and he is now able to put before engaging clubs, oratorio societies and others, a list of younger artists of great merit,—artists who are well able to fill the wants of such societies who cannot afford to pay the large fees demanded, and justly so, by the

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OUR LONDON LETTER.

LONDON, ENGLAND, May 16, 1910.

THE sudden death of our much beloved King, Edward VII., which has cast a gloom over the entire English-speaking world, will have a marked effect upon the approaching musical season. The opera at Covent Garden had only been open for a fortnight and the series of performances of opera-comique at His Majesty's Theatre, under the direction of Mr. Thomas Beecham, was to have begun on May 9th. It was anticipated that no further performances would be given until after the late King's funeral; but owing to the gracious message from King George to the effect that he wished things to go on as usual except on the actual day of the funeral, in view of the loss that would be inflicted on many persons ill able to bear it, performances are to be resumed at Covent Garden after a cessation of five days, and the Beecham season will open on May 13th, with a performance of Offenbach's "Tales of Hoffman." A highly successful cycle of "The Ring" has been given at Covent Garden, and from the musical point of view everything has opened very well.

At the Queen's Hall, on April 20th, Ysaye and Raoul Pugno, gave the first of three recitals devoted to Beethoven's sonatas for violin and pianoforte. The programme included the three sonatas, Op. 47. The great Belgium artist and his distinguished French colleague, gave a masterly performance of these works, remarkable for its perfect ensemble. The violinist will be interested to hear that Ysaye played on two violins at this recital, using first his famous Joseph Guarnerius and then a Stradivari, which it is understood has been lent him by a well-known French amateur. It will be remembered that his own Stradivari was stolen some length of time ago, and has not yet been recovered.

At the concert given by the London Symphony Orchestra on April 4th, a work new to England was included in the programme, "Le poème de l'extase," by A. N. Scriabine. The composition was extremely modern in tendency and was picturesquely orchestrated, as indeed is most of the work of the present day; but it cannot be said that it contained any great or striking musical idea. M. Serguis Kusewitzky conducted with his customary skill. The rest of the programme consisted of Beethoven's "Ninth" and "Egmont," and the concerto in D by Philip Emanuel Bach, arranged by Steinberg.

The Savoy Theatre has recently been the scene of a most interesting revival. A number of performances of Gluck's "Orfeo," in English, have been given under the direction of Miss Marie Brema, with such success that the number originally announced has been extended to over twenty representations. It was evident that no pains had been spared in the production of the opera, the singing, the dancing; and the scenery being extremely good. Miss Marie

Brema gave a most convincing reading of the part of "Orfeo," and the Eurydice was Miss Viola Tree, who sang with much charm.

Early in April the "Residentie Orkest" from the Hague paid a visit to London and made a successful first appearance at the Queen's Hall. The programme consisted entirely of familiar works, Strauss' "Tod und Verklarung," Beethoven's Fifth Symphony, the Prelude and Liebestod from "Tristan," and Mendelssohn's Violin concerto, being included. The interest of the concert therefore laid in the interpretation, sound and precise rather than inspired, under the leadership of the conductor of the orchestra, Dr. Henri Viotta. Miss May Harrison was the violinist who gave a skilful and fresh rendering of the concerto.

An interesting violin recital was given by Mr. Aldo Antonietti, at the Æolian Hall, on April 28th. The programme included Purcell's Sonata in G major and Vitali's Chaconne. Modern music was represented by the *molto lento* movement from Hamilton Harty's concerto in D minor, and Lalo's Symphony Espagnole.

Mr. Granville Bantock, the distinguished composer, has just entered the lists on behalf of the British composer, who, he claims, is still neglected. It seems, however, that he is in favor of a most indefensible form of protection, as he is reported to have said that "the great composers are safe in their haven and that we must now look after the living." Does this mean that at concerts in future the great masters of the art are to be conspicuous by their absence, and that the programmes are to consist almost entirely of the works of living men? If this is the meaning of the Birmingham professor, one is afraid he will have to reckon with the public. It would be quite an easy thing to arrange concerts on such lines; but it would be very difficult to get an audience and the executive musician would have a hard time before him.

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THIS organization closed their season May 5th at Massey Hall with a concert at a popular price, twenty-five cents to all parts of the house. They gave a splendid programme, consisting of the "Tannhauser" overture, "William Tell" overture, the Largo from "New World" symphony of Dvorak, Elgar's "Wand of Youth," and a Spanish Dance by Moszkowski. The overtures were brilliantly rendered, while their interpretation reflected the highest credit to the musician's judgment of the conductor, Mr. Frank Welsman. The "Wand of Youth" as performed was a delightful treat, and one hopes that it will be included in next year's repertoire. One can honestly praise the work of the soloists who are improving in refinement and beauty of tone with every concert.

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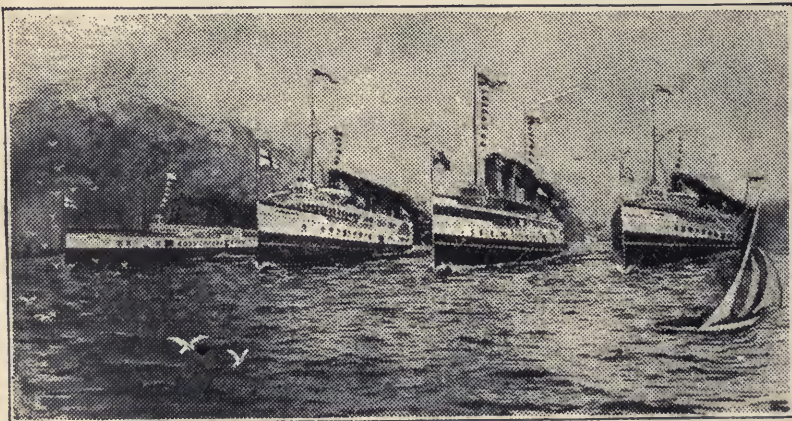
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THE TORONTO CONSERVATORY OF MUSIC.

THE month of May witnessed the annual Closing Concert of this institution, held a little earlier than usual, on the evening of Thursday, May 26th. As MUSICAL CANADA goes to press about the 20th of every month, it is therefore only possible to give the programme as follows: specific criticism having perforce to be postponed until the July issue:—the Grieg Piano Concerto, two movements from the Mendelssohn Piano Concerto, one movement from Tchaikovsky's piano concerto in B flat, and one movement from a Bruch violin concerto, played respectively by Miss Constance Martin, Miss Flora Macdonald, Miss Della Johnston, Miss Pearl Rowan and Miss Rachelle Copeland, pupils of Mr. Tripp and Mr. Welsman, Mr. J. W. F. Harrison, Dr. Edward Fisher and Mr. Frank Blachford; Verdi's "Ernani Involami," sung by Miss Kathleen Howard, pupil of Miss Ethel Shepherd; the "Toreador Song," by Mr. McFadyen, pupil of Dr. Broome; Weber's "Ocean, Thou Mighty Monster," by Miss Mabel Preston Hall, pupil of Mrs. Clark-Wilson; Massenet's "Vision Fugitive," by Mr. Rhynd Jamieson, pupil of Dr. Ham, and "He is Kind, He is Good," from "Herodiade," by Miss Mabel Watson, pupil of Mr. H. M. Frederick, all with orchestral accompaniment, which, according to usage on these occasions, will be furnished by the Toronto Symphony Orchestra under Mr. Welsman.

On May 27th the Alumni Association, in connection with the Conservatory, held its second annual

meeting, when a business conference at three in the afternoon was to be followed by an informal reception. A large attendance was confidently looked forward too. Dr. J. A. Macdonald, first vice-president of the Conservatory, was announced to give an address on this occasion. Recitals during May were almost too numerous to keep track of, nearly every teacher on the staff either giving recitals with their own pupils or being represented on the miscellaneous programmes. Piano pupils of Dr. Fisher, Dr. Vogt, Mr. Tripp, Mr. Harrison, Mr. Welsman, Mr. Hardy; violin pupils of Mrs. Adamson and Mr. Blachford; vocal pupils of Dr. Broome, Mrs. Bradley, Mr. Cringan, Miss Williams; organ pupils of Mr. Atkinson, etc., etc. At all these functions a high average of musicianship was revealed. Mrs. Clark-Wilson's pupil, Miss Lillian Elliott, gave a recital May 23rd. Everything points to a particularly full list of candidates for the annual June examinations, and on the whole it may be asserted that the Conservatory has enjoyed a remarkably busy and successful year.

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FROM THE CAPITAL.

OTTAWA, May 23, 1910.

MASTER PAUL MATHE, violinist, thirteen years of age, a son of Mr. M. Mathe, made a very creditable showing in the recent contest for the Governor-General's trophy. Out of a possible eighty, he obtained sixty-five points, and his work was most favorably commented upon. He is a pupil of Mr. Albert Tasse, of Ottawa, and possesses musical gifts quite unusual in one so young. With careful study and training a bright future is evidently in store for him.

St. Andrew's and St. John's Churches, in this city, are both advertising for new organists. There are I hear a number of applicants for both, many from the States. Rumor says the vacancy at St. Andrew's will likely be filled by the appointment, or rather transfer from one of Ottawa's other large churches, which will in turn cause another vacancy to be filled. Ottawa is worthy of attention by organists in quest of appointments as there are a number of prospective vacancies to be filled.

Stewarton Presbyterian Church, which has been steadily improving its musical services, will purchase a new organ which it is said will cost \$3,000. This will make the fourth new organ to be installed in Ottawa within a year.

An organ recital was given in the Glebe Presbyterian Church, on Monday evening, May 16th, by Mr. F. M. S. Jenkins, who is *pro tem* organist of this new and well appointed church. The organ, a new



MASTER PAUL MATHE

one, is an exceedingly good one, and Mr. Jenkins, whose ability as an organist is well known, brought out the excellent qualities of the new instrument in a well chosen, well interpreted programme. He was assisted by the choir of the church as well as by Mrs. J. Angus MacKenzie, soprano; Miss M. Taplin, contralto, and Mr. Geo. Kydd, tenor.

On account of the death of the late King an evening of sacred music which was anticipated with much pleasure, was cancelled. It was Mr. Donald Hein's intention to have given Mendelssohn's "Hymn of Praise," and Sullivan's "Festival Te Deum," in Knox Church, with a choir of sixty voices, full orchestral accompaniment, and Mr. Arthur Dorey, at the organ. The soloists were to have been Miss Louise Baldwin, soprano; Miss Davies, contralto; Mr. T. Britton, tenor; Mr. Chas. Watt, bass. Mr. Heins conducting.

Ottawa is evidently increasing in importance as a centre for the musical trade. The firm of C. W. Lindsay & Co., of Montreal, have purchased the business of Orme & Son, Limited, closing their former premises and removing to the much more desirable Orme building, where they have warerooms second to none in the Dominion. A. T. Willis Co., of Montreal, recently established a branch on Bank Street, which they have evidently outgrown, and are moving to larger premises on Sparks Street. The John Roper Co., who represent the Mason & Risch piano, have recently also acquired the agency of the Karn Piano and Organ Co., the latter closing their former premises on Bank Street. The New Scale Williams piano have also opened an agency here in very desirable premises on Sparks Street. The Messrs. Orme still retain their interest in the Martin Orme piano, which is steadily gaining in public favor.

Already signs of the coming musical season are apparent. The announcement is made that Melba will be heard with her concert company in the Arena early in September. Her Montreal and Ottawa appearances are under the management of Mrs. A. G. Lawrence, of Montreal, to whom we are indebted for several notable musical events during the past winter.

Mr. Guy Maingy is at present visiting in New York, where he recently sang for Mme. Sembrich, who pronounced his voice a tenor and predicted a very brilliant future for him on the concert and operatic stage.

L. W. H.

I hear that Dr. Vogt has a great choir of children for next season's performance of Píernee's famous "Children's Crusade."

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MR. ALBERT BLIER'S SUCCESS.

Mr. Albert Blier, about whom a short sketch appeared in the December issue of *MUSICAL CANADA*, has lately met with great success as a giver of concerts in the Eastern Townships. The first of Mr. Blier's concerts took place in Lennoxville under the patronage of the Musical Club, and the *Sherbrooke Daily Record* had this to say about the young star's voice and temperament: "Mr. Blier is a native of Waterville, and has a tenor voice of fine quality which he has in perfect control, and which can compass anything in the range of expression from a delicate pianissimo to a powerful forte. He sings in thorough sympathy with his subject, and expresses the finer shades of feeling with an accuracy which probably did not fail to



ALBERT BLIER

touch any member of his audience. We must add the astonishing statement that Mr. Blier's art is purely spontaneous and that he has had no training whatever. It is to be hoped that he will see his way to developing further his wonderful powers. He was perhaps at his best in the delightful though simple setting of Moore's poetry chosen as his last number, a piece which he rendered with the utmost feeling, and which brought out to the full the softer tones of his voice." Mr. Blier was assisted in this concert by Miss Gladys McCrea, a mezzo-soprano; and Miss Teresa Doherty, who is one of Sherbrooke's leading piano teachers and who played Liszt's Sixth Rhapsody. Mr. Blier's songs included a group by Mallinson, Cowles' "Bayou Song," and "Crossing the Bar," Tour's "Mother o' Mine," Scott Gatty's arrangement of "Bendemeer's Stream" and Franz "O, Thank Me Not." A second and equally successful concert was given in Waterville a few nights later under the patronage of the Mayor, and Mr. Blier is booked for more concerts in various towns during the summer.

HERE AND THERE.

BY FIDELIO.

AT one or two vocal recitals it has been my privilege to attend recently I have been surprised to hear pupils sing songs wholly unsuited to their voices. For example in one case I heard a young lady with a very beautiful natural mezzo-soprano voice sing a well known aria completely out of her range. It is unfortunate we have so many so called sopranos striving to develop high tones of the bird variety. I am glad we have a few teachers who do not cater to the popular fancy of the pupil. In Toronto at the present time genuine sopranos are scarce, but we have scores of mezzos. The placing of a voice properly requires the greatest care and patience.

Trinity Methodist Church choir gave two excellent and finished performances of Spohr's oratorio, "The Last Judgment," in the church last month before very appreciative and large congregations. Mr. Arthur L. E. Davies, the gifted choirmaster, has a first rate choir, which he did not see fit to augment in any way. This oratorio is by no means easy to sing as in one or two spots the intervals are fairly exacting, while the rhythm is often puzzling. The choir numbered about fifty voices, the tenor section I think being the finest I have yet heard in the city. The interpretation given the work impressed me deeply. Many conductors invariably come to grief in their idea of the various tempos in the choruses and candidly I was agreeably surprised to find Mr. Davies in full possession of his musical faculties as he had obviously studied the matter closely. The result was a dignified, refined and ecclesiastic performance all round. In the matter of attack, phrasing, and enunciation Mr. Davies got admirable results from his singers. Of course I should have preferred a trifle more body in the bass section and also contraltos, but this is only my own humble view. It is always gratifying to observe a conductor who believes in thoroughness of detail. The singers did not funk chromatic passages. They had a splendid grasp of their work. The body of tone produced by the choir was gigantic in forte passages, while in veiled singing I have yet to hear anything finer from any other church choir. The soloists of the church sang beautifully and were: Mrs. Sanderson, soprano; Mr. Bruce Bradley, tenor, whose work was a genuine treat to the ear, and Miss Kirby, contralto. Mr. Ruthven McDonald's magnificent voice again found scope for its power in the bass solos. Miss Jessie Perry and Miss Twohy at the piano and organ, respectively, constituted a clever couple of accompanists.

I heard a fine basso later—a pupil of Dr. Broome. His name is Donald Neil McFadyen. This singer's voice is one of wonderful sonority in its lower tones, while in the upper notes his mezza voce work is extremely fascinating.

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HAMILTON NOTES.

HAMILTON, May 21, 1910.

THE only important happening this month has been the final open meeting of the "Woman's Morning Musical Club," which was held in the Conservatory Hall, on Wednesday, May 00. This Club, of which Miss E. Ambrose is the originator and the president, does a very good work in keeping up the interest in music study among ladies who would otherwise drop it. Their work is systematic and thorough and much appreciated by all.

On May 21st W. H. Hewlett gave his last recital for the season, assisted by Mrs. Mackelcan. The programme is the result of a plebiscite from past programmes.

We now reach the season of pupils' recitals, which I shall not report.

J. E. P. A.

FRANCIS MACMILLEN.

HAENSEL AND JONES, managers for Mr. Francis Macmillen, have announced a formidable list of orchestral engagements for next season for this great young violinist. In all, the nine leading orchestras in the territory to be covered by Mr. Macmillen have contracted for his services as soloist. The list includes the Boston Symphony Orchestra, the Theodore Thomas Orchestra, the Cincinnati Symphony Orchestra, the New York Philharmonic Orchestra, the Philadelphia Orchestra, the Minneapolis Symphony Orchestra, the St. Paul

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Symphony Orchestra, the New York Symphony Orchestra, and the Altoona, Pa., Symphony Orchestra. Mr. Macmillen will play under the batons of Max Fiedler, Frederick Stolk, Leopold Stokovski, Gustav Mahler, Carl Pohlig, Emil Oberhoffer, William Henry Rothwell, Walter Damrosch and Mahlon Duganne. In addition to these important orchestral engagements, Mr. Macmillen has been booked by some thirty of the largest musical societies in America. He will play in nearly every large city in the east and middle west under the direction of many great and influential impressarios of which these cities now boast. Considering the fact that the booking season for 1910-11 has been opened only a few weeks, Haensel and Jones, Mr. Macmillen's managers, are disposed to predict that he will have one of the best tours ever booked for a violinist. Mr. Macmillen will sail for America on the Mauritania on October 1st, opening his season in Boston on October 14th and 15th, when he appears as soloist with the Boston Symphony Orchestra.

BERNICE DE PASQUALI.

It is a difficult task for a young singer to take up roles in which a famous predecessor has established a tradition: but Madame Bernice De Pasquali, selected by the Metropolitan Opera Company to succeed Marcella Sembrich, when that beloved singer retired from the opera stage, has won a foremost place as coloratura soprano in a company that includes the greatest singer in the world.

Her appearance in New York, and on tour, with Caruso, Bonci, Scotti, and others, have been veritable ovations. Hers is a voice of wonderful range and flexibility, taking E in alt with utmost ease, and of a sweet, almost flutelike quality throughout. Added to this, Mme. de Pasquali possesses dramatic intelligence, youth, a prepossessing stage presence, and an intense enthusiasm for her chosen work. Her repertoire includes all of the Italian and French coloratura roles; and for the concert stage she has a large repertoire of the best English, French and Italian song literature.

After appearances at some of the great festival performances this spring Mme. Pasquali has been engaged for the Ohio Valley Exposition from August 25th to September 25th; after which she immediately starts on a concert tour of the Pacific Coast in conjunction with Signor Scotti the great star baritone of the Metropolitan Opera Company. For this tour a record fee has been accorded Mme. de Pasquali. In the intervals of her appearance with the Metropolitan Opera Company next season this famous artist's concert engagements are booked by concert director M. H. Hanson, 437 Fifth Ave., New York.

Dr. Albert Ham has been warmly complimented for his excellent handling of the large choir, which sang recently at the King Edward Memorial Service in Queen's Park.

MISS ELLEN BALLON.

A WONDERFULLY gifted girl is Miss Ellen Ballon who will be heard in piano recital in this city at an early date. Miss Ballon was born in Montreal in 1898, so that she is only about twelve years of age. When but three years of age she evinced marked musical taste and when five years of age she appeared at a concert in Montreal and gave

has ever taught entirely, who, assisted by Walter Damrosch and the New York Symphony Orchestra, made her debut as a concert pianist at Mendelssohn Hall yesterday afternoon. And I am inclined to agree with him, for Miss Ballon, a contained and graceful little maiden, twelve years old perhaps, gave evidence of artistic gifts and pianistic capacity which certainly did credit to her only teacher and should assure her a brilliant future. A



ELLEN BALLON

remarkable performance for a child. After studying with Miss Clara Lichsenstein she went to Joseffy for instruction in 1907 and has been with him since. She made her debut as a concert pianist in New York in March, 1910, and here is what De Kovan said of her in the columns of *The World*:

"No prodigy but a little artist," as Joseffy said to me about Ellen Ballon, the only pupil he

child who can reel off in succession two concerti with a confidence which her really finished playing of them showed was not misplaced, is really remarkable and full of promise. Miss Ballon has a firm, elastic touch, a smooth, even tone, clear and sonorous, and a balanced fluent technique, graceful and unforced, which all recall her great master, who I hope will live again pianistically in this talented pupil."

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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction, of classical gens. 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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STUDIO OF MISS ETHEL SHEPHERD

STUDIOS IN THE TORONTO CONSERVATORY OF MUSIC.

MISS ETHEL SHEPHERD.

THE delightful "interior" pictured on page 52 is that of one of the most artistic (to use a much abused word) studios in the Toronto Conservatory of Music, presided over by Miss Ethel Shepherd, the well known and popular teacher of singing at this institution. How reassuring and soothing, how daintily suggestive of a true femininity in this age of would-be female militarism and ostentatious public service is such a charming haven, where the tall gilded mirror, the polished floor, the beautifully tinted Oriental rugs, the old and highly polished furniture that has been for over a hundred years in constant use and is still in perfect condition, the ivory-hued plaques, the bowls of fragrant spring flowers and the general subdued tones of colour and decoration, bespeak a nature at once warm and refined, a personality in which musical feeling and devotion to all aesthetic ideals go hand in hand. Something of a bygone age, of the spirit of some Thackerayesque parlour where the "Ladies of St. James" sit all night at ombre, with satin on their backs" seem to linger in this pleasant room, which, however, is by no means small nor provincial in its style but is rather of a noble extent and perfectly fitted for its chief purpose, that of affording to pupils sufficient space to see themselves and move freely as upon a concert platform. Miss Shepherd's years spent abroad have naturally resulted in many interesting souvenirs, such as prints, pictures, rare china and bric-a-brac, but there is no attempt to create an effect or to distract the eye by unwise and too lavish an expenditure of even beautiful things. The Wingèd Victory is here as in many other studios and the significance of its splendid pose is well understood and no doubt intelligently used in application. One thinks that such an environment as this must enter very largely into the progress in self-knowledge that a course at the Conservatory must mean to many pupils, particularly those who come to this city from a distance. It is sometimes remarked of young people from the great West, for example, that there is a difficulty experienced in finding things big enough to impress them in Ontario. They are so accustomed to scenery being on a stupendous scale that their natural surroundings are so emphatically branded, as it were, upon the mental retina that Toronto at first strikes them as flat, or disappointing, or slow, or even old fashioned. But once domiciled here they begin to adjust themselves to the new conditions and they find that repose, serenity, tact, a certain unselfish repression of manner, are all worth cultivating and having, and these are lessons well worth the learning of every musical, and particularly every vocal, student. In such surroundings as a teacher like Miss Shepherd creates for her favored pupils will be found abundant proof of the truth of these remarks and by the success which always waits on her work one can see how these ideas bring their reward. There have been, it is true, a few departures in the world of song from the traditions of charm and grace. Madame Antoinette Sterling,

and perhaps Madame Clara Butt also, were built on original lines, the former possessing her own mannerisms upon the platform which were never brought within the province of conventionalism, but the average pupil is not a genius and the average pupil is very much at the mercy of the teacher.

Miss Shepherd favours the Gerhard Heintzman piano and has a handsome specimen of this well known maker's work in her studio. The furniture is so disposed that the student is under the eye of the teacher and opposite the long mirror as well. The air blows in from the adjacent tennis court, laden with scent of spring blossoms. One ends as one began. How delightful and restful and harmonious a place to have a "singing lesson" in! No mounting of dingy stairs till the breath has flown for ten minutes at least, and no herding with shoppers and trippers in an elevator! This studio is situated on the ground floor across from the main Conservatory building and is appropriately shown as one of the most perfectly appointed of all those in the annex, the last building recently acquired by the institution.

MISS ANNIE TAIT, formerly soprano soloist in Berkley Street Methodist Church, has resigned, and accepted a similar position in Dovercourt Road Baptist Church. Miss Tait is one of Mrs. Bradley's most promising pupils.

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OPERA & DRAMA

TORONTO THEATRES

THE Spring season in the local theatres has revealed to us a few of the most notable popular successes that the theatre has known in some years. Chief of these was "The Passing of the Third Floor Back," written by Jerome K. Jerome and presented by Forbes-Robertson. It has proven on this continent more profitable than any other English production that has been brought to America and the end is not yet for Mr. Robertson has in prospect another season or two in the same play with a pleasant anticipation of enormous profits. Some idea of the success of Jerome's piece with the public may be gleaned from the fact that the receipts for five nights and one matinee at the Royal Alexandra Theatre, Toronto, were in the neighbourhood of \$13,000. On the occasion of the death of King Edward VII, Mr. Robertson and the management of the theatre made a voluntary sacrifice of some \$4,000 which would have brought the total week's business up to \$17,000. I am informed that these figures were not exceptional but a good indication of the average takings during the run of many months in New York. When it is borne in mind that the author, Mr. Jerome, receives ten per cent. of the gross box office income, it will be seen that the dramatist who conceives a new and popular idea can mint it into gold. The main idea of "The Passing of the Third Floor Back" is the presentation of a symbolical character who typifies the better self of every character with whom he comes in contact, who embodies the elements in them that make for joy and kindly, cleanly living, and those latent or lost ideals which have been at one time part of everyone's heritage. In glowing poetry Goethe in "Faust" with his character of Mephisto symbolized the evil in men's hearts. Mr. Jerome's play is no great or permanent production: it is unfolded, not in poetry, but in rather commonplace prose. The theatre of his main character's work of regeneration is a typical London lodging house and eleven sordid persons in sore need of saving grace of some sort, come within the influence of this mysterious being. Many comparisons have been drawn between this play and Rann Kennedy's ecclesiastical and homiletic production "The Servant in the House," but the resemblance begins and ends with the fact that in both instances the leading character is the symbolical embodiment of good. In Kennedy's drama, however, the symbolistic note is forced and every resource of the stage is used to bring to the attention of the spectator the fact that the Bishop of Benares is a

reincarnation of Jesus Christ; in Jerome's play only vague suggestion is resorted to and a more delicate illusion is created. It is sketchy and in the hands of a less skilful actor and manager than Forbes Robertson would be bald and unconvincing. By careful stage management a group of actors of very ordinary talent are made to give a series of photographic studies of character that live in the memory and have a continued and vital interest. Mr. Robertson is one of the few actors with a personality so *spirituelle* that he can body forth a metaphysical abstraction in a convincing manner. It is said that Mr. Robertson is tired of the role which affords great scope for his personality, but no opportunity for the display of the larger histrionic powers. Nevertheless the public demand will undoubtedly compel him to continue playing this role exclusively for a season or two at least.

From the kindly message of "The Passing of the Third Floor Back" to the hard brilliancy of Mr. Eugene Walter's drama, "The Easiest Way," is a far cry. It shows that the taste of the play-going public is catholic when it is recorded that this play has been at least as great a success in New York (though not in Toronto) as the Jerome piece.

In sheer cleverness and in command of the resources of the theatre it far surpasses the latter work, but Mr. Walter's characters are for the most part unregenerate with no better selves of sufficient potency to lift them out of the mire. The moral of this piece appears to be that the world is a good place to live in only for those who have plenty of money and that there is little happiness in this life apart from rich food and sumptuous attire. The rich broker and the weak and wayward actress who is his victim, her hard and cynical woman friend, and her negro maid are all inspired by this single thought. Even the lover of the girl calls for admiration solely because he has struck it rich in Nevada. In only one character does one find any suggestion of a more enlightened thought and he is a circus agent who the dramatist seems to intimate is a failure in life, because he is square. The whole piece is penned in a mood of black pessimism but is impressive in its cleverness. Would that all playwrights would use the terse natural dialogue of which Mr. Walter is a master. The stage production was one of those masterpieces in detail that Mr. David Belasco so frequently achieves, and the acting of Mr. Joseph Kilgour as that monster of selfishness, the broker Brockton, was finished in a high degree.

Nothing I have seen this season was more charm-

ing and left one with a more satisfying sense of an evening well spent than Mr. Somerset Maugham's comedy, "Mrs. Dot." The personality of the star, Miss Billie Burke, was delicious and though her acting was deficient in *finesse*, she is evidently a young woman of genuine promise. It remains to be seen whether her intelligence and ambition will enable her to combat the managers who will, no doubt, expect her to cultivate a certain babyish ingenuousness until it hardens into a fad. Mr. Maugham introduces us to a group of humorous, care-free and wholly delightful people who chatter in a most entrancing way. His talk has a subtlety and fragrance all its own and I shall welcome the next Maugham comedy with delight. In this one the acting of Mr. Fred Kerr, the veteran English comedian, was an unfailing source of enjoyment. Miss Billie Burke, in addition to a personal loveliness and cherry coloured stockings which she generously displayed, showed herself a gracious comedienne in the embryo stage.

The "Round-up" was another New York success which appeals only to those who have not lost the enthusiasm of their dime novel days. A certain type of audience likes excitement and they are given it to repletion in this play,—a rapid firing Maxim gun having been enlisted in the service of the great god noise. We are asked to believe that the people of the Southwestern States talk a kind of theatrical argot that was shopworn many years ago and that they do everything in a boisterous unexaggerated way. Mr. Maclyn Arbuckle, a comedian who is admirable when seen at his best, worked too hard for his laughs and really won most applause by his deftness in pulling a gun and by the facility with which he contrived the cowboy trick of rolling a cigarette with his left hand.

Miss Lillian Russell, a little less pulchritudinous than of yore, and assisted by the veteran comedian, Digby Bell, closed the season at the Princess Theatre with a boisterous farce, "The First Night." The characters obtain most of the fun by hiding under table cloths and buffalo robes. Hackneyed and harmless, it was calculated to appeal to the juvenile mind of the person of any age.

A revival of Hall Caine's talky, surgid, prating, pretentious, preposterous, but withal rather interesting drama, "The Christian," served to show the advances that the pretty ingenue, Maude Fealy, has made in her art, and also exploited the agreeable personality of the Toronto actor, James Durkin. The company which gave the play is now running a summer stock season at the Teck Theatre, Buffalo.

Chauncey Olcott returned with "Ragged Robin," and piped cheerily his falsetto roundelays. He has some new ditties and the only other change in the production is that he no longer kisses his dog.

A spring engagement by the San Carlo Grand Opera Company proved disastrous from a financial standpoint. It was made up of Italian *routinieres* and was extremely weak in women, there being only one of genuine talent in the company. She was Signora Terrabini, and in beauty, voice and

temperamental capacity as an actress she was admirable. Her Carmen and her Mimi in "Boheme" were really fine achievements. In men, the company was much stronger. Signors Torre, Cortica, Antori, Cervi and Secchi-Corsi were all excellent artists. An interesting revival of Verdi's "Forza del Destino" failed because of an uneven cast. The best performance of the company, Puccini's exquisitely melodious "La Boheme" failed to draw enough net proceeds to pay the royalty on the opera. The chorus and orchestra were well up to the average of itinerant grand opera and with three or four more competent women principals the engagement would have been much more successful from an artistic standpoint at any rate.

HECTOR CHARLESWORTH.

May 28, 1910.

THE OPEN DOOR.

THE following statement has been received from the Press Department, National Theatre Owners' Association:—

"To the recently organized National Theatre Owners' Association playlovers are indebted for a much needed progressive policy in things theatrical. The open door movement means that in the years to come this life will be richer in amusement, and that all prominent cities throughout this continent will take the place to which each is entitled. Such cities have passed far beyond the time of being satisfied with the offerings of a single booking or producing company, especially when that company stands for an intolerant exclusion against all others. For a long time the people of the United States and Canada have felt the injustice of the situation that existed. Necessarily, however, theatre owners were compelled to go slowly and prudently in asserting their rights and the rights of their patrons. Now that they have done so, they are abundantly prepared. Independence in the country's theatrical affairs has come to stay, and hereby the public, the theatre owners and the stage itself will be immeasurably benefited. The organization of the National Theatre Owners' Association and its pronouncement of an 'open door' policy marks the beginning of a new era for the American stage, an era of independence in which the art of the drama will flourish as never before, and in which the public will at last come into its rights. For many years a majority of the play houses of the country have been subject to the dictates of Klaw & Erlanger, heads of the theatrical trust. The men whose enterprise and capital had built the theatres had little or nothing to say as to the attractions that were sent them from season to season. They were flatly forbidden to open their theatre doors to any productions except those controlled by the trust. The owners, and the general public, too, were natural sufferers, the former in a business way and the latter as seekers of high-class amusement. That regime is now at an end.



MISS PERCY HASWELL

Leading Actress with the Summer Stock Co., at the Royal Alexandra Theatre

Editorial.

It is with a feeling of deep sorrow and a profound sense of our loss that we record the passing of our great King,

EDWARD, THE PEACEMAKER

Music, the Drama, and all the Arts, mourn.

A SUCCESSFUL TORONTO SINGER.

A SOUTHAMPTON, Eng., paper says:—Mr. J. Coates Lockhart, the tenor soloist with the Kilties' Band, contributes in no small measure to its interest and artistic excellence at the Hippodrome this week. He has had a long and varied experience in the concert world, having circled the world four times since his first appearance in Southampton in 1898. On that occasion Mr. Lockhart appeared as Grenicheux in "Les Cloches de Corneville," at the old Prince of Wales Theatre, so that he is this week singing from the same spot in the Ogle Road house, as he did some twelve years ago. Mr. Lockhart has a sweet voice, which is well cultivated, and our readers would do well to visit the Hippodrome on Whit-Sunday evening and listen to his delightful rendering of "Nearer My God to Thee."

Mr. Lockhart formerly resided in Toronto.

A JUVENILE COMPOSER.

WE have received a copy of "The Model School March" for piano, composed by Master Arthur S. Greaves, aged thirteen years, son of Mr. Greaves of the P. O. Department, Ottawa. This march is a remarkable production for a mere child. It is clear and tuneful and well harmonized. Mr. Greaves is naturally very proud of this evidence of his son's musical gifts. The March is published by the McKechnie Company, Ottawa.

AUGUST EDISON RECORDS.

AMONG the notable Amberol records announced for August by the National Phonograph Co., Orange, N.J., are the following:—

TANNHAUSER—ROMERZÄHLUNG (WAGNER) IN GERMAN. ORCHESTRA ACCOMPANIMENT. KARL JORN.

Tannhauser, footsore and weary, returns to find Wolfram still at the spot whence Elizabeth had departed to meet her early death. Full of remorse of the greatness of his sin, he tells Wolfram of his travels to Rome to gain the forgiveness and the blessings of the Pope, tells of his willing blindness to the beauties of Italy's fields, of his avoidance of the soft parts of the road, of his self torture. Unsuccessful, then, he returns, and his release is not given him until after the death of Elizabeth. This part of the opera, in its sad depiction of love's

quiet tragedies, is perhaps the most beautiful of all this beautiful work. Carl Jorn has always been highly praised for his interpretation of this role, and in this number vividly conveys his heart-breaking despair.

THAIS—ALEXANDRIA! (MASSENET) IN ITALIAN. ORCHESTRA ACCOMPANIMENT. GIOVANNI POLESE

Anathael in frantic fervour, on his mission of conversion, looks upon his native city, Alexandria, and apostrophizes it as the terrible wicked city, where he, too, was once a sinner. There he, too, had heard the whispers of sin, had known the seductions of earthly life. Now he calls out his hatred of the wealth, his hatred of the beauty of his birthplace. "Angels of Heaven! come forth and perfume the foul air about me! Come!" This number will be found most dramatically rendered in his polished style by Mr. Polese, who by his thoroughly artistic work has gained a foremost position among opera folk.

THE GUILD OF ORGANISTS.

SIR FREDERICK BRIDGE, organist of Westminster Abbey, made a pleasing reference to the Guild of Organists in Canada at the annual banquet of the Union of Graduates in Music in London last month. Sir Frederick, in responding to a toast to his health, said:

"I would like to apply this name of ours to a very new institution, the Guild of Organists in Canada, a Guild of Organists, not an American affiliation, but a guild on the lines of our Royal College of Organists. The President is Dr. Albert Ham, organist of St. James' Cathedral, Toronto, and I believe they are going to do something for organists. As far as I am concerned, I shall help them all I can, and I know the College of Organists will do all they can."

Sir Frederick Bridge is a patron of the Guild of Organists in Canada. Earl Grey, Governor-General, is honorary patron.

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

AN UNPUBLISHED LETTER BY GRIEG.

GRIEG never wrote an opera, partly because the state of his health did not permit him to undertake so long and arduous an undertaking, partly because he never succeeded in finding a satisfactory libretto. That he might have been eminently successful is indicated by the dramatic pages in "Sigurd Jorsalfar," "Bergliot," "Olaf Trygvason," "At the Cloister Gate," and what might be called the operatic fragments which are so dear to the public under the name of "Peer Gynt" suites. Up to 1886 he often dreamed of writing an opera. In a letter of that year to his friend, Frants Beyer (not heretofore printed in any language), he speaks of his dreams: "I take iron and quinine to gain strength. But there is no tonic equal to a long walk in the open air, away from the fog and coal-smoke of the city. Ah! summer! summer! Never before have I so eagerly looked forward to it! I think of Vinje, I think of you, and say to myself: Thank God, there is something that reconciles me to existence—the longing to be merged in nature. It is the same longing, the same yearning, that makes the keynote of all melodies for those who know how to listen. Read the motto of Schumann's fantasia (in C major). It is the same thought—nature in tones, and tones in nature. . . . Now you will understand why I often, when out walking, gaze up at the clouds, as if I could find in them the Norwegian drama with Norwegian music that I have dreamt of, that I used to believe I should some day be able to create, but that I now begin to believe

is fated to be the work of another. But it will come. And, if it does come, maybe after our day, then, if there are only minds like yours to welcome it I shall go into my grave as glad as if I had created it myself. Man has an insatiable longing to achieve everything, but, as for myself I say it not without sadness, fate has ordained that I should express what I had to say in lyric form. But, enough of this—and, besides, I have never come across a text (for an opera) that made my musical soul glow. And, if I do not get such a text, it will do better to leave the work undone than to do it badly."

On Thursday evening, May 19th, at the Conservatory of Music, a very successful recital was given by pianoforte and organ pupils of Mr. G. D. Atkinson. A carefully chosen programme was presented, the numbers being selected from both the classic and modern schools. The following pupils took part: In pianoforte, Misses Dorothy Bonnard, Mabel G. Bowles, Hazel Buschlen, A. F. Cockburn, Ella Warren, Mr. G. F. Liddle. In organ, Miss Myrtle Horner, Mr. D. C. Fairman, Mr. George H. Ziegler, (organist and choirmaster St. Peter's Lutheran Church, Berlin); Mr. E. D. Gray, (organist and choirmaster Simpson Avenue Methodist Church, Toronto). Excellent vocal assistance was rendered by Miss Ruby Anderson and Miss Mary Chalmers, pupils of Miss Ethel Sheppard.

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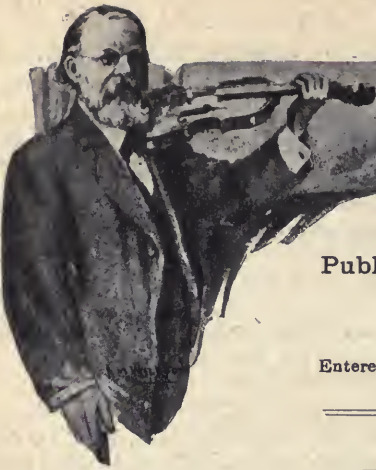
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E. R. PARKHURST, Editor and Proprietor

Entered according to Act of Parliament of Canada in the year 1906, by E. R. Parkhurst, at the Department of Agriculture.

JUNE, 1910.

THE BOW, ITS DEVELOPMENT AND PRACTICAL USE.

VI.

THE modern student has no reason to complain of any lack of literature devoted to the practical side of his art. Indeed, it may be said that he is rather confronted with an *embarras des richesses*, and the difficulty mainly lies in the choice of a suitable guide, amongst the many good books, which are nowadays available. Photography has been of incalculable service, and any learner of average intelligence may acquire a correct hold of his bow almost from the outset if he will take the trouble to study the illustrations which are to be found in many modern works dealing with right hand technique. The old works, such as those of Spohr, Baillot, David, and others of acknowledged standing, are best left alone by the beginner unless supplemented by the aid and supervision of a master, who, besides understanding broad principles, has sufficient knowledge of anatomy to explain his precepts, and to see that the pupil does not acquire a bad style by the misuse of his muscles, or rather the use of the wrong ones. Correct bowing is as much dependent upon the application of commonsense principles as any other manual art. Hard and fast rules, instead of being beneficial, may, if injudiciously applied, be the very reverse, and much valuable time may be wasted by insisting on them, as is often done, without any regard to a pupil's physical conformation. By this I do not of course mean that the student is to be allowed to hold his bow anyhow. The correct hold seems artificial and highly constrained at first. There are certain elementary rules which must be followed *ab initio*, and deviations from them are only allowable if there is any physical peculiarity in the pupil such as a hand of unusual size or shape. For instance, modern teaching insists that in grasping the bow the second finger must be *forward* of the thumb, to obtain the maximum of power and control, and this is a rule which must be adhered to unless the thumb is so short as to amount almost to a deformity. Spohr, and others of his time, do not indicate this

position as the correct one, but its advantages are obvious, and it may be borne in mind that Spohr personally was a man of large stature and great muscular strength, to whom the hold he himself recommends (with the thumb between the first and second fingers) was sufficient for all purposes of command or emphasis. It was, moreover, traditionally correct, in the classic school in which that great master was trained, a school in which the *spiccato* and some other forms of bowing now in universal use, were regarded as mere trickery, and consequently found no favor. It is recorded somewhere that when Spohr conducted Mendelssohn's overture to *The Midsummer Night's Dream*, he insisted that the dainty, tripping passages, with which it abounds, should be played with ordinary detached strokes, the bows remaining firmly on the string! Modern fiddlers are more catholic in their ideas and methods, some of them too much so, and it were to be wished that more of them would follow the path so unswervingly adhered to by the incomparable Joseph Joachim. To treat the works of the classic writers of the seventeenth and eighteenth centuries in the style and methods of the school of Paganini, is to carry bad taste to its ultimate limit. It would be outside the projected scope of these articles to attempt anything like an elaborate explanation or analysis of the various methods of bowing in use by the present generation of artists, and some general observations on one or two matters of primary interest and importance are all that it seems desirable to offer. And first, as to staccato, or rather, that form of it which is so much admired, and which is executed while the bow continues to move in one direction, either up or down. Notwithstanding all that has been written, it is as true to-day as when Spohr published his great *School*, that many otherwise excellent players do not seem able to acquire it, in spite of persevering study and attention. But much may be done, if the true nature of the process by which the jerk or impulses are communicated to the moving bow be properly understood. Most of the books tell us that these are executed from the wrist, and some even say that it is the forefinger which produces

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them. Both are wrong, as anyone may discover if he will set himself seriously to consider the anatomy of the wrist and forearm. The truth is, that each separate impulse is the result of a more or less sharp and emphatic turn of the entire forearm, which is so articulated that it works in a ball and socket joint situated at the elbow. You cannot move the wrist alone in such a way as to execute a proper staccato. It will move laterally, and up and down, freely enough, but the tilt given to the hand at each impulse, however minute, comes from the elbow joint, and once this is made clear to the mind of the student, he should be able to act upon it. Patient practice will do the rest. Let him, at first, practise it slowly, on the open strings. Down bow staccato comes easier to some players if the hair be turned away from the face, and some great artists (including Kreisler, if I rightly remember) execute it in this way. Daily, slow scale-practice is the one and only way to acquire a full command both of true intonation and the various shades of tone power. There is no royal road, and the slower it is done the better the results. The practice should, if possible, be before a mirror, the reflection from which will show faulty bowing. Strange as it may seem, lady students seem more averse to practising before a glass than those of the other sex. Can our fundamental notions of feminine vanity be all wrong, or does the explanation lie in the fact that so many beginners make grimaces and develop other undesirable mannerisms? The besetting sin of many latter day fiddlers seems to consist in trying to squeeze out of the instrument more tone, or rather noise, than it is capable of producing. The pressure used generally defeats its object, by checking instead of promoting free lateral vibration of the strings. Composers are, in this respect, often quite as much, if not more, to blame than players. They write passages which, even if not unsuited to the genius of the violin itself, are so overloaded with the accompaniment (or in concerted music by the other parts), that the poor "wee sinfu' fiddle" stands little or no chance of being properly heard. The craze is for a volume of sound which, so long as the fiddle remains a fiddle, can only be obtained at the expense both of quality and purity of tone, and one can only hope that the evil will at no distant date bring about

its own cure. What books should be studied will naturally depend upon how far the student intends to proceed. The opinion generally held just now seems to be that Professor Seveick has said the last word on all matters relating to technique, and there can be no question that the course he maps out, and the studies contained in his great method, cover the ground pretty thoroughly, if followed out to the letter, but to many amateurs the magnitude of the task imposed, and the time involved are little short of appalling. Amongst recent works Courvoisier's "Technics of Violin playing" is, according to my experience, one of the best and most carefully thought out treatises on the market, and there are few players who will not find much instructive material in its pages. St. George's little book, to which I have referred in former articles, contains some good practical hints in its later chapters. Peiniger's School (an elementary work) contains, besides much else that is useful, some excellent photographs. André la Tarche has written a useful little book of practical instruction, and there is a whole series of works dealing with modern violin technics, written or edited by Emil Kross, and published by Messrs. Schott, the well known publishers. In these the art of bowing is treated and explained thoroughly and scientifically, and they are of great value to the serious student. To beginners I would counsel a perusal of Dubourg's verses addressed to a young amateur, and beginning:

"First let a rearward attic of your labors be the scene.

"For such seclusion best for you, *and others* is, I ween."

In fact that witty writer's remarks on amateurs generally are (though written more than half a century ago) most entertaining and full of common sense.

TOWRY PIPER.

SUBSCRIBERS whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice. We have no agents in Toronto for the collection of renewal subscriptions.



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Conductor.

Soloist—Brighton Symphony Orchestra—
Joseph Sainton, Conductor.

Soloist—Harrogate Symphony Orchestra.

The Heintzman Company are very busy indeed in all their departments. Goods are being shipped out to the West and its villages as rapidly as a large and perfectly equipped factory renders it possible, and orders are still waiting. The city

trade this month has been over the average. The "moving sale" has been a phenomenal success. It is scarcely likely the firm will occupy its new Yonge Street premises until the end of August, so extensive are the alterations being made.



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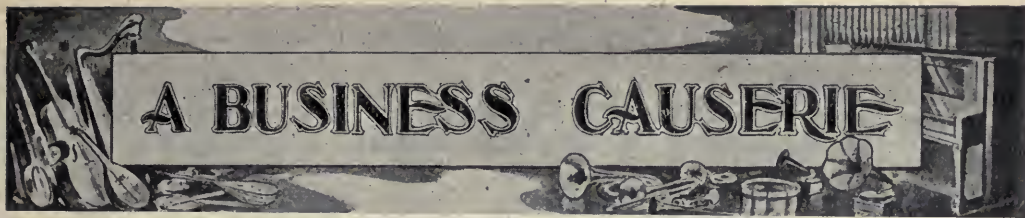
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TORONTO, May 25, 1910.

GENERALLY speaking business this month has been well maintained, though there are in several quarters some complaint of a slackening in the demand. That the city trade has eased a little is a matter of course at this time of year. Many people are already going out of town, and many more are making arrangements to do so, but up till just now the city trade has been so far this year exceptionally active; therefore any little depression experienced during the past two or three weeks is merely one of the variations that all businesses must periodically experience.

As far as the outside demand is concerned no complaint anywhere is heard. From all parts of the Dominion local agents and representatives *en route* highly satisfactory reports are being received. In the East matters are very good, but in the West especially, the demand for musical instruments of all kinds is in better shape than it ever was before. Orders are large all round, and particularly is the demand steadily increasing for the better kind of goods, and this is the case from pianos and player-pianos down to the quite minor class of instruments.

A noticeable feature is the rapid appreciation of the player-pianos. So completely have these instruments taken the public fancy that exchanges of the ordinary piano for the new style are rapidly increasing in frequency; so that now-a-days in almost every country house and farm house a player-piano is becoming almost as ordinary as is Eaton's catalogue or the family Bible.

Another noticeable, even if a secondary feature in our business, is the enormous trade being done now in gramophones. One of these wonderful instruments is now easily within the means of a man or woman of the most ordinary means. Few indeed are the people who have not a singing machine or a musical box of some kind in their houses or their rooms. And as a dealer remarked only the other day to the representative of MUSICAL CANADA:—"People once have one of these machines and they soon come along for another of a higher grade. And so the game goes on."

Most of the large factories are in full work.

In all parts of the country paper is being met in a most satisfactory way. City collections are more than usually good; there appears, fortunately, to be no lack of available cash, nor of the willingness to circulate it. The trade outlook is considered excellent.

Manager W. E. Wimperley says business with the Bell Piano and Organ Company is all round in good shape. While the city demand has let up to a

small extent, the wholesale orders from different outside points are most encouraging, in fact keep the Guelph factory quite busy to fill them on time. Mr. Wimperley considers prospects first-class, and says collections are particularly good.

Messrs. Gourlay, Winter & Leeming find business quite up to the average. City trade has been a little off, but orders from the outside have more than made up for any little local recession.

The R. S. Williams Company have just extended the sphere of their operations by opening a branch office in Montreal. With the R. S. Williams firm business in every department is most satisfactory. General manager Harry Stanton tells me that, from his point of view, prospects could not be more favourable. At Winnipeg the R. S. Williams firm is doing quite a land office business. Mr. R. S. Williams is more than pleased with the development in the violin trade.

Mr. Harry H. Mason says the Mason & Risch firm has no complaint to make. Business from outside points is most agreeably active, city trade fair, payments are over the average, and the outlook is better than was expected.

With the Nordheimer house business all round is so satisfactory that the firm has really nothing to say in detail. The piano trade is good. Reports and orders from the outside are quite up to expectations, the local trade is steady, and money is coming in well.

Manager Fred Killer says the business of the Gerhard Heintzman Company is making in all respects most satisfactory progress.

Mr. George P. Sharkey, room 18, Janes Building, Yonge Street, appears to have about as much as he can attend to. Mr. Sharkey says:—"I am doing well."

Manager John Wesley is satisfied with the share of patronage bestowed on the Mendelssohn Piano Company. Mr. Wesley says: "We are not complaining."

Messrs. Wetherburn & Gliddon find business about normal.

Messrs. Whaley & Royce are realizing the advantage of a good change in location, and the full advantage of up-to-date premises. The firm reports trade as being good all round.

Mr. Thomas Claxton finds the demand for all kinds of band instruments steadily on the increase.

The Anglo-Canadian Music Publishers' Association (Ashdown's) 144 Victoria Street, report an appreciable advance in trade.

H. H. WILTSHIRE.

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It is well known that Chopin by his playing often stimulated the creative fancy of the great novelist, George Sand, while she in turn helped him by her sympathy. A similar relation existed between Pauline Viardot-Garcia, who died in Paris last month, and Russia's greatest novelist, Turgenieff. *Current Literature* remarks on this topic:

It was in 1843, when he was twenty-five years old, that he first met Madame Pauline Viardot, a lady who was destined to exert a commanding influence over his career. She was a married woman, three years younger than himself, and a gifted singer and composer. Her husband was a literary man who seems to have shared, from the first, his wife's enthusiasm for the young Russian author. At any rate, he consented to an arrangement by which Turgenieff became a member of their household, and subsequently he translated several of Turgenieff's novels into French. Turgenieff, on his side, left home and country to live with the Viardots in Paris. "I would follow them to Australia if they went there," he exclaimed. Turgenieff's mother never forgave him for his infatuation for a woman to whom she contemptuously referred as "cette maudite Bohémienne," but George Sand described Madame Viardot as "the most intelligent woman of her time." She must have been a woman of unique charm and mentality. Her circle included Liszt, Gounod, and Heine, and she attracted to her salon the shining lights of the Parisian literary world. Turgenieff made her his confidante in all

his work. One of his greatest stories, "The Song of Love Triumphant," he wrote in collaboration with her. He was eager that she should write great music. "And now set to work!" he cries, in one of his letters from Russia. "I give you my word of honour that, if you will begin to write sonatas, I will take up my literary work again. 'Hand me the cinnamon and I'll hand you the senna.' A novel for a sonata—does that suit you?"

Turgenieff was never able to shake off completely his Russian affiliations, and in course of time he inherited the ancestral estate. But his happiest hours were spent with the Viardots, and he referred to their home as the "literary cradle" in which his trembling talent was nursed. It was during his years of intimacy with this family that he wrote all of his most important novels—"Rudin," "A Nobleman's Nest," "On the Eve," "Fathers and Children," "Smoke," and "Virgin Soil."

MUSICAL CANADA is on sale in Ottawa at the McKechnie Music Store, 189 Sparks 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; in London by the Nordheimer Piano Company. Country dealers may order copies from the Company; in Vancouver, B.C., by Dykes, Evans & Callaghan; in Victoria, B.C., by Waites & Company; in Toronto, by all the principal music and news dealers.

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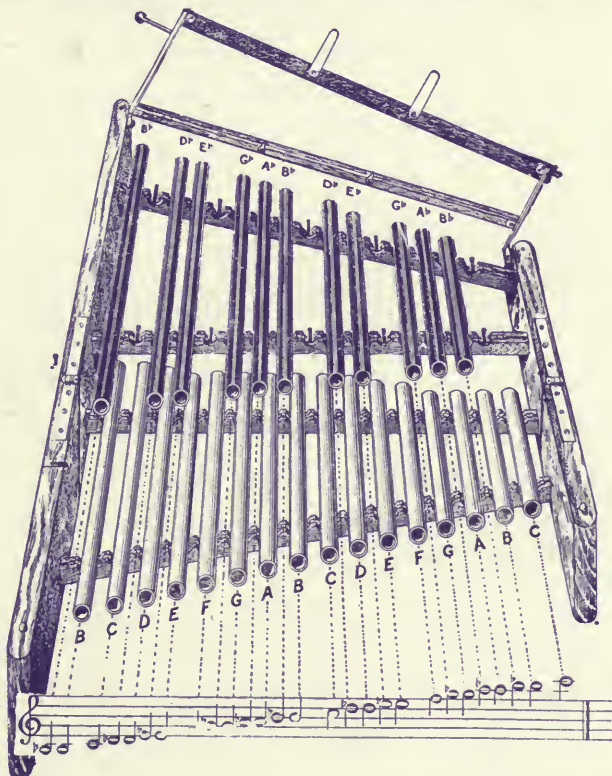
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VOL. V.—No. 3.

TORONTO, JULY, 1910.

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MISS EDITH MILLER.

MISS EDITH MILLER, the charming young Canadian contralto now in England, is from the prairies of the West, having first seen the light of day at Portage La Prairie, a few miles west of Winnipeg. She showed early promise of possessing an exceptional voice, and as a child was much in demand at local concerts. Miss Miller later went east to Toronto, where she studied at the Conservatory of Music, carrying off the gold medal for the year. She so impressed Francesco d'Auria, her first tutor, that he advised her to continue her studies in Europe. She took his advice, and studied under Randegger in London, and also under Madame Marchesi in Paris. Col. Henry Mapleson the impresario, was so taken with her powers that he made her an exceedingly good offer on completion of her training, but Miss Miller preferred to make her debut as a prima donna in her native land, and returned to Canada, where she gave her first concert at Massey Hall, Toronto. Her success was assured, for not only Toronto, but all the leading cities of Canada, resounded with her praise.

Shortly afterwards she was offered, and accepted, the appointment of solo contralto in the choir of St. Bartholomew's (known as the Vanderbilt) Church in New York, afterwards filling a similar

position in the Tompkins Avenue Congregational Church, Brooklyn, said to be the largest Congregational church in the world.

On her return to England some time ago, Miss Miller achieved one of the triumphs of her career, when on November 3rd last she gave her first concert in England, under the distinguished patronage of T.R.H. the Prince and Princess of Wales Princess Louise Augusta of Schleswig-Holstein, the Earl and Countess of Minto, the Earl and Countess of Aberdeen, and Lord and Lady Strathcona.

Miss Miller shows to greatest advantage in oratorio, concert and song recitals. Though generally described as a contralto, the young Canadian really has a mezzo-contralto voice of fine quality, and her singing of a wide range of songs is marked by admirable method. Miss Miller, too, is possessed of dramatic powers of no mean order, whilst her refinement of delivery imparts to every class of song she sings a spirit of grace and beauty.

Since being in England Miss Miller has sung much in many fashionable drawing rooms. Socially, she is most popular, and, apart from her singing, her natural Western freshness, her vivacity, and charm of conversation have gained her many friends. Both Sir Alexander C. Mackenzie and Mr. Henry J. Wood have given her valuable assistance.

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THE following is a translation of a long letter of reproach which Abraham Mendelssohn, the father of the composer, addressed to his son Felix when Felix went for the first time to London, where he appeared under the name Mendelssohn-Bartholdy. Abraham relates how, his grandfather's name being Mendel, his father called himself the son of Mendel, that is Mendelssohn. To this Abraham objected, as he had adopted Christianity, and "A Christian Mendelssohn there can never be." He tried, as he says, to educate Felix free from all religious form so far as possible. He goes on to say:

"I was compelled to choose for you. It is self-evident that with my contempt for all form, I felt no interior vocation to choose for you the Jewish as being the most antiquated, most corrupted, most unsuitable. Thus I brought you up in the Christian (form) as being the purer and accepted by the largest number of civilized people, and I acknowledged the same myself, because I must do for myself what I recognized as the better for you. But just as necessity had compelled my father to modify his name in conformity with his position, so did it seem to me a duty of piety, and at the same time of prudence, to do the same. Here I have to accuse myself of an act of weakness, but I confess that I regard it as pardonable. What I held to be right I ought to have done entirely and decisively. I ought to have given up entirely the name of Mendel-

sohn and completely accepted the new one; I owed it to my father to do so. But I did not do it from long-standing habit, in order to spare many contemporaries, and to escape from oblique and malicious judgments. I acted wrongly. I wanted to prepare for the transition and make it easy for you.

"With careful premeditation I caused your cards to be printed in Paris, 'Felix M. Bartholdy,' as you were about to come before the public and make a name for yourself. You did not agree with my ideas, and here again weakly enough, I did not take action and I wish, more than I expect to deserve, that my present letter may not come too late. You cannot and ought not to call yourself Felix Mendelssohn. Felix Mendelssohn-Bartholdy is too long, and cannot be a name for daily usage. So you must call yourself Felix Bartholdy, because the name is a dress which must be appropriate to the time and the necessities of the case, unless it is to be an encumbrance or ridiculous. The English, who are otherwise so formal, orthodox, and pedantic, change their names frequently in their lives, and there is scarcely one who is renowned under the name which he received in baptism. And they are right. I repeat, there is just as little a Christian Mendelssohn as there is a Jewish Confucius. Call yourself Mendelssohn and you are, *eo ipso*, a Jew, and you will get nothing out of that, because, for one thing, it is not true.

"Consider this, my dear Felix, and direct yourself accordingly. If your letter arrives to-day I shall, perhaps, still find room on the big sheet for a few words.

"Thy Father and Friend."

THE PRINCIPLES OF SINGING.

WILLIAM J. HENDERSON has written a very thoughtful article on "Singing and Recitation." He takes the art of Dr. Wullner for his theme, and revives the discussion of the possibility of interpreting songs without singing. After speaking at some length of the nature of Dr. Wullner's art, he writes as follows:

"The lesson here for singers lies in the reciter's profound analysis of the text of his songs. It is a pity that so many singers find in the text of their songs merely an explanation of the music and approach the problems of enunciation and pronunciation almost wholly from the point of view of voice technic.

"This subject should be studied both ways. When the problems of pure vocal technic in any song text have been solved the singer should work from within outward, not regarding the text as an explanation of the music, but as the reason for its existence. He should study the text as the source as the foundation of the music, and feel that he fails to reach his goal unless he can satisfactorily explain to himself the method of reciting the text by means of the music, through the music as a medium, and not singing the music with the text considered as a mere commentary background.

"We hear altogether too much mere singing in song recitals and not enough interpretation."

Mr. Henderson then points out that the dramatic singer's highest technical achievement is the production of vital tone. The tone of many singers, he says, "falls dead at their feet" and communicates no vibration to the air about them. He then attacks the methods of instruction in singing which requires the pupil to be constantly thinking of palate, tongue, lips, and a dozen other similar things. When singers taught in this way stand up in the presence of an audience to sing, says the writer, they are thinking about altogether too many things, instead of being able to concentrate their whole force on ideal tone and its adaptation to interpretation. Concerning this he says:

"How much better it would be if these singers in their daily practice would only use their ears and learn to hear themselves sing. If they would direct all their attention to the business of forming an ideal tone and hearing it when formed, and then preserving the method by which it was formed, how much nearer they would come to the so-called secret of the old masters."

Again, in regard to certain fundamental errors of the time, Mr. Henderson writes:

"We of this period are too prone to fancy that we do not need the thorough instruction of the golden age of song. We delude ourselves with the fond dream that because florid music is out of date we can go upon the stage and sing without having

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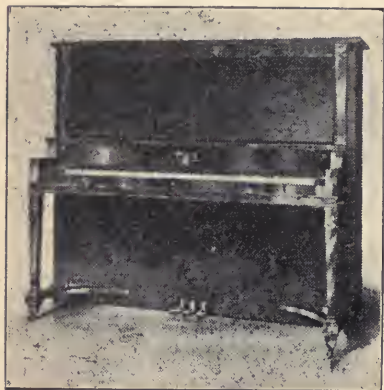
Mr. Henderson says that one reason is that in a great opera house, such a tone as that of Dr. Wullner would not carry, and that if by Herculean exertion it were increased to sufficient volume the singer would be greatly overtaxed and would be quickly worn out. Many opera singers who are having considerable success, we are told, sin constantly against the art of singing, but in these cases the singers endure but a few years and then live for a while on reputation. The writer continues:

"Meanwhile, the artist who has mastered the principles of singing goes calmly on his way, singing into the sunset of life and holding a place in the public affection till the physical powers begin to fail and the labor of operatic performance must be laid aside."

Among other significant thoughts, Mr. Henderson, in closing, presents the following:

"If indeed the age of really great singers is to pass from us with the retirement of Jean de Reszke, Lehmann, Sembrich and the rest of that generation,

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let us not be wholly discouraged. Our own appetite for futile sensationalism will sooner or later be satiated. 'You can fool all the people some of the time and some of the people all of the time, but you cannot fool all of the people all of the time.'

CHOICE OF ORGAN VOLUNTARIES.

BY DR. ANNIE PATTERSON.

ALTHOUGH there is a large collection of organ music from which to choose voluntaries, the difficulties in the way of appropriate selection are only fully realized by the busy organist who has to think out a variety of music suitable for performance. Much, in such a choice, depends upon the ability of the performer and the nature of his congregation. It is obviously foolish for an indifferent player to "murder" Bach or "scramble through" Mendelssohn. Noisy reed-stops may cover a multitude of faults; but there will always be one or two intelligent listeners whose ears will be tortured by such misdemeanours. Then, again, there are certain congregations who have a preference for "soft" rather than strident music. One cannot hope to please everybody; but an effort may always be made not to offend the senses, whether artistic or otherwise, of all who listen.

A classical repertoire can best be drawn from the works of such acknowledged organ composers as Bach, Handel, Mendelssohn, Guilmant, Lemmens, Rheinberger, Silas, and others, whilst the "schools" of Best, Rinck, Smart, Volkmar, etc., may be catalogued as authoritative sources to consult. Among brilliant French writers for the organ, Lefébure-Wély and Batiste occupy prominent places. Possibly the student will find the "Bach Album" (edited by Volkmann), which contains many chorals and shorter pieces for the organ, and the handy "Peters" edition of Mendelssohn's "Three Preludes and Fugues and Six Organ Sonatas," a helpful foundation from which to start.

Soon, however, the organist will find that, save as "playing-out" voluntaries, he will have little chance to exploit classical selections. One may only have launched into Mendelssohn's "Andante Tranquillo" (from second organ sonata) when, lo! it is time to wind up. Again, a long delay may take place, and the organist must perforce keep his instrument going. The player will, in this case, have an opportunity of showing his skill at improvisation. A good plan is to take a well-known sacred theme, such as the opening phases of an oratorio chorus, and work it up from a piano or mezzoforte strength of tone to a strong climax, and tone it down gradually. A pianissimo close is more effective than the sharp ending on a "full" chord.

If devoutly inclined, a clever organist will endeavor to make his selection have some artistic reference to the text of the sermon. The incongruity of rendering a lively or florid item after a solemn discourse is apparent to all artistic minds, and he who wilfully ignores propriety in such cases

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has only himself to blame if his performances are adversely criticized. Consideration for the feelings and prejudices of others should always be exercised. At the same time, those who dictate what their organists should, or should not, play, would act far more discreetly and charitably in leaving such matters entirely in the hands of the fully qualified musician himself.

Now, although Elliott, Westbrook, and several other able "arrangers" of organ excerpts, have done much to assist the player in presenting short classical selections in suitable form, the organist needs to be his own arranger. The whole range of sacred music is before him, and solo stops enable him to "color" voice parts as he pleases. Even short piano pieces and songs are often utilized; but this should be done sparingly. For voluntary, something "loud" seems the accepted order of the day, and this gives opportunity—a "playing-out"—according as the player may devise, for marches, sonata movements, or fugues.

OUR LONDON LETTER.

LONDON, ENGLAND, June 11, 1910.

IN accordance with anticipation the death of King Edward has had a serious influence upon the London musical season and many concerts have in consequence of the lack of patronage expected, have been postponed or cancelled altogether. This is particularly noticeable with the recitals of solo artists, who depend so much upon the support of society.

The Royal Opera at Covent Garden re-opened after a short interval and some most successful representations have been given as yet of established favorites only; but from a social point of view the season will be much less brilliant than usual. A notable success has been scored by the well known Canadian singer, Mr. Edmund Burke, who hails, we understand, from Toronto. He comes to Covent Garden with a high continental reputation, and he made his London debut on May 12th as the High Priest in Saint-Saens' "Samson et Delila." Madame Edvina, a talented prima donna of Canadian birth, has been singing with greater success than ever, and she will shortly appear as Melisande in Debussy's opera. Madame Donaldal also added to her many London successes by her singing in "La Traviata," early in the season, when she took the leading part at short notice on account of the indisposition of Tetrazzini.

Concurrently with the Grand Opera, Mr. Thomas Beecham is running a series of performances of light opera, in English, at His Majesty's Theatre, and a very high standard of excellence has been attained, several well known English singers having signally increased their reputations. The works already produced have been Offenbach's "Tales of Hoffman," Stanford's "Shamus O'Brien," Massenet's "Werther," and Missa's "Muguette," the last named being entirely fresh to an English audience. The libretto of this work is based on Ouida's tale "Two Little Wooden Shoes." The score is melodious and well written, if not strikingly original, and the orchestration is piquant and effective although

never too heavy, the bass being made use of very sparingly. Miss Ruth Vincent gave a most sympathetic performance of the part of the heroine, Mignette, and Mr. John Coates sang well as the hero. Minor parts were very well rendered by Miss Zelde de Lussan, Miss Muriel Terry, and Mr. Harry Dearth. The success of Mr. Beecham's venture is a good omen for the future of opera of this *genre* in London, and it is to be hoped that we have before long an opportunity of hearing many of the smaller classical and light operas given as at present in a house of suitable size where the effect aimed at by the composer can be better realized than in a theatre of the dimensions of Covent Garden. Before the season concludes we are promised performances of several of Mozart's operas and of Richard Strauss' comic opera "Feuersnot."

The distinguished 'cellist, Jean Gerardy, who has not been heard in London for some length of time, gave a recital at the Bechstein Hall on May 6th. This programme included a Corelli Sonata, in which he was heard to great advantage, and his own arrangement of Bach's concerto in E for violin, a good deal of which was not particularly effective on the violoncello.

A new violin concerto in C minor by Jacques-Dalcroze, the well known Swiss composer, was played in London for the first time at an orchestral concert given by Mr. Robert Pollak at the Queen's Hall early in May. The work contains some attractive musical ideas and the orchestral writing is good; but the first part descriptive of the feelings of an artist under neglect is almost too melancholy. The musical interest of the second part illustrating the artist's joy at the creation of a new work of art, is greater. The solo part in the concerto was played by Mr. Pollak, a violinist of considerable ability. The composer conducted.

Miss Edith Miller gave a most delightful concert at the Aeolian Hall, on June 3rd. Her programme included some of the finest arias of the great composers, and she was accompanied by a section of the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood. Miss Miller sang arias by Gluck, Bach, Handel, Liszt, and Bizet and five songs by Tschai-kovsky. All were sung with the great skill and dramatic force that Miss Miller has at her command.

CHEVALET.

MISS EDITH WORDEN, L.R.A.M., sailed for England, per S.S. Cassandra, on Thursday, 23rd ult. She will spend the months of July and August at her home in London, making trips to Glasgow, Edinburgh and other places of interest. Miss Worden expects to return to Toronto the early part of September, to resume her work in piano teaching and harmony.

THE Guelph Musical Society Band are rapidly coming to the front under the direction of Mr. W. Philp. The Band lately have been placed upon the strength of the artillery brigade and have removed from the Royal Opera House practice room to the Armouries, where they have a band room fitted up in the most approved military style.

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THE TORONTO CONSERVATORY OF MUSIC.

THE closing concert of this institution, held on the evening of May 26th at Massey Hall, was generally admitted to have surpassed all previous affairs of the kind held under the same auspices. The programme, which was sketched in the June number of *MUSICAL CANADA*, contained only works of recognized importance, while the orchestral accompaniments supplied by the Toronto Symphony Orchestra under the now experienced baton of Mr. Frank S. Welsman and the undoubted powers and talents of all the performers combined to create an artistic and thoroughly satisfying ensemble that filled the large audience of nearly four thousand people with delight. The names of the highly successful pianists, vocalists and violinists and also those of the teachers represented having been given in full in an earlier issue it but remains to say that the excellent programme of concertos and other standard selections was carried out in such a manner that applause and recalls greeted every performer, the young ladies being the recipients of many splendid floral offerings throughout the evening. The orchestra gave additional pleasure by its contribution of the overture to "Oberon" as the opening number.

On the following day at three o'clock in the afternoon, the Second Annual Meeting of the T.C.M. Alumni Association was held in the Music Hall, with Dr. Fisher in the chair, supported by Dr. Humfrey Anger, Mr. F. E. Blachford, Mr. Edmund Hardy, officers of the Society and Messrs.

J. D. A. Tripp, A. T. Cringan, J. W. F. Harrison, A. S. Vogt and other members of the Council. Rev. J. A. Macdonald, editor of the *Globe* delivered a most sympathetic and stimulating address to the Alumni, who numbered many from outside points, and at the close of the business meeting, refreshments were served in the reception-room. A most congenial and delightful reunion was heartily enjoyed by all, and the formation of such a Society is another striking proof of the interest shown in the Conservatory's progress by past and present pupils and members of the staff upon which Dr. Fisher may be warmly congratulated.

The institution closed on June 30th, having had a particularly busy and successful season. The examinations at "Local Centres" have been unusually numerous as well as those held during the present month in Toronto.

KATHLEEN PARLOW TO TOUR AMERICA.

KATHLEEN Parlow, the Canadian violinist, is to tour the United States. She will sail for New York in August.

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AT THE CAPITAL.

OTTAWA, June 23, 1910.

Excellent closing recitals have been given during the past month by the faculty of the Canadian Conservatory of Music. On 20th June by the piano pupils of Miss Eva Berry and vocal pupils of Miss M. Taplin. On the 16th by the piano pupils of Miss Evelyn Lane. On the 14th by the piano pupils of Mr. H. Puddicombe and the violin pupils of Mr. D. Heins. The results were highly gratifying giving further evidence of the splendid work the Conservatory is doing and the high musical standard it maintains.

Another very interesting recital was one by the piano pupils of Miss F. M. L. Jenkins in St. George's Church School Hall. She was assisted by Miss A. G. Parker, Soprano, who sings admirably.

In June number I stated that there were a number of vacancies in several of the city churches awaiting appointments. These have all materialized, and the following announcements have been made. Mr. J. Edgar Birch, for a number of years organist of All Saints Church, has been appointed organist of St. Andrews Church this city in succession to Dr. E. Harper. Mr. Birch has brought the music of All Saints Church up to a very high standard, and has gathered about himself a very large and effective choir, some of whom it is said will go with him to St. Andrews. He will be succeeded at All Saints by Mr. W. H. Spooner, at present organist of St. Thomas Church, Belleville.

Mr. Spooner will come to Ottawa to reside at the end of August and will assume his new duties September 1st. His appointment is considered a decided acquisition to our musical circles. He has been in Canada for about six years, is a native of Liverpool, and received his early training under Mr. Burstall, organist of Liverpool Cathedral. He also studied under Dr. J. M. Monk, of Truro Cathedral, and is a licentiate of the Incorporated Guild of Musicians as well as an associate of Trinity College, London. Mr. Spooner comes to Ottawa with the very highest credentials, including one from Sir Frederick Bridge.

Mr. F. M. S. Jenkins, organist of the Glebe Presbyterian Church, has been appointed organist of St. Johns Church. Before going to the former church Mr. Jenkins was organist of St. Andrews, in this city, where he established a splendid musical service and an excellent choir. His appointment to St. Johns Church is the first of a series of changes in the music made possible by the recent installation of a new and thoroughly up-to-date organ. Mr. Arthur Perry, organist of Zion Congregational

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Church, has been appointed organist of the Glebe Presbyterian Church to succeed Mr. Jenkins.

He is a pupil of Mr. Arthur Dorey, organist of Christ Church Cathedral, and though one of our younger musicians, has already shown himself capable of very good work. In his new appointment his opportunities will be greatly enhanced and he is sure to fill his new post admirably.

Mr. and Mrs. Arthur Dorey are sailing for the Old Country early this month to be gone until September. During Mr. Dorey's absence his duties as organist of Christ Church Cathedral will be taken by Mr. H. T. Minter, until recently organist of St. Johns Church.

Ottawa is taking proper interest in the musical education of her children in the public schools. A concert was recently given in the arena before an audience of 6,000 people when a chorus of 1,200 children under the direction of Mr. Jas. A. Smith, who has charge of all the schools, sang exceedingly well, showing the result of excellent instruction by their accurate sense of pitch and good sense of rhythm.

E. M. H.

HIS EIGHTIETH BIRTHDAY.

A FAMOUS musician celebrated last month his eightieth birthday—namely, Theodor Leschetizky, who was born at the Castle of Lancut, near Lemberg, Poland, on June 22, 1830. The veteran pianist's pupils marked the anniversary by presenting their distinguished professor with a bust of himself, and congratulations, doubtless, will reach him from many past pupils who have become famous. It is interesting in this connection to recall that among the pianists who have studied under him are Paderevski, Gabrilowitsch, Madame Essipoff, Mark Hambourg, Slivinski, Richard Buhlig, and, in the ranks of English artists, Miss Katherine Goodson, Miss Evelyn Stuart, and Mr. Frank Merrick.

When Leschetizky was in Russia in the early "fifties" a good deal of ignorance prevailed there on the subject of music, and the story has been told of a prosperous tradesman who inquired of a musical friend what his terms would be for giving his daughter piano lessons. On being told the price, he said, "That certainly is expensive—but does it include the black keys as well as the white?" In her interesting life of the master Miss Annette Hullah tells several good anecdotes in illustration of his sense of humor. During a visit he paid to this country some forty years ago Leschetizky went down to Brighton to attend a concert given by Mr. Kuhe. Lengthy concerts were then the vogue, and when he arrived the distinguished pianist felt tired and in the mood for a quiet evening, and so stayed in his hotel. "Next morning," Miss Hullah proceeds, "he was walking about the parade enjoying the sunshine and sea air, when up came Mr. Kuhe, weary and reproachful. 'Why did you not come to my concert last night?' Leschetizky stared at him, apparently horrorstruck. 'The concert! Good Heavens!' he exclaimed, 'you don't mean to say it is over already?'"

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GRAND OPERA CATALOGUE ONE TO BE PROUD OF.

At the time that the National Phonograph Company first announced the Amberola to its jobbers and dealers the promise was made that it would be re-enforced by a catalogue of Grand Opera Amberol records, which would acknowledge no superior. That was on December 1st last and subsequent additions to the catalogue show that the promise is being religiously kept. The first supplement comprised twenty-eight records, ten of them by the incomparable Slezak, whose debut on the stage of the Metropolitan Opera House constitutes a page in the history of that famous temple of art. Slezak continues to go on to fresh triumphs with every appearance sustaining the verdict that press and public rendered after that memorable first performance—that in him the world has been given a singer who in strength, range, flexibility and sweetness of voice, as well as in the ability to invest his singing with the proper shade of expression, eclipses any tenor since the days of the great Tamagno.

Slezak is a young man, in physical stature a giant, hardly as yet at the zenith of his vocal powers, and with many years of professional usefulness before him. He has been retained to sing exclusively for Edison Records for a number of years,—and by *exclusively* is meant all that the word implies. His contract with the National Company secures them the exclusive right to his entire French and Italian repertory, as well as to any selections he may use on his American tours. As his contract with the Metropolitan Opera House has been increased to a number of years more this fact is of immense interest to the Edison trade. Some Slezak records there are on the market at the present time made by him for another firm, but they are of little sales value as they were recorded a number of years ago and cover German selections from operas not included in his present or probable future repertory. So that in Slezak alone the National Company has given its jobbers and dealers an asset that insures them immense advantage over their competitors. Three more records on this list are by Riccardo Martin, the first American operatic tenor to receive international acclaim, and three more by the marvellous Spanish tenor, Constantino,—both singers whose clientele refuses to acknowledge their inferiority to any singers of the present day. Mme. Blanche Arrol, the gifted coloratura soprano, who, after winning the enthusiastic commendations of Metropolitan press and critics proceeded on a triumphal tour of the country, contributed four more, as did Adelina Agostinelli, the Milanese soprano, at present singing in Italy, but who, from April 1st to September 1st, will be leading soprano of the Colon Theatre, Buenos Aires. The remaining numbers on the list are the offerings of singers, who are as yet little known on this side of the water, but who in the musical circles of the old world (and particularly the French capital) are recognized as artists of the highest calibre,—M. Duclos, tenor; Louis Nucelly, baritone, and Gaston Dubois, tenor.

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Pine that murmured of the breeze
Where you leaned to summer seas,
Wood, that once was living tree,
Let the dumb now speak through thee.

Hidden things that know no way
Out into the light of day,
Captives watching for a ray,
Dreamers by some temple gate
Who for moving waters wait,
Wonder-working wood, let me
Touch your strings and set them free.

Bound—you open wide the doors,
Dumb—a voice they find in yours,
Dry—through you the fountains pour,
Inarticulate—they talk,
Paralyzed—they rise and walk.
Wood of magic, haunted tree,
Thus you lay your spells on me.

Till, within a charmed ring
Half-created things shall spring
Into being while you sing,
Crowding in a countless throng,
Crying with a new-found tongue,
Wood of Orpheus, wood of Pan,
Loud you sing the soul of man.

—Marna Pease, in the *London Spectator*

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THE PAWNBROKER'S STRAD.

(From *The Fiddler*.)

"LEND me a quid on my fiddle," said a little, bustling man, going into one of the dismal boxes in a pawnbroker's shop in a small town in Yorkshire.

"I've got two or three fiddles already," said Tubbs, the pawnbroker. "Don't want no more!" and he shook his head.

"Bless the man, I must fetch it out to-morrow. I play at the opera, but the manager's away, and I can't get any brass—I want to run into Leeds."

"Oh, are you one of them fellows?" asked Tubbs. He knew there was a travelling opera company in the town, and also that there was no performance that night. "That's another thing," and he took the case and put it aside. "Got a penny for the ticket?"

"Just a copper left," said the little man, and he put down the penny, and took up the sovereign and the ticket. "You needn't stow the fiddle away," he said, as he went out, "I shall be bound to have it to-morrow."

"Right you are," said Tubbs, "it'll be ready for you."

As soon as the man was gone (Thomas Trickle was the name on the pawnticket), Tubbs opened the box. The outside was battered enough, but the inside was lined with velvet, worn a little just where the fiddle touched it, but otherwise in excellent preservation. The violin was of a rich brown color, and the varnish, where not worn away by the chin and hand, looked rich and lustrous. He could see

it was a very old instrument—that was plain to the veriest tyro. The little compartments fitted round the case held the usual *et ceterae* of a fiddle-box,—ends of strings, broken pegs, pieces of resin, a mute, and so forth. But in the larger box there was a letter, very dirty, as though it had been carried a long while in the pocket, and it was sticky with powdered resin.

"It's no business of mine, I reckon," but all the same he took it out, and opened and began to read it. As he read the color mounted to his face, and as he folded it up and put it back, he gave a long, low whistle. "I must get hold of that, some how! There's tricks with fiddles, but *that's* all right, Dick Tubbs, you bet your bottom dollar on it!"

The letter read as follows:—

"155, Clanricarde Gardens,

"London, W., May 19, 1885.

"Dear sir,—I write to renew my offer of £300 for your Stradivarius violin. I can well understand your great unwillingness to part with an instrument which has been so long in your family; but if at any time you should alter your mind, my London agent, Mr. N. Vert, of 52, New Bond Street, has my instructions to give you a cheque for £300 in exchange for the violin. I am dear sir,

"Joseph I—ch—ne."

"Thos Trickle Esq.

"Star Opera Company,

"Drill Hall, Peterborough."

Tubbs scratched his head, and looked very knowing. Before he had got over his astonishment at

finding such a treasure in his possession, a tall young man, with a long, light, silky moustache, came in and asked the price of a diamond ring in a case in the window. Tubbs reached out the case of rings, and as he put them on the counter the young man looked at the fiddle box on a shelf opposite.

"Hallo—hal-lo!" he said, "Tommy's on the batter again, eh?" and he laughed till he shook again. "Poor Tommy!"

"Sir?" said Tubbs, in an enquiring tone.

"Oh," said the young man, pointing to the case, "that's Tommy Trickle's fiddle—I'll lay any odds on it!"

"You know Mr. Trickle, then?"

"Know him? Rather. I'm the tenor from the opera—I've known Tommy for years, and he pawns his fiddle about a dozen times a month. He'll lose it, some day, and by Jove, that will be no joke!"

"Is it worth anything?" asked Tubbs, as innocently as he could.

"Worth anything?" The tenor looked at him in commiserating astonishment. "Why, man, he could get three hundred for it any minute!"

"Could he though? Why the devil don't he sell it then?" said Tubbs with a sneer, or what he meant to be a sneer, though it was a big failure as a sneer—as a sniggle of satisfaction it might have passed muster.

"Well, you see," said the tenor, "it has come from one generation to another—been in the family a hundred years, and Tommy's a sentimental devil—these boozing fools always are, don't you know?"

"But three hundred's a lot of money," said Tubbs.

"It's a *pot* of money," replied the tenor, "and if I had only £10 of it I would take this ring, but you'll keep it by for me. Here's half a sov. on it. We don't leave for another week, and I shall be able to do it by then. Been to the opera yet?"

"No," said Tubbs, "my daughter went one night. It's expensive."

"My dear fellow," said the tenor, "don't talk about the expense." He took out a card and scribbled in pencil on the back, "Admit bearer and friend to two stalls.—H.K." That will do it. You'll come to-morrow night—'Faust'—splendid thing!"

"Thanks," said Tubbs, and the tenor went on his way, saying as he opened the door—"Just like Tommy, he's safe to lose it some day."

At 12 the next day Trickle returned for his fiddle, and put down a sovereign, a shilling, and the ticket on the counter, saying as he did so:

"Hope you've taken care of it?"

"Certainly," said the pawnbroker, though he was in no hurry to produce it. "Want to part with it?"

"Part with it?" said Trickle, "I wouldn't part with it if I was starving! It's been in our family a hundred years or more. Besides, how the devil could I lead the band to-night without my fiddle?"

"I've got one I'll let you have," said Tubbs, making no effort to reach down the fiddle.

"Oh, stop your fooling," said Trickle, growing angry, "there's your money, and I want my fiddle—I've got a rehearsal at 12.30. Hand it over!" and

he brought his hand down with a smart slap on the counter.

"I'll give you twenty pound for it," said Tubbs the tempter.

"Ten times twenty wouldn't buy it," replied the irate scraper; "don't play the fool any longer."

"Fifty," said Tubbs.

"Shall I call in a policeman, or *will* you give me my fiddle?"

"A hundred!" Tubbs went on, as coolly as a judge would sentence a poor devil to fifteen years.

Trickle turned round from the counter, and sat down on the bench behind him.

"Damn it all," he said "my father would turn over in his grave! Give me two minutes to think about it," and he went out. The moment he was gone Tubbs took out his cheque book and wrote a cheque, payable to Thomas Trickle or bearer, for £100. "It's no use crossing it," he said, "these poor devils don't know what a banking account it!"

Trickle came back, and Tubbs laid the cheque under his nose. The fiddler began to snivel—"I see you mean to keep it," and he took up the cheque, read it, and put it in his pocket. "My dear father will never forgive me!" he said, wiping away a tear which "fell gently from his eye."

"Take care of it," he said, as he went out, "I dare say I shall change my mind!"

His first business, however, was to change the cheque, which he did forthwith.

The next night Tubbs took his wife to the opera, but the doorkeeper refused to admit him, saying he had never heard of Herbert Kinkel in his life. Tubbs thought it was a dodge to get him to pay, which he did, and went in; but Trickle was not in the orchestra, nor was Kinkel on the stage. They could not be there, as they were in London, for which place they left Leeds by the Great Northern Express meeting the up train from the town where Tubbs lives.

Trickle never "changed his mind," nor did Mr. Vert give him a cheque for £300 when he presented the fiddle and the great player's letter.

Tubbs has not sold that fiddle to this day, although he has marked it as low as fifteen shillings—case included.

WONDERFUL VIOLIN RECORDS.

The Gramophone Company of London has just put on the market records by Francis MacMillen, which are said to mark a new era in the production of violin tone on a recording machine. A London magazine devoted to the interest of reproduction machines has the following to say in regard to this record: "The records by Francis MacMillen, the American violinist, are something quite new in violin recording, being the clearest reproduction of violin tone yet afforded—the notes of the instrument seem to come right out of the trumpet, and all without any sacrifice of tone-colour or charm. This is from many points of view a striking and fascinating record."

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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction, 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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Mr. J. D. A. Tripp's Studio.

STUDIOS IN THE TORONTO CONSERVATORY OF MUSIC.

MR. J. D. A. TRIPP.

ONE of the most spacious, comfortable and suggestive studios in the Conservatory Annex is that in which Mr. J. D. A. Tripp, our foremost Canadian pianist, gives his lessons and which is situated on the College Street side of the building directly facing the entrance to Queen's Park and the University grounds. Mr. Tripp is deservedly one of the most popular of Toronto musicians. He represents our Canadian civilization and our Canadian train of thought. He remains unspoilt both by his splendid success and by his academic training received abroad. Therefore he presents a type of the Canadian professional musician, who is also intensely manly, alert, and interested in a few other things besides music. As we look around his studio we are at once struck by this combination of musical instruments, books and pictures with evidences of athletic and out-of-doors tastes. The big "Mackinaw" sail that stretches across one side of the handsomely panelled wall and the rack of golf-sticks are not merely ornamental curios nailed up for the same reason that ladies sometimes make use of fish nets for *portiers*, "because they look so artistic,"—but are genuine relics of Mr. Tripp's favorite recreations. He is a good golfer, an ardent yachtsman, rides horseback, rows, swims, etc., and is in short an all-round sportsman as well as a talented and well-equipped musician. The studio, however, speaks more of art than of sport, which is as it should be. Two grand pianos, one a Gerhard Heintzman and the other a Knate, remind us that in Mr. Tripp we have a very busy teacher, indeed, whose pupils are widely recognized all over the Dominion. As Conductor he is also well established, one most interesting group photograph over the mantle containing pictures of the Toronto Male Voice Chorus, which gave such successful concerts four or five years ago. Over the desk are many photos of pupils and friends, for Mr. Tripp is popular in many directions and as pianist and concert giver is particularly well liked in the great Western provinces of the country. The comfortable window seat fitted with restful cushions, looks out over the green spaces of the Park with all the intellectual and historical associations that go to make this section of Toronto its chief and most attractive breathing spot. As a composer, too, of more than average merit, Mr. Tripp is rapidly coming to the front and the large desk, which once belonged to Signor Francesco D'Auria, so warmly remembered in musical circles here, no doubt contains many interesting works in embryo, particularly songs in which direction Mr. Tripp has specialized. A leading Canadian journal quite recently called him the "Canadian Schubert," speaking, no doubt, from knowledge of the many manuscripts not yet given to the public, but submitted to critical friends.

Mr. Tripp's studio is easily reached from the main Conservatory building and is No. 52 in the Annex. In common with all the teaching rooms

in the Conservatory it is, of course, well lighted, well heated in winter, and delightfully cool in summer. The popular pianist and teacher was on the eve of starting for a long trip to Winnipeg and the Coast in the interests of the Conservatory as the interview concluded.

CARUSO'S LIBERALITY.

THEY tell a neat little story on Caruso, who was recently asked to sing for a charity at the Paris Trocadero. He was not delighted with the manner in which the affair was managed at the start, so he kept the committee waiting for a long time before he would give them definite answer as to whether or not he would sing at all. Finally he consented, but only with the provision that he should receive his full fee, namely, twelve thousand five hundred francs. The committee demurred, but finally agreed and Caruso sang and received his pay. He counted it over carefully, then added his cheque for an extra thousand francs and sent it all to the committee as his contribution to the charity, which proves that this tenor is at heart a prince of liberality.

MISS EILEEN ANGLIN TO WED.

MISS EILEEN ANGLIN, sister of Miss Margaret Anglin, the Toronto actress, and daughter of the late Hon. T. W. Anglin, at one time Speaker of the Canadian House of Commons, is engaged to marry Lieut. C. T. Hutchins of the United States navy.

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TORONTO



OPERA & DRAMA

THE TORONTO THEATRES.

■ In these days there be those who intone a moan of grief because the dramas of William Shakespeare are not played every week from September until June. Let them console themselves with the thought that he still leads the procession of dramatists in this city at least both in the number of works presented and in the number of performances. Upwards of ten of his plays have been seen in Toronto since last autumn and between twenty and twenty-five performances wholly Shakespearian were given. The only dramatists who came near competing with him in popularity were Mr. Eugene Walter, Mr. Somerset Maugham and the late Clyde Fitch, who could individually claim some thing in the neighbourhood of his achievement in the number of performances and who each had more than one play exhibited. Shakespeare was indeed more fortunate than either of the veteran contemporary English dramatists, Sir Arthur Pinero and Mr. Henry Arthur Jones, neither one of whom had the fortune, good or bad, of having a play presented in this city during the past twelve months.

This is not intended to be a review of the theatrical season, but is a way of leading up to the statement that the season proper closed in a blaze of glory with the really noble Shakespearian productions of Mr. E. H. Sothern and Miss Julia Marlowe. They are two artists who have pursued the very highest ambitions and who really do Shakespeare in a vital, rich and satisfying manner. They are not engrossed solely with their individual successes, but endeavour to give productions which shall be well balanced, picturesque and up to a certain standard in every role.

The career of Miss Julia Marlowe has been a remarkable one from the outset. As a girl in her teens she came forward as a Shakespearian star. Every important critical voice acclaimed her as one of the most exquisite and poetic of interpreters, yet the public gave her little or no support. It was only when she began to play flimsy modern dramatic pieces which every discriminating friend regarded as beneath her abilities that she began to obtain the public support which is necessary for the maintenance of any gifted actor in a stellar position. Contemporary with her was Mr. E. H. Sothern playing modern comedies and anything that seemed likely to win popular favour, but at the same time garnering his resources that he might achieve his ambition and act for his own pleasure—in other words interpret Shakespeare. The partnership between these two artists,—Miss Marlowe quite unrivalled on the contemporary stage

as a poetic interpreter, and Mr. Sothern, ambitious, clean cut and with established managerial prestige has indeed born happy fruit.

In the repertoire that Miss Marlowe presented: Juliet, Portia, Rosalind, Katherine, Ophelia, and Viola, there is range for a wide gamut of poetic and emotional expression. Each was individualized, each graphic in its interpretation, but each enfolded with the warmth and appeal of Miss Marlowe's personality. She deals in the finer essences of acting, suggests subtle fragrances, yet at the same time speaks with a powerful eloquence and gives to every character the intensity of her soul. Indeed there are few women who give so much of themselves in everything they do as does she; yet there is so much reserve in her artistic make up that nothing she does seems like a *tour de force* but rather bears the character of a simple spontaneous utterance. The gift of spontaneous expression in Shakespeare is but rare. Many actors who have won fame in the classic roles have been distinguished for their musical and significant qualities in the recitation of the great speeches. Miss Marlowe has the faculty of uttering the poetic lines of the dramatist as though they were a natural expression with her,—an improvisation quite unstudied and spontaneous. Years ago when she was a girl the noted orator, Robert G. Ingersoll, said of her, "Your mouth was made to speak the lines of Shakespeare."

Her acting, moreover, is no mere matter of intuition, but all her impersonations are carefully thought out. Her Juliet, despite the fact that she is at the zenith of womanhood, remains perhaps her most remarkable achievement, so inspired is it with youthful feeling so exquisitely controlled in all the passages where the old time actress was wont to rank. Not less remarkable is her Rosalind which has a luscious quality, an ever present mirthfulness alternating with tenderness that delights the senses. The splendid command the actress possesses over her resources was shown in her performance of Katherine in "The Taming of the Shrew" a part which naturally lends itself to extravagance. She gives us the beautiful termagant that Shakespeare drew without trying to make her a whit superior to what she is—a wilful shrew who is only conquered by brutality,—but she never vulgarizes her and gives her that wealth of charm which alone makes Petruchio's infatuation conceivable. She is the most boyish Portia that one remembers having seen, and while the lawyers' robes do not become her so well as they do certain tall and slender actresses, she manages to make the deception of Bassanio in the court scene actually

possible. In this role, as in all that she does, one could not but admire her discretion and sureness of touch in the bantering episodes of Elizabethan comedy. Viola in "Twelfth Night" has been associated with her name almost ever since she went on the stage and the pathetic charm of the performance, its tenderness and delicacy enthrall the senses. The one absolutely new thing that she

manances are a triumph of sheer determination to be a Shakespearian actor. His magnetism is a great aid, and his clean cut refined personality make him always acceptable. His Hamlet has grown to be a really fine performance, eloquent, significant and straightforward, and played with unflagging power to the last line. His Shylcek with its use of dialect seemed to me prosaic and uninspired. His Malvolio



GERTRUDE ELLIOTT

She is the Beautiful Sister of the Beautiful Maxine, and the wife of Forbes-Robertson. Miss Elliott is now under the management of Liebler & Company.

gave us was her Ophelia, a most beautiful impersonation of a role usually scouted and neglected. No other actress that one has seen play the part has made the individuality of the girl stand forth so graciously, and none has depicted so poignantly the pathos and awful isolation of the girl when she succumbs to madness.

Mr. E. H. Sothern is not a plastic actor with a spontaneous gift, but his Shakespearian perfor-

and Petruchio as achievements in the broad Elizabethan comic style were buoyant and excellent, and his Jacques an adequate representation of a rather overrated role. Best of all I liked his Romeo, saturnine though it be. The superb control of the experienced actor who knows how to give the just note of expression to the more subtle emotions was shown in the scene in Friar Laurence's cell where he collapses with grief at his banishment.

SEASON 1910-1911

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Moreover, Mr. Sothern is a very fine stage manager and had a fine company well drilled in Shakespearian expression.

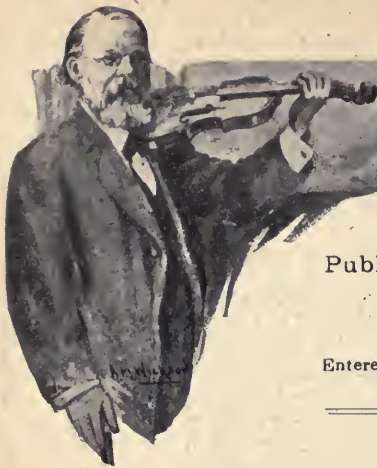
The hazardous experiment of a summer stock company in Toronto seems to be going much better than anyone expected. The Percy Haswell Players are headed by a gifted actress who thoroughly understands the business of conducting a stock company and is herself a woman of much versatility and charm. The most important production attempted so far has been "As You Like It," which was remarkably well done. Miss Haswell's Rosalind is of itself an impersonation of a high order and is remarkable for its buoyancy, fluency and charm. She has shown the range of her powers by a very admirable performance of the intense title role of "Leah Kleischna," a play originally written for Mrs. Fiske; by a very deft and dainty interpretation of a Marie Tempest role in "The Marriage of Kitty," and by a sufficiently broad and comic rendering of that familiar personage of free and easy manners, "The Blue Mouse." Moreover, every production is rehearsed and staged with care, and the company contains several actors of exceptional gifts. So far "The Blue Mouse" has been, so far as the public is concerned, the most acceptable offering, and it is probable that the company will be obliged to confine itself to light comedy.

HECTOR CHARLESWORTH.

June 28th, 1910.

WHO MISS HASWELL IS.

MISS PERCY HASWELL, the leading woman with "The Percy Haswell Players," who began a season of stock at the Royal Alexandra Theatre Monday, June 6th, had her first stock experience with the famous Augustin Daly Stock Company, then playing at Daly's Theatre, New York City. Since then she has headed her own company in Baltimore and Washington. Miss Haswell has not entirely confined herself to stock work, but has had several starring engagements, being at one time co-star with W. H. Farnum in Shakespearian repertoire and classical plays, after which she starred under her own management in "A Royal Family." For three seasons Miss Haswell was leading woman with W. H. Crane, then for two years with Otis Skinner in "The Honour of the Family," now being played in London under the title of "The Parasites." Although giving nearly all of her time to dramatic and comedy productions, she can equally handle musical parts since she is possessed of a well cultivated soprano voice, and appeared with "San Toy," "A Country Girl," and sang both the soprano and soubrette roles with the original "Geisha" Company. Miss Haswell's last appearance in Toronto was with the all-star cast that presented "Foreign Exchange" under the Liebler management.



THE VIOLIN

Publishing Office, 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

Entered according to Act of Parliament of Canada in the year 1906, by E. R. Parkhurst, at the Department of Agriculture.

JULY, 1910.

ITALIAN VIOLINS—"LE MESSIE" STRADIVARI.

BY REV. A. WILLAN.

STRADIVARIUS, with true artistic instinct, seldom, if ever, made two instruments alike. There are said to be duplicates, or as they are termed "brothers," of one or two of his most noted violins, but with these exceptions, each of the productions of this great maker must be viewed as a separate work of art, and in each will be found special and distinctive features of interest.

This may be said to be especially the case with the instruments made from the commencement to the middle of the golden period. Messrs. W. E. Hill & Sons, in their work on Stradivarius, remark that "during the years from 1704 to 1720 we find occasional divergencies of pattern, and during the years 1709 to 1712 he was in a very experimental frame of mind, and varied and altered his proportions more than at any subsequent or previous time." Throughout all these variations the model was, however, gradually becoming flatter in construction, and the general contour was assuming a form of greater angularity. The limit of these distinguishing features appears to have been reached in what may be called the 1715 period, when Stradivarius produced those works of art, few in number, which are considered to embody in the highest degree the results of his previous experience.

One of the most noted instruments of this period is the violin known as "Le Messie" Stradivarius, of the date of 1716. The illustrations here given are reproductions of the coloured illustrations in Messrs. W. E. Hill and Sons' monograph of this violin*, in which a description is given of this instrument, with full and interesting details of its history. The illustrations are scarcely equal to those of the "Dumas" Maggini and the "Tuscan" Strad in similar works, the colour being somewhat too crude; but this is due, not to any fault of the artist, but to the impossibility of producing on

paper the bloom and transparency of the Cremona varnish.

This violin is noted for its exceptional and perfect state of preservation, and its history is well known and complete in every detail. Being one of the ninety-one violins in the possession of the maker at the time of his death, it was purchased by the Count Salabue, and is described in the Count's memorandum as being of most beautiful workmanship, with wood of perfect quality, and having a very powerful and even tone. After the death of the Count the violin was sold in 1827 to Luigi Tarisio, the greatest violin connoisseur and collector the world has ever seen. Full accounts of this extraordinary man are given by Messrs. Hill, Mr. Hart and the late Mr. Charles Reade. Messrs. Hill remark that he was a man of humble birth, and followed the calling of a carpenter in Fontaneto in Piedmont. He was led by degrees to devote his attention to the subtle beauties of the great instruments of his country, the pursuit of which became the absorbing passion of his life, and he left his trade and home to wander about the country in search of violins. His appearance in Paris, whither he had travelled on foot, was hailed with surprise and delight by the Parisian dealers, and he was encouraged to repeat his visits. At each succeeding return he brought finer specimens of the Italian makers, and talked frequently of the wonderful Stradivarius which he had obtained from the Salabue collection. He could never, however, be persuaded to produce this instrument, and on one occasion Alard, the violinist, who was present exclaimed: "Ah ça, votre violon est donc comme le Messie; ou l'attend toujours, et il ne paraît jamais." The violin, as Vidal says, "was baptized," and has retained the name ever since.

On the death of Tarisio, the whole of his collection was purchased by Vuillaume, who at once recognized the "Messie," which he kept as the apple of his eye as long as he lived, keeping it for inspection in a glass case, and never allowing it to be touched. After his death it came into the possession of Alard, and in 1890 was purchased by

*The Salabue Stradivari, W. E. Hill & Sons. New Bond Street London, Novello Ewer & Co., London & New York.

Messrs. Hill and Sons on behalf of Mr. Crawford of Edinburgh for the sum of £2,000, the highest price paid for a violin up to that time. On the dispersion of Mr. Crawford's collection, the "Messie" again came again into the possession of Messrs. Hill, where it now remains.

This violin is of full size, and is substantially built. The wood is of the finest quality, that of the back being strikingly handsome. Rev. H. R. Haweis, in referring to this instrument says: "It is massive without looking massive, and its strength is hidden beneath its grace. The corners are untouched and clean looking, wondrously sharp and

Messrs. Hill remark that in their opinion the instrument would be greatly improved in tone by further use.

The writer must confess to a slight feeling of disappointment on seeing this violin, partly the result, perhaps, of expectation having been raised too high. It seems to lack in some degree, the flowing curvature and graceful contour of the finest instruments of an earlier period, and the varnish also is of a less pleasing colour than the amber and ruby coloured varnish of some other fine examples of this maker. We have no reason to suppose that Stradivarius ever made any one violin which he



wideawake, yet without vulgarity, and of a perfect finish; and over the whole instrument lies a thick rich red-brown varnish wondrous to behold."

It will be noticed that the arching of the belly makes a near approach to springing up at once from the line of purfling—a form now recognized as conducive to power and volume of tone, and which, with the flatness of construction, shows a departure from the method of the Amati school, and a return to that of the Brescian makers.

The tone of this violin is described by Fétis as being powerful, and possessing a combination of all the qualities of the finest instruments of this maker. The writer is unable to speak on this point from experience, not having been allowed to touch the instrument when under a brief inspection; but he was informed by a well known connoisseur in Edinburgh, that the tone was difficult to produce; and

considered to be his "chef-d'œuvre;" and the extraordinary fascination which this instrument has exercised over its successive owners, must be attributed partly to the fact that it undoubtedly takes rank amongst the finest examples of this maker, but more particularly to its remarkable state of preservation. When violins of this class are described as being equal to new, a close approximation to that condition is generally understood; but in this instance, the correctness of such a description is absolute; and on looking at this wonderful instrument, such is its startling newness of appearance, and such the absolute perfection of its condition, that we may almost fancy we are receiving it fresh from the hands of the maker himself, and it is to be hoped that the perfect condition of this magnificent violin will be carefully preserved by all its future possessors.

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BUSINESS NOTES.

TORONTO, June 25, 1910.

A large portion of our city population is out of town, and a still larger proportion is busy making all the speed possible to get away as soon as they can do so. The sudden advent of intensely warm weather a fortnight ago after a late and cold spring apparently took most people unawares, and preparations for the summer holidays were unusually backward. Since our tropical season has set in the majority of our citizens are doing their level best to escape from what Charles Lamb called "the calm security of streets." Though had Charles lived in Toronto to-day he would have had largely to qualify those words. A natural consequence of this migration has been decrease in the city trade as far as musical instruments and accessories are concerned, a decrease, however, already experienced at this time of the year. As, however, there appears to be in all things a natural law of compensation which works out pretty evenly the general demand for musical instruments of all kinds throughout Canada is uncommonly well maintained, and the manufacturers are kept well supplied with orders.

Not only is the music business large in bulk, but remarkably good in quality, and has been steadily increasingly so for some time past. The manager of one of the chief music houses in Toronto said to the representative of MUSICAL CANADA only the other day: "The rapid increase of the demand for player-pianos is a surprise to us all. A pleasant surprise to us all, of course. But had any one told us when these expensive instruments were first coming on the market that in a couple of years or so we should be receiving orders for these pianos faster than we could possibly turn them out of our factories—well, we should certainly have thought the speaker was talking rather wild."

And the same tale is told not only of pianos, though they are the cause of the whole business. There is quite a boom in the demand for singing machines, and machines of the best kind. A feature of this end of the business too is that, where formerly the bulk of the trade was in moderate priced machines, the most finished, the most perfect, and, of course, the more expensive instruments

are sure to be in more general request. At the present moment, too, several popular lines of records are simply unobtainable—they cannot be made fast enough.

A big feature just now is the heavy run on pianos, musical and talking machines, etc., for summer cottages, summer amusement resorts, ice cream parlors, and yachts.

Another pleasing feature in the trade, and one which has grown largely of quite recent years, is the presenting of pianos chiefly (and, in a lesser degree, minor musical instruments) as wedding gifts. And as June is in Canada *par excellence* the mating month of the year, all our houses have done well in this particular line. As one manager remarked to your representative only yesterday: "It is a good habit, and, unlike some good habits, it is becoming immensely popular."

Paper throughout the country is being well met, and, despite the country exodus, city collections are above the season's average.

DRAGONETTI'S BASS.

THE house of R. S. Williams & Sons, Toronto, have just published an *édition de luxe* brochure devoted to the old Gasparo da Salo string bass of the great virtuoso Dragonetti, and which is now in the collection of Mr. R. S. Williams. This historic bass was left by Dragonetti to the Duke of Leinster. Lord Fitzgerald became the next owner, and then it was acquired by Hill & Son, London, Eng., of whom Mr. Williams recently purchased it. The brochure mentioned is printed on tinted vellum and contains a photogravure of the bass, a fine engraving portrait of Dragonetti, a reproduction of autograph letters of the Duke of Leinster and Dragonetti, a description of the instrument, a biography of Dragonetti, and an engraving representing the family home of Gasparo da Salo, and finally Dragonetti's will, dated April, 1846. Readers of musical literature may know that Dragonetti was famous for his enormous tone and his exceptional ability as a sight-reader. Mr. R. S. Williams was assisted in the compilation of the interesting brochure under notice by Mr. W. F. Tasker.

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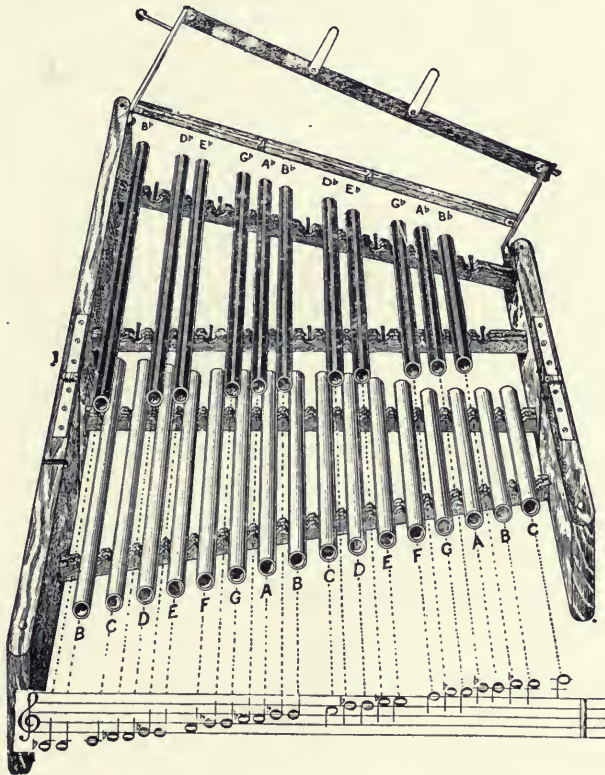
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23" x 23" x 3"

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TORONTO, AUGUST, 1910.

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MR. PAUL HAHN.

THE illustration on our cover page for this month is a reproduction of an excellent photograph of Mr. Paul Hahn, the well known Canadian 'cellist. Mr. Hahn was born in Reutlingen, an old German Free City, and is a son of the late Otto Hahn, D.Sc., Tübingen, Germany.

Mr. Hahn began the study of music with Professor Seitz, Stuttgart, and after coming to Toronto continued his instructions under Herr Rudolph Ruth and later spent some time with Alwin Schroeder, the eminent Boston 'cellist and teacher. Although Mr. Hahn is one of the most successful of the younger business men in the city, being a director of the Nordheimer Piano and Music Company, he has found much time to devote to teaching and concert work and has been on the staff of the Toronto College of Music and the Toronto Conservatory of Music and has appeared as solo 'cellist in many American and Canadian cities, where the receptions accorded him were always generous and his audiences were representative of the local musical culture. Mr. Hahn is also an entomologist of some repute and was for some years vice-president of the Toronto Branch of the Entomological Society of Ontario.

OUR LONDON LETTER.

LONDON, ENGLAND, July 6, 1910.

THE spice of novelty has not been very apparent as regards the operas put on at Covent Garden; but at the end of June two works which were produced last season, with sufficient success to justify their inclusion in this year's repertoire, were revived. These were Debussy's essay in modernism, "Pelleas et Melisande," in which Madame Edvina made a great success, singing the extremely difficult music with great skill, and Charpentier's "Louise," in which the Canadian singer repeated her success of last season. Delibes' "Lakme," was revived on June 27th, after many years of undeserved neglect, it having been first performed in London in 1886, and as far as the present generation of opera goers is concerned it is practically unknown. The composer's reputation in England is based chiefly on his charming ballets, "Coppelia," "Sylvia," and "La Source," excerpts from which are often heard in the concert room. He is a writer of great charm, and his rhythmic sense and lucidity of construction are representative of all that is best in French music. The story of "Lakme" takes place in India during John Company's days, and it tells of the love of Lakme, the daughter of a priest of Bramah, for a young English officer. Delibes endeavors to introduce an English "atmosphere"

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in one scene in which a regiment marches past with a drum and fife band; but the tune that he writes for this band is most ludicrous and unmilitary. The opera was finely performed, Madame Tetrazini singing the delightful "Bell Song" with such effect that it had to be repeated more than once. Mr. John MacCormac sang and acted well as the young officer, and Mr. Edmund Burke made the most of his fine voice in the somewhat ungrateful part of the Brahmin priest.

At His Majesty's Theatre, Mr. Thomas Beecham has revived three operas of Mozart, "Le Nozze di Figaro," "Il Seraglio," and "Cosi San Tutti." All are sung in English, and the spirit of comedy which pervades these works is not lost as it is to the majority of opera-goers when they are sung in Italian, a language not so well understood by English people as it was a hundred years ago. The two latter operas have not been heard in London for many years. The performance of "Figaro" was a delight in every way—the singers were well suited to their parts and they sung the music with evident enjoyment. Madame Agnes Nicholls as the Countess, Miss Beatrice La Palme (another Canadian artist who is making a mark here) as Suzanna; Miss Maggie Teyte, as Cherubino, and Miss Carrie Tubb, as Marcellina, sang and acted charmingly. Mr. Robert Maitland was a most dignified Count, and Mr. Lewys James gave an amusing rendering of the part of Figaro.

Mr. Bindon-Ayres made a whimsical figure as Don Basilio, the music master. Johann Strauss' light opera, "Die Fledermaus," last performed in London in 1895 by a company from the Ducal Theatre, at Coburg, has also been added to the repertoire. Before the season closes an important novelty is to be produced in the shape of Richard Strauss' comic opera, "Fuersnot."

The South Hampstead Orchestra, a well known amateur organization, gave a most interesting concert at the Queen's Hall on June 13th. The programme included Schumann's neglected second symphony, Brahms' concerto for violin, in which Kreisler gave a masterly performance of the solo part, Smetana's symphonic poem, "Vltava" and Sinigaglia's overture, "Le Baruffe Chizzotte."

Señor Pablo Casals, who is now recognized as one of the finest living 'cellists, gave a most recital at Æolian Hall, with Mr. Donald F. Tovey, as pianist, on June 2nd. As his solo he gave a masterly performance of Bach's unaccompanied Suite in G. Señor Casals was joined by Mr. Tovey in Brahms' Sonata in E minor, and in Mr. Tovey's own Sonata in F major. The Spanish 'cellist's tone is of singularly beautiful quality, and his technical equipment is of the highest.

Mr. Emil Mynaski has been appointed conductor of the Scottish Orchestra. He is a Russian musician who appeared in London some seventeen or eighteen years ago as a solo violinist, but he has recently

devoted his attention to conducting. He has conducted in London for Mischa Elman, and his abilities are well spoken of; but it seems a pity that an Englishman of equal talent could not have been found for the post.

"CHEVALET."

DRESDEN NOTES.

DRESDEN, *July 13.*

IN the coming autumn we are to have a visit from the famous Yorkshire Chorus, which is known under the name of the "Sheffield Musical Union," and which has already scored great success in Dusseldorf, Cologne and Frankfort. In Germany one can hear the finest orchestral and chamber music concerts as well as superb operatic performance in most of the large cities and tolerably good ones in the smaller towns. But in the field of choral singing the Germans are on the whole behind their Anglo-Saxon cousins, although in Cologne I hear there are some excellent choruses. In fact the Rhine provinces have the reputation of being the home of choral singing in Germany. It was in these very districts that the Yorkshire Choir created such a furore in 1906—and the visit to Dresden will it is to be hoped act as a stimulus and encouragement to this branch of musical art.

I recently heard the "Dresden Orpheus Society," and several other singing clubs and found that although the different works were given in a musicianly manner still there was much that was lacking in attack, shading and balance of tone, qualities that are so forcibly evident in Dr. Vogt's Mendelssohn Choir, of Toronto, which superb organization we can venture to say has no superior, if indeed, an equal in the world, and I hope that if the enterprising conductor and committee see their way to make a European trip, that Dresden will be included in the list of cities visited, not only for its musical and historical interest as an art centre, but also for the number of English and Americans resident here.

During the coming season the Blüthner Orchestra, of Berlin, will give a series of six concerts with soloists.

The Royal Opera House has been closed till September on account of important improvements being made such as extending the orchestra after the model of the Bayreuth Opera House, and extending the parquette. Operatic performances will be given during the interim in the "New town play house."

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tall, squarely-built man, wearing the black cap of a rabbi, writes the New York *Sun's* correspondent on July 16th. He was the "Jewish Caruso," otherwise the Rev. G. Serotta, of Warsaw, Russian Poland, the most famous of Jewish cantors. He had brought with him a choir of thirty from his own synagogue, which holds 3,000 people, but his own voice alone would fill the greatest hall. A typical Russian Jew, with a short black beard and mustache, he put his heart into chanting the old psalms of his faith.

Strangely Oriental in intonation and in wailing cadences, rising at times to a passionate outcry, then sinking into a mournful tenderness, the music seemed to be filled with the spirit of the persecuted race, and many of his hearers were moved to tears.

"FIDELIO" is an unusual and ambitious choice for amateur opera production, but local singers of Oxford, England, gave three performances of the Beethoven opera in June that attracted much attention.

AND now comes the piano-violin! This is the invention of a German named --reitenmoser, who claims that it is an improvement on existing designs. In this new-comer in the instrument world the strings are arranged and tuned like the strings of a piano and vibrated by a rubber instead of by a hammer, which, declares the inventor, causes the tone to approach that of a real violin.

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LET'S CHAT ABOUT CONCERTINAS.

AN EXPERT TELLS WHY THEY ARE RETURNING TO FAVOR.

By J. A. ASTLEY, THE FAMOUS LANCASHIRE PLAYER.

ONE of the matters of the moment in the musical world is the growing popularity of the concertina. Time was when the attitude towards it was one of scorn rather than respect. It was regarded as an instrument made in Germany, and suitable only for squeezing out the most sickly music-hall tunes of the day. True, there were masters of the instrument, such as Regondi and Vetter, who could do wonders when they chose, but the man in the street had a prejudice against it, and never regarded it seriously.

In a quiet way, however, a new spirit has been at work, and there are signs that before long the concertina will attain lasting popularity. Only recently London was amazed by the capabilities of the instrument as shown by Miss Christine Hawkes at a Steinway Hall concert.

All over the country the demand for concertinas has increased during the last few years, and orders from abroad are pouring in. English makers, in fact, can hardly manufacture fast enough. Concertina bands are springing into existence rapidly, and in the industrial districts of the North it is no uncommon thing for one of these bands to give an entire concert. The authorities at Belle Vue and Crystal Palace, seeing the trend of events, have organized concertina band contests, and on an occasion at the latter place, no fewer than 75,000 people gathered, and were amazed by the music that was produced.

MUSIC FOR THE WORKERS.

There are several reasons for this sudden development, but one of the main causes is the improvement which has taken place in the character of the

instrument itself. The English concertina is now a work of art, and capable of producing an astonishing sweetness of tone. To hear classical works played on these instruments is a revelation, and it is predicted that as the public becomes familiar with this fact so will preconceived notions die out, and the much-abused concertina at last come to its own.

As in the case of brass bands, the working men of the North have taken the lead in the development of the concertina as a means of recreation and, sometimes, money-making. It is in the provision of band instruments that most enterprise has been shown. There is, for instance, the euphonium, the tenor, baritone, bassoon, clarinet, and trombone. These are not the instruments which are understood by their names, but concertinas made to resemble their peculiarities. The trombone is the latest development.

The effect of a band of twenty-four members playing such a variety of concertinas will readily be imagined. Those who have heard the prize

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combinations say that brass bands will have to look to their laurels. The equipment of a first-class concertina band is a matter of hundreds of pounds. The Shaw players are spending £350 on a set of new instruments, and those of the Oldham band are valued at £300. It is an expensive business, but in purchasing the best available lies the salvation of the concertina. It is the foreign imitations which have kept the concertina in the background so long. I have played at some of the leading concerts in the country, and in most cases the audience has been surprised to find that the concertina is capable of such richness of tone, and that full justice can be done to the works of such composers as Suppe, Wagner, Humperdinck, Donizetti, and Mozart.

There is undoubtedly a great future for the concertina. In the first place it is easy to play. A man can learn the rudiments in a few lessons, and he has no trouble in the matter of pitch. In my opinion, the day will come when concertinas will be included in brass bands.

The concertina has always been a favorite in the Salvation Army. General Booth recently communicated with me with a view to modernizing the bands. In the past the practice has been for foreign instruments to be used in many cases, but it is not improbable that a general improvement will gradually take place. Then at the street corner we shall hear music of a character that, by its very sweetness and purity, will arrest the attention of the passer-by.

The concertina is on the threshold of a new career, and the man who makes himself proficient in its use will probably find that there is money in it in the future. One old player told me that, twenty years ago, he made £5 a week with ease by appearing at unimportant concerts. That, of course, is a trifling figure when compared with the huge earnings of violinists and pianists, but the individual in question was a cotton-mill operative until he discovered that he had a talent for concertina playing.

THE TORONTO CONSERVATORY OF MUSIC.

This institution, which closed on June 30th, will re-open on September 1st, for the season of 1910-11, with strongly reinforced ranks of teachers in all departments, and with the memory of a very prosperous season fresh in the minds of those who attended the closing concert in May at Massey Hall, and who are cognizant of the successful results in the annual June examinations, both at numerous local centres and in the city of Toronto. The attendance during the year just closed was over 1,800, in itself a very significant and most encouraging fact. When to this are added the acknowledged and proved ability of Conservatory students of the higher grade and the reputation and distinguished standing of the Faculty, there is little room for doubt that the institution is still abreast of the times and will long serve as a model for similar seats of learning. New teachers on the staff are,—in piano, Miss Jessie Binns, a very brilliant pianist of

whom the highest expectations are entertained, recently returned from Germany where she has been studying with the veteran Letchetizky; Miss Flora Macdonald, Mrs. E. J. Hopkins, Mr. W. J. Hungerford, Miss Helen M. Grasett, Mr. Ernest J. Seitz, Miss Ida Holmes, Miss Mary Manser, Miss Locklena A. Waring, Miss Iset Ashenhurst, Miss Evelyn Pamphylon, Miss Reva Widner. In singing,—Mdm. Edith Grey-Burnand and Miss Josephine Scruby, both late of London, England; also Mr. A. McLean Borthwick, Mrs. E. J. Hopkins, Mr. Russell G. McLean and Mr. Henry J. Lautz. The latter well-known musician has been abroad for a year and is returning to Canada in September, after study in composition and theory, with several distinguished foreign professors. Miss Nora Hayes and Miss Jessie Flook, teachers of violin; Mr. George Bruce, teacher of 'cello; Mons. Paul Balbaude, teacher of languages, and Fraulein J. Nothnagel, teacher of German, are other competent additions to the staff. The Year Book to be shortly issued, will contain, as in former seasons, full information with regard to all departments of the Conservatory besides being a handsome publication.

AN ODD CONCERT.

An odd concert was given in Milan a few weeks ago. Ten superannuated musicians, inmates of the home founded by Verdi, gave a concert for the benefit of colleagues in the city poorhouse who are less fortunately situated. The combined ages of the ten amounted to about 800 years. The greatest applause was bestowed on the once popular basso, Frederico Varani, now aged eighty-four, when he sang an ario from Rossini's long-forgotten opera "Cinderella," and on the equally famous (in her day) soprano, De Ballon, now in her sixty-fifth year. The ninety-year-old Malpassuto played a piano piece composed by him not long ago. It was most touching, a correspondent writes, to witness the joy which illumined the faces of the aged artists. The cordial applause and bouquets brought back the happy days of their triumphs when such demonstrations were of daily occurrence.

TOO MUCH FOR THE BIRD.

A TRAINED ostrich recently disconcerted its exhibitor at a music hall by continually endeavoring to break away from all restraint and to climb over the footlights into the orchestra.

The widely-advertised act came to a sudden end, and the professor emerged from behind the curtain and apologized for the actions of his pet in about these words:

"Lydies and gentlemen—Hi ham very sorry to disappoint you this hevening. We are compelled to cease our hengagement until the management hengages a new horchestra leader.

"The one at present hemployed 'ere 'as no 'air on top of 'is 'ead, and my bird takes it for a hegg."
—*Detroit News-Tribune.*

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THE NIAGARA NAVIGATION COMPANY, Limited, popularly known as the NIAGARA RIVER LINE, consists of four large, fast, steel steamers, making, at the height of the season, eight round trips daily (Sunday excepted) between Toronto, Ont., and Lewiston, N.Y., via Lake Ontario and the Niagara River, calling at Niagara-on-the-Lake, Ont., and Queenston, Ont. The trip occupies about two hours and a half.

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BRANTFORD NOTES.

BRANTFORD, ONT., July 11, 1910.

THE seating capacity of Victoria Hall was taxed to its utmost, upon the occasion of Miss Edith M. Whittaker's farewell recital, before her departure to Calgary. Miss Whittaker, who is the pupil of Miss M. C. Nolan, possesses a soprano voice of much beauty and flexibility. A charming natural ease of manner, excellent breath control and a delightful clearness of enunciation, characterized the artist's work. The following varied and exacting programme discovered not only the splendid compass of Miss Whittaker's voice, but displayed her powers of interpretation:

- The Sea Hath Its Pearls Pinsuti.
- The Miller's Wooing Faning.
- Orpheus Quartette.
- Piano Solo—Valse in E Major Moszkowski.
- Miss Beer.
- Recit: Day is Departing; Aria: Hernani,
Haste to Me; Rondo: Hernani, My
Life's Treasure Verdi.
- Miss Whittaker.
- Duett from "Favorita" Donizetti.
- Miss Patterson and Mr. Styles.
- (a) Cherry Blossoms Welleby.
- (b) I'm Alone Benedict.
- (c) Summer Chaminade.
- Miss Whittaker.
- Piano Duett—Overture to "Lucia" ... Donizetti.
- Mr. White and Mr. Wright.

Thou Brilliant Bird David.
Miss Whittaker.

Trio Finale from "Faust" Gounod.
Miss Whittaker, Mr. Styles and Mr. Ker.
Accompanists: Mr. Wright and Mr. White.

The closing of the Academy of Music was marked by a most successful series of recitals. The final concert was given in Victoria Hall by the senior pupils of Miss M. E. Nolan (vocal); Mr. D. L. Wright, (piano), and Mr. Arthur Osler, (violin). This has been the most successful season in the annals of the Academy. Of all the pupils sent up for examination, not one failure is recorded in any branch.

GENERAL THEODORE PARMENTIER, who died at Paris, on April 28th, at the ripe age of eighty-nine years, married the celebrated violinist, Teresa Milanollo, in 1857. In a letter, written only last year to the well-known writer, M. Arthur Pougin, the general gave interesting details concerning valuable violins which had belonged to his wife, among which was a superb Gaspar da Salo bequeathed to her by the eminent double-bass player, Dragonetti. Of the two sisters Milanollo, Maria died, at the age of sixteen, in 1848; Teresa, born in 1827, died only six years ago.

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

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AMERICAN GUILD OF ORGANISTS.

THE annual examinations of the American Guild of Organists of the United States and Canada were held last month at the following places:—New York, Boston, Chicago, Philadelphia, Toronto, Montreal, Cleveland, Oberlin, and Norwich. An unusually large number of candidates presented themselves, of which five appeared at the first Ontario examination at Toronto, coming from Berlin, North Bay, Hamilton, Toronto and Vancouver, respectively, the number passing being three.

The successful Canadian candidates at both Montreal and Toronto were: Mr. George W. Brewer, Montreal, who passed the examination for the diploma of Fellowship (F.A.G.O.) and Miss Nellie Hamm, Hamilton; Mr. C. P. S. Carman, North Bay; Mr. Ernest D. Gray, Toronto; and Mr. Theodore Sunbury, of Sherbrooke, Que., who passed for Associateship (A.A.G.O.).

The first bi-monthly meeting of the Ontario chapter of the Guild will be held in October when several addresses on subjects of much interest will be delivered by members of the Guild.

The rapidly growing Ontario Chapter is a practical tribute to those who are guiding the destinies of the society in this province, the chapter including a large number of the most eminent members of the profession from Ottawa to Vancouver.

SEPTEMBER RECORDS.

THE advance list of Edison, Amberol and Standard records has just been published by the National Phonograph Company, Orange, N.J. One of the best Amberol new records is Tschaikovsky's Slavic March, as played by Victor Herbert and his orchestra.

This march is one of the most characteristic and effective compositions of the celebrated Russian composer, Tschaikovsky. Its wonderful orchestral effects clearly show the originality, power and energy for which its writer has won world-wide recognition. At the hands of Herbert it receives the treatment it so justly merits. A rare treat for the lover of the best in music, to whom it should be made clear that Herbert's orchestra can be heard *only* on Edison records.

PUCCINI's "Madama Butterfly," which was given in Brussels last October for the first time, was sung there forty-one times during the season now closed.

MAX BRUCH has written a new choral work, entitled "The Wessobrunn Prayer," which the Municipal Choral Society of Bonn will introduce next winter.

W. SPENCER JONES, of Haensel & Jones, who has been in Europe in the interests of his firm, sailed for New York on the S.S. St. Louis, Saturday, July 23rd, and was due in New York July 30th.



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MISS GENA BRANSCOMBE'S SONGS.

By **SYDNEY DALTON.**

THE little town of Picton, Ont., gave to the American continent a composer who is at present attracting considerable notice, particularly with her songs. Miss Gena Branscombe has been hailed in the United States as a "new American song writer," and a circular issued describing her songs says that as she has received most of her musical education in, and has for some time identified herself with the musical life of the States she may be said to be an American composer. This somewhat original method of reasoning is not new across the border. If it were applied to American composers living abroad Edgar Stillman Kelly, for instance, would assuredly be ranked as a German composer, and even MacDowell received most of his education and spent many years in Europe, but Americans would quite properly be quick to resent any attempt to claim them as German. So while art is supposed to have no nationality—whereas nationality plays a very important part in a composer's work—Canadians like to be able to claim the few composers, even if of minor importance, who are of their nationality. Therefore let us set the biographers of Miss Lena Branscombe right by informing them that she is a Canadian—and says so herself.

The twenty songs I have before me just now give evidence that Miss Branscombe is a talented song writer. In the first place, she shows excellent taste in the words she chooses. This is a very important

feature, too often overlooked by composers. In her cycle, "Love in a Life," she has made selections from Mrs. Browning's "Sonnets from the Portuguese." Sonnets are difficult to set, and do not readily lend themselves to musical treatment. They are not well adapted to melodic treatment, but suggest a declamatory style which Miss Branscombe has used successfully, though it is apt to become monotonous except with the most skillful treatment on the composer's part.

There is much originality in this young composer's work in her harmonic treatment. She has a style which is essentially modern, in that the voice part relies upon the accompaniment to frame its interest. Her melodies are seldom particularly interesting intrinsically, but they are generally part of a very agreeable whole. Her accompaniments, on the other hand, while always being "pianistic" are smooth, and full of happy surprises. Miss Branscombe seldom uses such long established accompaniment figures as the arpeggiated or reiterated chord, but her harmonies change and

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shift and press on, seldom coming to a full close till the very end is reached.

In the very poems Miss Branscombe selects it is evident that she has the correct attitude toward the song form. We have fortunately got beyond the time when a song is regarded as a piece of music principally written to accommodate singers who wish to display a wealth of agreeable tone and technique. We were taught, first of all by Schubert, but more particularly by Schumann, and since then by all the greatest song writers, that the chief duty of the music of a song is to furnish an appropriate setting for the poem, to enhance its spirit, to force home, not necessarily its meaning, but its mood. How wonderfully Schumann has done just that in the "Dichterliebe," for instance; or observe how MacDowell has caught the essence of Howell's splendid lyric in his great song, "The Sea."

Miss Branscombe evidently tries to follow the great models both in her selection of words and in her efforts to appropriately set them. She has a fancy for the "Indian Love Lyrics" of Laurence Hope, and she appreciates the weary plaint of the sad singer. Her setting of "Starlight" of this poet is one of her finest efforts, it is a gem well worthy of a singer's attention. The first two bars of introduction remind one forcibly of MacDowell, and that is a compliment, for he might have done it in just that way. It is unfortunate that she should have committed the small error of accenting the second syllable of the word "beautiful" in the first phrase. The music, particularly the accompaniment, to the first line of the third verse, "Hither and thither I wandering go," is admirably done. Frequent touches of this nature prove Miss Branscombe's claim to recognition.

That Miss Branscombe can, when she tries, write a simple, effective and charming melody, is proved by "With rue my heart is laden." It is a setting of a polished little gem of A. E. Housman from his "A Shropshire Lad," and one cannot speak more highly of it than to say that the music is deserving of such words. It is the sort of song that one likes to know a composer who is rather harmoniously original or independent can write, for too often in this day and generation mere newness of chord progressions is made to cover up a lack of ideas and a paucity of melodic invention.

Three songs more must be particularly mentioned. A setting of a little quatrain by a young Canadian poet, Arthur Stringer, "An Epitaph." This and "The Tender Sweetness," the words of which are by the composer, are touched with a view of sadness that is in entire keeping with the words. Miss Branscombe has a happy faculty of expressing so much in the accompaniment alone, which, while seeming merely to support the voice part, lends it a great part of its effectiveness, and that, of course, is as it should be. The third song is a setting of another little plaint of Laurence Hope. "Just in the hush before the dawn." One almost feels the breath of the "little, wistful wind," the "chilly, errant breeze, that thrills the grasses, stirs the trees."

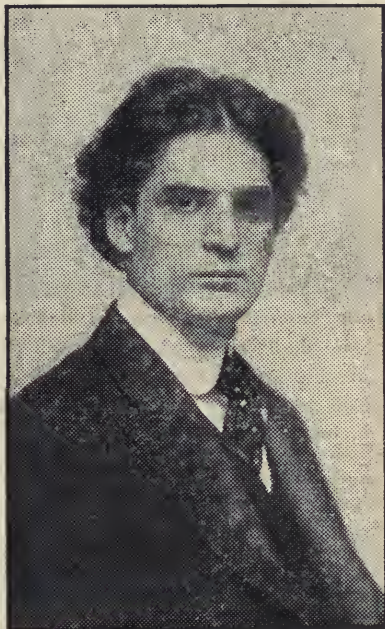
Already this young Canadian has made a place

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The DAYTON SYMPHONY ORCHESTRA
Mr. Moehring, Conductor.

for herself among the composers of America, and she need not fear the rivalry of any of the female song writers. She has obvious talent which should grow and develop. At present there are times when she seems to be trying to "do something" out of the ordinary, a conscious effort that invariably fails. In such songs as "Marching Along," and "Then tell me how to woo thee, Love," she has fallen far short of her best efforts; she has laid on a good supply of harmonic coloring but to little end. They don't seem to arrive anywhere in particular, and one does not feel that the music in either case enhances the words of Browning or Graham of Gartmore, an impression a really good song should leave with the listener. But if these songs do not add materially to the composer's reputation at least they do not harm it, and as a whole her songs strike a very high average which gives good promise that Miss Lena Branscombe has a still brighter future before her.

STATEMENT BY DR. DYER.

My attention has been called to a recent article in a New York daily newspaper which has been widely copied, and wherein it stated that the future of the phonograph was not very bright. This article is entirely misleading, and does not accord in any way with the views of myself or anyone connected with the Edison Companies. The future of the phonograph was never so bright as at the present time; in fact, I feel that the surface has hardly been scratched. Orders are coming in so rapidly at the present time that we are not able to fill them promptly and the sales are entirely satisfactory. The fact that we are just starting in with the amberola and a full line of grand opera records is certainly an indication that so far as we are concerned the future does not have to be questioned. If any one of us had the slightest doubt as to the future of the business, why should we be spending hundreds of thousands of dollars each year in advertising and a corresponding amount in the development of new lines and in experimental work?

In connection with the very article under consideration, it is interesting to inquire why, if Mr. Edison has any doubt as to the future of the business, he should be willing to spend \$155,000 in cash to acquire a minority stock interest? The whole transaction was simply this, that in the early days of the phonograph business this particular minority block of stock of the Edison Phonograph Works was acquired by outside interest, and was later put up as collateral to secure the issue of bonds of another independent company (not controlled by Mr. Edison) having rights in certain foreign countries, and on which the interest payments were defaulted. These bondholders were anxious to realize something from their investment, and Mr. Edison was willing to buy the stock, so that the transaction was consummated.

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The purchase of this block of stock by Mr. Edison was a personal matter, and has no direct bearing on the future of the phonograph business, other than showing his confidence and a desire to withdraw the stock from litigation.

A SERIES of articles on the wood wind instruments of the orchestra written specially for MUSICAL CANADA will be published during the coming musical season.

MR. RUTHVEN McDONALD is busy with his summer engagement at the Redpath Vawter Chautauqua circuit which takes in the states of Minnesota, Wisconsin, Iowa and Missouri. He sings at sixty-six Chautauquas on sixty-six consecutive days and in sixty-six different cities. His tour will end September 3, and commenced June 30.

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DR. NAYLOR'S PRIZE OPERA.

THE following is the story of "The Angelus," the English opera by Dr. E. W. Naylor, which won the \$2,500 prize offered by the Italian publisher, Ricordi:

On the steps of the Temple of the Fates in Thessaly (whether there ever existed such a temple in Thessaly does not matter) there grew, at some time after the Christian era, a herb which was required for the preparation of the Elixir of Life. This elixir had (apparently) been theoretically proved to exist by the abbot of an English monastery, who devoted his leisure to embodying his discoveries in a parchment treatise which he was too old to use for his own benefit, since it required a journey to Thessaly. A novice, who was bound by vows, undertook to get the herb, and on his way to Thessaly fell in love with a village beauty, whose charms naturally made him more eager to acquire the elixir. He contrives to win the herb from the nymphs who guard it, and arrives at his sweetheart's house, to find that she is dying "of hope deferred." He brews the elixir as quickly as he can, but the Angel of Death, who has claimed the abbot at an early stage of the piece, now interferes before her lips can touch it. Death, with regrettable unfairness, refuses to allow the young man to follow the girl into the unseen world, but insists on his drinking the elixir himself and going forth, like the Wandering Jew or the Flying Dutchman, to an eternity of earthly existence. Such is the framework of the libretto.

SAVAGE GRAND OPERA IN ENGLISH.

HENRY W. SAVAGE's announcement that he will produce Giacomo Puccini's long-looked-for grand opera, "The Girl of the Golden West," and that he holds the exclusive rights to this work in English, has created unusual stir. Ever since Puccini declared his purpose to write a grand opera on the theme of the famous Belasco drama, Mr. Savage has been negotiating for the rights, a matter that has just been definitely arranged with the Messrs Ricordi, Puccini's publishers, and with the great Italian composer himself.

For many years Mr. Savage has maintained that the only proper and artistically correct way of producing grand opera in the United States and Canada is to have it sung in the vernacular. He has demonstrated with his repertoire grand opera companies, his splendid production of Wagner's "Parsifal," and with Puccini's beautiful "Madame Butterfly," that America has a huge audience for grand opera if it is given in English—now he purposes carrying on a campaign by offering this newest, and, it is believed, greatest of modern Italian grand operas in our own tongue.

Preparations for this event are already under way, and they are on such a scale as to warrant the prediction that even Mr. Savage's past able achievements in the matter of production, brilliant singers and fine orchestra will be excelled.

"The Girl of the Golden West" will be sung by the Savage forces in every city and town of importance musically throughout the country.

FREAK PLAYS.

THE Irish Abbey Theatre Company have been drawing good audiences, and attracting much favorable critical attention at the London Court Theatre, but it is plain that some of their pieces are puzzling even to the most ardent admirers. They show signs of a tendency to drift toward the merely extravagant, bizarre, or grotesque—a common weakness of such organizations. In their plays of peasant life they are almost always delightful, but in their more ambitious efforts they are less happy. The scene of one of their latest productions—"The Glittering Gate," by Lord Dunsany—is laid in hell, whence two burglars, one killed during a robbery and the other hanged, break their way into heaven, only to find it empty space. It is difficult to imagine what good end, artistic or otherwise, can be attained by stuff of this kind. Another play called "Harvest," written by S. L. Robinson, purporting to be a study of the effects of a bad system of education upon a particular family, seems to be too extravagant, depressing, and illogical, to be valuable either as entertainment or suggestion. "The Eloquent Dempsey," by William Boyle, a study of modern municipal politics, in which the hero strives to be all things to all men and is finally repudiated by everybody, is described as an amusing piece, full of native humor, but somewhat deficient in variety and action. "The Image," a three-act comedy, by Lady Gregory, relates to the determination of a group of village gossips to devote certain money to be raised by the sale of two whales, to the erection of an image. While they are debating the matter, one whale is appropriated by rivals, and the other washed away. The plot is the thinnest thing in the world, but the characterization is said to be admirable. Mr. Walkley writes of it: "The interest of the play, for it is interesting, lies in its idealism and its humor, for Lady Gregory can hardly fail to be humorous when she puts her mind to it—and in the many quaint Irishisms of phrase and expression with which it is thickly sown. Each of the actors has an ideal, or what Lady Gregory calls a heart-secret, nothing, like the statue itself; they do not, to use the modern phrase, materialize. So the play is just a fable of the age-long conflict between materialism, on the one hand, and idealism on the other, and the truth of it and the pathos lie in the fact that the Irish, especially the unlettered, superstitious, religious-minded Irish, like these poor villagers, are of all people on earth the most idealistic."

MISS NEILSON-TERRY.

THE *London Standard* says: "That enthusiasm was evoked by Miss Neilson-Terry, the daughter of Mr. Fred Terry and Miss Julia Neilson, who, as Miss Phillida Terson, only the other day made her first appearance in the Shakesperian revivals at His Majesty's Theatre. Even then it was recognized that a new 'star' had been suddenly born, and last night the young actress, surely not yet twenty years of age, completed her conquest. Tall and beautiful,

Miss Neilson-Terry carried the new play upon her shoulders to final success. Some slight evidences there were of the inexperience and indecision of the novice, but they were very slight, and they were entirely overshadowed by the gayety, the assurance, and the charm of the youthful artist. Seldom has an actress sprung so suddenly into fame and popularity; the augury of last night speaks of a splendid career for the youngest representative of a famous theatrical family. Sometimes Miss Neilson-Terry suggested her aunt, Ellen, sometimes her mother, Miss Julia Neilson (Mrs. Fred Terry)—but only by some reminder of voice and gesture. In all essentials she was herself, a regal, radiant, and youthful figure with an astonishing mastery of the technique of her art and a naturalness quite remarkable in one whose career can yet only be numbered by months."

MACMILLEN'S LONDON RECITAL.

LONDON, ENGLAND, *July 6, 1910.*

MR. FRANCIS MACMILLEN gave his only recital this season at the Queen's Hall, on May 21st, to a large and enthusiastic audience. He played Bach's "Chaconne," with much breadth and musical feeling, and he attacked the technical difficulties of Ernst's concerto in F sharp minor with all the verve and confidence of the finished virtuoso. In a group of small pieces by Massenet, Tschaikovski, Debussy, and Glazounow, he had every opportunity of showing his command of a wide range of expression. The recital closed with a charming little solo, entitled "Causerie," by Mr. Macmillen, and Paganini's Variations on a theme from Rossini's "Moise" for fourth string alone. Musically speaking this solo is simply a display of virtuosity, but Mr. Macmillen surmounted its difficulties with ease and by his skill made it interesting. Madame Carreras, a Spanish pianist, assisted at the recital, playing a group of Chopin pieces with great charm. Mr. Hamilton Harty was the accompanist.

Mr. Macmillen commences at the end of October a tour of Canada and the United States, which will extend until April of next year.

MR. CYRIL E. RUDGE, Mus. Bac., has been appointed choirmaster of St. Peter's Anglican Church, on Carlton Street, and will commence his duties there at once. Mr. Rudge left the city some years ago to take charge of the choir at Trinity Episcopal Church, Chicago, and after six years of successful work in that city moved to Philadelphia to take charge of the choirs of the united parishes of St. Luke and the Epiphany. After seven years of work in that city, as choir director and vocal teacher, he decided to return to Toronto, and to take up his work again in this city, where he still has many friends and acquaintances. Mr. Rudge is a graduate in music of Trinity University and also of the Toronto Conservatory of Music.

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GLASGOW SELECT CHOIR

Will sing in Massey Hall, Thursday, September 29th.

THE GLASGOW SELECT CHOIR.

THE Glasgow Select Choir was founded in 1879, and can therefore boast of a history extending over thirty years. This choir is generally regarded as one of the finest musical combinations in the world; and it has been twice honored by appearing before royalty. There are twenty picked voices in the choir, so that solos, duets, trios and quartettes can be sung at will, and in a manner seldom heard on this side of the Atlantic. They present programmes of Scottish, National, Miscellaneous and Sacred music, and they never fail to give exquisite delight to their audiences.

The Choir will tour Canada and the United States beginning in September, and they will appear in Massey Hall, Toronto, on Thursday evening, September 29th, under the management of Mr. Wm. Campbell, of the Canadian Musical Bureau. Mr. Campbell is looking after the interests of the Choir in other directions also, although most of the bookings are being looked after by Mr. J. W. Leckie, managing director, who has been in this country since the middle of May, with that object in view. Very seldom do we in Canada have an opportunity to listen to such singing as that of the Glasgow Select Choir, and crowded houses should greet them wherever they appear.

Here are a few of the Choir's Old Country press notices:

"In the rendering of Scottish National Airs they are unequalled."—*The London Chronicle*.

"The Glasgow Select Choir has often been heard in Birmingham, and not often to better advantage than on Saturday evening. We gravely doubt if any Saxon-bred choir could be taught to be as woeful, as humorous, as full of *espéglerie* as this superlatively dramatic band of singers frae ayont the Tweed."—*Birmingham Gazette and Express*.

"Portsmouth was favored with a visit of the Glasgow Select Choir on Thursday last. In spite of the gale the large hall was packed to overflowing. The concert was in every way a delightful one, and the choir, whose national reputation does away with the necessity of rapturous praises, was in splendid form. The voices blended marvellously, and the subdued passages in the choruses and part songs were rendered with an exquisite finish which gained enthusiastic admiration, etc., etc."—*Evening News*, Portsmouth, December, 1909.

"The Choir are certainly an exceptionally fine combination. They respond most sensitively to the baton of their conductor, and they are able to produce quite remarkable gradations of tone. The ensemble is practically perfect, as was proved last night by the ease and precision with which certain of the lighter part songs, involving the strictest observance of time and rhythm, were sung."—*Nottingham Guardian*.

"A crowded audience listened with unabated interest to a two hours' programme of Scottish part songs. A noticeable feature of the performance was the purity of tone, indeed in some of the softer passages it would be difficult to imagine anything finer."—*Edinburgh Evening News*.

"We never heard the Choir singing better than on Saturday evening, and in view alike of the direct ing taste which governs it, and the unfailing beauty of its performance, the Glasgow Select Choir is a local musical possession of which Glasgow, not to say Scotland, may feel justly proud."—*Glasgow Daily Mail*.

"Those who could not remember what the rendition of Scottish music was at the time the Choir was inaugurated, could hardly appreciate the influence the Glasgow Select Choir had exercised, not only in popularizing Scottish music, but also in its refining influence on the appreciation of what was really beautiful, true, and perfect as the vocal expression of Scottish sentiment and feeling."—*Sir John Ure Primrose*.

MR. DONALD MACGREGOR is on a six-weeks' tour with the Chautauqua Alliance of Columbus, O. One of his associates will be Wm. Jennings Bryan. Seventy-five entertainments will be given.

MISS ENID NEWCOMBE, the talented 'cellist, of this city, is at Banff Springs Hotel, Alta.

DR. TORRINGTON is spending his vacation at Cushing's Island, Maine.

MR. JOSEPH LOUIS SHEARD is studying the 'cello with Herr Mingles, at Nantasket Island, Mass. He will be absent from Toronto for some months.

MR. ARTHUR BLIGHT has been having a motor boat cruise on the lake.

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GREAT BARD'S NATURE-FAKING.

SHAKESPEARE'S LIBERTIES WITH THE ANIMALS.
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POOR TOAD.

BEFORE proceeding to lambaste the nature fakers, a harsh critic recently regretted that he felt obliged—on account of his wonderful knowledge of the habits of animals—to intrude upon so unpleasant a subject. But to the present writer the subject does not appear to be at all unpleasant. It has furnished lots of delightful reading matter, has made a few reputations, and has added materially to the gayety of nations. Nature fakers have plied their nefarious trade since the time of Æsop and Mother Goose, and in the English-speaking world there has, perhaps, existed no more hardened sinner of a nature faker than William Shakespeare.

Bernard Shaw recently criticized Shakespeare severely. Prof. T. B. Mayor, in the course of an address before the Royal Society of Literature, said that Tolstoy had declared that a careful reading of Shakespeare's work in his sixty-fifth year only confirmed the weariness and disgust produced by him in his earlier studies. The Bard of Avon being, therefore, "down," now is seemingly the time to hit him!

Imagine the shudder of horror that shook the White House—likewise the cabin of the Sage of "Slabsides"—when this passage from "Othello" swept into the ken of the occupants: "I'd rather be a toad, and feed upon the vapor of a dungeon!" (See reports of Department of Agriculture for contents of the stomachs of toads, showing whereon they feed.) Likewise Mr. Scott Snyder's poem:

"The weather's warm" (says the toad), "the afterglow is just my time for catching flies!"

Again, Shakespeare, in "The Merchant of Venice," makes the toad "ugly and venomous," a statement highly preposterous in the ordinary sense, as every schoolboy knows.

The bard libels the toad again and again. He places him with the snake in every accumulation of horrors. In "Titus Andronicus" he speaks of "Ten thousand swelling toads," and refers to the harmless batrachian not only by direct mention, but by suggestion. "The envious malice of thy swelling heart," says Aaron. So Pericles of the swelling ocean: "Thou storm, thou! venomously wilt thou spit all thyself?"

But a more exact coincidence will be found in "Henry VI.," where Gloster speaks of "The venomous malice of thy swelling heart," the exact words of Aaron, except that "venomous" takes the place of "envious." Now, Shakespeare uses the two words as synonymous ("envenomed with his envy," in "Hamlet"), and envy when symbolized is the toad.

What nature faking is here! The toad is not *venomous*, and, as he never thinks (see Burroughs), how can he possess the mental concept of envy?

WEEPING ANIMALS.

Even when partially correct in his natural history, Shakespeare cannot refrain from nature-faking.

It is said to be an established fact—the writer asserts nothing on this delicate subject—that the ruminating animals weep. Thus far, then, the author of "As You Like It" is justified in the passage:

"To the which place a poor sequestered stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish; and, indeed, my lord,
The wretched animal heav'd forth such groans,
That their discharge did stretch his leathern coat
Almost to bursting; and the big round tears
Cours'd one another down his innocent nose
In piteous chase; and thus the hairy fool,
Much marked of the melancholy Jacques,
Stood on the extremest verge of the swift brook,
Augmenting it with tears.

So far—the deer being a ruminant—so good: but when the Duke inquires regarding Jacques—

"And did you leave him in this contemplation?" the reply is:

"We did, my lord, weeping and commenting upon the sobbing deer." Sobbing deer! What are the trivialities of the Rev. Dr. Long compared to that sublime audacity!

In "Hamlet," Shakespeare treads on most delicate ground when he says: "a beast that lacks discourse of reasons," etc.

The great (and good) Bishop Berkeley asserts, according to Byron, that only the reasoning animals get drunk. Therefore, if animals get drunk, according to Berkeley they cannot lack discourse of reason. But what did Shakespeare care for all that!

The poet is, perhaps, excusable when in "Hamlet" he discourses learnedly on the cock, whom he calls the trumpet of the morn, and says that at Christmas time:

"This bird of warning croweth all night long," because

"So sacred and so hallowed is the time."

Living when and where he did, he could not possibly have known that in Honolulu and in Norfolk, Va., the bird of warning croweth all night long all the year round!

IN TITUS ANDRONICUS.

Mr. Phil Robinson some years ago endeavored to prove—and succeeded, I think, in demonstrating—that Shakespeare was the author of "Titus Andronicus." Mr. Robinson used for his instrument the natural history of the play, but as nature-faking had not at that time been discovered—and virtuously denounced—he did not insert in his brief the fact that the Bard resorts to it in all of his plays. "Titus" bears much internal witness to his sin. For instance: "The bear-whelp's dam is with the lion deeply still in league." Here we have a "tiger" (Tamora is so called) who has for her first husband a bear, and a lion for her second. Tamora displays her weird knowledge of entomology when she warns her sons not to let "the wasp" live after they have robbed it of "its honey."

Aaron says:

"For all the water in the ocean
Can never turn a swan's black legs to white,
Although she lave them hourly in the flood."

This is not the only time that Shakespeare ignores the fact that the swan is a fresh water bird. He makes it a sea bird, likewise, in "Antony and Cleopatra."

Shakespeare always characterizes the nightingale who sings as a female bird. Thus Aaron: "Hark, Tamora, Philomel must lose her tongue to-day." The entomology of "Titus" is on a level with that of Tamora encouraging her sons to the unremunerative task of robbing wasps of their honey. Later we read:

"We'll follow where thou ledest—
Like stinging bees on hottest summer day
Led by their master to the flowered fields."

Now when Virgil or Ovid speaks of leading bees to flowered fields, the poet refers to the practice in southern Europe, doubtless unknown to Shakespeare, of transporting whole farms of hives on large decked boats from pasturage to pasturage, but is it likely that the English dramatist, at a time when beekeeping was universal, would speak of "stinging" bees following "their master" in a friendly spirit, on the hottest summer day? The fact is that Shakespeare shared with his audience the error or "fake" that bees have a king. Pliny is delightful on this theme, and Virgil has some charming references to the male monarch of the hive. It was "the magister of the hive," "the master bee" that led them, according to Shakespeare. Elsewhere he makes the male bee produce honey, and call the neuters, she. As Maeterlinck says: "*Tantus amor florum, et generandi gloria mellis!*" cries Virgil in the fourth book of *Georgics*, wherein he devotes himself to the bees, and hands down to us the charming errors of the ancients, who looked on nature with eyes still dazzled by the presence of imaginary gods."

AGAIN THE BEES.

Witness, likewise, what Shakespeare makes the Archbishop of Canterbury say of bees in King Henry V.:

"for so work the honey bees,
Creatures that by a rule in nature teach
The art of order to a peopled kingdom.
They have a king and officers of sort;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boots upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor:
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in

Their heavy burdens at his narrow gate
The sad-eyed justice, with his surly hum,
Delivered o'er to executors pale
The lazy, yawning drone."

Shakespeare would have us believe that crocodiles shed tears of pretence. In Henry VI. Queen Margaret says:

"and Glo'sters' shew
Beguiles him, as the mournful crocodile
With sorrow snares relenting passengers,"

and later:

"What, art thou, like the adder, waxen deaf?"

Is the adder deaf? Here is a matter of almost equal moment to the great question, "do chipmunks hibernate?"

To pass from a weeping crocodile to a groaning plant is easy. In the same play Suffolk exclaims, "A plague upon them! Would curses kill, as doth the mandrake groan." The fabulous accounts of the plant called a mandrake give it an inferior degree of animal life, and relate that when it is torn from the ground it groans, and that this groan, being certainly fatal to him that is offering such unwellcome violence, the practice of those who gather mandrakes is to tie one end of a string to the plant, and the other to a dog, upon whom the fatal groan discharges its malignity.

When the Duke of Gloucester was born, a fair-sized aviary seems to have been impanelled to pronounce evil upon him, according to King Henry XI. who thus addresses:

"The owl Shriek'd at thy birth, an evil sign;
The night-crow cry'd, aboding luckless time;
Dogs Howl'd, and hideous tempest shook down trees,
The raven rook'd her on the chimney top,
And chattering pyes in dismal discords sung.

Shakespeare was never at a loss for a bird; when he needed a fowl for any special purpose he invented one.

MISCELLANEOUS INDICTMENT.

A miscellaneous indictment of Master Shakespeare as a nature-faker includes many trifles. In "The Tempest," Caliban—himself a nature-fake—agrees to instruct Trinculo how to

["Snare the nimble Marmozet,"

when all the non-nature-faking world knows that the marmoset is not indigenous to Bermuda, wherein the scene of "The Tempest" was laid. In "The Winter's Tale," and elsewhere, the poet speaks of the mole as "blind," a most egregious error. His statement—in "King Lear"—that

"The hedge sparrow fed the cockoo so long,
That it had its head bit off by its young,"

is open to criticism. Of Hamlet's cloud that was "almost in the shape of a camel, backed like a

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weasel," and "very like a whale," the less said the better. Not content in "The Winter's Tale" with having Antigonus in the desert country in Bohemia, "exit, pursued by a bear," he allows the clown to say later:

"To see how the bear tore out his shoulder bone" (shades of Dr. Long!), and

"How the poor gentleman roared, and the bear mocked him; both roaring louder than the sea. . . . The bear half-dined on the gentleman; he's at it now."

Macbeth, alas, is likewise full of nature-faking. Lady Macbeth says:

"I heard the owl scream, and the crickets cry," and Lenox continues the observation that

"The obscure bird clamored the livelong night." Rosse and an old man, who should have known better, are allowed to say:

Old Man—On Thursday last

A faulcon, towering in her pride of place,
Was by a mousing owl hawked at and killed.

Rosse—And Duncan's horses (a thing most strange and certain)

Beauteous and swift, the minions of their race,
Turned wild in nature—

Old Man—'Tis said, they eat each other.

Rosse—They did so; to the amazement of mine eyes,

That looked upon't.

And although Macbeth states a little later on

that "Stones have been known to move and trees to speak," the palm for nature-faking in the play must be awarded to Rosse.

The few examples herein given represent but a mere skimming of the surface of several of the plays, but they are sufficient to lead to the conclusion that Shakespeare was the paramount nature-faker of all time. He likewise showed his ingenuity in escaping the big sticks of twentieth-century nature oracles by by resorting to the subterfuge of dying in 1616.—CHARLES FREDERICK STANSBURY in *New York Evening Post*.

THE BATTLE OF THE BASSES.

WRITTEN SPECIALLY FOR MUSICAL CANADA.

THE other day some of the newspapers published a brief account of an experiment, or rather a series of experiments, in which six old Italian violoncellos were tested against an equal number of modern French ones, the ages of which varied between one and twenty-five years. Readers of Swift and the writers of his time, will remember which was the winning side in the "Battle of the Books," but in what may not inaptly be termed the "Battle of the Basses," the moderns seem to have had it pretty much their own way. The trials, which, according to the account were carried out in conditions which negative any likelihood of unfairness, took place in Paris, in a dark room, the dimensions of which are not stated, but which we may suppose was of

some considerable size. The "jury" was composed of eminent violoncellists, who were kept in ignorance of the identity of the respective instruments while they were being operated on by M. Casals and another artist, and at the conclusion of this curious séance were called upon to pronounce their verdict. It was then found that the modern basses had carried the day by several hundred points, the actual figures being 1484, as against 883 recorded in favor of the classics, which included a notable example by Stradivari. Many important particulars are wanting in the published accounts seen by the writer. The Strad was beaten, but by how many points does not appear. It may be remembered that some eighteen months ago Paris was the scene of a similar trial between old and new violins. Here, again, a fine Stradivari had figuratively to play second fiddle to a *parvenu* of French manufacture, but in this case the upstart, which proved the winner, proved also to be the instrument in regular use by the professor, who played on it, and who naturally would not let his pet fiddle (in vulgar parlance) take a back seat. There were, moreover, other features of this contest which led to the belief that there was about it something more than met the ears of the musicians who sat in judgment upon the examples selected for comparison, and the affair may be said to have ended abortively. French musicians seem to have a genius for this kind of musical tournament, and it must be admitted that, to every day matter of fact people, it may fairly appear to have some common sense as its *raison d'être*. The man in the street, if he ever thinks at all about such a matter, may reasonably conclude that on the subtle and elusive question of tone a practical test, in which the ear of the listener is the sole arbiter, and from which every possible chance of bias or prejudice has been eliminated, is the one and only way of determining the question of supremacy. The logic of this seems to be unanswerable, but it is most improbable, not to say doubtful, that such experiments as these recent French ones will ever be received as conclusive, or subversive of the opinion which has prevailed amongst generations of players. For some centuries fiddlers of all ranks and nations have, by a vast majority held that, other conditions being so far as possible equal, your old Italian fiddle, mellowed by time and usage, is in every way more to be desired than a modern rival, however strenuously the latter may assert itself in the mere matter of loudness. The opinion, so long held, may be, and no doubt has been, pushed too far, and, a sort of reaction, which has had the support of not a few sensible musicians, has asserted itself from time to time of late years, but it has made but little headway. "What after all is the difference?" is the question one frequently hears. "The player knows it," wrote Haweis, and that sentence goes to the root of the matter. It is asking too much to invite us to believe otherwise, so long as virtually every artist of note insists on having a matured Italian instrument, and will suffer hardship and hamper himself financially to almost any extent to secure one. Returning to

the Paris experiments, it will be observed that the competing instruments were confined to old Italian, and new French, but in further considering the matter it is not unprofitable to regard nationality as a "separable accident" or at any rate as of subsidiary importance, and to treat the case as practically a contest between old and new fiddles. There is justification for so treating it, inasmuch as no old French violins, or 'cellos were used, though it is an opinion generally held amongst experts that the best productions of Lupot, and a few other old French makers come nearest to the Italians in general excellence. Anyone, who, like the writer, has devoted much time and thought to the now perennial question of 'old and new,' will probably conclude that matters are still *in statu quo antea*, or, for practical purposes, not materially advanced. Leaving out of consideration the army of faddists and dabblers in fiddle matters who abound everywhere, and who are carried about by every wind of doctrine, there are numbers of serious musicians, both professional and amateur, who would be glad to see an end put to what seems an interminable controversy. but in the existing state of the evidence on either side there would seem to be little hope of finality being reached this side of the millennium. The aural-test system may seem to promise an easy solution, but in point of fact it does nothing of the kind, as a moment's reflection should suffice to shew. Clearly any course of experiments which might be of material use would have to be upon such an elaborate and extended scale as to be well nigh impracticable. But, assuming for the moment that this difficulty were surmounted, and that a body of really capable and self-sacrificing experts could be prevailed upon to give up the requisite time to the task, there remains the question of the extreme delicacy and fallibility of the sense of hearing. Everyone with the smallest knowledge of practical acoustics knows how rapidly the power of distinguishing small differences becomes dulled when the ear is the organ appealed to, and an assembly of experts might well be excused, if after sitting in the dark for a lengthened period listening to one instrument after another playing the same tune, they struck work and exclaimed, with the long-suffering individual who was besiged by a German band, "the rogues are in a conspiracy to flay our ears!" To rehearse all the pros and cons of the controversy which the experiments in Paris were undertaken with the avowed object of determining, would be quite outside the writer's present intention, and one or two reflections arising out of the circumstances are all that will be emphasized in concluding this article. In judging the tone of a violin or a violoncello it must be remembered that for solo purposes neither instrument is really capable of giving forth a volume of sound sufficient to fill some of the huge areas in which solos are constantly performed. In a very large hall a good new instrument may easily carry the day by sheer "weight of metal," if one may use the simile. But it is on the other hand almost certain to be less responsive to the artist, a state of things which will inevitably

reflect itself in his playing. Hence it is that, though the musical press teems with laudatory opinions on new instruments, expressed by players of high rank, the writers of rich testimonials are seldom or never known to use them at their own concerts. This is a fact about which there can be no serious dispute, and it is not unnaturally regarded by the champions of the old instrument as a complete answer to all counter theories.

TOWRY PIPER.

THE PASSION PLAY.

THE performance of the Passion Play at Oberammergau on Sunday, June 28th, aroused great interest among the Canadian visitors. Mr. Gordon Langlois, son of Mr. H. Langlois of 149 Rusholme Road, Toronto, a piano pupil of Mr. Harry Field finishing his musical education in Leipsic, writes as follows.--

"Each scene is introduced by a tableau or living picture taken from a scene in the Old Testament, which bears an analogy to the scene or act which follows. During the tableau a chorus comes out to the front of the stage and sings a few verses appropriate to the subject of the picture. An orchestra accompanies the chorus and also plays an overture at the commencement. The first scene shows Christ riding into Jerusalem and blessing the people. It was most beautifully and reverently done, and very impressive. In the scene there are hundreds of people on the stage, all dressed in rich eastern costumes, and children waving palm branches and singing. Then follows the scene in the temple court, where the traders in sacrifice doves are driven out.

"The dialogue is partly taken direct from the Gospel narrative, and partly written by a priest who lived in Oberammergau and brought the play to its present shape. Everything is so well fitted together and the different links so well joined that the whole is complete, and of vivid interest throughout.

"In the next act follows the complaints of the traders to the priests concerning Christ, and the determination of the latter to destroy him.

"Great prominence was given to the part of Judas, and the story of his treachery is worked out very effectively. He is represented as being at first a little doubtful about his fortune if he follows Christ, and is then approached by two friends of the priests, and, after a few qualms of conscience, is unable to resist the offer of money for Christ's betrayal. Then follows a most vivid scene in the temple, where the priests congratulate him on his resolve to turn traitor, and the thirty pieces of silver are counted out to him, piece by piece, which he seizes avariciously, with the promise to betray Christ in the garden.

"The scene of the last supper follows, and in it there is almost no dialogue except what is taken from the Bible accounts, after which comes the scene in the garden, and the betrayal and arrest of Christ. Between the first and second parts there is a pause of two hours for dinner. Just at the close of the first part a terrific rain storm came on

and lasted for an hour, after which it rained, though not so badly, most of the afternoon, but the play went on just the same, notwithstanding.

The first half of the second part was devoted to the trial of Christ before Pilate, then before Herod, and was a splendid portrayal of the narrow hatred of the priests and unreliable character of the fickle people who had been won over by their leaders to demand His crucifixion, whom they had so recently hailed as their coming deliverer. When the death sentence is finally wrung from Pilate, Judas



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is shown, seized with remorse and laughed at by the priests whose bribe he had accepted, and the curtain closes on him making preparations to hang himself. After this comes the scene leading up to the crucifixion, and the scene on the cross itself, which is very vivid and complete in every detail, even to the nailing of Christ's hands and feet and the piercing of his side with a spear. It is almost too dreadful in its apparent reality, especially when the soldier touches His side with a spear, and what appears to be blood flows out. The play closes with the appearance of Christ to Mary Magdalene after the resurrection, and the chorus and orchestra join in a hymn of praise. The majority of the audience appeared to regard the whole performance with much interest, acting reverently and seriously. It was truly wonderful, and something to be remembered for a life-time."

The Gerhard-Heintzman Company are receiving a goodly average of orders from the outside, and report the local trade as well maintained, with a most hopeful outlook.

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BUSINESS NOTES.

TORONTO, *July 30, 1910.*

LOCALLY the different branches of the music trades have been good for July. As far as the city trade is concerned July and August are the quiet months of the year for us. As soon as the Exhibition opens in Toronto people begin to return to town and then of course the retail music houses get busy. However, the principal dealers tell me that reference to their books shows more activity for the past few weeks than they experienced in the corresponding month of last year.

As far as local collections are concerned they are satisfactory—being more than a seasonable average.

As far as the wholesale business is concerned everything is in excellent shape.

Orders from all parts of the country are coming in freely for all classes of musical instruments. The demand for player pianos is rapidly extending in the farming districts. This also applies particularly to the better grades of singing machines, some of which indeed cannot be supplied fast enough.

In the opinion of those most closely interested in the music trades the outlook for general activity in the fall could scarcely be better.

The remodelling of the spacious premises of the Heintzman Company, on Yonge Street, has taken more time than was expected, but the company hope to be in occupancy at an early date from now, as the space restrictions of the old King Street premises have become intolerable.

The Heintzman Company are still experiencing unwonted activity in the continuance of their big stock-taking sale. General Manager Mr. Charles T. Bender, speaking to the representative of MUSICAL CANADA said:—It really has been a surprise to all of us the quantity of instruments of all kinds that we have sold during this removal sale. And, of course, had it not been for such phenomenal business we should have been losing, so closely have we cut prices. But the keenness with which a lot of people spot "a bargain" has been our salvation in very satisfactory results. Mr. Bender also said that while general trade with the Heintzman Company was excellent, the business in payer-pianos had taken astounding strides. "During the past five months we have sold more players

than we did in the entire course of last year, and the demand is still growing," said Mr. Bender.

Mr. Henry H. Mason, while having no special information to give us, said that the Mason and Risch Company were perfectly satisfied with present business conditions and also with business prospects. "So far business with us has exceeded what it was last year, and all the indications are that the proportionate advances will continue. City collections are good, and paper throughout the country is being well taken up. Of course we have our share of the ordinary summer dullness in the local trade, but I have really no complaint to make."

Mr. H. E. Wimperley, general manager of the Bell Piano and Organ Company, is quite satisfied that the Bell Company is getting its share of whatever business is going, and noted especially the large number of "spot cash" sales the firm had recently made. Mr. Wimperley said payments were reasonably good, and the outlook most encouraging.

With the R. S. Williams & Sons Company business for the time of year is reported to be very good indeed. An equally satisfactory state of affairs also is experienced in the R. S. Williams house at Montreal and in the Winnipeg establishment where the development of trade recently has been marvellous.

With the house of Nordheimer business all over the country is well maintained and prospects are considered as first-class. Satisfactory reports are coming in from the various agencies throughout the Dominion, and payments are a good average for the month.

Messrs. Gourlay, Winter & Leeming are doing a steady trade. The Gourlay and Mendelssohn pianos are both selling well, and the firm is confident of a good fall trade.

Mr. Thomas Claxton in his new premises at 303 Yonge Street, is much satisfied with the change he has made. The premises are much more commodious than were the late quarters and the added facilities for handling orders are much appreciated both by the customers and also by the members of the firm.

Ashdown's Music Store, 144 Victoria Street, Toronto, find the demand for street music good.

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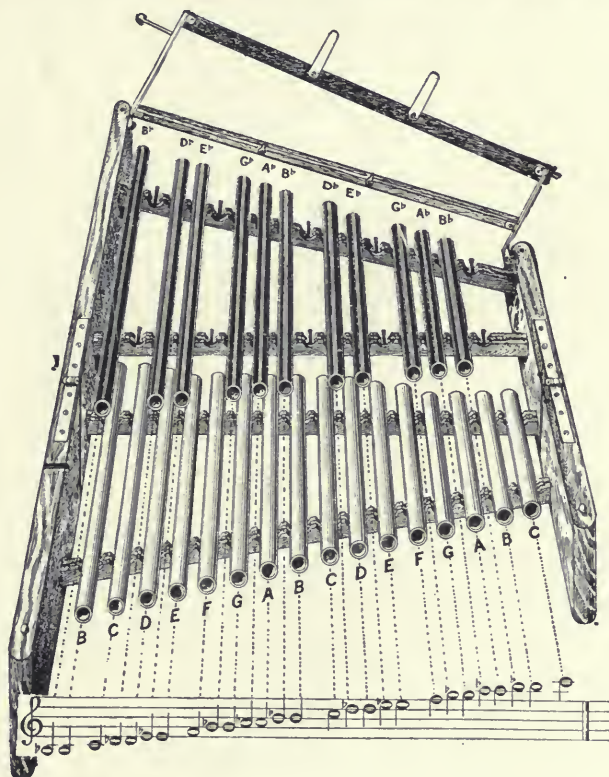
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VOL. V.—No. 5. TORONTO, SEPTEMBER, 1910.

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MARIE NARELLE

MISS MARIE NARELLE, the famous Irish-Australian soprano, who has just arrived in New York after a most successful tour of Australia, New Zealand, and the United Kingdom, has been booked for nearly all the principal places of the United States, and may possibly be heard in some of the larger cities of Canada.

Miss Narelle is undoubtedly one of the most accomplished and finished artists of to-day, and her beautiful soprano voice has won international recognition. Nature has been most kind to this young lady, having given her a beautiful face, and classic physique, which together with her wonderful personality, both on and off the platform, demand instant admiration. Her voice is that rich, full and sympathetic quality one goes again and again to listen to, and which leaves an impression memory likes to treasure. The finest of vocal organs and the most perfect technique are combined, but the undefinable something which touches heart and brain is to be felt in every sound she utters. Whether she is singing a heavy aria to the hardened critic, or a simple folk song to the masses, the verdict is the same, and the press of every country where she has appeared has been unanimous in their praise of her work.

Miss Narelle has enjoyed an experience in the last

three years which comes to but few. During her tour of Australia, New Zealand and the United Kingdom, which occupied three and one half years, she sang at over eight hundred concerts and matinees, and travelled thousands upon thousands of miles through a country where a great singer had never appeared before. In many places some of the audience travelled three days to hear her, and the same number of days to get to their homes.

Australia is a country of magnificent distances, and this singer toured it entirely. She even went to the Western Goldfields where the people had bought the houses out weeks before she arrived, and the late comers were forced to sit on empty cases (which were substituted for chairs) or stand during the entire performance.

It is an acknowledged fact that the approval of London is a stamp which every artist covets, and this approval is not given even in the case of great gifts, without much struggle and much effort. Yet Miss Narelle within almost a twelvemonth of her first appearance on a concert platform has jumped quite into the first ranks of favourites with the London public.

While Miss Narelle is a consummate actress, and should give her entire time to grand opera, she prefers the concert platform.

The New York *Herald* in speaking of her, says:—
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calibre willingly put aside the glamour of an operatic career to become an exponent of the stirring and lovable ballads of the people. Her choice has been amply rewarded, for she could fill the whole of Madison Square Garden with her notes of war, peace and victory."

Ellen G. Lawrence, of Montreal, who is featuring Melba and other big artists in that city, is Miss Narelle's Canadian representative, and it is quite probable that she will appear in both Toronto and Montreal during the coming season.

ADVICE TO YOUNG MUSICIANS

"To the young man with talent I would advise that he study to learn to excel as a player of the saxophone, oboe, bassoon, bass and also clarinet, tuba and French horns if he desires to command a good salary in the musical profession," said Mr. Sousa the other day.

According to Mr. Sousa, a peculiar condition exists in musical circles to-day because of the number who are devoting their energies to the violin, cornet and trombone. He sees a way out of the difficulty for the observing ones who follow the wise course of choosing the path that is not overcrowded.

"The young man who has talent is sure of making a good salary if he goes about it in the right way," continued the March King. "Salaries are large in all the first-class musical organizations to players of

the instruments I first mentioned. The marvelous growth in symphony orchestras and concert bands is resulting in a large demand for good players of the oboe, bassoon, bass and alto clarinet, saxophone, tuba and French horns.

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NEW YORK, Aug. 20, 1910.

At this season we are just beginning to find out what the year will offer in the way of musical fare. From day to day new names are added to the list of those who will appear in concert and opera, and it is apparent that there will be no lack of variety.

The operatic situation has played its part on the newspaper stage during the summer, sharing the honours with Dr. Crippen and politics. The vagaries of the case have been so erratic that it would be impossible to briefly sketch the remarkable things that have happened in operatic circles—on paper. Suffice it to say the Metropolitan Opera House is still in existence and will do business at the same old stand. Oscar Hammerstein will not share the honours and deficits of grand opera, but will devote himself, so far as his 34th St. Opera House is concerned, to light or comic opera, and the Metropolitan will have the field to itself. The newspapers have variously informed an anxious public that Hammerstein will build an opera house in London, and that he will not build one. Also that Thomas Beecham will have a grand opera company, at the Manhattan, and that he will not. In the former case the affirmative and the latter case the negative seems to be the truth of the matter. For New York Mr. Hammerstein promises comic opera on the most elaborate scale ever attempted. The season will open Sept. 12th with "Hans, the Flute Player of Holland."

Among the pianists who will make tours during

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the coming season are Busoni, once more, covering much ground he was unable to visit last year; Xaver Scharwenka, for some years past a noted teacher in Berlin, and one time head of a Conservatory in this city, Wilhelm Backhaus, a great favourite in London, is a rumor only, so far, but is said to be a likely visitor. Besides Busoni the Hanson management will present Adolph Bochard, a Frenchman thus far unheard of in America, but from whom great things are promised. Yolanda Mero, Bloomfield-Zeissler, and a welcome return of Josef Hofmann, Olga Samaroff, and a young English pianist, Dorothy Lethbridge, are all on the tapis, besides many local lights.

Wullner will not be with us this season, but Alexander Heinemann, another great German lieder singer, will be out. Von Warlich will be heard, also, among others.

The long promised Zimbalist will be among the violinists of 1911 to tour the continent, and Francis MacMillen, the young American violinist who has made a splendid reputation, will be heard in many concerts this season.

Within a few weeks the list of announcements will undoubtedly be increased, but even at this early stage a good season is assured.

SYDNEY DALTON.

Miss JOSEPHINE SCRUBY has returned to Toronto after an enjoyable trip to the British Isles and will at once resume her vocal teachings at the Conservatory of Music.

GOURLAY PIANOS



It is but fitting that Gurlay Pianos, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

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THE HAMBOURGS

THE distinguished musician Professor Michael Hambourg, has arrived in Toronto with the intention of making his home in this city. His name is known over the world as he is father of Mark Hambourg, the great pianist and of Boris Hambourg, the eminent 'cellist. The London Musical Standard says:—

"Michael Hambourg was born fifty-four years ago in the district of Yaroslav, on the banks of the Volga, in Russia, and commenced at an early age the study of the piano. Working under many of the most distinguished and world-famed masters of the day, among whom were Henselt, Nicolas and Anton Rubinstein, and for theory and composition, Peter Tchaikovski, he speedily came into prominence, graduating, when only twenty-four years of age, with the highest musical degree awarded by the St. Petersburg Imperial Conservatoire. Shortly afterwards he went to the Province of Voronezh to take up the appointment of professor of piano at the Imperial School of Music in that district. Here Mark Hambourg was born in the little town of Boguchar, where the family had settled, and the professor personally supervised his early training in the intervals of his duties at the school and in connection with various musical societies with which he was associated. Having remained in Voronezh eight years, Professor Hambourg moved with his family to Moscow, taking up a professorship at the famous conservatoire there, and thus bringing his talented son to a centre of wider musical interests. Three years later the post in Moscow was in turn thrown up in order that the professor might accompany his now celebrated son, Mark, to London, where the family have remained since 1890, and where Professor Hambourg successfully established himself as a master of the higher school of piano-playing and become a familiar figure in London musical circles.

Another member of the family who has expressed his intention of taking up his residence in Toronto, and who is now in the city, is Jan Hambourg, a virtuoso violinist of the highest rank, and a favourite pupil of Ysaye. Jan Hambourg is a wonderful master of technique, has a great control of varieties of tone colour, and has a repertoire that embraces all the best examples of violin literature that are worth knowing.

TORONTO CONSERVATORY OF MUSIC

THIS institution opened for the season of 1910-11 with every indication of a large and enthusiastic attendance throughout the winter, and with many important additions to the teaching staff. The month of August was a busy one for members of the office staff intent upon shaping the affairs of the institution which has grown to almost an unprecedented size and continues to exert so wide an influence on the community. A general renovation has been in progress since the first of July in connection with the different buildings which make up the Conservatory, including the Women's Residence. In the matter of externals, the Conservatory can challenge inspection with other schools of music both at home and abroad, as year by year every effort is made on the part of the directors to guarantee the most modern and efficient equipment in all that is concerned with the health, comfort and pleasure of its students. The Year Book issued in the month of July, contains all necessary information with regard to classes, terms, etc., with a list of the faculty, specimen programmes and other items of general interest. An attractive feature of next season's work will be a course of lectures on organ construction by Mr. T. J. Palmer, organist of St. Paul's Anglican Church, and a member of the faculty, Mr. Richard Tattersall, who gave an exceptionally brilliant series of organ recitals last year on the Casavant instrument in the Music Hall,

will continue this instructive feature of conservatory training during the present season.

The primary branches established at 21 Dunbar Road, Rosedale; Washington Avenue Branch, 6 Washington Avenue; Deer Park Branch, 14 St. Clair Avenue; and Riverdale Branch, 385 Broadview Avenue, all opened concurrently with the classes at the Conservatory.

Candidates for scholarships in the important field of instrumental instruction should send their applications to the registrar not later than the 15th of this month. These free scholarships include the flute, oboe, bassoon and French horn.

Enough has been said to indicate the intensely progressive spirit animating the entire management of this institution, all further particulars being contained in the Year Book which will be mailed free upon application.

OUR LONDON LETTER

LONDON, ENGLAND, August 12.

THE most important musical event of the last month was the production in England of Richard Strauss's early comic opera, "Feuersnot," the English title of which has been rendered as "Beltane Fire." The opera was sung in English, and Mr. Beecham, who conducted, secured an excellent performance. The singing of the chorus was specially noteworthy, seeing that the writing for the chorus is extremely difficult and complicated. The scene of the opera is laid in Munich in legendary times; it is midsummer eve and the inhabitants are lighting the Beltane fires. Kunrad, a studious man and an alchemist, falls in love with Diemut, the daughter of the burgomaster, who resents his bold advances. He imposes a spell upon the city extinguishing all the fires, and it is only upon Diemut accepting his love that he removes the curse. Strauss makes considerable use of folk-tune motives especially in the choruses, and the orchestration is picturesque and powerful. Mr. Mark Oster appeared as Kunrad at the first performance and at later performances he was relieved on several occasions by Mr. Frederic Austin. Miss Maude Fay and Miss Edith Evans shared the role of Diemut.

At Covent Garden the second novelty of the season Laparras "La Habanera," was produced on July 18th, but without much success. The composer, who is his own librettist, has chosen a story of unrelieved gloom; but he has set it with much skill, and although he could have treated the many melodramatic situations in the modern strenuous manner, he has dealt with them in a restrained manner, endeavouring to suggest a fitting and sombre mood. Two brothers are in love with the

maiden, Pilar. Pedro is accepted and Ramon in a fit of jealousy, murders him. A year later he is to marry Pilar, but the ghost of the murdered man appears threatening her death unless Ramon acknowledges his crime. At the brother's tomb where they have gone to place flowers he tries in vain to confess; Pilar dies and he rushes away in despair. A Habanera is used as a representative theme, as a dance at Pedro's wedding, when the ghost of the murdered man appears, and as a funeral march in the last act. The principal parts were taken by Mlle. Dèmelier and MM. Dalmerès and Bourbon, and a fine performance was given.

The foundation stone of the new building of the Royal Academy of Music, in the Marylebone Road was laid by Lord Stratheona and Mount Royal on July 14th. Lord Stratheona, in a short speech, spoke of the good work done by the Academy in its old home, and congratulated the directors on the splendid position they had secured for their new premises. The Royal Academy of Music was founded in 1822, and when it was opened in 1823, the number of students admitted was only twenty, whereas the number on the books now is usually over five hundred. The new buildings are in the late Jacobean or Queen Anne style, and will be an addition to the architectural features of London. The Academy of Music has long been cramped for room, and it should now take a fresh lease of prosperity. Among distinguished students of the oldest English school of music may be mentioned Sterndale Bennett, G. A. Macfarren, Arthur Sullivan, A. C. Mackenzie, Frederick Corder, Edward German, and Goring Thomas.

"CHEVALET."

MISS KATE HEMMING

MISS KATE HEMMING, the well-known contralto, has been spending her holidays in Knowlton, and is reported to be in better voice than ever. Her teaching at Dunham Ladies' College last year attracted so much attention that she has been asked to conduct classes at Cowansville, Knowlton and Clarenceville this coming season. Miss Hemming who in teaching specializes in tone production, will continue her work at Dunham; but will, as in the past, make Montreal her headquarters. Various concert engagements have already been accepted.

TORONTO COLLEGE OF MUSIC

THE Toronto College of Music have published their 23rd season's Calendar and Syllabus, which may be obtained by writing to or calling at the College, 12-14 Pembroke Street. This book contains all information required by students and teachers in regard to the practical and written examinations exacted by the College, besides interesting extracts from different newspapers, on the life and life's work of the musical director, Dr. F. H. Torrington. At the back of the Calendar is to be found the large list of this year's successful candidates in all the courses prescribed by the College.

W. J. McNALLY

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THE NIAGARA NAVIGATION COMPANY, Limited, popularly known as the NIAGARA RIVER LINE, consists of four large, fast, steel steamers, making, at the height of the season, eight round trips daily (Sunday excepted) between Toronto, Ont., and Lewiston, N.Y., via Lake Ontario and the Niagara River, calling at Niagara-on-the-Lake, Ont., and Queenston, Ont. The trip occupies about two hours and a half.

Connection is made at Lewiston, N.Y., with trains of the New York Central & Hudson River R.R. from Niagara Falls, Buffalo and New

York, and with the electric cars of "The Great Gorge Route" from Niagara Falls and Buffalo. At Queenston, Ont., (opposite Lewiston), electric cars of the International Railway Company start from steamer landing and follow the Canadian Cliff to Niagara Falls. At Niagara-on-the-Lake, seven miles below Lewiston, on the Canadian side of the river, the steamers are met by trains of the Michigan Central R.R., making connection for Niagara Falls and Buffalo.

EIGHT TRIPS DAILY EXCEPT SUNDAY

BRANTFORD NOTES

BRANTFORD, Aug. 12, 1910.

MR. GEORGE FLEMING, of New York, gave a most delightful musicale last evening at the Brantford Club. Mr. Fleming has a magnificent baritone voice of splendid range and quality, which was heard to great advantage in his widely varied programme and in songs old and new, pathetic and humorous, the artist proved himself a master in the art of interpretation. Mr. F. C. Thomas shared the honours of the evening as accompanist.

The following was the programme rendered by Mr. Fleming, and is well worthy of reproduction as a good example of a song recital, both in regard to balance and selection:—Recit., "And God Said;" Aria, "Now Heaven in Fullest Glory Shone" (Creation), Haydn; (a) "The Minor Chord," Mager; (b) "This Would I Do," Chapman; (c) "Love's Philosophy," Quilter; (a) "Drake's Drum" Villiers-Stanford; (b) "Old Superb," Villiers-Stanford; (a) "My Love Nell," (b) "The Jug of Punch," Old Irish; (a) "Fair Maiden," (b) "Gipsy John;" (c) "Love Me or Not," Old English Vulcan Song, Gounod (Philemon and Baucis); (a) "Drink to Me Only with Thine Eyes," Old English; (b) "The Border Ballad," Sir F. Cowen.

Dr. Carl Dufft, of New York, will appear in recital in Brantford the latter part of September, with his pupil, Miss Melita C. Kaymond.

GREEN BOOK ALBUM

THE unique Green Book Album for September contains as its leading literary feature a complete novelette based on Tom Barry's brilliant play, "The Upstart." The issue may be readily identified among all the other magazines by its charming portrait cover of Miss Julia Marlowe. As an added pictorial feature one notes a portrait in full color of Miss Maude Adams as Rosalind, the part she played recently in the Greek Theatre of the University of California.

MR. GEORGE HART, head of the eminent firm of dealers in Italian violins, Hart & Son of London, England, writes to the editor:—"Your last number has just reached me and I find it very interesting indeed. The paper is evidently growing apace and is well filled with matter worth reading. You must indeed be devoting your whole heart to it."

MRS. ELLEN G. LAWRENCE, concert manager, Montreal, writes:—"Enclosed please find my "renewal" to MUSICAL CANADA. Your publication grows more interesting and entertaining each month. I always read it with pleasure, feeling there is something to learn and enjoy. Wishing you every success."

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THE ENCHANTED FIDDLE

I AM a London physician, in good practice, and in telling the following story I do not try to account for what I saw and heard, nor do I ask you to believe what I tell you; I simply relate what I know, and testify what I have seen. I am naturally of an argumentative turn of mind, not disposed to believe in spectres, "visitations" from other worlds, and so on; but what I have seen and heard I am bound to believe, or to conclude that I have lost my senses.

One morning last winter I received a note from Mrs. Sterne, an old friend and patient, asking me if possible to come and dine with her that night. She lived nearly twenty miles from London, and her house stood quite alone at the end of the small town of W— on the London Road. She took pains to impress upon me the importance of coming that day if possible. She was anxious about her daughter Agnes—indeed, she was alarmed, and earnestly besought me to lose no time in giving her my advice. She lived alone with her daughter—alone, that is, with the single exception of the servants; her other daughters were all married, and her only son was in Australia. Agnes's great passion was music. She was three-and-twenty, and had already mastered the piano, on which instrument she played with dazzling brilliance and exquisite taste. Music was, with Agnes, literally a *passion*; she loved it, and lived in it and for it.

On reaching the house, about five o'clock, I found Mrs. Sterne alone. Agnes was out, and I thus had an opportunity of learning the cause of the fond mother's deep solitude. Some eight months before Agnes had taken a fancy to learning the violin, and a master from London had been engaged. The lessons had gone on for some time, when to her great surprise the mother discovered that the music master loved her daughter, and that Agnes's heart had gone out to him. Music had fused their hearts into one, and they loved with that rare love which is deathless. It was the old story, with new surroundings and in a new aspect. The mother thought the fiddler immeasurably inferior to her Agnes, and in spite of the daughter's entreaties, and "strong crying and tears," had banished him from the house. The young people had never met since; but from that day Agnes had completely changed. There had been a stormy scene, in which Agnes had sworn, in her mother's presence, to love for ever him whom her heart had chosen. "Where thou diest I will die, and there will I be buried." She had vowed, as he turned his last beseeching look upon her, that she would not live without him.

All this her mother told me with indignation; but her heart softened when she told me of the wonderful change which had come over Agnes. She was altogether another girl; she had grown silent and reserved, rarely speaking unless spoken to, and answering only in short sentences. One thing Mrs. Sterne told me struck me as strange, and seemed to indicate that Agnes's mind was wandering. Two or three times her mother had entered the drawing-room and found Agnes kneel-

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The ST. PAUL SYMPHONY ORCHESTRA
Wm. Henry Rothwell, Conductor.

The CINCINNATI SYMPHONY ORCHESTRA
Leopold Stokowski, Conductor.

The ALTOONA SYMPHONY ORCHESTRA
J. Mahlon Duganne, Conductor.

The DAYTON SYMPHONY ORCHESTRA
Mr. Moehring, Conductor.

ing before a chair, on which lay her violin. She was listening intently, as if expecting to hear something, and kissing the instrument passionately, as if striving to impart to it her very soul, or to extract from it the soul which her lover had left there. Then she would talk to it fondly, whispering, and anon laughing wildly. Suddenly she would lay her ear close to the violin, and, as a rapturous gleam came into her face, would exclaim, "Ah, my darling, my darling!"

In all other respects, Mrs. Sterne said, Agnes seemed as usual, save for her staid quietness of demeanour and reticence of speech. Could I advise her? Would I help her? Would travel and change of scene do her child any good?

I pondered over these things as I dressed for dinner. If, as I suspected, these young people loved with that deathless love which was not passion, which was not "what men call love," which was not merely a love of the senses but an entire absorption of the soul, then travel would do no good at all; wherever she went the evil—if evil it was—would go with her.

When I went into the drawing-room Agnes and her mother were already there. The girl came to meet me as I entered, and greeted me with great cordiality. She looked the picture of health and vigour. She was rather tall and well formed, and though not dazzlingly beautiful there was a wonderful expression in her gray eyes—an expression which spread itself over her whole face, and indicated an absorbed state of mind—I had almost said an enraptured state—as though she had dwelt upon one thought until it had taken possession of her whole being. We talked on ordinary topics, and presently I led her down to the dining-room.

When dinner was about half over, I looked across the table at Agnes, and was about to address a remark to her, when I found her eyes were fixed upon my face with a stony stare. She was not looking at me, but *through* me, as if she saw something through the window behind me. I rose involuntarily, and turned round to the window. The blind was down and the dark red curtains drawn till they nearly met. There was nothing else to see. Nothing that ordinary eyes could not discern. She rose, pushed her chair back, extended her hands as if to clutch at something, still keeping her gaze intently fixed on vacancy. Mrs. Sterne sat still as if paralyzed, and I was about to resume my seat and try to look as though nothing had happened.

"Hark!" Agnes said softly. Just then a servant came in, and stopped with amazement on seeing the face and posture of his young mistress. She had turned towards the open door, *through which came the sound of music*. I heard it distinctly, and could not doubt the evidence of my senses. It seemed to come from the drawing-room, and was unmistakably the tone of a violin. The sound died away, and Agnes drew her chair back to the table and sat down, taking up our conversation just where she had laid it down. Mrs. Sterne did not seem to have heard anything, and the servant had

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finished his errand and retired, closing the door behind him.

I was startled, I admit. But I felt convinced there was a natural cause for the music which I had undoubtedly heard. Some of the men-servants—and yet the thought was ridiculous, and I banished it in a moment. The music sounded like the work of a finished player, and there was no one in the house who could have produced it. Where did it come from?

During the remainder of dinner I carefully eschewed the subject of music, but as Agnes passed me on her way to the drawing-room I could not help referring to it. If I could get her to play and sing, it might draw her away from the violin.

"You will play for me presently?" I said, as she went out.

"Of course I will, Doctor!" she replied. "You shall have your favourite Beethoven sonata!" I looked at my watch; it was eight o'clock.

A few minutes later I joined them in the drawing-room. At the door stood Mrs. Sterne, in a state of terrible excitement. This time she too had heard the weird and mysterious music, and, with that *soupcou* or superstition, from which women are never entirely free, whispered to me that it was "an evil spirit." When I entered the room I stood appalled at what I saw and heard. I felt powerless even to move. Agnes was standing with outstretched hands leaning over her violin, which lay upon a *fautcuil*. Her hand was bent over it, and she was listening most intently to a melody which proceeded, or seemed to proceed, from the instrument. Her

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face was livid, like the face of a corpse three or four days dead, and blood was dripping from her lips, falling drop by drop upon the violin. The melody was clear defined and audible. I knew the tune, and had often heard Edgar play it to her accompaniment. Suddenly it ceased. With a loud cry she fell forward upon the violin, breaking it into a thousand pieces. I ran to her in a moment, and lifted her up. She was dead.

* * * * *

My practice is large, and its demands upon me are incessant, so that I was compelled to return to town next morning. On opening my *Times* in the train, the first thing that caught my eye was the following paragraph:—

"SUDDEN DEATH.—At eight o'clock last night Mr. Edgar —, the well-known violinist, died suddenly. He was playing a piece while giving a lesson to a pupil, when the violin dropped from his hand, and he fell to the floor. Medical aid was immediately called in, but life was extinct."

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Its mechanical appliances, although numerous and complicated are laid out so orderly in that part of the organ called the "console" or what we might more rightly term the brain of the organ, that its handling becomes comparatively as simple as that of an ordinary piano. The console is so reduced in size that all the stops and couplers are easily reached by the organist.

Generally organ builders devote so much time to mechanical improvements that the balancing of the instrument suffers in consequence, but in this case the greatest care has been given to the voicing which accounts for its richness of tone. Most of our organs lack resonance and energy and do not thrill one even with full organ, and the overabundance of octaves and fifteenths cause the shriek effects which made a critic of a certain instrument liken it to "a box of tin whistles." The foundation tone of an organ is found in the diapasons. In the present case these stops are full "ground tone" and free from all harmonics and nasal qualities. The reeds are very rich and although all coupled together and used in full chords, they still remain round and smooth. Summing up, this instrument is the real "orgue de concert."



SPECIFICATION

GREAT ORGAN.

Montre.....	16 ft.	Prestant.....	4 ft.
1st Montre.....	8	Quinte.....	2½
2nd Montre.....	8	Doublettes.....	2
Flute double.....	8	Fournitures.....	3 rgs
Kéraulophone.....	8	Trompette.....	16
Dulciana.....	8	Trompette.....	8
Flute Harm.....	4	Clairon.....	4

SWELL ORGAN.

Bourdon.....	16 ft.	Violin.....	4 ft
Principal.....	8	Octavin.....	2
Viole de Gambe.....	8	Cornet.....	3 rgs
Voix Celeste.....	8	Bassoon.....	16
Flute Harm.....	8	Cor.....	8
Bourdon.....	8	Hautbois.....	8
Dolcissimo.....	8	Voix Humaine...	8
Flute Oct.....	4	Tremolo.....	

CHOIR ORGAN.

Dulciana.....	16 ft.	Violina.....	4 ft
Principal.....	8	Piccolo.....	2
Gemshorn.....	8	Clarinette.....	8
Mélodie.....	8	Cor Anglais.....	8
Flute douce.....	4	Tremolo.....	

SOLO ORGAN.

Principal.....	8 ft.	Saxophone.....	8 ft
Grosse Flute.....	8	Tuba Mirabilis...	8
Violoncello.....	8	Piccolo.....	2
Flute Harm.....	4	Tremolo.....	

PEDAL ORGAN.

Flute Ouverte.....	32 ft.	Bourdon.....	8 ft
Contre Basse.....	16	Violoncelle.....	8
Bourdon.....	16	Bombarde.....	16
Gedec Kt.....	16	Flute.....	16
Grosse flute.....	8	Trompette.....	8
Clairon.....	4		

COUPLERS (TWENTY-TWO)

Operated by oscillating tablets over solo manuel	
Grand orgue à la Pedale	Oct grave grand orgue
Recit orgue à la Pedale	Oct aigue grand orgue
Positif orgue à la Pedale	Solo au Recit
Solo à la Pedale	Oct grave Recit
Recit au grand orgue	Oct. aigue Recit

Oct grave recit au grand orgue
 Oct aigue recit au grand orgue
 Positif au grand orgue
 Solo au grand orgue
 Oct grave solo au grand orgue
 Oct aigue solo au grand orgue
 Recit au Positif
 Solo au Positif
 Oct grave Positif
 Oct aigue Positif
 Oct grave solo
 Oct aigue solo.

ACCESSORIES.

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 Three adjustable composition pistons to control choir stops
 Three adjustable composition pistons to control solo stops
 Three adjustable composition pistons to control pedal stops
 Four adjustable combination pedals operating on all the stops and couplers
 Four reversible pistons to control the four manual keyboard couplers to pedal keyboard
 One ventill pedal.
 Balance crescendo pedal
 Balance swell pedal
 Balance choir pedal
 Balance solo pedal
 Three indicators to crescendo, ventill and wind chest
 One adjustable piston registering all combinations on pistons and combination pedals.

DR. EDWARD FISHER, of the Toronto Conservatory of Music, who, with Mrs. Fisher, has been on an extended trip to the coast, visiting Banff, Vancouver, Victoria, Seattle, and Spokane, has returned to town.

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

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PASQUALI'S SUCCESS IN PAOLETTA

MME. BERNICE de Pasquali made a great triumph at Cincinnati August 30 in the opera "Paoletta". *The Commercial Tribune* of the 31st says:—

Mme. Pasquali repeated the fine impression which she made on the previous evening. The freshness and the purity of the young singer's voice, as well as her carefully studied and artistic impersonation of the role of Paoletta, confirmed the success of her first appearance and established her still more securely in the public esteem.

An interviewer says:—

"Mme. Bernice Pasquali sat near an open window in the Sinton hotel yesterday and thought.

"She looked relaxed and tranquil when a *Commercial Tribune* representative called upon her and asked her how she felt about the opening of the great opera which is conceded the crowning success of the Ohio Valley exposition. Her answer already was obvious in her aspect.

"How do I feel?" she repeated, after she had acknowledged greetings with her customary graciousness. "Why, I do not feel. I am just normal."

"Then your manager, Mr. Hanson, is right. He says you are a Christian Scientist."

"Madame Pasquali laughed, perhaps with just a little annoyance. "I really do not think it is of any concern to anyone, what my religion is," she said, "But as you have asked, why, so it is. But I do not know why I should be excited about the opera. Its artistic success has been proved. In Europe, Florida is well known. He already has two operas which are sung there."

"Is it true he wrote the role of Paoletta especially for your voice?"

"Yes, I think that is quite well known. I have known about it for a long time, and I assure you that I have fully appreciated the honour. I think it is not often that an operatic role is created especially for a soprano, who is selected in advance. You may be sure that if I had not been selected long ago I would not have returned in the middle of the hot summer all the way from Italy.

"I think that the fact that I am American born, has stimulated my pride and interest. I worked very hard upon my role, and when the opera was in full sway at its grand premiere I felt really inspired."

"With great enthusiasm the eminent soprano clasped her hands and looked as if she was delighted with the success of 'Paoletta.'"

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WHILE musical Toronto has made many gains, it has suffered several losses. Perhaps the most serious one is in the case of Mr. J. D. A. Tripp, the distinguished Canadian solo pianist, who, attracted by the lure of the west, has severed his connection with the Toronto Conservatory of Music and has gone to Vancouver. Mr. Tripp has for years been a most prominent figure in the world of piano-playing in Canada. A pupil of Moszkowski of Berlin, and of Leschetizky of Vienna, he ranked as a pianist among the best artists of America. He has given successful recitals throughout Canada is distinguished as conductor, composer and editor, and has a long roll of brilliant pupils to his credit. His influence on music generally in this city has been great and far reaching, and he may be said to have contributed generally to the development of music in Ontario and the east. Personally he is immensely popular, the more especially as he is many-sided, and is an ardent sportsman. An enthusiastic yachtsman, he won during the past season two more cups for sailing in Muskoka.—The Globe.

DONALD C. MACGREGOR, the popular local baritone, has returned from his American tour. Few Canadians have attained so marked a success on the American concert stage as has Mr. MacGregor during the past several years, and at the close of his present Chautauqua tour he will have appeared at 75 entertainments. The American press has been loud in its praise of his singing, and has given him a place with the great artists of the day.

THE Bell Piano and Organ Company have opened, at their chief office on Yonge Street, a bureau for the sale of concert and theatre tickets. The locality could not be more central, and the reason principally induced general manager Wimperley to start their most available agency. Mr. W. F. Fasker is in charge.

CHANGES of address by subscribers should be promptly reported to the editor.

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TORONTO's excellent west-end institution, the Metropolitan School of Music, W. O. Forsyth, director, has issued its calendar for the season 1910-1911. The book is designed for to serve those contemplating any ordinary branches of musical or elocutionary study, and is clear and concise as regards the various courses. Tuition and examination fees are given, as also sketches of the educational and professional experiences of members of the teaching staff, these last being a very practical aid to those desirous of choosing a teacher. The catalogue is free for distribution, and can be obtained from the Secretary of the Metropolitan School of Music after Aug. 25.

NATIONAL PHONOGRAPH COMPANY EXTENDS THEIR PROMOTION PLAN TO CANADA

ANNOUNCEMENT of the fact that their promotion plan would be extended to the Canadian territory was made by the National Phonograph Company in their Sales Department Bulletin of August 19th. This announcement will be good news to the Canadian dealers who have been waiting patiently for the introduction of this bonus plan of promoting the sale of Edison Phonographs and Records since it was first announced in the United States, and they will undoubtedly handle the proposition with their customary energy and aggressiveness. The same conditions and restrictions obtain with the Canadian as with the domestic trade, and the same

special literature consisting of a four-page folder outlining the proposition, describing the Records, Promotion Certificates for distribution among Phonograph owners and window hangers for store use, will be shipped with the records. Jobbers will be in a position to fill dealers' orders shortly after September 15th.

THE NATIONAL ASSOCIATION OF ORGANISTS

NEW YORK, Aug. 30, 1910

ABOUT a year and a half or two years ago the National Association of Organists came into existence, and its growth and improvement since then have been such that it seems to have permanently established itself in the musical world. The Society has ideas and ideals which, if they are only partially realized, will make it worthy of the esteem of all musicians, and judging by the men associated with it, and the enthusiasm of the members, it is in a fair way to achieving much.

Probably the chief moving spirit of the Association is Mr. Tali Essen Morgan, the conductor. His capacity as an organizer, his perseverance and influence has been responsible for the success in no small measure, and supplemented by the labours of such men as Mr. Will Macfarlane, the organist of St. Thomas' Church, and Mr. Mark Andrews, the Association, though established in New York, has enlisted a large membership, drawn from all parts of the country.



LIEUT. WILLIAMS, Mus. Doc. (Oxon).

Bandmaster of the Grenadier Guards. The band is the great musical attraction at the Toronto Exhibition.
From a photo by Ball, 11 Wilton Rd., S.W., London, Eng.

The object of the National Association of Organists is to further the cause of the organ, its music and the music of the church service. It hopes to establish the organ as a leading solo instrument, placing it with the piano and violin in the public estimation. It hopes to be the means of installing large recital organs in the chief concert halls of the continent, thereby encouraging not only the solo organist but the composer, who has not heretofore given much attention to organ music.

It is the intention of the Association to publish a paper devoted solely to all matters pertaining to the organ, and in this connection it is expected that in the near future an office and club rooms will be opened in New York where the members may meet, and where may be had information regarding all the churches, and the vacancies and appointments of the organists and choirmasters in every state of the Union and in Canada.

It is apparent from even this brief outline of the aims and ambitions of the National Association of Organists that it has started out with a platform that is deserving of every musician's support. For all the advantages of membership, including the official organ which will appear early in the fall, to be published monthly thereafter, the dues are at present one dollar, and despite the fact that many organists write to Mr. Tali Essen Morgan inquiring what they will get for their dues, the general spirit is that the new organization should be given every encouragement.

Each summer a convention is held at Ocean Grove, New Jersey, and before a large gathering of organists and organ lovers valuable papers are read and discussed by leading organists and choirmasters relating to all branches of the profession, and the convention is enhanced by recitals by the leading soloists in all branches of the art, and organ recitals are given daily.

S. D.

TORONTO COLLEGE OF MUSIC

THE Toronto College of Music, which presents a fresh and improved appearance upon completion of alterations made during the holidays, reopened on Thursday, Sept. 1st. The reputation which this institution has gained through the excellent musical training given its students, has brought pupils within its halls from all parts of the Dominion, and its examinations in Music have become a strong factor in cultivating a taste for the best in music throughout the country. Dr. Torrington, the indefatigable musical director, is most enthusiastic over the results of the work of the past year and the outlook for the coming season.

The new Calendar, which is replete with information, may be had upon application to the Secretary.

"I SUPPOSE to educate your daughter on the violin costs a great deal of money?"

"Yes, but she's brought it all back for me."

"Indeed!"

"Yes, I'd been trying to buy out my next neighbour at half price for years, and could never bring him to terms until she came home." — *The Sacred Heart Review*.

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BUSINESS NOTES

TORONTO, Aug. 27, 1910.

BUSINESS this month has been a fair average for August, always the duller period of the year for trade. Now that the Exhibition is on we shall experience a speedy revival. The different branches of the music trades have been well maintained during the summer though the season has been a quiet one. The holiday season is now over, as far as the music houses in the city are concerned, and employees are all at their posts. From now on great activity is expected.

The principal piano and organ factories are being kept well going, as wholesale orders from all parts of the country have been and are considerable, and the demand for a superior class of goods is steadily increasing.

The business in renting pianos for summer residences, out-of-town hotels, and the better class of summer boarding-houses has been more active this year than ever before. The remarkable development in yachting has caused a proportionate increase in singing and talking machines. Only a pretty large yacht can accommodate a piano, but very few of the ordinary pleasure boats that are skimming over our lakes now-a-days are without at least one singing machine. These wonderful little instruments are deservedly popular. The improvements made in them of recent years have been remarkable, and so large has been the trade that the manufacturers have, in many cases, not been able to fairly keep pace with the demand. In the city some of the retailers having run out of some popular tones of records have had to wait several weeks for fresh supplies.

During the past week a large number of tourists have returned to Toronto and are fixing up their homes for the winter; many families who regularly summer out also regularly return to town the week before the Exhibition opens; all Exhibition officials of course have to be back, so that, one way and another our city residences are to a large extent, reoccupied by now, and as one of the many things which must be attended to is the piano tuners are getting business and the retail music trade is picking up.

One good feature in our business is the way pay-

ments have been met. While in the city some houses report payments for the past few weeks as "a little slack," there is no actual complaint, and paper in the country has been taken up in a satisfactory manner all this year.

Here is an interesting item. The manager of one of our principal music houses remarked to the representative of MUSICAL CANADA the other day as follows—"While bankers in Canada and the United States have recently expressed something like serious alarm at what they term the rapid increase of the automobile craze, it has not, so far as I can perceive, interfered at all with the music business. For some little while I feared it might do so, but up to the present it has not, and I never care to meet trouble half way. Now an auto is not a cheap toy; a good machine costs to purchase from \$2,500 to as much higher as you care to go; and it costs from \$1,500 to \$2,000 a year to run. Now every other man who is anybody and many who want to be thought somebody, are buying these luxurious go-carts. Doubtless the bankers are correct in saying many men are purchasing these machines who cannot afford it, but, as I tell you, we have not felt any difference as yet, somewhat to my surprise, I admit."

HARRY RICH CONCERT BUREAU

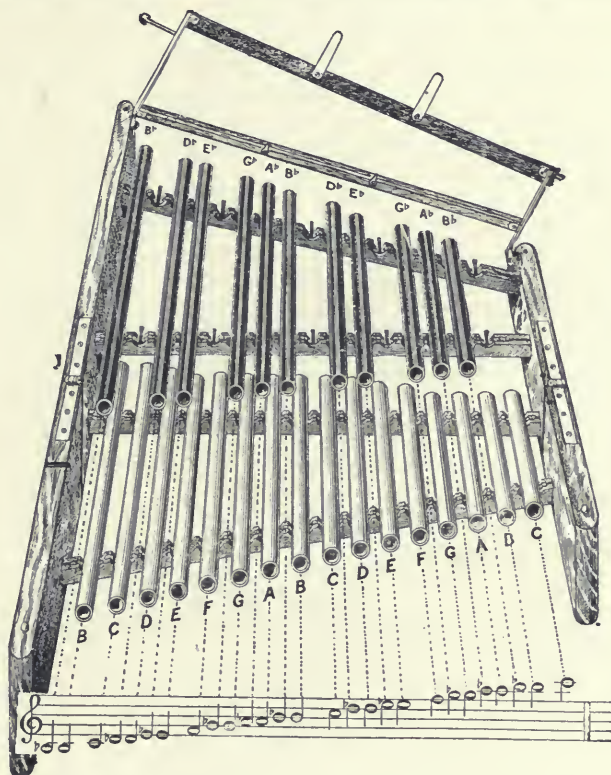
THE Harry Rich Concert and Entertainment Bureau, of 265 Richmond Street West, this city, have just issued their new booklet for the season 1910-11. This reliable bureau announces, among other artists, Mabel Manley-Pickard, soprano; Elizabeth Campbell, contralto; Stuart Barker, Howard Russell, baritones; Bert Harvey, Eddie Pigott, Roy Kennedy, Fred Peritt, comic vocalists; and many other well-known entertainers. The past season was very gratifying both to the artists and the management. For the fall season several Fair concerts are booked, and the indications are very promising.

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KEEPER—"Yes; poor Bill ain't got a musical voice, 'as e? But I heard him say he was going to take singing lessons."—*Tit Bits*.

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TORONTO, OCTOBER, 1910.

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YOLANDO MERO.

OUR cover portrait this month is a reproduction of a recent portrait of the charming pianist, Yolanda Mero, who has been engaged as soloist for the National Chorus concert in January.

MUSIC IN MONTREAL.

MONTREAL, Oct. 1, 1910

MADAME MELBA sang here in the course of the past month. While the audience was large, it was nothing to that which greeted the famous singer in Toronto.

The Glasgow Select Choir, gave a performance in the Arena, on the 21st of the month, and in spite of the cheerless aspect of its surrounding, rendered a programme, the like of which, has not been heard in Montreal for a very long time. The Choir is beautifully balanced, and is under the baton of one of Glasgow's finest musicians, Mr. Geo. McTaggart. There is no doubt that the tour will prove highly successful, judging from the initial performance, and the enthusiasm it evoked. In Mr. J. W. Leckie, the Choir has a first class Managing Director, and Mr. John Fairie, the Secretary, will be pleased to prove his ability for the post, to any one wishing to know or arrange anything in connection with the tour.

The Symphony Concerts this season, are to be held in the Princess Theatre, in place of His Majesty's, and are to be conducted by Dr. Perrin, in place of Prof. Goulet. It is to be regretted that Prof. Goulet did not see his way clear to conduct the Symphony Orchestra any longer. For many years he has consistently lost money in raising the musical standard in Montreal, and now, when he has got the Orchestra somewhat appreciated, and beginning to pay, he retires from the conductorship. It is incomprehensible. In Dr. Perrin the Orchestra will have a talented musician as conductor, and it is to be hoped that the work so ably started and carried on by Prof. Goulet, will be placed on such a plane as to command the attention and patronage of all music lovers in Montreal.

Mr. Harry T. Dickinson has resigned the post of Organist and Choirmaster at St. James Methodist Church, and has accepted a similar one in St. Andrews (Church of Scotland).

It is encouraging to hear that a new male voice choir at McGill Conservatory is filling its ranks so rapidly that already the first bass list is closed.

WILLIAM MAXWELL, the genial manager of the Royce retail department, left for New York, September 16th, to accept an offer from Boosey & Co., of east 17th Street.

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OUR LONDON LETTER.

LONDON, ENGLAND, September 9, 1910.

THE musical activities of London are at present concentrated in the Promenade Concerts at the Queen's Hall. This is one of our established institutions and is responsible for a good deal of the increased interest in music taken by the general public of late years. The season opened on August 13th, and concerts will be given every evening until October 22nd. The Queen's Hall Orchestra under the direction of Mr. Henry J. Wood has again been engaged, and the programmes as usual are most interesting. To take a typical programme of one of the concerts given during the first week, the orchestral items included Beethoven's "Egmont" overture, the Ballet music from Rosamunde, Schubert, Richard Strauss's Symphonic Poem, "Don Quixote," Liszt's second Hungarian Rhapsody, and Berlioz's overture, "Le Carnaval Romain." On another occasion the chief items were, Beethoven's overture, "Leonora No. 3," the Theme, Variations, and Rondo from the Serenade No. 10 for wind instruments, Mozart; Concerto for violin, Brahms; Symphony No. 1, Beethoven, and Cornelius's overture, "The Barber of Bagdad." As these fine concerts can be enjoyed for the very moderate price of one shilling, the student and the musical amateur have facilities put before them that certainly did not exist before. The Promenade

concert has always been popular in London, and they were first instituted in the fifties of the last century, and among the earliest conductors were Jullien and Musard. However, the music played was always of a light and popular kind, with sometimes a movement of a symphony thrown in to satisfy the critical.

The well known Carl Rosa Opera Company is to be congratulated on its enterprise in producing for the first time in England Goldmark's opera, "The Queen of Sheba," which was composed as long ago as 1875. It contains much interesting and sincere

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music, and many of the numbers, notably the tenor air in the second act, show that Goldmark had been strongly influenced by the ideas of Wagner. Several representations have been given at some of the large suburban theatres in London, and the performances under the direction of Mr. Eugene Goossens, reached a high standard of merit. The chief successes were won by Miss Doin Woodall, as the Queen; Mr. Alan Winckworth, as King Solomon, and Mr. Walter Wheatley, as Assad.

The indefatigable Mr. Thomas Beecham, whose operatic enterprise is fully equal to that of the late Augustus Harris, has announced a three months' season of Grand Opera at Covent Garden to commence on October 1st. In addition to many familiar operas and some that are less well known he announces for performance a list of novelties that will make his management memorable in operatic annals. These works are: D'Albert's "Tiefland," Richard Strauss's "Guntram," and "Salome," (dependent upon the censor's objections being overcome), Dukas' "Ariane et Barbe-bleu," Tchaikovsky's "Pique Dame," Holbrook's "Dylan," Delius's "Koanga," and Leroux's "Le Chemineau."

Mr. Oscar Hammerstein, the New York operatic impresario, is credited with the intention not only of becoming a manager in London, but of building a brand new opera house in Kingsway. He is said to have acquired a site from the London County Council on part of the awful waste spaces facetiously called by the Council the "Strand Improvements."

Mr. Hammerstein's scheme is to run opera all

through the year, but however welcome such an enterprise may be from a musical point of view it is to be feared that the competition of the Royal Opera Syndicate with its powerful aristocratic backing will be too strong.

"CHEVALET."

THE RETURN OF MELBA.

THE Massey Hall season was opened September 21, with the return of the great Australian prima donna, Mme. Melba, who assisted by an excellent company sang before a house that was completely sold out. Two hundred and thirty extra seats were placed on the platform and every one of these was occupied. Melba had been absent from Toronto six years but her voice is still as perfect a musical instrument as ever. She once more revealed her amazing command of *floriture* in the "Mad Scene" from "Lucia," and her beautiful tones in Tosti's "Good Bye." She had a most enthusiastic reception as had also Mr. Quesnel, a sterling tenor, Mle. Sassoli the accomplished harpist, and Mr. John Lemmons the brilliant flautist.

THE "Sherlock Male Quartette" has been engaged by the Agricultural Society of Kincardine to give a concert there on the 22nd instant. During the summer Mr. Sherlock secured several popular novelties in male quartettes, and these will add additional variety to the already large repertoire of his quartette.

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## AT THE CAPITAL.

OTTAWA, September 24, 1910.

THE Canadian Conservatory of Music, an institution which is doing so much in the cause of higher musical education, opened its doors for the year 1910-11 early in September with every indication of an increased attendance, and with many important additions to its teaching staff. Mlle. Marie Ricardi has joined the faculty and will afford its vocal pupils an opportunity of availing themselves of her valuable instruction. She has been successful on the concert stage in London, England, and is a pupil of noted singing masters abroad. Mr. H. Puddicombe, the musical director, is mainly responsible for the establishment of the Conservatory and his valuable influence and supervision is felt throughout the whole of its course.

Never before has a musical season in Ottawa opened so early or under such favorable circumstances. There seems to be an unwonted air of activity in musical circles which seems to portend that much may be anticipated with pleasure. A number of important changes have been made in the personal of the choirs and organists of several of the larger churches which will have an important bearing on our musical status which I shall write later. On the 13th September the Grenadier Guards' Band gave a concert in the Arena before an audience of some 3,000. Two evenings later Melba and an unusually good support gave a concert in the same place before a much larger audience and with phenomenal receipts. The great

songstress was at her best in the Faust Jewel Song and Tosti's "Good Bye" carrying the vast throng by storm. The appearance of such a world famed celebrity was only made possible through the personal efforts and good management of Mrs. Ella G. Lawrence, of Montreal, and Mr. W. MacDonald, of the *Citizen*, to whom the public are indebted. Later on, announcement has already been made of Song Recitals by Marie Narelle, and Miss Millicent Brennan, the latter a resident of Ottawa, who has won fame both in opera and in concert appearing recently in Columbus, O., as soloist with the Thomas Orchestra and in a number of very successful song recitals. Kathleen Parlow, the young Canadian violinist and Maud Powell, will also visit us and in February, Mm. Schumann Heink.

On Sunday evening September 17th Mr. Arthur Dorey resumed the series of organ recitals he has been giving every winter for the past six years in Christ Church Cathedral, after the close of the evening service. His programme was: Alla Marcia in D, A. H. Edwards; Allegretto Grazioso in B minor, F. W. Holloway; Reve Pathetique, A. E. Godfrey; Caprice in B flat, H. Botting; Humoreske, Dvorak; Postlude in D, E. H. Smith.

The recitals are free, and the public, by their steadily increasing numbers have shown their appreciation of Mr. Dorey's eminent ability as an organist and his unselfishness in, at no little personal inconvenience, doing so much to foster a love of the higher ideals in organ music.

The Canadian Guild of Organists favored Ottawa with its first annual meeting, which was held in the Dominion Methodist Church on Wednesday, September 14th, and three following days. Much important business was transacted and the society which has within itself the power to do so much good to the organists of Canada, may be said to be fairly launched on a successful career. The election of officers resulted in the following appointments:

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### MASCAGNI'S NEW OPERA.

PIETRO MASCAGNI, who has been at Castellarguato, near Piacenza, putting the finishing touches to his new opera, "Ysobel," has returned to Rome. He has cabled Liebler & Company that the work he has been composing for them is completed, and he expects to begin rehearsals on October 1st with Miss Bessie Abbott, and the artists who have been engaged to support her. The preliminary rehearsals will be held at the Costanzi Theatre in Rome, so that Mascagni can give his undivided attention to the orchestra on his arrival in America. The company engaged by Liebler & Company for "Ysobel" has been selected by Mascagni, and includes some of the best known singers in Italy. The tenors will be Giuseppe Giorgi, Giuseppe Gaudensi, both from La Scala, Ettore Trucchi-Dorini and Giorgio Sinagra. The baritones will be Francesco Nicoletti, Umberto Michaeli and Alberto Gregoretti. Among the bassos will be Virgilio Bellatti, who accompanied Mascagni on his first tour in America. Several other important engagements will be concluded before the end of the month. Mascagni has selected as his assistant Maestro Franco Wittadini, a young conductor from the Costanzi Theatre, and he will have charge of the early rehearsals in New York. The scenery for "Ysobel" has been painted by Mario Rovescalli, who is responsible for the most important productions at La Scala in Milan. The costumes have been designed by the famous Hohenstein, and have been executed by the equally celebrated Caramba.

MR. BRUCE G. BRADLEY has resigned as tenor soloist from Trinity Methodist Church Choir.

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THE fall term which is now under way and will close November 9th, has been so far characterized by a large assemblage of students and by several notable additions to the Faculty. These include the very charming and brilliant pianist, Miss Jessie Binns, recently returned from Vienna, where under Leschetizky and other eminent teachers, she made a most unusual impression. Miss Binns will shortly be heard in recital under good auspices and may be counted among the best artistic acquisitions to Toronto musical circles this year. Other teachers lately added to the piano department are: W. H. Hungerford, Mrs. E. J. Hopkins, Flora Macdonald, Ernest J. Seitz, Izet Ashenhurst, Evelyn Pamphylon, Helen Margaret Grasett, Reva Widner, Ida Holmes, Mary Manser and Mrs. Fischel Auerbach. Many new names are also noticed among singing teachers at this popular institution, among whom are Miss A. L. Huston, Mr. Cyril Rudge, Mr. A. McLean Borthwick, Miss Josephine P. Scruby and Mr. Russell G. McLean. Mr. Henry J. Lautz returns after a year abroad. The Women's Residence is rapidly filling up and will probably be taxed for room at the expiration of the present term. In the department of Languages valuable newcomers are Fraulein Nothnagel and Mons. Paul Balbaud. Mr. George Bruce, cellist, and Miss Jessie Flook, violinist, are also appointed on the staff. The organ department, which is particularly strong at the Conservatory, will, this season be a centre of

attraction as Mr. T. J. Palmer's lectures on organ construction and Mr. Richard Tattersall's recitals, to begin this month, are eagerly awaited. Even to the most casual visitor a few minutes spent in the reception room or around the offices of the building will convince him that a veritable hive of industry is here in progress, increasing month by month as the years pass by.

### MELBA'S PRAISE FOR ALBERT BLIER.

MR. ALBERT BLIER, the gifted young tenor who received so much encouragement from Mme. Albani a few years ago, was given an audience by Mme. Melba, when the latter visited Sherbrooke on her present Canadian tour; and both Mme. Melba and the members of her company were unanimous in their verdict that Mr. Blier has been endowed with a beautiful voice and a great deal of interpretive talent. Mme. Melba said that she considered him one of the best subjects she had heard for many a day.

AFTER a vacation at her home in Toronto, Miss Olive Scholey, the well known contralto, has returned to New York to prepare for a busy concert season. Miss Scholey, who has been studying there for the past year, has been booked under one of the well known New York managers for a series of concerts in New York and the eastern states, her season commencing October 14.

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**BERNICE DE PASQUALI.**

ON her forthcoming tour on which she will be associated with Antonio Scotti, the American prima donna will be heard in the following cities: Boise City, Idaho, Spokane, Seattle, Vancouver, B.C., Portland, Ore., San Francisco (3 concerts), Oakland, Los Angeles, and three neighbouring towns. This tour closes on November second.

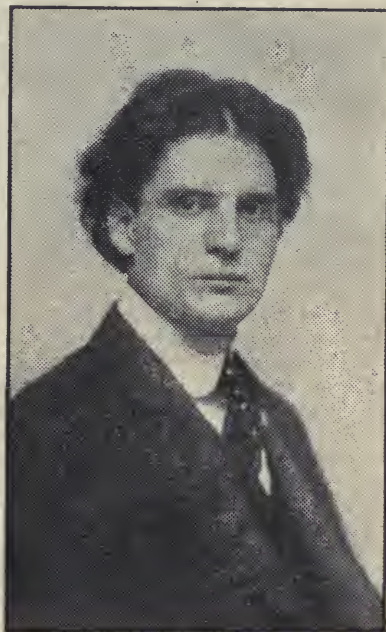
Her recital tour through the south and middle west commences on the tenth and includes:—Memphis, Birmingham, Chattanooga, Nashville, Mobile, New Orleans, Atlanta, Savannah, Jacksonville. Then follow:—Terre Haute, Indianapolis, Columbus, O., Detroit (Cincinnati Symphony Orchestra), and six cities in Ohio and northern Pennsylvania, including Pittsburgh, on December 8th.

WORD has been received from Oxford, England, that Mr. Ernest MacMillan has been successful in passing the second of the three professional examinations for the degree of bachelor of music of that university, the original composition work submitted to the Board of Examiners having been accepted. Mr. MacMillan, who has resigned his position as organist and choirmaster of Knox Church, concludes two years of service there at the end of October, and expects thereafter to cross the Atlantic to prosecute his studies throughout the coming winter.

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# CHRONICLE & COMMENT

CONDUCTED BY

DONALD C. MACGREGOR



TORONTO, September 26, 1910.

SO MARKED was the advance made during the season 1909-10 over all other seasons by our musical organizations including church choirs of all denominations, that conductors will find it necessary to aim at a higher ideal than ever before in order to eclipse in 1910-11 their former efforts. Many leaders in the larger cities attained their greatest achievements last year, and this was done by reason of more sincere effort on their part to bring their chorus up to a higher level and to present works of a heavier nature than had been previously attempted. The choirmaster who allows his choir to waste valuable time at rehearsal and is content if he thinks he is doing as good work as the other fellow, will soon find that the realms of music have no place for him, for in the musical world as in the business world, the man with the vision and the high ideal is the man who is gaining success for himself and for those who follow in his wake. There is as much need to aim at a high ideal in church music as in works of greater magnitude, for after all some of the most classical gems ever penned are sacred numbers. We might never have had a Mendelssohn Choir if we had never had the Jarvis Street Baptist Choir, for it was while organist and choirmaster of this church that Dr. Vogt first got his vision of the greater choir, and from which choir the foundation of the Mendelssohn was laid. Toronto can boast some of the finest church choirs which may be found in all America, and what a transformation has taken place during the last six or seven years! Churches that would not allow anything to be used on Sunday but the most simple hymn tunes and would throw up their hands at the mention of remunerated soloists, organist and leader, now have splendid large gowned choirs and professional quartets. Of course there were even in the old days a few churches where really good music was featured and these were getting the young people from all the other churches in the city who refused to believe that it was a sin to listen to good music on Sunday any more than to a good sermon preached by a well paid pastor. But to-day all is different, and conditions have so changed that new and larger churches stand where the little ones used to be and large numbers of other edifices have been enlarged in order to accommodate all who desire to gain admittance to hear the sermon—and incidentally, of course, to enjoy the efforts of choir and soloists and the young people are there in great numbers because they found that

somehow the old time coldness and loneliness had given place to brightness and good fellowship. Now that the season of 1910-11 is upon us, let us not lose sight of the high ideal and taking "Work" as the motto accomplish greater things in music's cause than had been dreamed of in the past.

\* \* \*

Mr. Marley R. Sherris has yielded to the call of Uncle Sam, and Toronto is about to lose another of her most talented vocalists. Mr. Sherris has decided to make his home in Chicago and will leave Toronto early in October. He has held many choir positions here including St. James' Square, Carlton Street, and for the past two years was director of music and soloist at the First Scientist Church. MUSICAL CANADA wishes him all the success which his splendid voice should win for him in the city of his adoption.

\* \* \*

Owen Smily continues to secure great results with his many pupils. Mr. Smily's long professional career, and his thorough way of imparting his desires to the student, is the secret of his most successful studio work.

\* \* \*

Helen R. Wilson, A.T.C.M., piano pupil of Dr. A. S. Vogt, and organ pupil of Jessie C. Perry, is meeting with gratifying success with her large class. Her artistic work as organist at Victoria Church has won for her many warm friends.

\* \* \*

Eva Mylott, the Australian contralto, who was a star pupil of Marchesi, will be under the management of R. E. Johnston, of New York, for an American tour in the near future and will be heard in recital at Massey Hall.

\* \* \*

Mr. W. E. McCann, organist and director of Grace Methodist Church Choir, Peterboro', has been appointed to a similar position at St. Giles Presbyterian Church, Toronto, and will commence his duties there October 2nd.

## MISS EDITH WORDEN

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Miss Olive Scholey, one of our most accomplished contraltos, who spent last season in New York studying grand opera repertoire with Granville, has been in the city for a few weeks, but will return to New York the second week in October, where she will commence a ten weeks' concert tour arranged for her by a leading New York manager. Miss Scholey was deservedly popular in local musical circles and held positions in several leading choirs. She was a pupil and gold medalist of Dr. Torrington to whose careful training much of her success is due.

\* \* \*

A new setting of "Search me O God, and know my Heart" for five part singing, by Mr. Ernest D. Gray has just come to hand and will be found a useful number for Sunday service.

\* \* \*

The new organ for Massey Hall will be built by the firm of Notyetbutsoon, who expect to place their organs in the saloons of several local aeroplanes at the same time.

\* \* \*

Mr. J. E. Middleton, the energetic choirmaster of Centennial Methodist, who secured splendid results with his chorus at the concert given in the church last spring, will produce Gounod's "Messe Solennele" (St. Cecilia's Mass) on Monday evening, November 21st in Centennial Methodist Church. This work should be heard by choir members in general as Mr. Middleton is sure to give it a correct interpretation.

## GLASGOW SELECT CHOIR.

THE Glasgow Select Choir, a mixed chorus of about twenty voices, appeared in concert at Massey Hall, September 29. They shewed themselves to be a finely balanced chorus with genuine altos and superb toned basses. Notwithstanding the Toronto public are thoroughly accustomed to hearing superb choirs, the Glasgow singers made a profound impression by their finished work.

## DAVID C. TAYLOR.

DAVID C. TAYLOR according to Ernest Wolf, the noted musician and critic, was much more successful in his choice of a name for his book on singing than was the German who has just translated the work. Professor Wolf, writing in the current number of *Die Musik* says, "Fully as I recognize the excellence of the translator's work, yet I greatly regret that he has substituted for the original title, *Psychology of Singing*, the comparatively meaningless name *Reform of Voice Culture*. For the original title outlines a programme, while the worn-out description "Reform of Voice Culture" fails to distinguish this most important book from the great mass of trivial offerings on the subject. Indeed the great merit of Taylor's work is just this, that he is the first to bring a consideration of psychological processes to bear on vocal problems. Let us hope that the seed sown in this great work may soon bear golden fruit."



## SOME FIDDLERS' FADS AND FANCIES.

THEIR name is legion, as all who are familiar with fiddlers and their ways must oftentimes be constrained, with sorrow, to admit. They are to be found chiefly amongst amateurs, and may be divided, like certain growths to which our mortal frames are liable, into two great classes; benign, or in everyday parlance, harmless, and malignant. In the one class are comprehended numerous tricks of style, mannerisms, and little affectations, which work no particular injury to the player himself, his auditors, or his instrument; to the other, and I fear the more numerous category must be assigned the misdoings of a small army of misguided beings, usually of the sterner sex, who insult our ears and eyes by displays of incompetence, or unusual solecisms of some sort, or must ever be tinkering or experimenting with their unlucky fiddles, in the vain hope of improving them, or of removing defects which as often are not purely fanciful. I say the sterner sex advisedly, for whatever absurdities the vagaries of fashion may entail in other departments, your feminine fiddler is usually more solicitous to avoid offending your artistic susceptibilities than her male cousin. A right down bad lady player is a comparative rarity. She knows her limitations, and instinctively avoids unnecessary display of them. Further, I have observed that although lady players are often to a degree careless about the preservation and general welfare of their instrument, and will leave it exposed to the risk of all kinds of accident, they are content, if it be in tolerable playing order, to let well alone, and to refrain from risky experiments with its exterior or interior economy. There is no need to dwell at any great length upon the subject of harmless fads or fancies. They include some disagreeable mannerisms, such as abuse of the *vibrato*, and *portamento*, in both of which matters violoncellists are frequently worse offenders than violinists; but they are mostly amiable weaknesses which either right themselves in time, or if they do not it is not great matter. Those of the more harmful kind frequently need stern repression, if, as is usually the case, milder measures prove ineffectual. "Save, oh save me from the candid friend," sang George Canning, but I imagine that brilliant genius would have readily allowed that in matters such as we are considering even a candid friend may have his uses. A protest or a criticism from a brother-scraper, or fellow-student, conveyed in good, forcible English, and with no over-squeamish regard for the amour-propre of the individual to whom it is addressed, will not seldom sink deeper, and accomplish more than a teacher's reiterated precepts, or injunctions, and the reason is obvious. A music master, as such, has many things to consider, not the least important being the question of his own bread and cheese, and unless he has obtained a position of independence such as only a very limited few of his calling can ever hope to arrive at, he can scarcely be expected to "rub it in" on all occasions with the airy insouciance of a candid friend. Many scores—one may say hundreds—of people nowadays "take up"

the violin who are totally unfitted for it either physically or temperamentally, and the wonder is that its popularity continues to increase in so notable a manner. "In the house of a fiddler all are fiddlers" is a proverb which has its equivalent in many languages, and though originally, little more than a figure of speech, it is to-day often literally true. Salomon, for whom the well-known Haydn Symphonies were written, once told George the Third that there were three kinds of fiddlers: those who couldn't play at all; those who played badly; and those who played well; and consoled his august pupil with the assurance that *his* playing came within the *second* category. One wonders what the outspoken old maestro would say could he return to earth, and listen to the performance of some of the "violin classes," which exist to-day in not a few of our elementary schools. Turning to the subject of those faddists whose weaknesses may be emphatically described as belonging to the domain of *experimental science*, we may be permitted to indulge a wish that some system of Gilbertian retribution might be devised, to make the punishment fit the crimes of those offenders whose whims and fancies are exercised upon valuable old violins. Every dealer of any experience knows of numbers of cases in point, and it has been my lot to handle many relics of what "were once noble things," as Charles Reade has aptly expressed it; fiddles which have been ruthlessly ripped open; their backs and bellies thinned or patched in all sorts of places; new organs added to their interiors, and what not, until their whole stamina, and value for musical purposes are gone beyond recall. Foremost amongst the varlets who perpetuate these indecencies is the sound-post fiend. Once let a man be fairly bitten with the mania for fidgetting about with the post, and there is no knowing to what lengths he will go. I know old violins galore, including more than one Strad of the best period, whose "inner consciousness" bears melancholy testimony to the results of such handling. The pity of it is that tinkering with the sound-post is usually done at home, and expert aid is only invoked when all the mischief is done. Where, however, as it fortunately now and again happens, the instrument is taken to a proper fiddle doctor for treatment permanent bad results need not be apprehended. In such a case, if the post really wants alteration, the question is skilfully and properly carried out. In the majority of instances, however, there is nothing whatever the matter with it, and the fiddle doctor knows exactly what to do. He does not waste time and patience in useless argument. He either personally makes a great show of adjusting the offending organ with a sound-post setter, or summons a satellite from the third floor back, or the vasty deep, as the case may be. The fiddle is handed to the workman with suitable instructions and removed "for adjustment." A few minutes elapse and it is brought back. "Now Mr. MacFadyean," says the doctor, "try that. I think you will find a difference." Mac (he sometimes is a Scot, incredible though it may seem) does try it, according to his lights, and skill, or want of it, and

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seldom fails to discover a difference. If not satisfied with the first adjustment, the process is repeated, and ultimately he and his fiddle go home, the post, it is needless to say, remaining in *statu quo!* This is no imaginary scene. The Bridge—maniac—not of course the card-playing variety is another type of faddist about whom a good sized chapter might be written, but his malpractices, though frequently disastrous enough in their consequences, are less deadly than those of an internal nature. "There are others—but *quantum sufficit*. Should any captious reader discover that some of my observations have travelled outside the strict letter of my theme, I would have him remember the words of an old playwright, to wit: "All that deal with fiddles are given to impertinency."

TOWRY PIPER.

#### WINDSOR AND WALKERVILLE CHORAL SOCIETIES.

THE Windsor and Walkerville Choral Societies will give two concerts as usual, probably in December and April. The programme of the first concert will consist of a concert selection of Gounod's "Faust," and in addition there will be given the following miscellaneous numbers "A Vintage Song," chorus for men's voices from the unfinished opera "Loreley" by Mendelssohn; "Judge Me O God," an unaccompanied eight part chorus from the "43rd Psalm," by Mendelssohn; an arrangement for mixed voices of the well known Scotch Songs, "Duncan Gray," and "Annie Laurie," to be sung unaccompanied; "The Lass with the Delicate Air," by Arne, for soprano solo and chorus and "The Bridal Chorus," from the "Rose Maiden," by Cowen. For the second concert the oratorio, "Judas Maccabæus," by Handel will be given.

#### MISS MANSFIELD'S CANTATA.

WE have perused with much interest a setting of Shelley's poem, "The Hymn of Apollo," by Miss A. Mansfield. The design of the whole composition is well conceived, and the various movements are so admirably welded together as to produce a continuity and interest which are often lacking in works of such large proportions. Throughout the whole five movements of the cantata there is much evidence of artistic taste and endeavour. The main themes of the overture are melodious and well

developed, and the orchestral colouring is generally good. The scena for soprano is specially attractive and truthfully expressive, and the dramatic points of the text have been turned to good account. The voice part is a thankful one for the singer, and the instrumental accompaniments are at all times effective and interesting. The vocal part-writing in the madrigal section of No. 4, "For Grief That I Depart," is distinctly clear and well-balanced. Here again the spirit of the poet's lines has been admirably caught by the composer, and the music trips along sweetly, in faithful attendance on the text. The ambitious double fugue, "To My Song," although very academic and lacking in spontaneity, contains much excellent contrapuntal writing, both for chorus and orchestra, and its brilliant coda is a jubilant peroration that seems to call for the sonority of a thousand executants. Miss Mansfield is to be warmly congratulated on the musicianship displayed in the "The Hymn of Apollo," and one looks forward with much pleasure to her future efforts as a composer.—*The Globe*.

#### JUDGE IN CHORAL CONTEST.

DR. EDWARD BROOME has been appointed one of the judges for the choral contests which take place in Orchestra Hall, the home of the Thomas Orchestra in Chicago, next New Year's Day. Choruses from two hundred voices known are eligible in different groups, and the prizes, mostly in money, run up to very high figures. Dr. Broome had the distinction of acting in a similar capacity at the Expositions at Chicago, Buffalo and St. Louis.

THE original autograph score of Beethoven's Sixth (Pastoral) Symphony has recently been added to the collection of the Beethoven Haus in Bonn. In 1838 this autograph passed into foreign hands for a small sum. It remained abroad (ultimately in England) for seventy years, and was offered for sale at £5,000 about two years ago. It has now, after many pourparlers, been acquired for the above-named institution.—*London Musical Times*.

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**THE SONG LORE OF IRELAND.**

WHEN Hector Berlioz came from a performance of Flotow's "Marta," he remarked that the Irish folk-song included among the numbers, "disinfected" the whole opera. Mendelssohn wrote a Fantasia on the same exquisite air and it has inspired poets almost without number. Beethoven set versions of "The Coulin," "St. Patrick's Day" and other Irish airs and to-day the interest in these and kindred melodies is greater than it has ever been before. To Irishmen and descendants of Irishmen

the story of Erin as told in its treasury of Gaelic song is one of passionate interest. To know that "St. Patrick's Day" was played at Fontenoy; that Sarsfield and the White Geese are celebrated in many a stirring or pathetic air; that the jig known as "Wood's Halfpence" celebrates the first triumphant coming together for Erin's good of Catholic and Protestant; these things are matter of consuming interest. To tell Ireland's story through her music has been the ambition of Relfern Mason, well known as a lecturer on the subject. The Song Lore of Ireland will be issued by the Wessels & Bissell Co., New York. Dr. P. W. Joyce, the veteran Irish folk-artist, and Dr. Douglas Hyde have placed airs and ditties at Mr. Mason's disposal. Examples of the primitive Gaelic music are given and explained and the influence of the Christian church traced. Careful attention is also given to the ancient Gaelic aesthetic of music as set forth in poems in the Book of the Dunn Cow and other ancient records.

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## MISS GRACE SMITH.

It will be welcome news that Miss Grace Smith, the brilliant young English solo pianist, has returned to spend the winter in Toronto. Miss Smith has played by special command before Queen Alexandra at Buckingham Palace, has toured with Kubelik in England and Ireland, and has played at the Queen's Hall, London, promenade concerts with Henry J. Wood, the Ballad Concerts, Broadwood Concerts, London and Manchester, Crystal Palace Concerts, in addition to giving recitals in England and making two Canadian tours.

## A TRIBUTE FROM ELGAR.

COPY OF A LETTER TO MR. DALTON-BAKER FROM  
SIR EDWARD ELGAR.

"DEAR MR. DALTON BAKER:

"I am glad to hear you are going to the United States, and hope you will be most successful. You will find a very artistic public, and you are sure to be appreciated for your great gifts. I have the greatest pleasure in the memory of your many fine interpretations of my works, perhaps especially in



MISS GRACE SMITH

## ELGAR TRIO.

THE Elgar Trio, one of the most versatile of concert trios, gave a delightful concert in the Octagon at Minnicog, September 8th. Mr. Batchelor, 'cellist, member of the Toronto Symphony Orchestra, gave several Chevalier impersonations, which were as much appreciated as his fine 'cello solos. Mr. Inkley, violinist, charmed his audience by the masterly way, he played Mendelssohn's concerto. Miss Brazill, leader of this gifted trio, proved herself an unusually talented young lady by giving excellent piano, vocal and mandolin selections.

The Gerhard-Heintzman Company are busy. Both locally and outside the firm has to do its utmost to keep up with orders. Payments are quite up to expectation.

'The Apostles' and thank you for your generous and unfailing artistic help on all occasions.

"Yours very truly,  
"EDWARD ELGAR."

Mr. Dalton-Baker in America 1910-1911 will be under the management of Concert Director M. H. Hanson, 437 Fifth Avenue, New York.

MISS EDITH WORDEN, L.R.A.M., who has just returned from her delightful trip to the Old Country, has accepted the position of visiting teacher at Westminster Ladies' College. Miss Worden is also resuming her work at her studio at Nordheimer's, 15 King Street East, on Mondays and Thursdays.

Messrs. Whaley & Royce found business decidedly picking up. The counter trade has much improved during the past few weeks.



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## BUSINESS NOTES

TORONTO, September 26, 1910.

THERE is not much news of any consequence to report in connection with the music trades this month. There has been a good steady business doing, but no particularly active movements as yet. The retail trade is better of course than it was in July and August and is steadily picking up. The fine weather has probably been keeping many families still out of town. However the outlook is generally spoken of as eminently satisfactory.

All the music houses in the city speak in terms of much gratification of the business done by them at the Dominion Exhibition, and several managers say it has surpassed any previous experience.

Payments are reported to be better than usual at this time of the year both locally and throughout the province.

Both wholesale and retail trade with the music stores is better than it was for the corresponding period of last year.

The factories are mostly all in full working order.

Mr. Henry H. Mason reports a good, all round general business with the Mason and Risch firm. Mr. Mason had no special information to give. The branch at Winnipeg is pretty busy, and as far as Ontario especially is concerned the season is opening up very well.

Mr. H. E. Wimperley, general manager of the Bell Piano and Organ Company, when interviewed by the representative of MUSICAL CANADA said: "Business with us is going along steadily. There is nothing special to tell you, but we are kept moving pretty slick. I consider the outlook certainly most encouraging. Paper is being well met. Our factory is hard at work."

Heintzman and Company find business, as far as they are concerned, in excellent condition. "We have been remarkably busy all this year," said Manager Charles T. Bender. "As to the Exhibition, returns with us were most gratifying. Particularly noticeable was the demand for first-class pianos and piano-players. Our sales of these latter expensive instruments has this year been phenomenal. Our

removal sale was a mighty big thing. Yes; our new premises are being completed as rapidly as possible, but there is a good deal to do yet. The fixing up has been a long and expensive job, but when you see the result I think you will agree that the time and money has been well laid out. I was never more satisfied with the business outlook than I am to-day."

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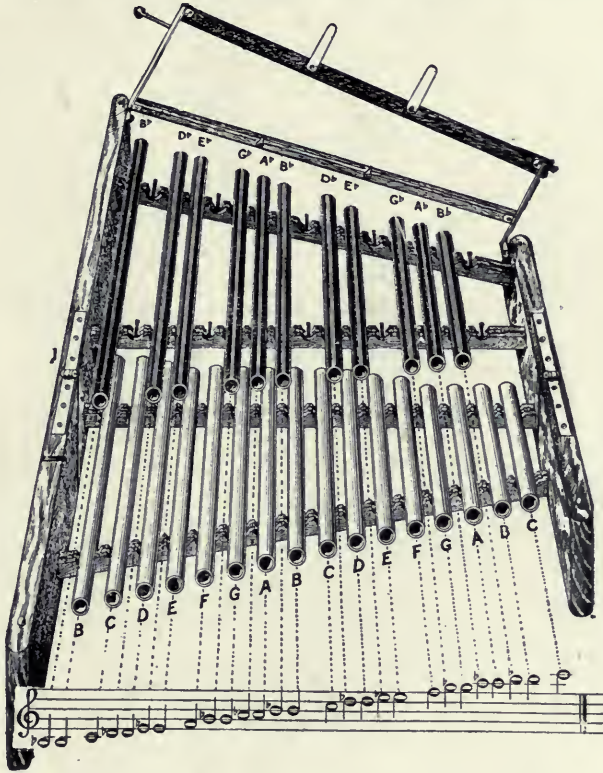
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**VOL. V.—No. 7. TORONTO, NOVEMBER, 1910.**

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### CYRIL DWIGHT EDWARDS.

OUR cover portrait is from a recent photograph of Mr. Cyril Dwight Edwards, the well known baritone. Mr. Edwards has toured with Mme. Albani, Miss Muriel Foster, and has sung with many other of the greatest vocalists in England. He has studied with the best European masters, and has a beautiful and well cultivated voice. The London, *Topical Times*, says of him:

"One of the most artistic singers among those who have attracted the attention of the London public is Mr. Cyril Dwight Edwards, who possesses a high baritone voice of exceptionally pleasing quality. Mr. Dwight Edwards has made a specialty of French songs, and in the two selections given by him at yesterday's concert he displayed as perfect a French accent as may be obtained by a foreigner. He has a large repertoire of the best selections from such modern composers as Saint Saens, Massenet, Bemberg, and others.

"This gifted young baritone is advancing in popular favor, and this season finds him singularly well equipped to satisfy the most artistic demands that can be made on a vocalist. He has studied carefully, and his studies have borne good fruit. His singing of 'Sans Toi' and 'Pensee d'Automne' served to display his fine voice to the best advan-

tage, and to show what good use he makes of his mezzo-voice and tone-color generally."

Mr. Edwards is at present a resident of London, Ont., but will teach in Toronto at 118 Avenue Road.

### TORONTO SYMPHONY ORCHESTRA.

THE Toronto Symphony Orchestra, which is now firmly established in public favor, opened their regular season with a delightful concert at Massey Hall, October 6th, before an immense audience. The Orchestra played with refinement and distinction Weber's beautiful Overture, "Der Freischutz," Goldmark's Suite, "Rustic Wedding," and an attractive Berceuse by Jarnfelt with a violin solo, finely rendered by Mr. Blachford. The ever-welcome solo vocalist was Mme. Gadske, she with the beautiful vital voice, the sensitive and sure instinct for interpretation and the distinguished reader of the music of Wagner and Schubert. Her principal numbers were the Wagner "Liebestod," and "Brunhilde's Call," and Schubert's "Erl-King." The last named was a magnificent dramatic achievement, which the Brunhilde's Call was a glorious technical feat. The second regular concert of the Orchestra is fixed for November 9th, with Josef Hofmann, as solo pianist.



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### MUSIC IN MONTREAL.

MONTREAL, November 3, 1910.

MR. FREDK. H. BLAIR, organist of St. Paul's Presbyterian Church, has arranged a series of recitals to be given in the church. The first was given on Wednesday, October 19th, the artists being Mr. Saul Brant, the new violinist at the McGill Conservatory; Miss Pearl Benedict, contralto, and Mr. Blair, organist. Mr. Saul Brant lost none of the good reputation earned by him on his former appearance. Miss Benedict's rendering of "Oh rest in the Lord," and "God shall wipe away all tears," was much appreciated; and Mr. Blair's accompaniments were rendered with his usual discretion and restraint.

On Tuesday, October 18th, the new Beethoven Trio gave its first concert of the season in the Windsor Hall. That able musician, Madame Froehlich, is the pianist again, while Mr. Emile Tarranto, and Mr. Gustave Labelle preside respectively, at the violin and 'cello.

The vocalist for the evening was the Danish baritone, Herr Holger Birkerod. He was evidently suffering from cold and should not be too severely criticized on his initial performance. The outstanding item of an excellent programme was undoubtedly the "Dunky Trio," Op. 90; Dvorak, and the performers in this number, seemed to throw off the restraint which inevitably belongs to first public

appearances of such a combination. Undoubtedly as the Trio increases in confidence we shall be treated to a class of music which has too long been neglected in Montreal.

On Sunday, October 21st, Prof. J. D. Dussault, gave an organ recital in Notre Dame Church. His programme included Hollins' "March Solennelle," Tombelle's Allegretto Cantando, Op. 23; Buxtehude's Fugue in C major; Gijout's Communion; Shelley's Fanfare, d'Orgue, and Widor's Symphony, Op. 13. Whatever Prof. Dussault does bears the stamp of the artist and true musician.

On Monday, October 31st, the Montreal Musical Society commenced a season of Grand Opera in His Majesty's Theatre. No more auspicious debut could be desired than that scored by "La Tosca." Principals and company were tuned up by weeks of rehearsal and preparation, while the Orchestra was without doubt the finest Montreal has ever heard. In Signor Jacchia the Society has secured a conductor impossible to surpass, and he has with him an orchestra, which is as responsive and intelligent as even such an exacting *Chef D'Orchestre* as Signor Jacchia could wish. It is hardly fair to individualize where everything is so excellent, but the strings and horns deserve especial mention. It will be a great opportunity for the Montreal public to hear this combination in their Saturday afternoon orchestral concerts, which have been arranged for by Mr. Lamontagne. Mme. Esther Ferrabini, Sig. Ugo

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Colombine, Sig. Pimazzoni and Sig. Natale Cervi were the principals in a performance, which the Montreal Musical Society have reason to congratulate themselves upon being an excellent inauguration of their eight weeks' opera season. It is to be hoped that the musical public of Montreal will appreciate, and take full advantage of, what has been done for them by the Society.

That excellent vocalist, Mme. Clementine Varney-Huber, and Miss Laura Walker, pianist, gave an attractive recital in the Westmount Hall, October 26th.

Mr. O'Neil Phillips gave a pianoforte recital in the Royal Victoria College, Thursday, October 27th. The writer had not the pleasure of hearing him upon this occasion, but from past experience has no doubt that the work done was of the same standard that compelled a London Queen's Hall audience to give Mr. Phillips an ovation.

Mr. McLean Borthwick, baritone, has been appointed soloist at Dunn Avenue Presbyterian Church. This gentleman is a talented member of the faculty at the Conservatory.

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## CANADIAN MUSICAL BUREAU.

Mr. WM. CAMPBELL, manager of the Canadian Musical Bureau, Toronto, reports that the present season gives promise of being a busy one. The tour of the Jessie MacLachlan Concert Company, in the Lower Provinces, which began on September 19th, was closed on October 27th. The prima donna never sang better than she is doing this season, and everywhere she has been meeting with the customary enthusiastic reception. Mr. Craighall Sherry, who accompanies Miss MacLachlan, has no equal as an entertainer. Unquestionably he is the finest artist, in his line, that has left Scotia's shores. He has created quite a furore wherever he has appeared; in fact his reception has been quite as enthusiastic as that accorded to the prima donna herself. There are still several dates open for the Jessie MacLachlan Company in Ontario during November, December and January. Mr. Campbell will give prompt attention to all applications for dates.

There is an unusually fine array of artists in the Canadian Musical Bureau this season, including vocalist, elocutionist, violinists, pianists and humorous entertainers, whose services can be secured by making early application to Mr. Campbell.

Miss RITA IRWIN, a talented piano pupil of Miss Eugenie Quéhen is meeting with great success as a teacher in Newmarket. She also holds the position of organist and choir directress at the Methodist Church.

**PERCY E.**

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## AT THE CAPITAL.

OTTAWA, October 24, 1910.

DURING the past month a piano recital was given by Dr. Edward Harper, in the Y.M.C.A. Hall. Commemorative of the Chopin Centenary, his programme was made up entirely of the master's most popular works.

Another musical event was a song recital by Mme. Marie Narelle, the Australian soprano, in St. Patrick's Hall. She was assisted by Mrs. A. D. Cartwright, pianist. The latter event was under the direction of Mrs. E. G. Lawrence, of Montreal, who is later on bringing to Ottawa Kathleen Parlow, the Canadian violinist, and Mischa Elman.

The Morning Music Club announced their first musical engagement of the season in the appearance of Maud Powell, violinist, on January 12th, in the Russell Theatre.

In the evening of October 12th, the Choir of St. George's Church, under the direction of Mrs. F. M. S. Jenkins, gave a splendid performance of Lee William's Cantata, "A Harvest Song," the soprano solos being taken by Mlle. Marie Ricardi, who has recently become a member of the Choir.

Miss Laura Walker, of Montreal, pianist, announces a piano recital in Ottawa, the latter part of November. She is a pupil of the famous Godowsky and her initial appearance in Ottawa is anticipated with pleasure.

Mr. de Calvin, violinist, and Mr. Amede Tremblay, pianist, announce a series of four lecture recitals on the evolution of the Sonata to be given on

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November 16th and three following weeks. Both are well known musicians and their recitals, the first of the kind given here are a venture which it is hoped will be well patronized and encourage others.

The Choral Society has received letters of incorporation, and the following officers have been chosen for the ensuing year: Emanuel Tasse, president; Dr. W. C. Cousens, vice-president; W. Duthie, treasurer; G. E. M. Hunter, secretary; J. Edgar Birch, conductor. The Society starts the year with brighter prospects than ever before, and also a cash surplus.

The first concert will be given in February. The works to be presented are: "Hiawatha's Wedding," Coleridge Taylor and Cliffe's "Ode to the North Wind."

Two new organs will shortly be installed in Ottawa, one in St. Mary's, and one in St. Patrick's Church, of which I shall write later. Both I hear are instruments which will be valuable additions to the already existing few good organs.

L. W. H.

## AMERICAN GUILD OF ORGANISTS.

THE bi-monthly meeting of the American Guild of Organists of the United States and Canada was held October 21st, when a large number of the members, including several lady members, were present. After dinner, at a business meeting several new members were elected. This was followed by a most interesting lecture on "Modern Organ Building," by the eminent organ builder and inventor, Mr. Robert Hope-Jones, of Tonawanda, N.Y., who, perhaps, has done more for the advancement of organ building than any other builder. The lecture was most interesting and instructive and fully enjoyed by the members. Interesting comments were made by Drs. Vogt and Broome, Messrs. T. J. Palmer, Richard Tattersall, Dr. T. A. Davies and Ed. Hardy.

## OUR NEW YORK LETTER.

NEW YORK, October 26, 1910.

THE last few days of October usher in the concert season of 1910-11. Miss Alma Gluck, of the Metropolitan forces, gave the first recital of any importance by presenting a programme of song at Mendelssohn Hall, on October 18th. Hoffman will give a piano recital and Bispham a song recital in Carnegie Hall before the close of the month and from then on the season will be in full swing. The first concert of the New York Symphony will take place in the New Theatre on Sunday afternoon, October 30th. The Philharmonic, under Mahler, will begin soon after. Among the Philharmonic soloists the name of Kathleen Parlow, the young Canadian violinist, figures prominently. She will make her New York debut with that organization and great things are expected of her.

Strangely enough there seems to be a sudden awakening on the part of some of the New York conductors to a realization of the fact that there are some compositions by American composers that are worthy of being heard. Mr. Damrosch announces a new Symphony by Henry K. Hadley, to be presented at any early concert. Mr. Volpe has stated that at each one of the four concerts of his orchestra this season he will give first place to an American work. I believe that MacDowell, Hadley, Chadwick and Edgar Stillman Kelly are the four composers chosen. Everybody should welcome a frequent repetition of the beautiful MacDowell suites and tone poems. The Boston Symphony played the "Indian Suite" here two seasons ago, and it is always deservedly popular.

In the operatic world there are large promises. Among the new works to be presented are the Puccini opera, "The Girl of the Golden West," based upon the Belasco play of the same name; and there will be a Humperdinck score. The Metropolitan will have the field pretty much to itself this year.

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The Manhattan Opera House, Oscar Hammerstein's headquarters, is now the home of "Opera Comique." It is a higher variety of comic opera than is usually encountered along Broadway, if we can judge from the first production which has been offered. "Hans, the flute player of Holland," was the opera chosen to inaugurate the new system, and it has met with success, having held the stage for the past month. Hammerstein has given it an elaborate setting. He has made full use of the unusual facilities of a stage built originally for grand opera performances. The chorus is unusually large for comic opera, and an orchestra of some forty-five pieces furnishes the instrumental part of the score.

The music of "Hans," written by M. Louis Ganne, is the work of a musician, both in the music itself and in the scoring. The numbers were evidently not written to achieve a merely nine-days popularity, nor is the orchestration adapted for the usual "scratch" band of the ordinary theatre.

Of course "Hans" is sung in English, but the chief role is played by a Frenchman, Georges Chadal, whose pronunciation is almost unintelligible, but whose acting more than makes up for any deficiencies in language. Miss Sophie Brandi sings the chief soprano role, and Mr. Frank Pollock is the tenor. "Hans" will run as long as its popularity continues.

Mr. Reginald Warrenrath opened his New York season with a recital in Mendelssohn Hall on October 25th. This young baritone is gaining in popularity each season. He is the possessor of a voice of unsurpassed beauty, and he sings with ease. Mr. Warrenrath is a young man, and he has not yet had



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the long experience which, with years of study, produces the finished artist, but he is a hard worker and a humble seeker after knowledge, an attitude that is bound to bring good results.

Three old Italian arias, and some songs of Beethoven, Brahms, Wolf and Grieg came first on the programme, the singer showing his linguistic versatility by using the original Scandinavian in three of the Grieg songs. The second part consisted of songs by American composers, with the exception of Kurt Schindler, who is a German resident of New York. Some interesting settings by Arthur Whiting, of verses from the Rubaiyat showed Mr. Warrenrath at his best. Much of this Whiting music is admirable and would bear frequent repetition. The American group was weakened by the inclusion of Bruno Huhn's setting of Henley's fine poem, "Invictus." It is strange that Mr. Huhn could not find better inspiration in these remarkable words.

SYDNEY DALTON.

MISS OLIVE BELYEA has been appointed contralto soloist of the Church of the Redeemer, and entered upon her new duties Sunday, October 23rd. Miss Belyea, who is a pupil of Dr. Albert Ham, is already favorably known among the church singers of Toronto as the possessor of a fine voice and exceptional ability as an artist. For over a year she has held the position of vocal instructress at St. Margaret's College, Bloor Street East.

## OUR LONDON LETTER.

LONDON, October 10, 1910.

THE hundred and eighty-seventh meeting of the three Choirs of Gloucester, Worcester, and Hereford, was held at Gloucester on September 4th, and the four following days. These large and important festivals are a prominent feature in English music, and indeed it is only by such means that many of the provincial cities can get some good music, as except in the case of a few very large towns there is no resident orchestra and great players and singers do not visit them in the ordinary way. The programmes of music selected on this occasion were of great interest, and the choral works performed included a short sacred cantata by Granville Bantock entitled "Gethsemane" which received its first performance, although it was written ten years ago. This cantata is an episode in "The Life of Christ," a large work not yet finished. The music is highly original and interesting, and the orchestration skilful and expressive. Other important works in this domain of musical art performed were Verdi's "Requiem," Parry's motet, "Beyond these voices there is peace," and his "Ode to Music," Mendelssohn's "Lobgesang," Elgar's "Dream of Gerontius," and "The Messiah." Among the purely orchestral items may be instanced, Elgar's Symphony, Dr. Harwood's Organ Concerto, Richard Strauss's "Tod und Verklärung," Beethoven's "Eroica" Symphony, and Bach's violin concerto in E major, played by Kreisler.

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Canadian Tour during October, 1911

Kreisler appeared in London on September 24th, when he gave his only recital of the autumn season at the Queen's Hall. The programme did not contain any work of first importance; but he played several of his arrangements of old classical pieces as he alone can. These arrangements will be published by Messrs. Schott, who also publish his original compositions.

An orchestral concert was given in the Queen's Hall, on October 6th, by Kubelik, at which he played Max Bruch's Concerto in G minor and that by Tchaikovsky in D, his interpretation of the latter work being extremely brilliant and effective. He was finely accompanied by the New Symphony Orchestra under Mr. Landon Ronald.

Mr. Thomas Beecham's season of Opera at Covent Garden, should have opened on Saturday, October 1st, with D'Albert's Opera, "Tiefland". Owing, however, to the indisposition of one of the singers this work could not be performed, and as another opera could not be put on in the time the opening was postponed until Monday, October 3rd. "Tiefland" received its first performance on the 5th, and achieved an immediate success. The book is melodramatic in the extreme being based on Guimera's play, "Feudalissimo," familiarized in London by the Sicilian players. D'Albert has made the most of the opportunities presented by the play, and the characterization is most clever and appropriate. The leading parts were taken by Miss Muriel Terry, who learned the part in three or four days; Mr. John Coates, Mr. Frederic Austin, Mr. Robert

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**WHAT THE CRITICS SAID :**

BOSTON HERALD (PHILIP HALE):

"Mr. Macmillen was warmly welcomed. His tone is full and of fine quality; it is emotional, and his technic is fluent in florid passages."

**BOSTON EVENING TRANSCRIPT**

(H. T. PARKER):

"Mr. Macmillen, with his slim frame, his thin alert face, his unaffected hair and his gentle manners, is pleasant to see. The charm of youth is in him. Mr. Macmillen spun the intricate, graceful, amiable and agreeable fligree of the Goldmark concerto with the air of ease and polished accomplishment that marked their difficulty and pointed their elegance. Macmillen charmed."

**BOSTON RECORD & ADVERTISER**

(LOUIS C. ELSON):

"Mr. Macmillen mastered the great difficulties of the Goldmark concerto with steadiness and romantic beauty. He worked up to a fine technical climax in the finale. He was recalled again and again with what may be called popular frenzy."

**BOSTON TRAVELER (EDITH BURNHAM):**

"An artistic technician of rare skill. Mr. Macmillen played the Goldmark concerto with subtle intellectual interpretation. His execution was marvellously fine and acute. His playing is like a finely cut etching."

**BOSTON JOURNAL:**

"Mr. Macmillen on his birthday received the highest honor of his professional career, an honor which he shares with Ysaye, Kreisler and Cesar Thomson, viz., that of playing as soloist with the Boston Symphony Orchestra. He gave great pleasure to one of the most critical audiences in the world, bringing out the romantic qualities of the work."



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Radford and Miss Maggie Teyte. Mr. Beecham conducted. It may not be out of place to remark that Herr d'Albert, although a naturalized German subject, was born in Glasgow and received his early musical training from Sullivan, Parry, and Dannreuther, at the National Training School for Music, which afterwards became the Royal College of Music. Two interesting novelties are announced for the early part of the season, Leroux' "Le Chemineau," and Tchaikovski's "Pique Dame," which of all the composer's operas is said to have been his favorite.

The most interesting item in the preliminary announcement of the Philharmonic Society is that Sir Edward Elgar's new Violin Concerto will be performed by Herr Kreisler at the first concert in the Queen's Hall, on November 10th.

Miss Kathleen Parlow is at present touring on the Continent and is meeting with great success. She played recently at Scheveningen, and is now in Norway. She will pay a brief visit to England at the end of the year, and will afterwards depart for a short tour in Canada and the United States.

Mr. Ernest Austin has addressed a letter to the press calling attention to a state of affairs, which in his opinion, should be remedied. His contention is that in the list of music to be prepared by pianoforte candidates for the Associated Board of the Royal College of Music and Royal Academy of Music, the works of English composers appears hardly at all and that as these examinations have to some extent an official character English music should receive more attention. However, on looking at the list of composers cited by Mr. Austin one

finds that it consists of the great masters and lesser men, whose works are considered at least to be classics of the pianoforte. Several replies have appeared, but one very important point appears to have been overlooked by the writers. This is that the music by English composers, apart from that by a few writers of light drawing room pieces, is extremely difficult and unsuited to any but the most advanced players, and in selecting music for an examination at which most of the candidates are amateurs some regard has to be paid to suitability as well as merit. Another instance of this inability to recognize one's limitations is shown in a letter by a champion of English music pleading for the establishment of a National Opera House, at which *none* but the works of English composers should be performed. This would be of much use unless a by-law were passed compelling the public to attend!

"CHEVALET."

### HAMILTON NOTES.

HAMILTON, October 26, 1910.

THE music season is only just opening; nothing has taken place except a few local concerts, the most important of which was Miss Hamm's recital on the new St. Paul's organ, when she carried through her programme with excellent success.

We are promised a recital by Clarence Eddy, in this church in November, the first outside concert organist that has been here for years. The teachers all report good beginnings for the season.

One of our leading teachers, J. M. Boyes, has recently joined unto himself a life partner, to whom we wish all happiness.

J. E. P. A.

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# CHRONICLE & COMMENT

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TORONTO, October 30, 1910.

THE Concert Band of the 48th Highlanders of Toronto (fifty strong) gave the first of a series of high class concerts in Massey Hall, October 8th, before an audience of music lovers, who were not slow to show their appreciation of the splendid performance of a band, which proved altogether superior to a number that have visited us from a distance excepting, of course, the Guards.

Mr. Slatter has made several important improvements in the instrumentation of his band since last heard in concert, and their playing was marked by a certainty of tone production and careful phrasing which placed them above the ordinary regimental band. In the Hungarian Rhapsody, No. 2 (Liszt), the band did their best work. The perfect rhythm and balance of all sections showing with what great care the instrumentalists had been chosen and trained. The tone poem by the Finnish composer, Jean Sibelius, "Finlandia," was given a finished reproduction and brought forth the even and beautiful tones of the wood-wind sections, and the mellow, rich voicings of the brass departments. Mr. John Slatter deserves high praise for the class of programme provided and for keeping away from the so-called "Popular" effusions so nauseous to the musical ear. The band left on October 25th for Vancouver, B.C., where they have an important week's engagement.

\* \* \*

Mr. Richard Tattersall gave his first of the season's organ recitals in the recital hall of the Conservatory of Music on October 15th, and presented a charming programme before a most enthusiastic gathering of ladies and gentlemen for the most part identified with the city's musical life. The "Pastorale and Final," Op. 14 of Louis Vierne, organist of the Cathedral of Paris, was given a refined and musicianly interpretation. The Pastorale opens with a smooth allegretto Oboe soli, which gradually gives place to a more turbulent theme of fascinating beauty, while the Finale is introduced by a forte-fantasia for pedals. Bach's "Toccata in F Major" was given a most finished treatment, the great climax being most brilliant without being in the least overdone. Other numbers worthy of mention were Harwood's Sonata, "Dithyramb," and "Finlandia," by Sibelius, both of which Mr. Tattersall played with an accuracy of technique and clear cut execution which stamped him as a solo organist

of-much talent and skill. Mr. Tattersall gave his second recital with equal success in the Conservatory on October 22nd, and was greeted by a large and critical audience.

\* \* \*

Mrs. W. C. Whitney, who has been contralto soloist for a number of years at Knox Presbyterian, has been appointed soloist with Mr. Carnahan's choir at Westminster Presbyterian.

\* \* \*

Miss MacCallum has accepted the position of leading soprano at the Western Congregational Church.

\* \* \*

Miss May Hinckley, pupil of Mr. Lautz, goes to St. James Square as soprano soloist.

\* \* \*

Mr. A. L. E. Davies has been appointed conductor of Toronto University Glee Club replacing Mr. Tripp, resigned. His choir at Trinity Methodist will produce Dr. Tozer's "Two Harvests" in the church the second week of November.

\* \* \*

Miss Rita Irwin, pupil of Miss Perry, has been appointed organist of the Methodist Church at Newmarket. Miss Irwin is a gifted organist of much temperament and talent, with a bright future before her. She is the daughter of Editor Irwin, of the *Durham Chronicle*, one of the best known newspapermen of Ontario.

\* \* \*

Mr. J. Coats Lockhart, an old Toronto boy, who held many choir positions as tenor soloist in city churches, has returned from Europe where for the past five years he has been doing oratorio and solo work with leading societies both in the north of Scotland and in England.

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serves high praise for the great work he has done for the musical life of Western Canada and for placing the concert business of the West on a higher plane by bringing over the circuits nothing but the very best attractions, thereby stamping out the demand for the American "troops," which had long

regarded the West as their happy hunting ground. Mr. Graham practically supplies the whole West with its concert talent and enjoys the esteem and confidence of committees everywhere. Wallace Graham is an old Lincoln county boy, who is widely known throughout Ontario, where his friends and admirers are legion and where he is remembered as a gifted entertainer and a most courteous, kindly gentleman.

\* \* \*

Balmy Beach School of Music is forging ahead in earnest this season. Kathleen Cameron, A.T.C.M., is having much success with her pupils in piano organ and theory as are all the other teachers in the different departments.

\* \* \*

The Toronto College of Music annual concert took place in Massey Hall on Wednesday evening, November 2nd, under the direction of Dr. F. H. Torrington.

\* \* \*

Dr. T. A. Davies is at last to have his chief wish gratified—the organ at St. James Square is to be completely overhauled and rebuilt at a cost of \$7,000.

\* \* \*

Mr. Arthur Baxter has resigned from the position of tenor soloist at Carlton Street Methodist. He will further pursue his musical studies before again taking a choir position.



Two of our well-known soloists went twenty-six miles east last week to Pickering. We always thought Toronto jewellery stores kept a pretty good line.

\* \* \*

Certain choirmasters never rest till they get the gowned choir and then allow members to wear all sorts of colors with them. What's the use of gowns at all if the ladies don't all wear white waists and the men white ties? Gowns must be kept hooked also, if uniformity is to be attained.

\* \* \*

The new quartette at Erskine Presbyterian will consist of Mrs. Fred. Score, soprano; Mrs. Passmore, contralto; Mr. H. Wookey, tenor, and Mr. V. Gearing, basso, with Miss Edith Dickson, as organist. Miss Dickson is a talented pupil of Miss Perry.

\* \* \*

Mr. Wheeldon's new assistants at the Metropolitan will be Mrs. Will Merry, contralto; Mr. Francis Bemrose, tenor; and Mr. Arthur Blight, basso. This quartette will certainly prove a valuable acquisition to the Metropolitan choir. The appointment of soprano will be made shortly, in all probability one will be brought from London, Eng.

\* \* \*

THE La Dell-Fox concert party, consisting of three talented Torontonians, Miss Marietta La Dell, elocutionist; George Fox, violinist; and Miss Ada May Davies, soprano, are on an extended tour of the United States, under management of one of the southern bureaus. Miss Davies is being highly praised for her fine singing and is meeting with great success. She is an advanced pupil of Mr. Donald C. MacGregor, whose pupils go forth well equipped and prepared for their chosen work.

#### MOUNTAIN ASH CHOIR.

THE concert given in Massey Hall, on October 3rd, by the Mountain Ash Choir, a male chorus of about twenty voices, was an event to be remembered by all who heard it. It is hardly an exaggeration to say that these Welsh singers have attained to perfection in male voice ensemble work. They sang with absolute precision, perfect phrasing and shading, a beautiful blending of the voices and a marvellous wealth and variety of tone color. Most astonishing of all, perhaps, was the thrilling and vibrant volume of tone poured forth in the forte passages by these twenty men, and this without the slightest apparent effort or loss of purity and richness in quality.

It must, of course, be admitted that some of the numbers were very old "chestnuts" indeed. "Old Black Joe," for instance, cannot be expected to satisfy audiences who are beginning to acquire a discriminating appreciation of the work of Symphony Orchestras and Mendelssohn Choir. But the sheer beauty of the vocalism displayed in the Mountain Ash arrangement of even their sentimental ditty compelled applause.

In the solo numbers, partly, no doubt, because of the character of the songs, the performers were not so satisfying. Exception must be made, however, in the case of the tenor who sang Gounod's "Lend me your aid." This was a really fine performance. The duet for tenor and bass, Handel's, was almost equally well sung. It is to be hoped that the musical people of Toronto will have another opportunity of hearing this remarkably fine body of singers.

FRANCIS COOMES.

#### THE TORONTO CONSERVATORY OF MUSIC.

THE fall term at this institution opens November 10th. During October several pleasant musical affairs take place, among which was the farewell, quasi-private, given by Miss Mabel Preston Hall, pupil of Mrs. Genevieve Clark-Wilson, prior to the departure of this clever young artist for New York. The recital took place in the Lecture Hall and gave great pleasure to the invited guests, Miss Lillian Willcocks, A.T.C.M., supplying the accompaniments. On October 15th, at four o'clock, the first of a series of organ recitals in the Music Hall was given with brilliant success by Mr. Richard Tattersall. The programme was an excellent fusion of old and new, the composers represented being J. S. Bach, Jean Sibelius, Basil Harwood, Louis Vierne, James Lyon and Sigfrid Karg-Elert. The second recital of this series will be given on Saturday, November 12th, at the same hour in the afternoon. The lectures on Elementary Theory and History of the Organ by members of the staff have been well attended. Miss Mona Bates, A.T.C.M., the talented pupil of Dr. Fisher, announces a Piano Recital for November 5th, assisted by Mr. Russell J. McLean, a member of the staff. Miss Jessie Binns, F.T.C.M., will appear as solo pianist on November 3rd, on the occasion of the first meeting of the Woman's Morning Musical Club. Mr. A. McLean Borthwick, baritone, recently appointed on the staff, will also assist on this occasion. The Music Hall, which is by common consent, one of the most popular and attractive recital halls in Toronto, will be in commission very frequently during the present month by members of the staff and by outside talent. Among the latter are Jan Hambourg, Miss Brenda Smellie, Miss Grace Smith and Mdm. Kathryn Innes-Taylor. Members of the staff who give recital programmes are Miss Josephine Scruby; Mr. Ernest J. Seitz; Mr. Maclean Borthwick and Mr. Richard Tattersall in a joint recital; Miss Helen M. Grasset; Miss Jessie Binns. The School of Expression, under Dr. Kirkpatrick, opened under good auspices during October. On Wednesday evening, October 12th, a recital was given by a graduate of this department, Miss Elspeth MacDonald. The programme included selections from J. J. Bell, J. M. Barrie, Ian MacLaren and Shakespeare's "Henry VIII." Pupils of Mr. Blachford and Dr. Edward Broome gave violin and vocal selections. The attendance already threatens to surpass that of former years, the Women's Residence in particular having filled up in a very short time.

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## PIANO RECITAL EVENT.

THE English pianist, Miss Grace Smith, well known to Canadian audiences, will display her versatile skill in a programme, certain to delight the appreciative on Thursday evening, November 17th, in the Conservatory Music Hall. Numbers from Bach, Beethoven, Scarlatti, Couperin, Daquin, Guisepppe Martucci, and Chopin are among the selections Miss Grace Smith will render with the warmth and feeling which have made this artist celebrated. She is essentially an interpreter of the composer's inmost moods, leaning more to warmly intellectual than cold technical interpretation and with all her technique is said to rival the best skill of the masters among the sterner sex. Such piano-forte recitals as this one will wield a valuable influence upon the development of musical taste inasmuch as Miss Grace Smith's methods strongly suggest the value of individual thought as applied to the rendering of music. She is one artist who is not content to merely follow the beaten track and who does not permit her auditors to become bored by the merely mechanical element of piano playing. Her programmes are always full of satisfying surprises and this recital will probably be no exception.

## HERE AND THERE.

BY FIDELIO.

THOSE who attended the first popular concert of the Toronto Symphony Orchestra, on 15th of last month, must have been gratified at the success of Mr. Welsman and his players on that occasion. The programme was a veritable feast of good things. One was transported with the delicacy of effects produced by the strings in the fascinating "Traumerie" number, while again in Paul Lacomb's "Aubade Printaniere," the Orchestra played beautifully and had to repeat the delightful little number. The ever welcome "William Tell" Overture, of course aroused the audience to great enthusiasm. It was rather unfortunate to find the wood-wind very much at fault in the matter of intonation. Mr. David Ross, baritone, who sings with excellent musical understanding, and Mr. Frank C. Smith, a clever viola executant, were the assisting artists. One seemed at a loss to understand, however, why Mr. Ross should indulge in a pendulum movement of his body while on the platform. The concert was a great success as was also the second one on 29th

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of the same month at which Dr. Nicolai was the assisting artist.

\* \* \*

The music committee of St. James Square Presbyterian Church, have decided to erect a new organ as also have the Dunn Avenue Methodist Church. Dr. T. Alex. Davies, of the former church, has promised MUSICAL CANADA a copy of the specifications of the proposed new organ some day soon and I anticipate Mr. E. R. Bowles, of the Methodist, will do likewise.

\* \* \*

The St. Paul Methodist Church new organ is being rapidly pushed ahead. Mr. G. D. Atkinson, the talented organist and choirmaster of the church, informs me the instrument will be one of International pitch. Readers of MUSICAL CANADA will hear more about this later.

\* \* \*

The University Glee Club made no mistake when they selected Mr. A. L. E. Davies, as their conductor in succession to Mr. J. D. A. Tripp, who left recently for Vancouver. Mr. Davies has the necessary qualifications for the position and there is nothing of the wooden man about his work. He has been closely allied with Dr. A. S. Vogt for many years, which is a guarantee of his efficiency. There is one instance where the right man is in the right place. The training of a body of singers—I do not refer to the Glee Club—is taken too lightly with many choir-masters, who are absolutely unqualified for the positions they occupy. What is required at the present day is men possessing genuine qualifications.

\* \* \*

On the 15th of last month the writer paid a flying visit to the Conservatory of Music, where Mr. Richard Tattersall happened to be giving an organ recital. I only intended staying a few minutes, but they were very long minutes indeed as my appreciation of Mr. Tattersall's playing of a really fine programme held me fast. This organist excels in technique, phrasing and registration, while his readings are invariably musically interesting.

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The Toronto College of Music concert on Wednesday evening, November 2nd last, will be referred to next month. We were all glad to note the kind recognition given Dr. Torrington and his estimable wife by the High Park Methodist Church lately. Dr. Torrington has done much for the cause of music in Canada and his name can never be easily forgotten.

\* \* \*

The Mendelssohn Choir have selected their soloists for the February concerts. Mr. Witherspoon will be gladly welcomed again. The new comer, Miss Florence Hinckle, soprano, I am informed on excellent authority, is a most reliable and satisfying artist. Dr. Vogt is as usual hard at work drilling his forces.

\* \* \*

The musical critic of the *Toronto Star Weekly*, "Walther," is to be highly commended on the earnest, unprejudiced, and sane manner in which he conducts his column week by week.

\* \* \*

A prominent person, whose identity I will not divulge, informed me sometime ago that he made some five thousand dollars in six months teaching . . . . . I am sure the pupils have our sincere sympathy. This is just as bad as patronizing the Bucket Shop.

\* \* \*

There are one or two important changes amongst our church soloists at present. Mrs. Will Merry,

contralto; Mr. Frank Bemrose, tenor; also Mr. Arthur Blight, baritone, have been engaged by the Metropolitan Church. This leaves two vacancies at Central Methodist Church and one at Bloor Street Presbyterian Church. What a scramble there will be after the positions! The salaries of church soloists are going up and no mistake and it is only keen competition that is responsible for same. Money talks.

\* \* \*

The National Chorus, it is understood will give a concert in Brantford this season. Only one concert will be given in Massey Hall. Dr. Albert Ham has prepared a fine programme of unaccompanied numbers in which his chorus should be heard to advantage.

Manager John Wesley, of the Mendelssohn Piano Company, reports business as first-class. "In fact," said Mr. Wesley, "the Mendelssohn Piano Company has never been so busy as it is to-day."

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PIANIST**SCHUBERT CHOIR.**

MR. FLETCHER, the conductor of the Schubert Choir, informs the editor that the choir this season is the best he has ever had under his baton. The Choir has been organized along the lines of the famous Leslie Choir, of England, as regard the balance of parts.

Each member was required to pass a rigid test in voice and sight reading, the result being a chorus of exceptional brilliancy and sonority of tone. The two concerts in February will be two of the most

important events ever given in Toronto, as Mr. Fletcher has made a selection of very beautiful novelties both a capella and an extended form, which will have their first production in Canada. The committee with commendable enterprise have engaged the Toronto Symphony Orchestra at full strength and Madame Lillian Nordica, the famous prima donna and her entire company for both nights.

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#### THE FLUTE.

WRITTEN SPECIALLY FOR MUSICAL CANADA.

“WHAT is worse than a flute?” once shouted a wag whose name so far as I am aware has not been recorded and immediately proceeded to supply the answer “two flutes?” Perhaps he had been listening to the efforts of a brace of amateurs of limited attainments while struggling with the famous passage in Handel's “Dead March in Saul,” where the flutes, playing in thirds, and accompanied by the kettle-drum, have the familiar subject to themselves. Assuming that he was himself a musician we may suppose that the sarcasm was levelled at the players, and not at their instrument, which is admitted by all whose judgment on such matters counts for anything to be one of the most useful and effective members of the orchestra. For solo purposes also it is deservedly held in high esteem. It is comparatively easy to play, the tone in the best part of its register is quite distinctive and is gloriously mellow and liquid; florid runs, shakes, and skips of prodigious range can be rendered with an amount of certainty and effect unattainable upon the violin except by a virtuoso, and passages well nigh unplayable upon most other instruments lie well within the scope of a good amateur. It is, in short, an instrument which in its modern, and perfected form, is worthy of much more attention than has been devoted to it of late years, though good players, both professional and amateur, are rapidly becoming more numerous than they were.

All the great composers have made extensive use of it in their scores, and there is plenty of good and effective music written for it. In all departments of musical art modern standards of proficiency have steadily advanced, and anyone who wishes to be listened to, even with tolerance, must be prepared to devote a good deal of time and intelligent attention to the instrument he chooses for his own; but the flute within certain limits, is less exacting in its demands, in the matter of daily practice, than either the pianoforte, the violin, or the violoncell, the three instruments most in evidence in our latter day concert rooms, and its cultivation will be found less arduous and distinctly more gratifying in the results to player and listener, than a colorless mediocrity with the other deservedly popular instruments. There is plenty of literature devoted to the history and evolution of the modern flute, but for present purposes, a brief glance at that portion of the subject is all that can be attempted. Properly speaking a flute is a wind instrument, the tone of which is produced without the aid either of a reed or a cup shaped mouth piece, and in modern phraseology the term is almost exclusively confined to the transverse form, in which, as the name implies, the tube is held crosswise. It would seem that the modern transverse flute can only be traced back some three or four centuries. That the Greeks and Romans had instruments which were so held is clear from the words used to designate them, and from ancient paintings and sculptures. The ancient Egyptians may or may not have used some species



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of cross flute, but the drawing (taken from a mural painting), which appears in Stainer and Barrett's Musical Dictionary, is not sufficiently distinct in detail to settle the question. There is some reason to believe that the Egyptian Nay, an instrument of great antiquity, a form of which is still used by the Dervishes, was originally played like our own flute, but most authorities maintain that the sound was produced by blowing directly across the open end of the tube, in the same way as we see a boy producing blood-curdling shrieks from a key. Whatever may be the actual fact there is no doubt that for a long period of time the transverse flute fell into desuetude, if not total disuse in Europe, and when revived or rediscovered, became known as the "German flute," a name which survived until comparatively recent years. It is proper here to state that the word *flute*, used in translations and in much of our older literature, was a generic term which included a large number of different instruments played with reeds or mouthpieces, nearly all of which are now obsolete. Space will not allow of any attempt to enumerate them, but the *recorder* frequently mentioned in Shakespeare and elsewhere was one of them. It is with the "German flute," in its modified or perfected form, that the player of to-day is mainly concerned, and it has been well said of it that it has undergone more changes and improvements in modern times than any other musical instrument. In a minor degree the same thing may be said of all the woodwind family, which, in this respect contrast sharply with the strings. In all material particulars the latter remain precisely as they were three centuries ago. The German flute with a tapering or cone-bore, but with the addition of eight or more keys, and occasional other modifications, is the instrument still in use in most military bands. Its advocates claim for it amongst other things that its tone quality is more characteristically *flute like* than that of the cylinder flute (to be dealt with presently) but for true intonation, fullness, and equality of sound throughout its compass it cannot compare with the cylinder flute which has long since superseded it for advanced concert and orchestral work. The slightly conical bore of the older form of instrument is designed to rectify certain defects in the harmonics, or overtones, which would otherwise

be present, owing to the fact that the mouth-hole or embouchure is necessarily smaller than the cross section of the tube, but the cone-bore is open to two grave objections, viz., faulty intonation, and unevenness in the power and quality of the notes produced. With the cone system the holes must be placed where they will lie conveniently under the fingers. In other words in such positions that the notes are not all strictly in tune, and though this may be partially remedied by the use of additional keys the device is not wholly satisfactory. The lower notes are too feeble, and the higher ones somewhat coarse and shrill. Several distinguished makers and players (including Siccamer, Carte, and Clinton) have invented improvements in the cone-flute, but to-day the all round superiority of the cylinder form is not seriously questioned. The cylinder flute, and the system of fingering mostly in use with it, seem to have been invented by William Gordon, a captain (presumably of Scotch origin) in one of the regiments of Swiss Guards, in Paris. His ideas, after years of disappointment and neglect, in Germany, France, and England were ultimately put into practical shape by Theobald Böhm, who claimed to have anticipated Gordon, and by whose name the cylinder instrument is now almost universally known. Poor Gordon died insane in or about the year 1839. Whoever was the true and original first inventor, Böhm has all the credit of it and readers who are curious to know more of the controversy upon the point will find the information collected in Welsh's "History of the Böhm flute." The cylinder flute is of uniform width of bore, except in the head section, which has a slight parabolic taper. The holes are of large size and are opened and closed by an elaborate system of key work; they are bored in the right places, and the notes are all in tune and very equal in quality and volume. The fingering is quite distinct from that of the cone-flute. Some players use instruments so constructed that, while the cylinder shape is retained the method of fingering is more or less similar to that proper to the cone flute. This is accomplished by means of extra keys, but the system of fingering associated with Böhm's name is that in general use. The ordinary concert flute in D. has a compass of about three octaves. For orchestral purposes about two

and a half is the safest range within which to write. Corder, in his excellent book on the Orchestra, advocates the revival of the "Bassflute," a large variety of beautiful tonal qualities. For special purposes smaller sizes in G, and other keys are occasionally made, but the only variety which need be specially mentioned is the well-known piccolo, a half sized flute, pitched an octave higher than its big brother in D. It is much used in military, and theatre bands, for *ad captandum* purposes, and in the full orchestra it may, if sparingly and judiciously

sound of a wooden flute and the costly silver and gold specimens which figure mostly in the catalogues of instrument makers.

A. T. PETERS.

#### MISS HELEN DORLAND.

MISS HELEN DORLAND, a brilliant Canadian soprano, has won for herself an enviable position among the concert singers of this country, having filled many important and return engagements in Canada and United States.



HELEN DORLAND

introduced, be employed with immense effect. But unless great discretion is used its piercing and aggressive tones are apt to be distressing. In the main, the piccolo is but a vulgar little beast, and has little real music in it. Strange as it may seem the material of which the flute is made has little or no effect upon the tone produced, and though there are players who hold the contrary view, the better opinion seems to be that, other conditions being equal, there is no practical difference between the

Miss Dorland, who is a pupil of Madam Obernier, began the study of music at an early age, and has ever since been a most conscientious student. Careful and wisely directed instruction has steadily and surely developed her naturally beautiful voice and innate artistic qualities, until she is now recognized as a singer of unusual attainments. Endowed with charm of personality and much temperament Miss Dorland seems destined to have a successful career.





# OPERA & DRAMA



## THE TORONTO THEATRES.

THE local theatrical season has now been in progress for two months and with both of the two great theatrical syndicates, which now control dramatic affairs in America putting their best feet forward in the theatres controlled by them, matter of interest has been plentiful. The most interesting fact which one has noted about the season so far has been the prepondering number of male stars. This season they seem to outnumber the women of stellar rank by more than two to one. At any rate that has been Toronto's experience, but in this little review of the past two months, one is impelled by gallantry to observe the motto, "ladies first."

Pre-eminent among the artists who have visited us has been Mrs. Fiske, who came for a brief engagement and revived her famous production of "Becky Sharp." In point of public support it was by far the most successful appearance that she has made in this city,—a tribute to the remarkable hold that this brilliant artiste retains on the public despite the number of other stars that have sprung up since the American public became familiar with her poignant, intellectual methods. Mrs. Fiske is eleven years older than when she previously played Becky in Toronto, but she has lost none of her old buoyancy. Her brilliant eyes sparkle as keenly as ever and the witty, wicked tongue still delights with its sallies. There are little touches of imagination in this celebrated impersonation of which no other English speaking actress seems to be capable; for instance the gleeful moment when she rushes to the old fashioned pianoforte after she has temporarily solved her money troubles and plays the old fashioned song, "There's sunshine in my heart, Mama." The cast, while a capable one, boasted no such wonderful performance as the late Maurice Barrymore gave us in the role of Rawdon Crawley, but Mr. Henry Stephenson, an Englishman of Australian experience, who succeeds him in the role, proved himself most capable though lacking that quality of romance which was characteristic of Barrymore at his best.

Mrs. Fiske also demonstrated her capacity as a stage manager by producing Ibsen's "Pillars of Society," a work thirty-three years old, but which had never been seen in America until she produced it last spring. It was the first of the great series of prose dramas on the condition of modern society, which were destined to extend Ibsen's fame throughout the world. As one has said elsewhere Ibsen had not, when he wrote it, mastered the art of intensive dramatic writing, which makes his later

plays so enthralling in a technical sense. It contains plenty of original thought, however, and the dramatist shows the professional skill of the old stage manager in his steady flow of vivid and interesting incidents. The company showed to much better advantage than in *Becky Sharp*. Mrs. Fiske herself took the small role of a breezy intelligent middle-aged woman and was capital and Mr. Holbrook Binn was really magnificent in the role of the pompous, unscrupulous financial magnate, Consul Bernick.

A woman who came to Toronto as a stranger and impressed everyone with her abilities as an artiste, was Miss Emma Dunn, who played a sentimental and illogical drama from the pen of Mr. Jules Eckert Goodman, entitled "Mother." The playwright is obviously out for popular support at any cost and tears and laughter are judiciously distributed in a manner that does not impress one with Mr. Goodman's sincerity. There is, however, no lack of sincerity in Emma Dunn, who has a wistful tender face and a unique gift of gentleness in all that she does. One had previously been impressed with her charm in the role of Mrs. Warren, while supporting Frank Kennan in "The Warrens of Virginia." Though a stellar position has come to her late in her career, she has earned it by her acting in "Mother."

Miss Mabel Taliaferro, who has a personality of exquisite, fragile charm and no small amount of technical skill, played a week's engagement here in a very interesting little melodrama, "My Man," by Forrest Halsey. Though the atmosphere of the piece was sordid and unlikely to attract those who go to the theatre to see pretty gowns and a spectacle, it was cleanly and interestingly done. Mr. Halsey seems to possess a sound and wholesome point of view. Miss Anne Sutherland, one of the really important figures on the American stage, was admirable in a rather objectionable role. She had one fine speech of the old fashioned style and she handled it superbly.

This exhausts the list of women stars seen here so far. We have been fortunate in seeing several London actors of the very best school of English art, including Mr. Forbes Robertson, who repeated "The Passing of the Third Floor Back." It failed to attract so much popular support as on the occasion of his visit last spring and on a second hearing the artificiality of Mr. Jerome's elaborate fantasy becomes more apparent. It is a play to be seen but once. Mr. Robertson was exquisitely spirituelle as in the past in the role of the Stranger, who is the embodiment of the best aspirations of the human heart. His company was practically unchanged



and included those two delightful artistes, Miss Molly Pearson and Miss Haidee Wright.

Another welcome visitor, who returned to us after many years and after having built up an important position for himself in London, was Mr. Weedon Grossmith. Years ago as a boy in the gallery I saw him play the barber in "A Tinted Venus," with a seriousness and facility I cannot forget. This was when he was supporting the late Rosina Vokes. A few years ago he came to America again with a piece entitled, "The Night of the Party," but his tour was a failure and was soon abandoned. He is one of the most deft comedians in the world to-day. Mr. R. C. Carton's farce, "Mr. Preedy and the Countess," is a trivial affair, but is saturated with the London social atmosphere. Associated with Mr. Grossmith in the opposite role was Miss Charlotte Granville, a noted beauty of the London stage. She has a most charming comic touch and the manners of a gentlewoman, as indeed she is by birth. The company is well drilled and of fine quality.

Mr. J. E. Dodson, another English actor of rare skill and comic significance, returned with his celebrated production of "The House Next Door" which was reviewed at some length in the columns last season. The fact that Mr. Hartley Manners' picture of the relations between Jews and Christians in English society is one sided, too highly colored, and contains a deal of unsound special pleading for the Jews, does not detract from the admirable quality of Mr. Dodson's acting. The New York producer of the piece has failed to express the atmosphere of the piece with the subtlety that gives charm to such a production as that of Mr. Grossmith to which allusion has just been made.

The most important American production which has been seen here this season has been that of "The Nigger," by Edward Sheldon. This was one of the banner features of the New Theatre's season in New York last year, and the same actor who made so fine an impression in it,—Mr. Guy Bates Post,—is now using it as a stellar vehicle. It is a profoundly impressive drama dealing in a manner absolutely frank with the most serious problem that confronts the United States to-day, that of the Negro. Mr. Sheldon, though he has certain ethical views to express, is first of all a supremely talented dramatist. Despite his extreme youth he appears to be about the most important playwright that the United States has yet produced. Mr. Post in the leading role, that of a white man with a trace of negro blood in his veins, who seeks to grapple with the problem, is most capable and convincing.

Mr. Gillette a very versatile man, whose remarkable magnetism makes up for certain physical deficiencies which detract from his capacity as an actor, has been seen in a revival of three plays or adaptations from his pen. He is a purely commercial playwright, and has no special intellectual matter to put into his plays. He simply dishes up a well seasoned theatrical entertainment and because he has every resource of the theatre at his finger tips he almost invariably does it well. The best of his productions is "Sherlock Holmes," in which he succeeds in

making your flesh creep at times. "Secret Service," though full of theatrical cleverness is hopelessly old-fashioned in its women characters, who are permitted to run in and out of the headquarters of the Confederate Government at Richmond as though it were a drug store with a soda fountain in it and a couple of handsome clerks. Mr. Gillette was supported by a company of uneven talent which, however, contained two notable artistes in the persons of Marie Wainwright and Marion Abbott.

The once famous burlesque comedian, who used to stage extravaganzas on a magnificent scale, Henry E. Dixey, the Adonis of twenty years ago, appeared after an absence of nearly that period in a modern farce, "The Naked Truth," produced in London by Charles Hawtrey, but done over for New York, and provided with an American locale. It is an amusing and fantastic piece of the Anstey School, but in remaking the atmosphere which gives such pieces their success has vanished.

A purely American piece of characteristic quality is "The Travelling Salesman," by James Forbes. It is much the same type of play that the late Charles Hoyt used to write, but Mr. Forbes lacks Hoyt's brilliant gift of satire. For two acts it is amusing, but when the dramatist tries to tack on a serious sentimental interest it becomes deadly dull. It was capably acted for the most part and the leading actor, Mr. Mark Smith, has an arch and agreeable personality.

High Falutin' and more or less obscure is Mr. Robert Edeson's drama, "Where the Trail Divides," written to confute the notion that the only good Indian is a dead Indian. The action is arbitrary and the characters lack the elements of humanity. Mr. Edeson is, however, a manly and interesting actor and he was ably supported by the veteran, George W. Barnum.

Mr. Cyril Scott, another most agreeable actor, with a delightful comic gift, appeared in a very vulgar farce entitled, "The Lottery Man." Rida Johnson Young, the authoress, uses the crudest possible devices to obtain laughter and the whole affair leaves a bad taste in the mouth. On the whole it is an insult to womanhood. The piece was, however, free from the sensual and studied coarseness of the two farces, "The Girl in the Taxi," and "The Girl from Rector's." The dialogue of the former piece was the roughest and most vulgar that I have heard in a theatre. The companies in each case were fourth rate.

Of musical entertainment there has at the time of writing been comparatively little. The Viennese operetta, "The Dollar Princess," was obviously made for American and English consumption, since the characters are native to those countries. It has a pretty score without vitality that would have been better had it been played by a more competent orchestra. The cast was ordinary and the piece failed altogether for these two reasons to make the same impression that it did in London.

"The Midnight Sons" proved to be a large and glittering vaudeville show with some bright incidents and many dull ones. The girls were pretty and as a



whole the show was one in which the company makes all the difference in the world. In this case it was a very ordinary one.

"The Arcadians," for which the composers, Lionel Monckton and Howard Talbot supplied most graceful and charming melodies and Mr. Mark Ambient with two assistants contributed a fanciful and interesting libretto proved to be the best thing of its kind that has come out of England for several seasons. It was well produced and was acted and sung by a cast not brilliant but adequate and attractive.

A sublimated Vaudeville show with two skillful variety performers, Blanche Ring and Harry Gilfoil, as the chief entertainers, was "The Yankee Girl." Miss Ring is one of the ablest exponents of popular comic songs since the days of Maggie Cline and is very handsomely into the bargain. Altogether it was a harmless and vivacious entertainment.

October 26, 1910. HECTOR CHARLESWORTH.

### BUSINESS NOTES.

TORONTO, October 26, 1910.

THERE has been this month, in all branches of the music trades, a marked improvement over the conditions which prevailed in September. While last month was an advance on the corresponding period of last year there was a dullness in the demand which dealers did not like. During the past few weeks, however, conditions have materially altered, and the time of an ever-increasing activity is prevalent throughout the trade.

A pretty sure indication of the prosperity prevalent all over the Dominion at the present time is the general and the rapidly increasing demand for the highest grades of all musical instruments. Player pianos lead the procession, then pianos of elaborately ornate finish, and so on right down to the smaller goods. Singing machines are also booming, and while a year or two back moderate and low-priced instruments were in principal request, now those selling at from one hundred to two hundred and fifty dollars have captured the public taste.

Our factories are working to the limit of time and capacity, and yet orders are waiting to be filled. Especially is this the case with player pianos, which can not be turned out fast enough. The same remark applies to some of the better grades of singing machines. Several lines of the Edison records are also in arrears.

Reports vary more than usual as to payments just at present. A few houses find them quite up to expectations, but in more instances than otherwise collections have been a little slow this month—nothing seriously to complain of, but not what they ought to be. Still it is most likely that, one way and another, about the average all round has been struck.

On one important point, however, there is no disagreement. All the leading men with whom I have conversed say that the business outlook for many years has never been better, and indeed seldom so good.

Preparations for an extensive Christmas business are in progress.

With Heintzman and Company business is going forward literally by leaps and bounds. From the east to the west this firm is in receipt of mail orders for car loads of pianos because the dealers are out of stock. Manager Arthur A. Bender was apparently never so happy in his life; he is booking orders as fast as his facile fountain pen will play. No wonder the factory at the Junction is kept busy, because this firm, in addition to the ordinary business, is turning out one player-piano per day. The Winnipeg end of the business is very active. Payments with this firm are good.

Heintzman and Company expect to be well settled in their new home on Yonge Street before Christmas. It will certainly be a handsomely appointed place. Many of our principal music teachers have engaged studios in the new building.

Associate Manager, Mr. Charles Beemer, has returned from his European trip looking more handsome and fit than ever.

Business with the R. S. Williams and Sons Company is, in all the departments, very active indeed. This house has lately opened a branch at Calgary, and reports from there are most promising. Mr. R. S. Williams is well satisfied with the steadily increasing demand for choice violins. General Manager Mr. Harry Stanton is more than satisfied with present trade conditions, and considers the outlook could scarcely be more full of promise. Musical instruments of the choicer qualities are finding a rapid sale. In the small goods department activity is also the order of the day.

Mr. Henry H. Mason says prevalent conditions are in every way exceedingly satisfactory as far as the house of Mason and Risch is concerned. "No," said Mr. Henry Mason, to the representative of MUSICAL CANADA, "I have nothing very special to give you in the shape of trade news, but you can say that with us business all round is unusually satisfactory, and the outlook good."

With Messrs. Gourlay, Winter and Leeming, business generally is very good, both in and out of town. "Our chief trouble just now," said Mr. David R. Gourlay, "is that we cannot procure goods as quick as we want them. We are receiving rush orders from the country, and some of our agents are short of stock. That is how things are with us at the present time." Payments with this firm are reported good.

The Bell Piano and Organ Company is very busy. General Manager Whimperly reports business good in all lines, and the factory at Guelph is only just able to keep pace with the demand for stock. Collections with this firm show a satisfactory average. A special feature with the Bell Company just now is the marked increase in the sale of musical instruments since this time last year. The rooms on the first floor at the head office, 146 Yonge Street, have been handsomely fitted, and together constitute a handsome singing instrument salon.

The Gerhard Heintzman Company have as much business as they can handle. Manager Fred. Killer said:—"We are more than busy; trade excellent; payments good, and prospects first-class."

General-manager Howard, of the Newcombe Piano Company, in consultation with the representative of MUSICAL CANADA, said:—"Since we opened these warerooms we have been surprised at the result. Business has shown a most remarkable advance in all lines; as far as payments are concerned they are very satisfactory with us. The outlook is in every sense an encouraging one. The new showrooms of this company are at 19 Richmond Street West, Toronto.

Business is in excellent shape with the house of Nordheimer. The Steinway piano and the Nordheimer pianos are both selling well, and the season has set in very well. In the small goods department orders are liberal and are increasing daily. The sheet music trade is also in first-class shape.

Mr. Thomas Claxton has recently experienced a steady advance in all lines of his business.

Messrs. Whaley, Royce & Company are doing a good business in musical instruments and a good counter trade.

Messrs. Weatherburn & Gladden, the Arcade, report trade as good.

The Ashdown Music Store, 144 Victoria Street, are doing a steadily increasing business.

H. H. WILTSHIRE.

#### A PILGRIMAGE TO THE GRAVE OF EDWARD MACDOWELL.

CLOSE by the drowsy little village of Peterborough, New Hampshire, is the last resting-place of the greatest composer that America has produced, and during the past summer the writer journeyed to this pretty little New England town in order to pay his respects to the memory of one who is known and loved wherever the language of music is understood and uttered.

Changing cars at Concord on the main line between Boston and Montreal, one takes the Hillsboro branch of the Boston and Maine railroad, and after a picturesque ride of some forty-five miles along the valley of the Contoocook River, towards the close of the afternoon the train pulls up at a miniature-like station which the modest black and white sign announces to be Peterborough.

The town itself, a trim and tidy little place, nestling amongst the hills of southern New Hampshire, offers many tempting views to the devotee of the camera. The winding, climbing streets, with their ancient trees, the quaint architecture of many of the houses, the pretty Unitarian church with its white belfrey, the dreamy little river, and the mountainous background, greenly wooded with fainter blues beyond, all serve to charm.

The tranquil August evening was just beginning to close in as I strolled out from the little town and along the quiet country road towards the grassy hill

where the master musician lies sepulchred. An active sense of what was the real environment of the great composer in his life time seemed to possess the spirit. Here, after spending a day in his log cabin in the woods, his "House of Dreams," as he loved to call it, he would wander dreamily in the cool, calm quiet of the soft country air. For MacDowell was before everything else a dreamer, to whom the inner life of the imagination was indeed much more than the everyday life.

Presently I came to the entrance to the golf grounds, stone pillared and overgrown with Virginia creeper. Passing through the gateway, I turned along a little by-path to the left, crossed a clover field, and found myself at the foot of a small hill upon the gentle slope of which could be seen amid a little clump of trees, a rustic railing with a huge boulder enclosed. The evening was ideally peaceful, the silence being broken only by the faint shrilling of the crickets and the occasional note of a homing bird. When I had walked up the hill and come to the little fenced-in plot, I saw a simple grave, grass-grown and strewn with pine boughs. Sunken into the face of the boulder which stands at the head of the grave was a bronze tablet with the following inscription.

--ARS MUSICA--

EDWARD MACDOWELL

December 19, 1861

January 28, 1908.

A HOUSE OF DREAMS UNTOLD

IT LOOKS OUT OVER THE WHISPERING TREETOPS  
AND FACES THE SETTING SUN.

This Tablet Placed by The MacDowell Club  
of Boston.



The fragment of poetry is from MacDowell's pen, being the motto which he wrote as a heading for his little piano composition entitled, "From A Log Cabin." As I stood and gazed upon the plain, unadorned memorial to that heart "once pregnant with celestial fire," the gentle evening wind softly whispered in the treetops above me, while over to the west the last pale flame of the setting sun slowly sank away. I looked long and reverently at the epitaph and the mouldering heap of turf, and all the restful peace of that quiet evening scene, then slowly turned and left the master in his "House of Dreams."

EDMUND HARDY.



### THE INFLUENCE OF VIOTTI

VIOTTI established and settled for ever the fundamental principles 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 Tourté 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 of 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 incalculable advantages 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 of 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 uninvited.

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 wont 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, Mdme. Paravincini, 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.*

MR. H. M. FLETCHER, the conductor of the Schubert Choir and People's Choral Union, who has occupied the position of organist and choirmaster in College Street Baptist Church for eight years, has resigned and accepted a similar position in Knox Presbyterian Church, where the Choir will be increased to sixty voices.

Three pupils of Mr. Fletcher have been appointed soloists, Miss Louise Williams, soprano; Mr. P. H. Skitch, baritone, and Mr. Geo. Mark, tenor. Mr. Fletcher assumed his new duties on November 1st.

MR. JAS. FIDDIES goes from Sherbourne St. Methodist to Mr. G. D. Atkinson's fine choir at St. Paul's Methodist, as tenor soloist. Mr. Atkinson has in preparation Julian Edward's Oratorio, "Lazarus," which will be sung for the first time in Toronto at Easter by St. Paul's Choir.

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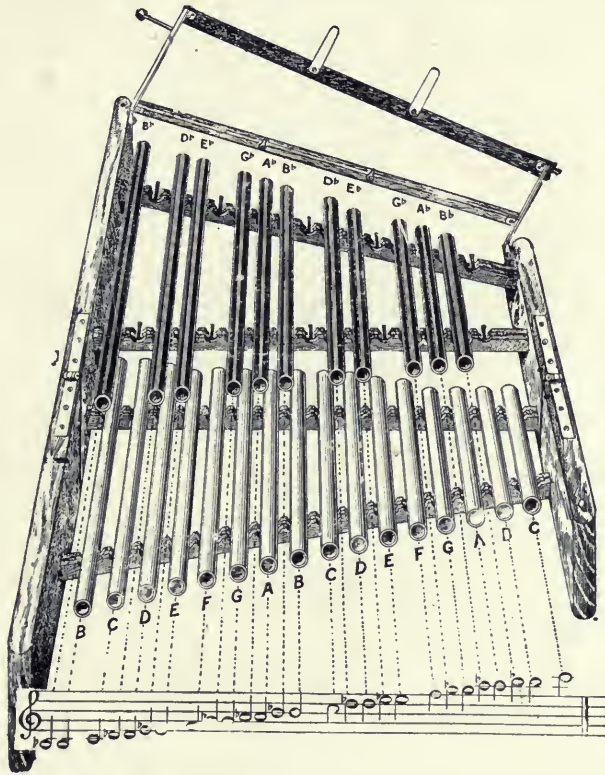
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#### EMANUEL TASSE.

MR. EMANUEL TASSE, whose portrait appears on the cover of this number, is a very prominent figure in the musical circles of Ottawa. After ten years of splendid work as director of St. Joseph's Choir, he is retiring on account of other pressing duties, much to the regret of the clergy, congregation and choir. Under his direction the choir has earned a splendid reputation, and has to its credit the best there is in sacred music. The last notable production being Liszt's "Missa Solennis," was given a magnificent interpretation. Two years ago Mr. Tasse was persuaded to accept the presidency of the Ottawa Choral Society, which he still retains. During his tenure of office the Society has taken on a new lease of life, and stands to-day in the hitherto unknown possession of "a surplus." He has also been instrumental in obtaining letters patent for the Society which will put it on a more satisfactory footing. Of a genial disposition, Mr. Tasse has been able to gather about him a male choir, notable for the number of its excellent voices, and his retirement from active musical life is a distinct loss.

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### OUR NEW YORK LETTER.

NEW YORK, November 21, 1910.

IF the concerts of the past few weeks, marking the opening of the musical season of 1910-11, are an indication of the average to be maintained throughout the year we may congratulate ourselves upon much excellent musical fare. The singers have been particularly active, and in this connection it is only right to mention the recital given by that queen of song, Marcella Sembrich, first.

Sembrich almost stands in a class all by herself among singers of the day. Too many of the vocalists, who have been endowed with voices of exceptional beauty, consider that that in itself is a sufficient end of all vocal art. They use the music they sing much as the old Italian opera composers used the words of their scores—merely as a peg to hang their tricks of vocalism upon—as something to show off their voice with. It is for that reason that a Wullner is hailed with frantic delight. He oscillates to the other extreme, but as great interpretation is so much rarer than good voices he fills a long felt want.

Mme. Sembrich, however, comes very near the ideal, inasmuch as she combines beauty of voice and perfection of tone-production with an interpretative ability that is very nearly as perfect as her voice. In giving up the operatic stage for the concert

platform she has endeared herself more than ever to the American public, if that were possible; and the result is that at her recital in Carnegie Hall on November 8th she not only filled every seat in that great auditorium, but had the people standing down the aisles and four deep at the back.



MME. SEMBRICH

The programme was made up entirely of songs by Schubert, Schumann and Brahms—seven by the first, eleven by the second and six by the last

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named. It was a rare treat for all lovers of the great German *lieder*—as the singer made a splendid selection from the works of all three, especially in the case of Schubert and Schumann. "Da's sie Lier Gewisen," and "Du bist die Ruh," for instance, in the Schubert group she sang wonderfully; but the gems of the day were in the Schumann numbers. Five songs from the "Dichterliebe" followed by such masterpieces as "Die Lotosblumne," the superb "Schnuglökchen," "Die Sandmann," and "Frühlingnacht." In the last two Mr. France La Forge shared the honors with his beautiful accompaniments. The Brahms group included "In der leiser wird mein Schlummer" and "Schon war, das ich dir weihte," but the selections from the composer were not so happily chosen.

After the second group of songs ushers started down four aisles with bouquets of flowers. It took both Mme. Sembrich and Mr. La Forge to gather up these tributes to a great artist; and when they had all been piled upon the piano they completely covered the instrument, and a large bunch was placed beneath it on the floor. The singer was forced to add about half a dozen numbers at the end of the programme.

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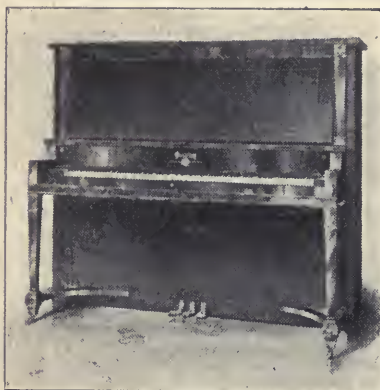
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Concert goers are always glad to have Josef Hofmann back. He is one of the most popular of pianists—a popularity he has retained since he made his debut as a little boy prodigy. Since his marriage to an American lady Hofmann has spent considerable of his time in this country, but he has not appeared in recital for some years. On October 29 and November 11, he gave recitals in Carnegie Hall and drew large audiences upon both occasions. Hofmann is not afraid to present popular programmes, containing such numbers as the Chopin Nocturne in E flat (the school-girl's helpless victim) and Valse in A flat. He also gave the "Music Box," by Liadow, (the composer was Russian, the title of his composition was down in French on a programme in an English-speaking country, when shall we have common or garden sense in such matters?), and Rubinstein's Barcarolle in G major; all of which goes to show that Hofmann has the courage to play what people like among the larger works and novelties.

While his first recital was excellent in all respects, showing him to be a great artist, he was better still at his second appearance. On that occasion he played the G minor Schumann Sonata; the "Carnival," by the same composer. These were followed by a Chopin group, and a Liszt group. Hofmann can draw a beautiful tone from the piano, and his technique is, of course, very great. He is particularly at home in the large, massive works, or in compositions demanding brilliancy and dash. At the second recital he was forced to respond to insistent recalls at the conclusion of the programme.



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Francis Macmillen, the young American violinist, made his reappearance before a New York audience on November 6 after an absence of several years. He drew an audience which was large enough to justify his appearance in Carnegie—which, in the case of recitals, is only used by the few favorites. The programme opened with the Wieniawski Concerto in D minor, and before he had finished the work he had established himself with the audience as a violinist of unusual ability. He has an ample technique, which was more than equal to the exacting tests it was subjected to, including the Bach Chaconne and the Paganini Moise Fantaise on the G string. His tone is at times very beautiful, and his readings are musicianly and interesting. With his playing he combines an agreeable personality which bids fair to assist his popularity to no small extent. Macmillen is the best violinist of American birth, who has appeared here for some seasons, and he won his success at his first recital not because he is an American, but because he is a fine violinist. That is the best and most lasting kind of a success to achieve. The public on the American continent cares little what the nationality of an artist is. The chief consideration is that he "deliver the goods," and anyone who can do it is rewarded with praise, and (this should have come, first, in capitals) DOLLARS. I can recall the names of several Americans who have fared badly at the hands of their countrymen simply because they were not as good as their foreign rivals. Macmillen, however, has succeeded purely on merit, and while all are glad that, as an American, he has been praised, he was not applauded because of patriotic considerations. Doubtless he will be heard here in recital again soon, in the meantime he is repeating his New York triumph in other cities.

Usually David Bispham gives the first recital of the season in Carnegie Hall. This year he did not do so, but appeared before the musical year was more than a week or two old. He adhered to his

established principle of singing entirely in English. Before beginning the programme Mr. Bispham read a passage from the New Testament to enforce his contention that an artist should sing in a tongue understood by all the people. He expressed his great admiration for the masterpieces of Germany, France, etc., but contended, quite properly, that there are many excellent songs in English and some good translations. Many of these he presented in his imitable style. Mr. Bispham is a remarkable artist. His diction is flawless, his style polished, and his voice full of color and richness. His art is too well known to need extended notice. Suffice it to say he is as popular as ever.

Adolphe Bochart made his New York debut in Mendelssohn Hall, on Friday evening, November 11. He was entirely unknown to the American public before this year, but that fact did not prove to be to his detriment. He was accorded a most favorable reception by an appreciative audience, and immediately took his place among the favorites of the present season.

Bochart is a typical French pianist. He has a polished style, which inclines on the side of delicacy; his finger work is facile, and he has ideas of his own in his interpretations. He is a young man of about twenty-six, with an agreeable personality and good stage presence. That he is unconventional in the matter of programme making is evidenced by the fact that he played Mozart's little C major sonata, a suite by Saint-Saens and Theme and Variations by Chevillard.

While he cannot lay claim to being among the greatest pianists he is entitled to the popularity and success which he has achieved. It is not alone a startling technique or sweeping emotion that makes a public performer. The point of view, the musicianship and intelligence, the personality, as well as the tone and the technique of phrasing, rhythm, etc., all enter largely into the question of the artist's merit; and while the public can not analyze what

they hear, and can give no detailed reasons for their likes and dislikes, they know what pleases them, and the fate of the performer hangs by their decision. The concert goers have put the stamp of their approval upon Bochard, and he will doubtless have a prosperous tour.

Francis Rogers gave a recital in Mendelssohn Hall, on November 10, and drew his usual good sized audience. Rogers is a popular singer and a popular man—a good combination. His voice is not unusually beautiful, but he possesses what many with the beautiful voice lack—intelligence, and a nice musical and poetic appreciation. The result is that he is always interesting. His singing does not pall, because possessed of variety. He presented a well contrasted programme in the usual four languages, some of the French songs, including an old cattle song, and Ferrari's "Le Miroir," were particularly well done. In the English group the two Irish Harpers' songs, "The Foggy Dew," and "The Red-haired Girl," he sang splendidly; his Irish songs are always good.

The Grand Opera singers are making inroads upon the concert field. They have a great advantage over the song singer, pure and simple, inasmuch as they have been previously well advertised in the Opera, and that publicity and reputation naturally gives them a start on the concert stage. The chief reason why more of the opera singers do not attempt song recitals is simply because so few of them sing well enough, from an interpretative view point. Opera singers, as a general thing, are not first class artists. They possess good voices, and their lack of art and musicianship is bolstered up by the orchestra, scenery and action. Robbed of these, many of them (most of them) would fall flat. The exceptions are usually the few great lights of the opera stage, like Sembrich, Gilbert and the few.

Mme. Jeanne Jomelli has had experience in both lines, and for that reason her recital in Carnegie Hall, on November 15, was not a sudden "breaking in." She has appeared with orchestra, and in numerous concerts here before. But on this occa-

sion she had the stage to herself, and she proved herself an excellent song singer. She possesses a beautiful soprano voice, of big range and power. She presented an interesting programme, which began and ended with a group of songs by American composers, Mrs. Beach, Charles Wakefield Cadman, Charles Gilbert Sprois, F. Morris Class and J. Mildred Hill. The rest of the programme was made up of French and German, with two Netherlands' songs.

A praiseworthy feature of the programme was the fact that the writer of the poems was mentioned. Why this is not always done is a mystery. Surely such men as Heine and Hugo have a right to credit for successful songs for which their poems have been used.

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AT THE CAPITAL.

OTTAWA, Nov. 24, 1910.

NOVEMBER has been a very busy month musically. Dr. E. Harper has given three of his Chopin recitals, before audiences which have steadily increased in number. They are a much to be desired innovation, and sure to become popular. A series of four lecture recitals were also given by Mr. Emile de Calenne, violinist; and Mr. Amedee Tremblay, pianist. These too were an innovation of which we might well have many more. The lectures were on the "Evolution of the Sonata," beginning with Mozart, 1756, to Guy Ropartz, 1864, illustrated most artistically by two of Ottawa's well known musicians. The Glasgow Select Choir returned for a second concert in the Russell Theatre on the 11th. Their singing, of course, was beyond cavil, but their programmes contained a more than ordinary share of old, hackneyed music which we have long ago outgrown, and were a serious reflection on our intelligence. It seems to me we have had quite enough of small visiting choirs. They detract from the patronage which should go to our local organizations, and discourage the upbuilding of our musical fabric. On the 21st November Miss Laura Walker, of Montreal, gave a piano recital in St. Patrick's Hall, under the distinguished patronage of Their Excellencies. It was one of the most enjoyable recitals ever given in Ottawa and attended by a large ultra fashionable audience amongst whom were most of our leading musicians. Miss Walker

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MR. FRANCIS**MACMILLEN**

Tour opened with
BOSTON SYMPHONY ORCHESTRA
October 14, 15

WHAT THE CRITICS SAID :

BOSTON HERALD (PHILIP HALE):
"Mr. Macmillen was warmly welcomed. His tone is full and of fine quality; it is emotional, and his technic is fluent in florid passages."

**BOSTON EVENING TRANSCRIPT
(H. T. PARKER):**

"Mr. Macmillen, with his slim frame, his thin alert face, his unaffected hair and his gentle manners, is pleasant to see. The charm of youth is in him. Mr. Macmillen spun the intricate, graceful, amiable and agreeable filigree of the Goldmark concerto with the air of ease and polished accomplishment that marked their difficulty and pointed their elegance. Macmillen charmed."

**BOSTON RECORD & ADVERTISER
(LOUIS C. ELSON):**

"Mr. Macmillen mastered the great difficulties of the Goldmark concerto with steadiness and romantic beauty. He worked up to a fine technical climax in the finale. He was recalled again and again with what may be called popular frenzy."

BOSTON TRAVELER (EDITH BURNHAM):
"An artistic technician of rare skill. Mr. Macmillen played the Goldmark concerto with subtle intellectual interpretation. His execution was marvellously fine and acute. His playing is like a finely cut etching."

BOSTON JOURNAL:
"Mr. Macmillen on his birthday received the highest honor of his professional career, an honor which he shares with Yeaye, Kreisler and Cesar Thomson, viz. that of playing as soloist with the Boston Symphony Orchestra. He gave great pleasure to one of the most critical audiences in the world, bringing out the romantic qualities of the work."

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is a sister of Mrs. W. Duthie, and though she has been a frequent visitor, has never before been heard in recital. Her appearance was therefore awaited with no little anxiety. The programme was a very difficult, as well as a very well balanced one, and served to show to perfection Miss Walker's brilliant attainments. That she interpreted it delightfully was evidenced by the fact that she received recall after recall, was presented with two magnificent bouquets and finally the audience refused to leave the hall until an encore, at first refused, was given. This was quite unprecedented for Ottawa.

St. Andrew's Church, the largest of our Presbyterian Churches, over which presides the Rev. Dr. Herridge, and whose organist and choirmaster is Mr. J. Edgar Birch, at a recent congregational meeting, decided to purchase a new organ, to cost \$10,000, of which some \$5,000 was at once subscribed. The decision has not come a moment too soon, as the organ at present in use, is thoroughly out of date. The placing of the new instrument will, no doubt, bring with it other needed changes in the interior of the church, which will enable Mr. Birch, who has recently been appointed organist, to give a musical service befitting the most noted Presbyterian Church in the Dominion. Mr. Cyril L. Rickwood, organist of Grace Church, has resigned

his resignation to take effect at the New Year. Since coming to Ottawa, from Pembroke, a year ago, he has taken a deep interest in musical matters outside of his church work, and is now organizing a sight reading class, which promises to be a large and useful society. Mr. Rickwood came here from Pembroke where he is returning to accept of a very flattering offer. Ottawa, however, will still have the advantage of part of his time as he is returning every week to meet the wishes of his large class of pupils.

Mr. H. Hanson, New York's foremost impressario, spent a day in Ottawa recently meeting some of our prominent musicians and discussing the advisability of sending us some of his unequalled list of artists. Later on we hope for visits from Dalton, Von Warlich and Adolphe Borchard, the young French pianist, who has just arrived in New York, and opened his tour with such a rousing reception.

December promises to be very busy too. On the 6th a song recital by Miss Teresa Francis Wolfe, soprano. Miss Wolfe is a resident of Ottawa, and a pupil of the Metropolitan School of Music. She will be assisted by Mrs. A. D. Cartwright, pianist; Mr. Donald Heins, violinist; Mr. Arthur Dorey, at the piano. On the 7th, a concert in the Russell Theatre, by Kathleen Parlow, violinist. December 13, a recital of sacred music by Mr. Edmund Sharp, baritone, organist of St. Alban's Church. He will be assisted by Mr. Arthur Dorey, organist of Christ Church Cathedral. December 15, the 43rd D.O.C. Rifles, under Mr. Donald I. Hein's direction, will give a concert in the Russell Theatre.

L. W. H.

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MISS JANET SPENCER,	- - -	Mezzo
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CHRONICLE & COMMENT

CONDUCTED BY

DONALD C. MACGREGOR



TORONTO, Nov. 30, 1910.

THE third popular concert of the Toronto Symphony Orchestra took place at Massey Hall on November 19, when a large audience availed themselves of the opportunity of again hearing this splendid organization of which Torontonians are so justly proud. All the instrumentalists were in their best form and Mr. Frank S. Welsman, the talented conductor, must have felt elated to find so marked a continuance of improvement as was exemplified in the performance of the orchestra on this occasion. Mendelssohn's "Scotch Symphony" was given a charming and masterful rendering which brought out the superb tone of the first violins, 'cellos and horns and the beautiful shading done by the other sections in accompaniment of the *cantus firmus*. This masterpiece of Felix Mendelssohn has been played by the greatest orchestras everywhere abroad, and the amount of perfection attained to by our own orchestra in its portrayal of the work was indeed remarkable. The "Artist's Life", a Strauss Valse of much beauty of style was played with a delicacy of tone and warmth of coloring, artistic in the extreme. Other selections worthy of more praise by reason of their meritorious interpretation than space will allow of, were the Intermezzo to "Naila," by Delibes, Weber's "Overture to Oberon," Meyerbeer's "Coronation March," and Handel's beautiful "Largo" for solo violin and orchestra. Mr. Frank Blachford played the Introduction and "Rondo Capriccioso" of the Saint-Saens violin concerto and in response to a perfect storm of applause gave the lovely enchanting "Traumerei" by Schumann. Mr. Blachford's playing was that of an artist, and he is a credit indeed to this music centre. Vocal numbers of much acceptance were sung by Mrs. J. M. Fahey, a soprano with a sweet voice and pleasing style. The term "Popular" applied to these concerts in advertising, tends to take from the prestige of the orchestra. Could not some other way be adopted to distinguish these Saturday evening concerts from the regular orchestral events?

Now that the cycle of concerts to be given by the Mendelssohn Choir are but two months distant, keen interest and pleasurable anticipation is rife wherever lovers of high art in choral music are to be found. Pierne's "The Children's Crusade," Elgar's Epilogue from "The Banner of St. George,"

Verdi's dramatic "Manzoni Requiem" and Liszt's choral finale of Psalm XIII are a few choice samples from the 1911 slate of Dr. Vogt's magnificent Choir.

Parkdale Presbyterian Choir, under the direction of Edmund Hardy, Mus. Bac., gave an entertainment in the Church Nov. 7, which attracted an audience that filled the edifice—and the collection plates. A feature of the evening was the rendering of "Folk Songs of All Nations," almost every country being represented. Mr. Hardy has a fine choir of about forty voices who sing excellently.

Dr. Malcolm Sparrow goes to Parkdale Methodist as tenor soloist replacing Mr. Jackson, who has gone to New York to accept an operatic engagement. Both these gentlemen are pupils of Mr. Stuart Barker the well-known baritone who is proving to be a very successful teacher.

Miss Charlotte Elliott, pupil of Mrs. Bradley, goes as soprano soloist to St. Peter's Church, Carlton St.

Mr. George Ross is the new tenor at St. Andrew's

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King St., succeeding Mr. Dixon. Mr. Rossi is a pupil of Dr. Albert Ham.

Mr. Barnaby Nelson, pupil of Miss Marie Strong, the popular teacher, has been appointed choirmaster for the Northern Congregational Church. Miss M. Thompson will be the leading soprano.

Mrs. Percy Dean, contralto, and Mr. Bruce Bradley, tenor, have received the appointments at Central Methodist left vacant by the removal of Mrs. Carter-Merry and Mr. Francis Bemrose.

Mr. W. S. Coward goes to Carlton St. Methodist as tenor soloist.

Mr. G. D. Atkinson took his choir of St. Paul's Methodist Church, Avenue Road, to Aurora on invitation of the Methodist choir of that town on Nov. 14, where they gave a concert which was greatly enjoyed by a packed house. The choir traveled out and back in special cars over the Metropolitan road, and are enthusiastic over the trip and the manner in which they were entertained by their hosts.

The sublime oratorio, "The Messiah," will be produced in Massey Hall on Thursday evening, Dec. 29, by the Toronto Festival Chorus under the direction of Dr. F. H. Torrington. The chorus will be assisted by the Toronto Orchestra with Eileen

Millett, soprano, of Franklyn, Pa., Mrs. Carter-Merry, contralto; Mr. Edward Strong, tenor, and Mr. Frank Croxton, basso, both of New York.



DR. TORRINGTON.

Dr. Torrington is aiming to make the forthcoming production even surpass those of former years. The writer was present at a recent rehearsal of the chorus at the Toronto College of Music, and the singers are certainly in readiness to give a splendid account of themselves on Dec. 29. Since the year 1873 Dr. Torrington has almost yearly produced this immortal oratorio

in Toronto at the Christmas season, and indeed it would not seem like the Yule-Tide to thousands of music lovers if Handel's "Messiah" were not given by Dr. Torrington and his Festival Chorus. One could not help but notice how active and alert the doctor is at chorus practice. With a keen ear for the slightest error, and an ever-ready helpful hint or lucid explanation for those in any difficulty with their part, the doctor is as energetic as of old, and during intermission is as young as the youngest member of the chorus. That he may long be spared to continue in his beloved work is the sincere wish of MUSICAL CANADA.

Next year being Coronation year, Dr. Ham has arranged for his National Chorus to sing an excerpt from the "Coronation (Elgar), Miss Margaret Keyes taking the solo. 1911 being also the year of the Liszt centennial, Mlle. Yoland Mero will sing an extra number by the great master. The National Chorus Concert takes place at Massey Hall on the evening of Jan. 19. Dr. Ham has arranged the programme with great care, on which will be found such attractive items as "The Morning Song of Praise," by Max Bruch, Mendelssohn's "Why Rage the Heathen," "The Cherubim Song," by Bortniansky, Cooks' "Strike the Lyre," and many other beautiful and well-chosen choruses. The "Celestial Choir of Boys" will be an additional attraction.

D. C. M.

THE TORONTO CONSERVATORY OF MUSIC.

THE month of November proved to be an exceedingly busy and important one at this institution. Mr. Richard Tattersall's brilliant Saturday afternoon organ recitals on the 12th and 26th were again very largely attended, attracting many musicians and introducing several new and effective compositions for the king of instruments. Mr. Tattersall's programmes are always selected with great skill and appreciation of what is best and most interesting for the concert organ, while his execution is clear and accurate, and his interpretation artistic.

On Nov. 3, the opening meeting of the Women's Morning Musical Club took the form of a Recital in the Music Hall by Miss Jessie Binns, Mr. Leo Smith and Mr. A. McLean Borthwick. These three excellent performers gave much satisfaction, the piano playing of Miss Binns creating a highly favorable impression, especially in the Schumann Sonata, Op. 22, and the difficult Octave Intermezzo by Leshetzky. At the first regular morning meeting of the Club, the programme of operatic selections was arranged by Mrs. Genevieve Clark-Wilson, the well-known vocal teacher and member of the staff.

On Nov. 5, Miss Mona Bates, Dr. Fisher's gifted pupil, gave an enjoyable and well-prepared Piano Recital, the young artist revealing a brilliant mastery of technical effects in the Macdowell "Sonata Eroica," and much intuitive musical sympathy in a group of Chopin pieces. Miss Bates may now be numbered among our best local pianists and succeeded at this recital in rousing the large and critical audience to a great degree of spontaneous and evidently genuine enthusiasm. She was assisted by Mr. Russell G. McLean, who gave the "Erl King" and several ballads in good style.

On Nov. 18, a recital was given by Miss E. Madge McConnell, of the School of Expression, assisted by pupils of Mrs. Clark-Wilson and Dr. Fisher.

On Nov. 23, Miss Josephine Scruby gave a Vocal Recital, assisted by Mr. Leo Smith, Mr. Henry J. Lautz, and Mr. Frank S. Welsman. This programme was very distinctive and interesting

throughout, and reflected great credit on Miss Scruby, who is a member of the vocal staff.

On Nov. 25, a piano recital was announced by Mr. Ernest J. Seitz, a talented and rising young performer. Other recitals are being arranged as we go to press.

Mr. Tattersall's next organ recital will be given Saturday afternoon, Dec. 10, at four o'clock.

Mr. Frank Blachford, of the violin department, was solo violinist on the occasion of the Toronto Symphony Orchestra's third Popular Concert at Massey Hall.

Altogether great activity is apparently animating the Conservatory professors and students this season, while the attendance is already the largest on record.

The Christmas vacation commences on Saturday, Dec. 24, and classes will be resumed on Tuesday, Jan. 3. All applications for the mid-Winter examinations must be sent in not later than Jan. 11, and the Winter Term will close on Jan. 31.

NORDICA'S TRIUMPH.

CONCERNING Lillian Nordica's brilliant success as Isolde at the Paris Grand Opera something has been said in this column before. The London *Telegraph* supplies these further details: "The student element in Paris took special interest in the venture, and there were scores of pupils of the Conservatoire and of all the famous teachers to be seen among the audience. They were impressed by the extraordinarily pure and perfect rendering of the title role. The singer's voice was as superb as ever. Her method, her style, and her masterful art were a revelation to the young aspirants to the operatic stage, whose number is legion in Paris."

ALEXANDER BONCI has been engaged by the Italian commissioners to illustrate the charms of bel canto at the big Roman Exposition next year, which promises to become one of the great events in Italian operatic history.

GRIEG's splendid "Lauf der Welt" has suddenly become one of the favourite songs in the concert hall. Wullner made it so.

"O CANADA."

THE Ashdown Music Store has just published a new choral arrangement of Lavalley's popular melody by Dr. Broome. Dr. Vogt speaks highly of the setting as singable, effective and not difficult for choirs.

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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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OUR LONDON LETTER.

LONDON, ENGLAND, November 11, 1910.

THE events of the past month at the Opera have not been very exciting, and only one of the novelties announced has been produced. This was "Le Chemineau," based on a play of that name by Richepin, the music by Xaver Leroux, a pupil of Massenet. The whole style of the work is in sharp contrast to that of "Tiefland," produced in the first week of the season and of which several representations have since been given. "Le Chemineau" has not been so fortunate, having at present only been accorded two performances. The story is a simple one, telling how the Wanderer makes love to the village girl, Toinette, but deserts her, the "call of the road" proving too strong for him. This takes place in the first act and between that and the second act twenty years elapse. By this time Toinette is married to an elderly admirer who believes his wife's son to be his. A small secondary love story is brought in here between the son and the daughter of a neighboring farmer. In the third act the Wanderer returns (not a day older in appearance), recognizes his son, and on the death of François, the elderly husband, friends press him to marry his ancient love. It is Christmas Eve, but again the liking for a wandering life returns, after a soliloquy from which one would suppose him to be a most altruistic person. Leroux's score contains much very charming music, and in some of the more lyric scenes, especially in the first act rises to considerable heights. Much use is made of the "leit-motif," and the orchestration is clever and picturesque. Mr. Roselly, a baritone with a fine and powerful voice, sang and acted convincingly in the title rôle, Miss Elisabeth Amsden's, the Toinette, singing was marked by great charm and expression, and Mr. Harry Dearth added to his reputation by his dramatic rendering of the part of François.

The well known "Flonzaley Quartet" gave on November 1st, at Bechstein Hall, their only concert of the season. Their performance of the Debussy quartet was a thing to linger long in the memory, and the critics of the London press have said it was the finest rendering of this strange and beautiful work yet given here. The quartet's beauty of tone, expression, and perfection of ensemble, were also finely brought out in quartets by Mozart and Haydn. The violinists, Messrs. Belti and Pochon, and the

cellist, Mr. D'Archangeau, play on instruments by Guadagnini, while the viola player uses a fine tenor by Testore. The telling and brilliant tone of the Guadagninis was especially effective in the Debussy quartet.

The first of the Queen's Hall Symphony concerts was held on October 22nd under the direction of Mr. Henry J. Wood. Granville Bantock's, "Three Dramatic Dances" were performed for the first time in London, as arranged for orchestra. M. Raoul Pugno, whose playing of the older classics is always so delightful, played the solo parts in Bach's Fifth "Brandenburg" Concerto and in Mozart's Concerto in F major. The Symphony was Schubert's "Unfinished," and two "Aubades" for a small orchestra by Lalo were also included in the programme.

At the Queen's Hall on the afternoon of November 10th, Ysaye gave the last of his present series of concerts. The great artist gave very fine renderings of Nardini's beautiful sonata in D for violin and piano, which has been arranged by Mr. Alfred Moffat, and of Mendelssohn's Violin Concerto. He was joined by N. Nollmann in Saint Saens' Duet for Violin and Piano, which was beautifully played. Vieuxtemps' somewhat meretricious Concerto in D minor also found a place in the programme.

The most important musical event of the month has been the production of Elgar's Violin Concerto his first composition of this kind, at the first concert of the Philharmonic Society on November 15th. The solo part was played by Herr Kreisler and the work was received with great enthusiasm by a crowded audience. The work is hailed by the press as a masterpiece, and such an important addition to the violinist's repertoire will be most welcome. Next month we hope to return to this subject.

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BY FIDELIO.

'It is gratifying to notice the continued successes of the Symphony Orchestra and while Mr. Welsman and his players are receiving praise from all quarters let us not overlook the excellent manner in which the business affairs of the organization are manipulated. The Orchestra requires the best services of the skilful manager especially at this point in its career.

One is inclined to the belief now-a-days that competent teachers of the art of singing are as plentiful as hens' teeth. In the majority of cases one only requires to hear a specimen of the student's work in order to determine the worth of the teacher. Singers in Toronto, as well as elsewhere, are cursed with two diseases, namely faulty intonation and the wretched continental wobble. The sooner the singing master stamps this out the better, but the question arises, does he know how to do so? That is where the shoe pinches. The study of voice production as applied to singing is by no means a joke.

The annual concert of the Toronto College of Music last month must have been very encouraging to Dr. F. H. Torrington and his associates. Massey Hall was well filled by a delighted audience including the Lieutenant-Governor and party. The programme comprised some twelve numbers equally divided between the vocal and piano students. Each number was given with orchestral accompaniment and here I may say warm praise must be given Dr. Torrington for the satisfying nature of the orchestral accompaniments, the orchestra perhaps eclipsing all former efforts as regards artistic excellence. Especially is this commendable when one keeps in view the fact that these are practically raw players all more or less wholly drilled by the estimable talented venerable conductor and master musician. The remarkable fluency of technique revealed by the piano and vocal students was much in evidence. Yet one must add to this intelligence of musical understanding in the matter of phrasing, rhythm, expression, diction and other necessary vital elements of musical form. As regards the vocal pupils it was indeed grateful to observe the absence of wobbling or striving after the big tone. Dr. Torrington is certainly a valuable pilot in the musical life of the Dominion and his years hang very lightly upon him.

It has been decided to affiliate the Brantford and London Conservatories of Music and establish a faculty of music. This seems an excellent move and one capable of working out successfully.

Schirmer's, New York, have sent me for review a somewhat remarkable four part chorus, "The Sea," composed by A. S. Vogt. The text is by some unknown writer, who however need not have been

ashamed to reveal his identity. A careful perusal of Dr. Vogt's composition arouses in one the impression that the gifted Mendelssohn Choir conductor wrote for the Virtuoso Choir only, when he penned the music of his latest creation. From beginning to end Dr. Vogt has treated his text admirably, the music being melodious, yet free from reminiscence. The harmonies are ingeniously fitted to the man's melodic theme and on page three at the Piu Allegro for male voices the striking rhythmical and dramatic effects are cleverly defined, the climax on the high B flat by the first tenors on the word "tears" being a brilliant thought on the composer's part. On the whole the work is one which affords a virtuoso choir ample scope for demonstrating its power and ability in the study of dynamic effects. I understand the Mendelssohn Choir will include this composition in their programme at this season's concerts. Its success ought to be instantaneous.

Miss Mabel Beddôe, the well known Canadian contralto, is meeting with great success on her Western tour.

Mr. Ruthven MacDonald and his concert party started off well the other day in Winnipeg on the beginning of their tour. *The Winnipeg Free Press* commenting on Mr. MacDonald's singing, says in part: "It is a year ago almost to a day since Mr. MacDonald last appeared in Winnipeg, but the welcome given him was that of an old friend, and his various numbers were all most cordially received and needless to say—encored. There is little to be said about so excellent a singer as the popular baritone, for as regards the calibre of his voice, the artistic rendering of his songs and his perfect enunciation they give no room for anything but whole-souled admiration and call forth only expressions of admiration. His full, rich, organ like low tones are as satisfying as ever. Miss Bertha May Crawford, soprano, delighted her audience by her artistic singing. Her coloratura work is deserving of the highest praise." The foregoing is from the pen of the well known Winnipeg critic, "E. B."

Whaley Royce have sent me four very interesting and beautiful songs from Mr. Henry Lantz's clever pen. They are: *Letzte Fahrt*, (The Last Journey); *Lieben*, (Love); *Zigeunermusik*, (Gipsy music); and *In der Kirche* (In Church). It is unnecessary to comment seriatim on these songs, suffice it to

EUGÉNIE QUÉHEN

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BUSONI

PIANIST

say that each is written to appropriately interpret the color of its text while the accompaniments scintillate with variegated harmonies of original and fascinating design. Mr. Lantz's songs are worthy of the artist's attention.

I shall refer to Mr. De Go Gorza's recital in next issue.

Dr. Norman Anderson gave an enjoyable recital on the fine organ in St. Andrew's Church, on Saturday afternoon, November 19th. Quite a number of organ students and others attended

Madame Kathryn Innes-Taylor's song recital in the Conservatory of Music Hall will be noted in next month's issue.

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Music in Montreal

MONTREAL, Nov. 28, 1910.

MONTREAL is awakening to the importance of its position, according to the newspapers, chiefly in land values and music. Several enterprising real estate agents have aroused them to the former, while Signor Jacchio and the Montreal Musical Society has certainly done so in regard to music, grand opera and orchestral.

It must have been most gratifying to Mr. Lamontagne, who is responsible for the management of the Saturday Orchestral Concerts, to see a fair audience on the Orchestra's initial performance three weeks ago, and on Saturday last, to practically "sell out the house."

It is the custom with some of our concert agents in Montreal to advertise their particular schemes as the "social" event of the musical season, etc., etc.,—in this instance Mr. Lamontagne leaves merit to speak for itself, and it does it with no uncertain voice. May we recommend Mr. Lamontagne's system to the above mentioned agents and every one will benefit from the change, even "society." The more one knows of Signor Jacchio and his work the more one appreciates him. There is nothing left to chance in his many schemes. The two main attributes to his success are—great talent and great energy. Coupled with these are his tact and discrimination in forming "casts" and selecting programmes. Over all, is his evident desire to hand over any "bouquets" that come his way, to whoever happens to be at hand to accept them at the time.

We do not for a moment forget what some of the critics keep harping at us in connection with the success of the orchestral concerts, viz., "a popular programme" etc., exactly that is where Signor Jacchio's discrimination comes in; he wedges in popular items to draw his audience there, then proceeds to educate gradually and pleasantly.

In Madame Ferrabini, his talented and beautiful wife, Signor Jacchio has a force that had he not all the other attributes to a great success, would go far to push him along the road to fame.

The Society is extending its operations farther afield, as negotiations are under way for performances in Ottawa and Quebec after the season of eight weeks is completed at His Majesty's.

A rather unpleasant matter has been "wound up" amicably in Mr. Jeannotte's favour, by the Musicians' Federation in New York, of which the Montreal Musician's Union is a branch. Mr.

Jeannotte did everything possible to get local men for the orchestral side of the present company at His Majesty's. Whatever was the reason, they would not come to terms with the management, and consequently musicians were imported from New York, and good musicians too. At the end of four weeks the "union" stepped in and said the engagement must cease, as the orchestra must be treated like a travelling organization, and that it would cease to become so if it stayed in Montreal a longer period of time. One fails to see why this particular union should be called a "Musician's Union." Had they succeeded in breaking up the orchestra, Montreal would have suffered a loss which would have been very real, and they themselves would have alienated a lot of sympathy and good feeling towards their own organization, the Symphony Orchestra, which perhaps they will require as much in the future as they did in the past.

At the concert on Saturday, Nov. 26, Mr. O'Neil Phillips played the Liszt's Concerto for Piano and Orchestra. We have before referred to Mr. Phillips' playing, and upon this occasion he played no better than he always plays, yet his reception was most enthusiastic, and it was gratifying to find Montreal appreciating a good and serious musician, who has dwelt within its walls for more than a year, at his proper worth. Such is the law of association. The orchestra was conducted for the Concerto by Mr. Guy Ambrose, whose musicianly accompaniments on the pianoforte have been so much appreciated.

The programme for the first concert of the Montreal Symphony Orchestra, Dr. Perrin conducting, which will be given in the Princess Theatre on Friday afternoon, December 9, at four o'clock, will be as follows:—Symphony in G, Dvorak; songs, Zueingnung, Strauss; Les Berceaux, Faure; Ecstasy, Rummel, Miss Pearl Benedict. Suite, "Impressions d'Italie," Charpentier. Overture, "Le Cid," Peter Cornelius. Aria, "Armour! Viens Aider," from "Samson et Delilah," Saint Saens. Miss Pearl Benedict. F. H. Blair, Esq., accompanist.

On Saturday, Nov. 26, M. Emilio de Gorgorza gave a recital in the Windsor Hall to a large audience, and this in spite of the many other musical attractions in the city on this date. However, this is another proof that Montreal is not so unappreciative, when real talent comes its way. On every side one heard, "what an artist," "what a voice," to these expressions of approval could be added "what control." Signor Emilio de Gorgorza is amongst baritones what Caruso is amongst tenors.

It might even test the great tenor severely to "hold" an audience as did Gorgorza on Saturday evening. His personality, supporting a voice of great power and beautiful resonance, aided by an accompanist, Mr. Robert Schmitz, admirably equipped in every detail for the post, made up a combination which we hope will not be long before we have the the pleasure to hear again in Montreal.

Mr. Lynwood Farnam gave his usual November recitals on Saturday afternoons at 4 p.m. in Christ Church Cathedral. There were not such large audiences as usual at these popular recitals, owing in a large measure to the orchestral concerts at His Majesty's, yet this affected neither the quality of the programmes nor the excellence of their rendition.

Mr. George Brewer is giving a series of recitals at Trinity Church. Mr. Brewer is one of Montreal's rising organists, and in spite of having an instrument which is "behind the times," has already made a name for himself as an efficient and capable organist.

On the occasion of St. Cecelia's Eve, M. B. F. Poirier, B.A., gave an organ recital in St. Vincent de Paul Church, when he was assisted by the violinist, M. Emanuel Goldstein, New York.

A Recital of Stainer's "Daughter of Jairus" was given in Zion Congregational Church on Nov. 24, under the direction of Mr. E. Sweating, the organist of the church. The soloists were Miss Violet Dease, soprano, Mr. Gittus, tenor, Mr. O'Hara, tenor, and Mr. E. G. Tidstone, bass.

It is related of the young Canadian violinist who played as soloist at the Orchestral Concert at His Majesty's on Saturday, Dec. 3, that she has never failed to win her success at once, no matter where she has played.

Other notable artists of the day have, as a general rule, come into their own by slow degrees, but with Miss Parlow success has been instantaneous. At one time, however, she was not at all sure she would ever have an opportunity of proving what she could do. That was in London, when she wanted very badly to study for a final course with the great Professor Auer, of St. Petersburg. Money was the one thing lacking. She was only a girl in her 'teens, but she took her courage in both hands and slipping away from her mother one day, made her way to the residence of Lord Strathcona. The High Commissioner's secretary told her he was busy, but she had come to see him, so she waited. And when he came and asked her what she wanted, and she told him she wanted one thousand dollars so that she could go and study with Professor Auer, the genial old gentleman smiled on her, and said: "Well, my dear, go home and tell your mother to come and see me, and we will arrange it all." That is only a very few years ago, and since then Miss Parlow has been honoured by kings and emperors. But to her, to-day, there is no man who has any claim on her affectionate regard like Lord Strathcona. He is keenly interested in her career, and follows her successes eagerly. In this Canadian tour of hers in particular he is taking the closest interest, and when she left it

was with his heartiest wishes for her success, expressed in the kindest way.

Mr. Percival J. Illsley, Mus. Bac., F.R.C.S., delivered an illustrated lecture on Mendelssohn in Nordheimer's Hall, St. Catherine street, on Saturday, Dec. 3, at four o'clock, under the auspices of the Montreal Fletcher Method Association. Mr. Illsley was assisted by a number of his pupils, who rendered vocal and instrumental selections from the various works of the composer, also by Mr. Herbert Gnaedinger, 'cellist.

The first concert of the "Orpheus" Club of male voices is announced to take place in the Windsor Hall on the evening of Dec. 8. The club will be assisted by Miss Janet Spencer, contralto, of New York, Miss Sarah Gurowitsch, 'cellist, also of New York, and the McGill University Conservatorium Orchestra. The programme is one of unusual interest, consisting of part songs, both unaccompanied, and with the orchestra, one of the important members being Brahms' Rhapsody for contralto, solo, male chorus and orchestra. Admittance to the concerts is by subscription only, owing to the limited capacity of the hall, and there are only about ten vacancies on the subscription list. Dr. Perrin is conductor and Mr. F. H. Blair accompanist.


Madame Froelich and Miss Minnie Fessenden gave an excellent programme on Dec. 5 in Messrs. Layton's Recital Hall.

The second concert of the Dubois String Quartette will be given in Windsor Hall on the thirteenth of December. The advance programme is as follows: Quartette, Op. 12, Mendelssohn; Quartette, Opus 27, Grieg; violin solo, Faust Fantasie, Wieniawski, Mr. Albert Chamberland.


The date of the recital to be given in Montreal by the famous tenor, Aléssandro Bonci, originally announced for November 29, has been changed to the middle of January.

The Beethoven Trio had as their soloist for their second concert Miss Beatrice Frazer. The writer had not the pleasure of hearing the concert this time, but heard from all quarters of the rapid progress the Trio was making in their art.

The Glasgow Select Choir gave a performance on their return from the West, and had a flattering reception. The choir did not seem in the least least-fatigued by their travelling, and sang with all the vim and finish for which they have so long been renowned. Mr. Geo. Taggart, the conductor, is a prominent Glasgow citizen, and is also conductor of the Glasgow Glee and Catch Club. On the old Scotch saw that "once a baillie, always a baillie," he is known in the municipal life of Glasgow as Baillie Taggart. His daughter, Miss Jenny Taggart, known to many of your readers, is the well known soprano who is engaged this season at many of the big English festivals. His second daughter, Miss Rena Taggart, is the well known violinist. With his usual modesty, he left them both out in making up his tour of Canada and the States. We hope to hear the Select Choir again next season, and perhaps the "Baillie" will induce his daughters to make the tour upon that occasion. H.D.



OPERA & DRAMA



THE TORONTO THEATRES.

THE late autumn has brought to us many events of more than ordinary theatrical interest, notably the visit of the New Theatre Company with its vast resources and equipment, and that of Madame Sarah Bernhardt with a first rate assemblage of Parisian actors.

The appearance of the great French tragedienne came as a most agreeable surprise. Those who supposed that her present tour of America was a mere circus event designed to gratify curiosity rather and devoid of any artistic purposes were pleasantly disappointed. Whatever may have been the intentions of the managers who brought her to America, it was obvious that Madame Bernhardt was resolved that her fame should not be tarnished by this, her last visit to America. She is a veteran unquestionably but not one who lags superfluous on the stage. Her glory has not departed. She is no worn out woman trading on her triumphs of the past,—but an artiste still capable of rare achievement. Some people no doubt found the fact that her performances were in French, an insuperable disadvantage, but the imaginative spectator with a detailed synopsis to give him a clue to the meaning of what was being said found keen enjoyment in the eloquent and expressive acting not only of the divine Sarah herself but of every member of her company. The famous voice of gold is slightly tarnished, but its tones still possess an imitable appeal, and no woman who has ever acted has been so capable as she of arousing the emotion of pity by sheer pantomimic methods. Scenically and in all the details of production the three plays she presented were superbly done. Chief of these, Rostand's beautiful poetic tragedy, "L'Aiglon," in which Bernhardt so identified herself with the role of the feeble youth who was the only son of the great Napoleon that it seemed impossible to believe that was an old woman of sixty-seven who was, famous before most of us were born.

The younger Dumas' famous play, "La Dame aux Camellias," afforded Bernhardt an opportunity to display the inimitable pathos of her style while "The Trial of John of Arc" demonstrated her capacity for expressing that quality which so few actors understand—religious ecstasy. The smooth yet significant handling of the ensemble scenes in all her productions was also a delightful feature to playgoers with a critical eye for details.

The two productions by the New Theatre Company, Shakespeare's "Merry Wives of Windsor,"

and Pinero's "Thunderbolt," were specimens of what America can accomplish in the way of artistic detail. These productions were largely made with the assistance of recruits from the English stage. Unquestionably it is the fact that the New Theatre Company has become largely a John Bull institution, which has led the critics of New York to assume so hostile a tone toward its productions. The management seems unable to discover American actors with the ease and refinement required for such presentations as those named. Personally I do not think "The Merry Wives of Windsor" a play of sufficient importance to justify the taste, talent and expenditure bestowed on it. Of a very coarse and commonplace Elizabethan farce, Mr. Winthrop Ames has made a picture of rural town life in England in the middle of the sixteenth century that is filled with charm, animation and movement. As a play Pinero's "Thunderbolt," a very bitter satire on the meanness of English provincial life in the twentieth century, is better than the Shakespeare comedy, but there is a grave difference in the outlook of the two dramatists. The soured Pinero never attains to the blithe good cheer of Shakespeare, even when the latter nods. The production of "The Thunderbolt" was as fine an all round performance of an English play that has ever been seen here. It was presented by such noted artists as Louis Calvert, E. M. Holland, A. E. Anson, Albert Bruning, Ferdinand Gottschalk, Frank Gillmore and Ben Johnstone, all men famed for their skill in one field or another. The women were less famous but admirable in the tasks allotted them. In "The Merry Wives" all these men also made capital individual successes and Mr. Anson was especially fine as the jealous husband Ford. Indeed his was a performance that deepened the significance of the play. Mr. Louis Calvert's Falstaff was a failure in New York, but one feels that this was due to the illness which developed during his Toronto engagement. His first night's impersonation of the fat knight during the Toronto engagement was a capital one in the eyes of our public, which is quite as capable as any New York audience of judging of the merits of an English comedian. Edith Wynne Mathison and Rose Coghlan, both famous as Shakespearian performers, were capital in the title parts. It is to be hoped that the New Theatre Company with its large repertoire, will pay frequent and lengthier visits to Toronto.

This city is becoming famous for first performances. There have been several this season, the most recent being "When All Has Been Said," by

Bayard Veillier. It is an attempt to deal with the prohibition campaign as it is carried on in the middle west of the United States of America. The plot is overloaded and handled in a cumbrous heavy emotional manner. In fact it proved a dire disappointment to the audience, the author, and everyone else connected with it. It was only saved by the charm and skill of Miss Emily Stevens, a most promising young actress. Miss Stevens is a cousin of Mrs. Fiske, and has been brought up under the tutelage of that distinguished artiste, but she is rapidly developing an individuality of her own.

An interesting attempt to write a topical play which should appeal to popular sympathy was Mr. Charles Klein's "Third Degree" which ran all last season in New York, and is a regular old fashioned tear-compeller in which a poor young girl makes a desperate fight against fate. The play gains in interest from the fact that the girl is fighting not to save her own virtue—which is unmolested—but the life of her husband whom the police are trying to convict of murder. It caters to the public which has been made to believe through the perusal of newspapers that the police endeavour to obtain baseless confessions of guilt wherewith they may hound prisoners to death. Mr. Klein is clever at handling popular subjects of discussion as he showed when he based "The Lion and the Mouse" on muck raking articles in the current magazines. "The Third Degree" is quite as fakey and insincere as the former piece, but it seems quite as likely to bring money to the playwright's purse. The production owes much to the capital acting of Miss Fernanda Elisau.

A spineless farce of no original qualities is "The Captain," presented by Mr. Nat Goodwin. It is from the pen of two experienced playwrights, George H. Broadhurst and C. T. Dazey, and while there are some amazing scenes, there is nothing in the play to hold one's attention. Mr. Goodwin's acting was *blase* and indifferent, but he received capital support from Mr. Dodson Mitchell and Miss Beatrice Morgan.

Another popular old timer who has kept a better grip on himself and on the public than Mr. Goodwin, is Mr. W. H. Crane. Chipper, easy and magnetic, he is the ideal representative of gallant old Americans of the type in which the late W. J. Florence excelled. In "Father and the Boys," Mr. George Ade has created just such a type for him and he literally swims through the play and keeps his audience stimulated and entertained in every moment of it.

Mr. Eddie Foy manages to hold his own with his particular following, one of which I am not. I admit that Mr. Foy is sometimes droll, but it takes a lot of extravagance to make him palatable for a whole evening. Fortunately the extravaganza in "Up and Down Broadway" is nonsense and the spectacle which embraced many girls more or less unclad was good of its kind.

Two popular successes of former seasons were lived and in each case failed of winning their

former popularity because of the lack of a competent leading lady. It is folly to cast a woman who cannot dance for the title role of "The Merry Widow." It is the dancing that makes this delightful Viennese operetta "go." Yet Lehar's piece was presented here with a lady who is but a pretty amateur singer in the name part.

Without the wholesome and delightful comedienne Anne Sutherland, David Belasco's production "Is Matrimony a Failure?" seemed to lose most of its favor.

HECTOR CHARLESWORTH.

November 27, 1910.

OUR MUSICAL CLUBS.

THE first meeting of the Women's Musical Club was held on Thursday evening, November 3, in Conservatory Music Hall. This Club, with a membership of about 350 is now entering upon its thirteenth year, and as its name implies is completely managed and maintained by women. The present committee consists of president, Mrs. A. W. Austin; first vice-president, Mrs. G. Tower Ferguson; second vice-president, Mrs. Edward Fisher; third vice-president, Mrs. F. C. Smith; and secretary-treasurer, Miss Grace Boulton. The opening concert introduced three comparative strangers. Miss Binns, pianiste, who though a graduate of the Conservatory, has just returned from a six years sojourn in Vienna under Leschetizky, gave as her principal number the Schumann Sonata, Op. 22, in which she revealed herself as a most accomplished piano player, her versatility being further shown in the Gavotte, Bach-Saint-Saens; Nocturne, Chopin and "Intermezzo en Oktaven," Leschetizky. Mr. Leo Smith, Mus. Bac., cellist, played with delicate suavity and fine musical intelligence, "A Village Song," Popper; Nocturne, Davidoff; Minuet, Haydn and three short pieces by Schumann. Mr. Smith has recently come to this city from Manchester, England, where he was a member of the famous Hallé Band, and was also one of the heterogeneous body of players which form the orchestra at the Royal Opera, Covent Garden, London. Mr. Smith is also a composer and has achieved much recognition as a creative musician. Mr. Maclean Borthwick, L.R.A.M., baritone, sang several songs in fine style and though suffering from a severe cold, made a very favorable impression upon his hearers. Mr. Borthwick comes to us from Glasgow, where his reputation as lieder recitalist and an exponent of oratorio is of the very highest. On November 10 an operatic recital was arranged by Mrs. Clark Wilson; Mrs. Wallace Barret, soprano; Ethel S. Hall, contralto; P. Redferne Hollinshead, tenor; Russell G. McLean, baritone; Frank E. Blachford, violinist; F. Arthur Oliver, organist; Lillian Willcocks and Mrs. Magwood, accompanists, participating. The selections were Sextette from Lucia, Donizetti; Prelude and Introduction, Lohengrin, Wagner; Solenne in quest ora from La Forza del Destino, Verdi; Vision Fugitive from Herodiade, Massenet; Evening Duet from Hansel and Gretel,

Humperdinck; Barcarolle from Tales of Hoffmann, Offenbach; Meditation de Thais, Massenet; Bella figlia from Rigoletto, Verdi. On November 17 the Toronto String Quartette provided a programme of Chamber music, the numbers being Glazounow, Op. 26; Chadwick, Andantino, E minor; Beethoven, Op. 16, with Mrs. H. W. Mickle at the piano.

The Wagnerian Musical Club held its first meeting of the season on Thursday, October 20, when an election of officers took place, Mrs. Powell being made president; Miss E. Hurst, vice-president; Miss H. Lennox, treasurer; Miss Grace Quigley, secretary and Miss Viola Ferguson being appointed to look after the musical programmes. Although this Club was only organized last year, its second season opens with renewed vigor and the brightest prospects.

From a modest beginning the Home Musical Club has become one of the largest and most active Clubs in the city and its fourteenth season was recently opened with one of the most delightful and instructive programmes ever given by its members. This Club had its inception in 1897 when a few musicians met at the home of Mrs. Charles Crowley, to discuss the formation of a small Club for the mutual improvement of its members. It was then decided that a meeting would be held once a week. Only ladies were admitted and every member was expected to contribute to the programme. Mrs. Crowley was elected president and Miss Butland, secretary-treasurer. In 1899 Mrs. Dorset Birchall became the president and the year following Mrs. McGillivray Knowles was elected to fill the position. It was then decided to hold the meetings twice a month, and at the suggestion of the new president, the time of meeting was changed from afternoon to evening and gentlemen were admitted, the rule regarding active members then being slightly relaxed in order that the non-musical husbands or wives of musicians might be included. The present attendance averages about fifty, among whom are the leading professional and amateur musicians of the city. The programmes have reached a high standard and the chief aim is to give new and unhackneyed programmes, each to consist of not more than six numbers, after the performance of which refreshments are served and a social hour enjoyed. The present officers are: honorary president, Mrs. McGillivray Knowles; president, Mrs. Edward Faulds; vice-president, Mrs. John Walker; secretary, Mrs. R. J. Dilworth. The first meeting was held on November 14, when Mrs. Faulds was the hostess, and the following excellent programme was performed: "To the forest," Tchaikovski, Mrs. R. J. Dilworth; "Im Herkst," "Serenade," Franz and "D'Une Prison," Hahn, Mrs. H. R. Tilley; "Air Varie," Handel, "L'Alouette," Glinka and "Il moto Continuo," Weber, Miss Grace Smith; "One Fine Day," Puccini and "Ecstasy," Rummel, Mrs. R. J. Dilworth; "Andante Finale," from Lucia, Leschetiszky and "Etude," Zazembski, Miss Yates; "Chant Hindou,"

Bemberg, and "L'Incredule," Hahn, Mrs. George Barron.

The Speranza Musical Club, by the kind invitation of Miss Mary Gunther, met for the first time this season at her residence, on November 3, when a very high standard was set for the coming year, and the following miscellaneous programme was given: piano, Idyll, and Improvisations, Macdowell, Mrs. Morton Jones; vocal, A Question, and Sunshine and Butterflies, Miss Bessie Caldwell; violin, Ballade and Polonaise, Vieuxtemps, Miss Eleanor Kaines; piano, Sea Piece, and Scotch Poem, Macdowell, Miss Mary Gunther; vocal, Waltz Song, Bemberg, Miss Beatrice Delamere; piano, Wild Rose, Macdowell and Consolation, Liszt, Miss Mary Gunther; piano, Nocturne in C major, Grieg, Mrs. Morton Jones. On Thursday, November 17, a Schumann meeting was held at the residence of Miss Madaleine O'Brien, where the spacious music room with its two beautiful instruments made possible the introduction of the duo form of composition. Mrs. Davidson Ketchum and Miss O'Brien played the Andante und Variationen for two pianos; Miss Muriel Bruce read the Life of Schumann; Miss Carolyn Warren, Romance in F sharp; Miss Beatrice Delamere sang a group of eight songs, and Miss Muriel Bruce and Miss Flora Macdonald performed the first movement of the concerto for piano.

A. V.

BRANTFORD NOTES.

BRANTFORD, Nov. 10.

THE Brantford Woman's Musical Club has again re-organized for the season with a greater membership than ever. The following are the officers and committee who have charge of this year's work: Hon. president, Mrs. H. Cockshutt; president, Mrs. J. Sutherland; 1st vice-president, Mrs. Gordon Smith; 2nd vice-president, Mrs. A. T. D. Briggs; treasurer, Miss H. Wood; secretary, Miss Raymond; executive committee, Mrs. E. B. Crompton, Mrs. L. Waterous, Mrs. P. Thornton, Mrs. M. Cutcliffe, Mrs. (Dr.) Fiset, Mrs. F. Leeming, Mrs. W. B. Preston, Miss R. Wye. New and interesting suggestions were discussed and approved, and this season's programme will present some novel features. Musical lectures are to be arranged for and programmes are to be exchanged with those of out of town clubs. Mr. H. K. Jordan will again take charge of the Glee Club.

The first programme, which was given Oct. 14, was as follows:—

Piano Duett, Ballet Dances 1, 4, Opera "Feramors"	Mrs. Briggs and Miss Raymond.
Paper	"Helpful Hints," Mrs. T. H. Jones.
Vocal Solo,	"Thora" Adams
	Miss R. Wye.
Piano Solo	March Grotesque Sinding
	Miss Miriam Tobias.
Song	"Look Up O Heart" Teresa del Riego
	Miss Allan.

Piano Solo, "Wedding Day at Troldhaugen," Grieg
Miss A. Montizambert.

Piano Duet, "Nocturne Midsummer Night's Dream"
Mendelssohn—Mrs. Briggs, Miss Nichol.

It was certainly "Scotch night," and there was a "gatherin' o' the clans" of those from the "land of brown heath and shaggy wood," when the Glasgow Select Choir frae Bonnie Scotland appeared recently. The audience was an unusual one, composed not of the customary concert and theatre patron but chiefly of Auld Scotia's sons and daughters, drawn by the subtle tie of nationality which stretches even across the seas. The programme consisted mainly of Scotch songs, sung as only the Scotch can sing them, in solo, duet, trio and chorus, and from the weird and wailing dirge to the infectious laughing chorus in which the audience was fain to join. All the emotions were awakened in turn. Miss Descena Young captured the hearts of all with her expressive rendering of "My Ain Folk." But the climax was reached when the choir centred by their conductor, with joined hands sang "Auld Lang Syne." The audience sprang to their feet, hand clasped hand of "brither Scot" as all joined heartily in the refrain. A noteworthy feature of the programme was that the accompanist, Mr. H. G. Cross, played his entire programme from memory.

THE SCORE AND WIND INSTRUMENTS USED IN A MODERN ORCHESTRA.

By T. R. CROGER, F.R.G.S., F.Z.S., FELLOW OF THE
PHILHARMONIC SOCIETY, LONDON.

To deal in a satisfactory way with this subject and in one which may be readily understood by my readers, it is necessary that a few remarks upon the Score used by a conductor should preface the description of the instruments, that one listening to an orchestra may know what the conductor is expected to do and how he shall do it, and get the best results from those placed under his charge. There is a very common and popular error rampant, namely, that if a man can play the pianoforte or organ, then he can successfully conduct an orchestra. This assumption is entirely wrong, as every orchestral player can testify. I have known well known professional musicians, who have made a great reputation by their playing, their teaching, or choir training, altogether fail when confronted by a band of practical musicians who have to play under their control. The truth is that to get the best from the respective instruments one has need of a considerable knowledge of their possibilities. Thus it came about, a few months ago, that a well known first-class orchestra came to grief over the performance of the Scherzo of Beethoven's "Eroica" Symphony, because the conductor did not sufficiently regard the physical possibilities of the horn parts. The best conductors are those who have personal knowledge of each instrument they have to deal with. Sir Arthur Sullivan could play upon any of them, up to a certain degree, and Dr. Hans Richter made his mark here because he is conscious

of all the difficulties that a player has to overcome. Those conductors who are trained for the British Army Bands undergo a strict course of training surrounded by all the instruments, and are expected to become acquainted with them all, and to play at least one well.

Those conductors who sway the body about, who dance to the tune, or who try to turn somersaults or stand on their heads, are doing more harm than they can imagine, by making strangers think that they are only mountebanks, and are serving no useful purpose. A conductor is not merely a living metronome, set to swing its arms at a fixed rate of speed, he is to keep his players together, to indicate expression that is not conveyed by mere ff or pp, and many other things.

With many bands, particularly military ones, a sheet known as "Conductor's Copy" is used, in which only the melody is given, with "cues" for all the various instruments as they enter, but it is much better always to use a full score.

The Score is made to contain every note played, and set out in detail. It sometimes has as many as thirty-two staves, or more, and the conductor not only reads along them, but at the same time he reads them downward. The first stave is for two flutes, the second for Piccolo, if one is used; the third for two Oboes; the fourth for Cor Anglais, (if used); the fifth for two Clarinets; the sixth for Bass Clarinet, if required; the seventh for two Bassoons; the eighth for Double Bassoon, commonly marked Contra Fagotto.

Then follows the Brass section in their order. First and second horns (French horns, not Saxe horns, these latter are used in brass and military bands only). Generally there are third and fourth horns as well, so they take up another stave. Then two trumpets, (sometimes cornets are used, but not in the best orchestras). Next three trombones, alto and tenor on one stave, and one for bass trombone. Another line takes the bass tuba, if used.

After these come all the instruments of percussion, namely drums of different sorts,—Tympani, usually three in number, these are often spoken of as "Kettle Drums." Side Drum, Bass Drum—Cymbals, Triangle, all sorts of noise making machines that would not be tolerated for one moment as solo instruments. If a Harp is needed it takes two staves, like a pianoforte part. If voices are included and you have four solo singers, they take four staves, one each, then the chorus takes four more, or even eight on occasion. After all these come the stringed instruments on four, or perhaps five, staves. Sometimes extra instruments are used, such as Tenor Tubas, Bass Trumpet, Contra Bass Trombone, etc., ad lib.

It will thus be seen that the conductor's task is not an easy one if he conscientiously does his duty towards his players, not to mention the composer, whose work should be adequately rendered, and the audience who expect, rightly, that they shall have value for their money in the accuracy and interest of the performance.

In sketching the above details of a score it is

necessary to mention that some old, or foreign, scores vary the order and do not conform to that now given, but it is that most frequently met with, and will serve as a model for those of your readers who intend composing music for such an organization.

In the city of London we have small wire baskets fixed on the iron posts one meets at intervals in our streets; the average man supposes that they are placed there by the City Fathers as receptacles for banana skins, peels of oranges, etc., but our facetious friend, "Mr. Punch," tells us that as every man in the present enlightened age writes something, these baskets are placed so that we may keep our streets tidy by inducing those who think it best to destroy their MSS to place them there rather than scatter them about. After your readers have absorbed the short articles that you intend printing upon the matter of orchestral instruments, perhaps you may prevail upon your city authorities to follow so good an example, and place similar receptacles about for a like purpose.

Next month I hope to provide a few notes on Flute and Piccolo, followed by some on the other instruments in their natural order, as set out above. In the meantime perhaps some of your readers will try to solve the old riddle, "What is worse than a Flute?" and to give their reasons for their answer. I will try to explain in my next article.

HAMILTON NOTES.

HAMILTON, ONT., Nov. 20, 1910

DURING the past month two of our church choirs have burst out as "Minstrels," the choir of Erskine Church, and the Central Methodists. This is an excellent device for interesting the members, but hardly counts as serious music-making.

The most important feature has been the recital by Clarence Eddy on the new St. Paul's organ. It is needless to eulogize Eddy, as his capabilities are well known. The resources of the organ were exhibited to the utmost in a programme which used every solo stop in the organ as well as every useful combination, and they were all beautiful. The choir (augmented) sang a few selections in excellent style.

It is to be hoped that we shall soon hear some other organists of world-wide reputation now that we have three big Casavant organs with all the modern "tricks."

J. E. P. A.

BORCHARD'S TRIUMPH.

ANOTHER European musician has triumphed in America to an extent that reflects great credit upon the perspicacity of his manager, M. H. Hanson, of New York, in electing to bring him to this country. This musician is Adolphe Borchard, the French pianist, who made his first New York appearance in recital at Mendelssohn Hall on the evening of November 11. Following close upon the enthusiasm aroused at his debut in Chicago with the

Theodore Thomas Orchestra, Mr. Borchard overcame all obstacles in his endeavor to obtain success. That he was a gifted pianist with exceptional abilities and a great future before him may be gathered from the New York newspaper criticisms.

SOME TORONTO CONCERTS.

ON October 31 the Jarvis St. Baptist Choir, under the able direction of Dr. Broome, produced Sullivan's "Prodigal Son" before an immense and highly interested audience. The work of the choir elicited highly complimentary comments. Mr. Kraft, organist of Cleveland Cathedral, contributed several solos with technical skill and fine musical appreciation.

Nov. 5 and 7 the Glasgow Select Choir re-appeared at Massey Hall and again proved to be a splendidly balanced and beautifully trained chorus.

Nov. 7 the Toronto String Quartette added to their laurels in a programme which included Beethoven's quartette Op. 18 No. 6, Salot's quartette Op. 19, and Schubert's quartette in G minor (two movements).

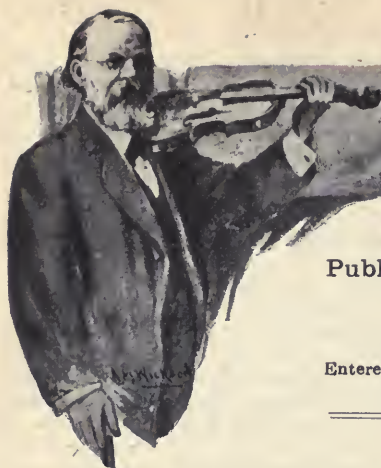
Nov. 9, the Toronto Symphony Orchestra gave the second of their regular series of concerts at Massey Hall before a packed audience. Conductor Welsman directed his forces with conspicuous skill through Haydn's "Surprise" Symphony, the prelude to Hamperdinck's "Hansel and Gretel" and the overture to Wagner's "Flying Dutchman." The performance of the last named was a brilliant achievement. The soloist was Josef Hofmann, who gave the Rubinstein concerto in D minor, Op. 10, and a Chopin group. Hofmann played with great power and alternate poetry, grace and artistic finish. He is now a thoroughly matured artist and one of the masters of the piano.

Nov. 28 the Fonzaley String Quartette appeared in Association Hall under the auspices of the Woman's Musical Club. They played superbly, but their programme was wanting in general interest.

DALTON-BAKER'S ACTIVITY.

NEW YORK, Nov. 16.

MR. W. DALTON-BAKER, the English baritone, who has repeatedly gained the enthusiastic approval of American concert-goers, prior to leaving for a very short tour starting at the Columbus Women's Club, Columbus, Ohio, on the 17th, will give a recital for the St. Gabriel's Convent, Peekskill, New York. This is a re-engagement as Mr. Baker has already sung there late in October. Leaving Columbus, Mr. Baker will give recitals in six of the most important mid-western colleges. He then goes to Canada to sing in Quebec, Montreal, Ottawa and various smaller towns, then returns East. Mr. Baker recently made a tremendous impression when playing in Kansas City, and has already been engaged for a reappearance in that city for March.



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E. R. PARKHURST, Editor and Proprietor

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DECEMBER, 1910.

ITALIAN VIOLINS—THE "LONG" STRAD.

WRITTEN SPECIALLY FOR MUSICAL CANADA BY
REV. A. WILLAN.

ANY detailed description of the works of Stradivarius would be incomplete without a reference to those violins which are known as Long Strads, and which are so designated on account of their length exceeding that of the ordinary full sized violin. They are few in number, and their date varies from about 1691 to 1696, and we have no evidence that Stradivarius, after entering upon the middle or golden period, returned again to this particular pattern. These violins stand entirely apart by themselves, and cannot be classed with the other works of this maker, which show a gradual evolution from the small sized Amati, to the larger instruments of a later period. They do not appear to be the outcome of what had gone before, neither do they influence anything that followed after; and we possess no information as to why this pattern was adopted, or so soon abandoned. In this, as in nearly all matters connected with the old violins, we are left to gather what information we can from a study of the works themselves.

The various writers on the violin seem, with scarcely any exception, to have contented themselves with merely a passing reference to these

instruments. The English and foreign works on the violin number upwards of two hundred, and many of these are now out of date and practically unknown; but amongst those that are still recognized as works of reference, the only definite conjecture respecting the "Long" Strad, seems to be that made by Messrs. W. E. Hill in their work on Maggini; and they trace a similarity between these instruments and the violins of Maggini both in the measurements, and also in the character of the tone. They suggest that Stradivarius, about 1690, had met with a violin by Maggini, and struck with its great superiority in volume and richness of tone, set himself to obtain these qualities without sacrificing the brilliancy and more soprano-like qualities of the Amati school; and they point to the similarity in the measurements, the length in both instances being fully $14\frac{1}{2}$ inches, as conducive to this end. The width of the upper and lower parts of the "Long" Strad is slightly less than in the Maggini instruments, but the sides are deeper, thus insuring the full internal capacity, of the importance of which the old makers were fully aware. It is also suggested that Stradivarius gave up the long pattern probably for the reason that its greater length and longer stop made it less easy to handle, an important point owing to the increasing use of the violin as an orchestral instrument. An additional reason

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may also be found in the fact that the tone of these violins is not considered to be superior to that of other instruments of this maker.

Three only of these violins are known to the writer, the tone of two of them being sweet and persuasive, without much power. Illustrations are here given of the third, which having been for some time in the writer's possession, can be more fully described. The date of this instrument appears to be 1691, the last figure of the label being scarcely legible. It is of flat construction and is strongly built. The wood of the back is handsome, that of the belly being of a close and even grain. The varnish is reddish-brown, the violin ante-dating the period in which Stradivarius discovered the beautiful golden-red color which distinguishes his later instruments. The arching of the breast and back is delicate and masterly, and the violin viewed as a whole gives evidence of the high artistic talent of the maker. The graceful outline, the perfect proportion of the various parts, and the consummate skill with which the corners are managed, all combine to show the unapproachable power of the greatest of all violin makers. The tone bears some resemblance to that of Maggini, and show a slight departure from the pure soprano of Amati. It is fairly powerful, and the violin has been used with success as a solo instru-

ment with full orchestral accompaniment in large concert halls in England. A noticeable feature in this violin is the remarkable equality of tone, which extends to all the four strings, and the want of which is a weak point in many high class instruments; but to what extent this is to be attributed to the peculiar form of these violins, the writer feels unable to say.

This violin is authentic in all its parts, and while showing the signs of wear, may be described as being in good and sound condition. It was formerly in the collection of M. Gabitte, a well known French connoisseur, and was subsequently in the possession of the Marquis de Villers.

The superiority of the old Italian violins is now so universally acknowledged, that a contrary opinion, would seem to point either to a judgment entirely at fault, or, as Mr. Towry Piper points out in the August number of this paper, to a comparison having been made under circumstances unfavorable for the formation of a correct opinion. There are, however, differences of opinion as to whether the old makers were aware of the full capabilities of their instruments. These are the *premeditation* and the *consequential* theories. The author of "How to Choose a Violin," states the following facts in favor of the latter: "That the Cremona neck was shorter





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than at present; that the standard of pitch was much lower; that, therefore, the tension of the strings and general pressure was much less; that the old instruments well bear the additions of long necks, thicker strings, and much increased strain; that, being strong enough to do so now, they must originally have been much too strong in proportion to the then exciting strain to produce the best tone; and that the makers consequently could not have known the full capabilities of their instruments, as they did not realize the amount of strain they would be brought to bear.”

The alterations, consisting of a longer neck and stronger bass-bar, make no encroachments on the general construction of the instrument; and the violin, as perfected by Stradivarius, has been acknowledged as the standard pattern for all subsequent makers.

ORIGIN OF A FAMOUS SONG

It is not generally known that the famous tune sung all over the English-speaking world to the words of “He’s a Jolly Good Fellow” is of quite ancient origin, and has served a remarkable number of functions in the course of its existence. A French writer asserts that it was originally used by the Crusaders, and was led to this belief from having heard it sung by Arabs in Palestine, but the learned Grove says this could not possibly be. “The breadth of the phrasing,” says the dictionary, “the major mode, and the close on the dominant, are as

characteristic of the popular tunes of the time of Louis XIV as they are unlike the unrhythmical melodies of the Middle Ages.” A tune very similar to this was used by a French soldier after the battle of Malplaquet to satirize the English general, Marlborough, or “Malbrook,” as the French called him. In this form it attained wide popularity. It would, however, very likely have been forgotten by now had not Madame Poitrine used it as a lullaby for the infant heir to the French throne in 1781. Marie Antoinette heard the tune, and “*Malbrook s’en va-t-en guerre*” (Malbrook is off to the war) soon became very popular all over France, and was favourite melody for satirical couplets of all kinds used in French vaudevilles of the period.

The tune had become so closely associated with the French that Beethoven used it in a “Battle Symphony” he once wrote to commemorate the defeat of the French at Vittoria by the allied armies under Wellington. In this place it was cleverly contrasted with “Rule Britannia” and “God save the King.” Nevertheless the melody seems to have been popular with the British as it was with the French. It was, probably, first used by them in 1672 at Gibraltar to the words of “D’Artois returns from Spain.”

It soon became popular in England after this, and was used chiefly as an instrumental piece for violin or flute, and finally became a teaching piece on the harpischord. About 1830, however, somebody used the melody for the words, “We won’t Go Home, Till Morning,” second verse, “For He’s

a Jolly Good Fellow," and from that time on the melody has found its way into nearly every country under the sun—to say nothing of the seven seas.—*The Etude.*

A BUSINESS CAUSERIE.

TORONTO, Nov. 26, 1910.

THE improvement in the music trades that we noticed last month is steadily advancing, and business can be most satisfactorily summed up by saying that the conditions generally are first class. This applies not to one or two, but to all grades of our business.

With the near approach of Christmas a pleasing development of the last few years is becoming more and more manifest, which is the purchase of musical instruments as Christmas gifts. For this purpose there is a run just now on singing machines especially, and largely on those of the better class. Of course all other kinds of instruments come within this purview, from the modest little guitar or mandolin up to the stately grand piano or popular piano-player. All of which is highly satisfactory as adding to the gaiety of the trade.

So active is the demand all round that all the factories are not only busy, but some have been obliged to work at nights. As night work means a considerable proportionate increase to the scale of wages, it need scarcely be said it is only in cases of extreme necessity that night work is resorted to.

Of course at times, trade requirements do run on special lines, but just now everything musical is much wanted, and the frequent complaint is that stocks are depleted, and cannot be replaced quickly enough.

And lastly, though by no means in any minor degree, is the general content much aided by the ease with which money is coming in, both locally and throughout the country. While naturally payments vary, from no quarter recently have I met with any real complaint in this respect.

Said the manager of one well known house the other day to the representative of MUSICAL CANADA: "I assure you that our Christmas output this year will be better in both quantity and quality than it has been during my twenty years intimate connection with the music trade."

The Nordheimer Piano and Music Company are well satisfied with trade conditions as far as their house is concerned. There has been lately a noticeable run on grand pianos, and both the Nordheimer and the Steinway are selling well. Player pianos are also in a steadily increasing demand. The local trade is pretty active; the counter trade has gone ahead very decidedly during the past few weeks. Reports from travellers and the agencies in all parts of Canada are satisfactory, and orders are liberal.

The house of Nordheimer is doing especially well just now in all lines of small goods. Payments are well maintained.

Mr. Henry H. Mason, when interviewed by MUSICAL CANADA, was in a decidedly contented

state of mind. Said Mr. Mason: "While I have no particularly special information to furnish your interesting paper, I can say, without the least exaggeration, that things all round are in excellent shape with us. We have had lately a larger business increase than we have ever experienced in a similar limit of time before. We are as busy as can be; the enquiry is an all-round well distributed one, and very good indeed. I regard the outlook as being in the best sense satisfactory. We have no complaint whatever to make about payments."

General Manager Mr. Charles T. Bender said Heintzman and Company really had more business than they could conveniently fill on time. "We are working at one factory not only full day time and capacity, but we are working all night; have been doing so for some time and must continue for the present. The Christmas trade is going to be very large with us. With this firm the run has been lately especially on grand pianos and player pianos, and on the best of each. Orders from the West are unusually heavy. Business could not be better, and we are all very happy around here. The only thing we do want," said Mr. Bender, "is to get into our new premises on Yonge Street. Here, as you see, we are cabined, cribbed, and confined to an awful extent." Associate Manager Mr. Arthur A. Beemer was equally optimistic, and declared he had never known the business outlook so full of promise. Collections are a satisfactory average.

The R. S. Williams & Sons Company find business good in every department. Mr. R. S. Williams has a few choice violins on show, and inquiries for high-priced violins is active. General-manager Mr. Harry Stanton says reports from the branches at Montreal, Winnipeg and Calgary are highly satisfactory. The Winnipeg house has, of course, been established now for some years, but the branches at Montreal and Calgary are quite recent creations, and the progress they are making is surprising.

The Newcombe Piano Company, 17 and 19 Richmond Street West, Toronto, is especially busy just now. General-manager Howard says the progress made since opening up their new premises has been in every way satisfactory, and he considers the business outlook is first-class.

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General manager Wimperley reports everything lively with the Bell Piano and Organ Company. The demand for the better grade of pianos is steadily going ahead. The trade in singing machines is also very active. Mr. Wimperley considers prospects excellent. Payments are a steady average.

Manager Mr. Fred. Killer is always hard at it when the representative of MUSICAL CANADA calls on him, but is pleased to be able to say that with the Gerhard-Heintzman Company there is no complaint to make.

Gourlay, Winter & Leeming report good business all round. Orders from the country are coming along well, and instruments cannot be received fast enough to fill requirements.

Mr. Thomas Claxton says that orders for band instruments and small goods generally has much increased since our last report.

The Ashdown Music Store, 144 Victoria Street, are expecting a heavy Christmas demand for sheet music.

H. H. WILTSHIRE.

HOW TO RELAX AFTER SINGING IN OPERA.

BY MME. GERVILLE-REACHE

WHEN I am very tired, after a matinee, or an exhausting rehearsal, I need the kind of relaxation that will prevent my nervous system from applying itself to the task I have just finished.

However critical an audience may be, little do the hearers know the mental anguish which tortures me after every aria, after every performance. I know I did not put enough temperament in that phrase; I know I should have taken that other phrase faster; that pianissimo of mine was a little too sudden. And it is like that for hours until my sense of humor returns to me.

Once a maid of mine who was greatly worried over my nervousness after a concert, said to me: "Why, madame, when you feel like that, why don't you cook things?" "Cook things, what do you mean?" "Yes, I tell you, when you have troubles, you just stand before a stove and you cook something, something that needs watching, something that might burn or spill over and you'll get so cheerful, you won't know why."

It sounded so absurd that I had to laugh the day after, though after the premiere of *La Navarraise* I drove home in an almost hysterical condition; my ride was still in me, burning my brain, I simply could not get rid of the obsession; I felt so wretched when I reached my home that my husband, being a physician, wanted to give me some nerve soothing potion. Then Rosine considered it her duty to intervene and save me from the suspicious looking draught. "You come down to the kitchen," she said, "and we'll fix a little supper." She looked so frightfully serious that I followed her toward the deeper regions of the house, and God only knows what we did not boil, fry, bake that night, I will spare you the recital of my culinary crimes. Would

you believe in twenty minutes after I had forgotten my imaginary troubles so completely that I was discussing hotly with Rosine the question as to whether a dash of vinegar would not improve a cup custard.

Last summer, then fully converted to the range and saucepan system of relaxation I served my apprenticeship as a cook under the supervision of a dear old aunt of mine, one of those dear women of several generations ago who could with the same ease improvise a dinner and receive a royal princess. She taught me. . . well, she taught me many, many things, which I miss frightfully on my travels, one especially. Oh some day I shall do a desperate thing; summon the hotel chef to my rooms and order that dish cooked according to my instructions regardless of the cost.

The Southern French people call it *Poule au riz*; hen with rice, but this modest name does not do it justice. Imagine little fresh onions, sliced very fine, then browned a beautiful golden color in butter, with a few strips of fresh pork; when onion and pork have acquired a rich brown tint, you put your quartered chicken into the saucepan, stirring it about until the surface becomes crisp; then pour a glass of cider or white claret over it, some good mushrooms, as many as you can afford; some olives, celery, tomatoes, one green pepper, a little parsley and thyme. Let all this simmer on a slow fire until the chicken is done. Then take out the chicken, thicken the gravy with a little flour and the yoke of one egg. By this time, if you are a nervous singer, your nervousness is no longer even a memory, if you are an otherwise lovable wife you will get a new hold upon hubby's devotion.

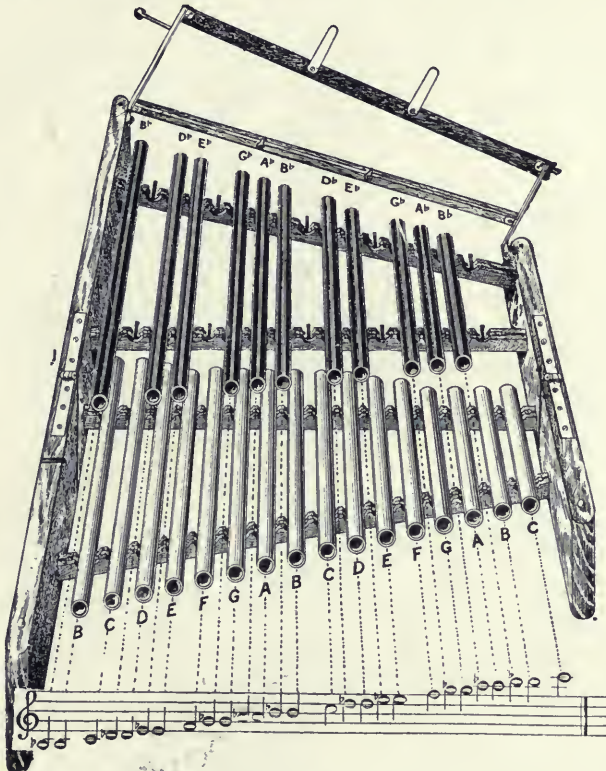
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THE "NATIONAL" CHORUS.

DR. ALBERT HAM, the conductor of the National Chorus, has this season prepared one of the most attractive programmes in the history of the society. Vocally the principal choral numbers will consist of unaccompanied works, and the list includes Max Bruch's "Morning Song of Praise," in six parts, Mendelssohn's setting of Psalm No. II in eight parts, "Why Fiercely Rage the Heathen" and Bortnianski's "Cherubim Song" as well as some smaller works. At rehearsals the chorus singers have been doing splendid work, and altogether are fuller and richer in tone and even better balanced than that of last season. The assisting artists will be Miss Margaret Keyes, contralto, always a Toronto favourite since the great hit she made two years ago at the Caruso concert, and Mdle. Yolando Méré, the Hungarian pianist, who is now touring the United States and creating a furore at every recital. Miss Keyes will sing the aria "Ah mon Fils" from Meyerbeer's "Le Prophète" as well as two groups of songs and the obligato to a male chorus specially composed by Dr. Ham for this occasion, and Mdle. Méré's offerings will be the Mendelssohn Capriccio in F Sharp Minor, Liszt's "Liebestraum" and Rhapsodie No. II and a group of Chopin numbers. This year being "Coronation" year Dr. Ham with his accustomed loyalty has added to an altogether

splendid programme as a particularly appropriate work, an excerpt from Dr. Elgar's "Coronation Ode" which will be sung at the crowning of King George. The National Chorus is also to be congratulated on the magnificent list of advance subscribers for reserved seats, the number of which guarantees a financial success in addition to an artistic one, on the evening of January 19th.

OUR MUSICAL CLUBS.

THE Speranza Musical Club held its third meeting of the season on December 1st at the home of Miss Ethel Foster, when a bright and enjoyable programme arranged by the hostess and representative of Irish, Polish and American composers was performed, the opening piece for violin and harp by Miss Francis Kingston and Miss Foster being one of the most pleasing features. Miss Brenda Smellie and Miss Dorothy Greenwood gave several songs by Wolf, Strauss, Reynaldo, Hahn and Pigott, and Mrs. G. B. Strathy and Miss Muriel Saunders contributed piano selections by Chopin, Paderewski and Leschetizsky. For December 15th a programme consisting chiefly of Scandinavian numbers was arranged by Miss Phyllis Armour, the hostesses being Miss Brenda Smellie and Mrs. McClung. The composers chosen were Grieg, Dvorak, Dedla, Kjerulf, Schubert-Liszt and Schumann, the different

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pieces being performed by Miss Bessie Caldwell, Miss Marjorie Ross, Miss Louise Watts, Miss O'Brien and Miss Keefer.

The last two meetings of the Women's Musical Club have been unusually interesting and the programmes performed serve to demonstrate the high standard of work carried on by this organization. On December 1st and 15th Beethoven, Schubert, Faulkes, Stewart, Mozart, Tchaikovsky and Handel were represented, the performers being Misses Killmaster, Hinkley, Quehen, Adamson, Mrs. Barton and Mrs. Fahey, Mr. Galloway and Mr. Leo Smith. The Choral Club, under Mrs. Lawrence, also sang three interesting Christmas numbers. On December 8th the open meeting was well attended to listen to a most instructive lecture on Tristan and Isolde by Mr. Oscar Goldshmidt.

On December 12th Miss Marie E. Lawrence was the hostess of the Home Musical Club, when a delightful programme was given by Mr. Atkinson, Mr. O'Malley, Miss Kemp, Miss Spencer, Miss Jean

Williams and Miss Edith Yates, the piano number being by Chopin, Tchaikovsky, Mililotti, Kjerulf, Beethoven and Leschetizky, and songs by Beach, Ware and Rogers.

A. V.

OUR LONDON LETTER.

LONDON, ENG., Dec., 1910.

THE ban of the censor having been taken off, Strauss's "Salomé" was produced at Covent Garden on December 8th, certain alterations and emendations having been made to satisfy the authorities. Many performances are announced and the work is enjoying a "succes de scandale." The general consensus of opinion seems to be that "Salomé" contains nothing that grips as do certain of the great scenes in "Elektra," but as an experiment in realism of an unpleasant kind, it is both brilliant and effective. Madame Aino Akté scored a veritable triumph as Salomé, fully realizing as an actress the sinuous seductiveness of an Eastern girl with the mind of a courtesan. Her delivery of the music, too, was magnificent, and, indeed, only a singer of the very highest rank could cope with the difficulties of the score. Herr Ernest Kraus gave a fine rendering of the part of King Herod. Mr. Whitehill was a dignified Prophet, and Frau Ottilie Metzger as Herodias, Mr. Maurice

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D'Oisly, as Narraboth, and Madame Edna Thornton as the servant, all did excellent work. Mr. Beecham conducted, and in view of the difficulties of the score, all concerned had good reason to feel satisfied with the result.

Since the production "Le Chemineau" early in the season, probably owing to the lack of public support for anything new in the domain of opera that is not sensational, Mr. Beecham has restricted himself to performances of established favourites. However, by his latest production he has gratified the advanced people.

The New Symphony Orchestra gave the first of their winter series of concerts at the Queen's Hall on Nov. 16th, under the direction of Mr. Landon Ronald. The programme consisted entirely of familiar Wagner items, including the Overtures to "Rienzi" and "Tannhauser," the "Good Friday's Spell" from "Parsifal," and the "Ride of the Valkyries," all of which were extremely well played.

Mr. Landon Ronald has just been appointed director of the Guildhall School of Music in succession to Dr. W. H. Cummings, who has retired

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after fifteen years service, on account of his advanced age. The Guildhall School which is subsidised by the Corporation of the City of London is one of the largest schools of music in the world, but very many of the students are amateurs.

The operatic performances of the students of the Royal College of Music are always interesting, and on November 18th they gave an excellent production of Schumann's "Genoveva" under the direction of Sir Charles Stanford at His Majesty's Theatre. Miss Clytie Hine as Genoveva, Miss Matilda Bodycombe as Margaret, Mr. George Baker as Siegfried, and Mr. David Ellis as Golo, all acquitted themselves extremely well.

During the past month quite a number of violin recitals have taken place, and brief mention made of those by Signor Antonio de Grassi, a pupil of Ysaye, and an artist of considerable promise, M. Marcel Bonnemain, Mr. John Dunn, the well known English violinist, Mr. Sascha Culbertson, one of the most promising of the youthful prodigies, and Mr. Sigmund Beel, a pupil of Joachim, who has for a long time resided in London.

The Queen's Hall Choral Society, which has been reorganized under the direction of Mr. Franco Leori, gave a concert performance on Nov. 15th, of a portion of Wagner's "Parsifal," which has never been produced on the stage in England. The performance cannot be said to have been wholly a success. The solo performers and the choir were screened from view by a row of tall palms, and the auditorium was darkened so that the audience could make no use of the books of

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words they had been induced to buy. This caused a good deal of dissatisfaction, and however necessary a darkened auditorium is in the case of a stage performance, it certainly seems needless at a concert at which the listeners would much prefer to follow the score or the words. The principal singers were Mr. Morgan Kingston, Mr. Thorpe Bates, Mr. Wilfrid Douthitt, Mr. Marcus Thomson, and Madame Ada Davies.

A prize of 50 guineas and the freedom of the company is offered by the Worshipful Company of Musicians for a march for full orchestra suitable for festivities which may be held in connection with the coronation of King George. It must be an original composition not previously printed or performed in public. Full details may be obtained of the Clerk to the Company, Mr. T. C. Fenwick, 16 Berners Street, London.

The perennial question of the "dead-head" has once again come to the fore; but the problem is by no means easy of solution. The difficulty

experienced by many concert givers in attracting a paying audience is really the root of the evil. The reason for this probably lies in the fact that too many concerts are given in London during the two musical seasons, and that the people who are willing to pay for their music are not numerous enough to support them all. Then it is obviously only an artist with a very large following, or a powerful musical organization, that can fill with a paying audience such a place as Queen's Hall, with its two thousand seats, and between this and the small halls there is nothing. Moreover, a large section of the musical public has been so used to receiving free tickets that it looks to them as right.

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On the first Saturday in December a notable piano recital was given at four in the afternoon in the Music Hall by advanced pupils of the Senior and Post Graduate standing. The teachers represented were Miss Eugenie Quehen, Mr. W. J. McNally, Mr. J. W. F. Harrison, Mr. F. S. Welsman and Dr. Edward Fisher. The programme submitted to a large and enthusiastic audience contained works of high excellence which were all performed in the most careful and satisfactory manner, reflecting great credit on the instructors named. This recital was confined to the work of the students in piano, but so cleverly was the programme arranged and so well carried out that the interest of the audience was as fresh at the end as at the

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beginning. The players were, Miss Irene Weaver, Miss Elma Ferguson, Mr. George Boyce, Miss Florence Spencer, Miss Maidie Morley and Miss Mabel Boddy. On Wednesday evening, December 7th, the pupils of Miss H. Ethel Shepherd gave a song recital in the Lecture Hall, informal in character and greatly enjoyed by those present. A highly creditable programme was given, and light refreshments closed the evening. Miss Shepherd was warmly congratulated on the success of her pupils. On Saturday afternoon, December 10th, Mr. Richard Tattersall's third organ recital of this year's series took place, introducing the powerful and seldom-played Reubke Sonata, and three pleasing selections by English composers. Mr. Tattersall fully sustained his reputation on this occasion, especially in his playing of the Sonata which makes great demands both on the instrument and on the performer. The next and closing recital is announced for January 21st, at four in the afternoon. It should not be forgotten that these excellent piano and organ recitals are among the many free advantages in connection with the Conservatory. The School of Expression, under Dr. Kirkpatrick, has also given some very successful evenings of reading and recitation by advanced pupils. On January 18th a piano recital is announced by Miss Jessie Binns, a member of the staff, and talented pianist, who was heard at the opening meeting of the Woman's Musical Club. Members of the organ faculty who are so fortunate as to have new organs built for them are: Mr. G. D. Atkinson, of St. Paul's Methodist Church, Avenue Road; and Mr. T. J. Palmer, of St. Paul's Episcopal Church, Bloor Street. Mr. Atkinson's instrument was used for the first time on Christmas Day. The Conservatory will re-open after the holidays on Tuesday, January 3rd. Applications for the winter examinations must be in on or before January 11th.

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FROM THE CAPITAL

OTTAWA, Dec. 20th, 1910.

DECEMBER has been a very busy month, musically speaking, in Ottawa, and January promises also to be eventful. The topic much under discussion in musical circles, is the absolute immediate necessity for a properly equipped public hall. Ottawa was never in a more deplorable position in this respect than at the present time. The only available public hall at the present time is that of the St. Patrick's Society, which will not hold more than five hundred, but its seating accommodation is so outrageous, that people decline to pay to be made uncomfortable on chairs out of repair and at best most unsuitable. Of course there is the Russell Theatre which will hold 1,800 people, but it is only available for music, when not in use for the drama or comic opera, both of which flourish here to an unwonted degree. The suggestion has been made that a new hall should be erected, to be built by public subscription, municipal aid, and governmental assistance. It has been well suggested that the edifice should be dedicated as a memorial

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BOSTON EVENING TRANSCRIPT
(H. T. PARKER) :

"Mr. Macmillen, with his slim frame, his thin alert face, his unaffected hair and his gentle manners, is pleasant to see. The charm of youth is in him. Mr. Macmillen spun the intricate, graceful, amiable and agreeable filigree of the Goldmark concerto with the air of ease and polished accomplishment that marked their difficulty and pointed their elegance. Macmillen charmed."

BOSTON RECORD & ADVERTISER

(LOUIS C. ELSON) :

"Mr. Macmillen mastered the great difficulties of the Goldmark concerto with steadiness and romantic beauty. He worked up to a fine technical climax in the finale. He was recalled again and again with what may be called popular frenzy."

BOSTON TRAVELER (EDITH BURNHAM) :

"An artistic technician of rare skill, Mr. Macmillen played the Goldmark concerto with subtle intellectual interpretation. His execution was marvellously fine and acute. His playing is like a finely cut etching."

BOSTON JOURNAL :

"Mr. Macmillen on his birthday received the highest honor of his professional career, an honor which he shares with Ysaye, Kreisler and Cesar Thomson, viz., that of playing as soloist with the Boston Symphony Orchestra. He gave great pleasure to one of the most critical audiences in the world, bringing out the romantic qualities of the work."

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to our late beloved King Edward. And what more fitting tribute could be erected during the regime of the present governor, to mark the great interest he has taken in music. It is hoped to enlist the co-operation of his Excellency and Lady Grey in this splendid work which would furnish a most interesting closing chapter to his Excellency's eventful term of office, marked by the wide interest he has taken in matters musical.

The concert of Kathleen Parlow was the main musical feature of the past month. Her coming had been heralded for months previously, and her concert, though abominably attended, was an event to be remembered. Scarcely a box was occupied, and their Excellencies, who have been so gracious in extending their patronage to musical events of merit, were absent, a fact quite generally commented upon in view of the prominence in the musical world this young Canadian has attained. If music is to be fostered and encouraged, surely one who has done so much for the art should be received by the whole Dominion with great enthusiasm. To Mrs. E. G. Lawrence, of Montreal, we are indebted for Miss Parlow's delightful concert.

Dr. Edward Harper, late organist of St. Andrew's Church, has accepted the position of organist in one of Vancouver's largest churches and left for his new home on December 15th.

The Band of the 43rd D.I.C. under the direction of Mr. Donald Heins in the Russell Theatre was a delightful surprise. The Band played wondrously well, and Ottawa is fortunate in now possessing a concert band of which she may well be proud.

The soloists were Mrs. Geo. Patterson Murphy, soprano, whom it is always a great pleasure to hear, and Mr. Harold Osman, bass.

On the 13th Mr. Edmund Sharp gave the fourth of his very interesting and enjoyable recitals of sacred music in St. Alban's Church. As in his former recitals, he was assisted by Mr. Arthur Dorey. The public are indebted to Mr. Sharpe for these musical evenings which bear the mark of refinement and artistry, so much to be desired.

For January we are promised a Violin Recital by Maud Powell in the Russell Theatre, Jan. 12th, under the auspices of the Morning Music Club.

Dr. Herbert Sanders, organist of the Dominion Methodist, announces a series of four Chamber Music Recitals in the Y.M.C.A., when he will have the assistance of members of the staff of the McGill Conservatorium of Music.

A Song Recital by Mr. Robert Stuart Pigott, baritone, of Toronto, is also announced for Jan. 26th.

These, with the promised appearance of Schuman Heink, Feb. 14th, Song Recital by Millicent Brennan and the Concerts of the Ottawa Choral Society and the Orpheus Glee Club, will round out a very musical season heretofore unsurpassed.

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Plan open to subscribers at Massey Music Hall
on Thursday, January 26th, and following days.

Plan open to the public
on Friday, February 3rd.



CHRONICLE & COMMENT

CONDUCTED BY

DONALD C. MACGREGOR



TORONTO, Dec. 30th, 1910.

NO DOUBT as the old year fades into oblivion and the new un-soiled page is handed out there will be many in the profession with a determination to make 1911 a better and more profitable year than any they have known in the past. That is the proper spirit in which to face the new year, but how is the desire to be accomplished? Well, in the first place there is a certain chorus known only too well in this city which should be let die with the old year, and then perhaps success will come to many who in the past have wondered what was the reason they derived so little benefit out of their membership. I refer to the Anvil Chorus—that organization of men and women which is better known as the Knocker's Club, and who know all about everyone else but never happen to know anything good of them. There are a number of people in the musical world who are so green with jealousy of the success of their "rivals" that the moment they get a chance at conversation someone is sure to get roasted. *You* meet them, I meet them; we all at times are made sick and disgusted with the whisperings of some member of the Anvil Chorus—and the chorus is not made up of men only—the members of this gang can spend a more enjoyable half hour in the company of a good listener who will sit silent and let them "knock" somebody in their own line, than any other way on earth and what do they gain by it? Surely right minded people are never in sympathy with the methods of the gang? *Never!* So friend, if you have in the past held membership for a single day in the Anvil Chorus just let the secretary know that you have joined the Boost Club for 1911 and hand him (or her) your resignation forthwith, and be happy in the knowledge of the fact that you have done your part in ringing the death knell of the order of the Serpent's Tongue.

THE fourth popular concert of the Toronto

**All Subscriptions, Communications,
etc., should be sent direct to the Editor
Beresford Apartments, Toronto, Can.**

Symphony Orchestra held in Massey Hall, Dec 17th, was in keeping with the excellent concerts which proceeded it this season. The audience was not as large as was looked for, but the musical public have to prepare for Christmas like other people and then the stores were open 'till 10.30 for the first time this season, so that the smaller audience might have been expected. The orchestra appeared in a charming programme which opened with the "Ruy Blas" overture by Mendelssohn, which gave the players a splendid opportunity to display their talents in sparkling, brilliant music. Grieg's "Elegy," two "Slavonic Dances," by Dvorak, and Tschaikovski's "Quartet" Op. 11, which, like the Elegy, was for the string sections alone and which were noticeable by reason of the lovely, rich tone and perfectness of phrasing. The "Farewell Symphony," by Haydn, was the principal feature of this programme. Each player had a lit candle on his desk while the hall was in darkness, and as he came to his cue one after the other would steal away until the leader was left alone to follow in their wake. This work was played in strict keeping with the story of the way Haydn came to write the Symphony. Haydn and his orchestra had been playing in the Castle of Prince Esterhazy, and were looking forward to the conclusion of their stay that they might return to their homes for Christmas, when the unexpected order came to Haydn to remain with his players another month in the Castle. To show the Prince how unpopular this order was Haydn composed the "Farewell Symphony," in which the players who had been given incomplete parts in the score, would, on finding no more to play in their part, blow out their candle and leave the platform, and this went the round till only

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Haydn was left. The story goes that the Prince was so disgusted that he had the orchestra dismissed the next morning, much to their delight. Mr. Welsman and his players depicted the meaning of the Symphony in a lucid manner and much amusement was enjoyed as the Instrumentalists one after the other would suddenly blow out his candle and skiddo. The popular 'cellist, Mr. Leo Smith, met with a warm reception and played in a musicianly manner and displayed a beautiful tone and much talent. Mr. J. Coats Lockhart was the vocalist, and that he pleased all with his tenor solos was evident on each appearance.

MR. GEORGE NEIL, the celebrated Scottish tenor, has taken up his residence at 1 Metcalf St. Mr. Neil will be remembered as the leading member of the Scots Concert Party who toured Canada three years ago, appearing at Massey Hall with marked success. Mr. Neil should be much in demand by choirmasters in need of a tenor soloist, as I understand Mr. Neil is open for engagement.

Mrs. Dilworth has resigned from the position of soprano soloist at Central Methodist. The permanent appointment of soprano and contralto has not yet been made.

For the regular subscription concert of the Toronto Symphony Orchestra to be held at Massey Hall, January 12th, the committee has secured the great violinist, Francis MacMillen, who will play, among other numbers, the Goldmark Concerto

Op. 28, the Moise Fantasie for G. String, by Piccinni, and the Schubert-Wilhelmj Ave Maria.

INQUIRER: No, a Clay Modeler is not a mud thrower. We never give names or addresses in this column, but send stamped envelope for reply. We *do* know of one.

A DISPATCH from Paris announces the engagement of Mme. Emma Eames to Emilio De Gogorza, whose first wife sued Eames in 1909 for alienation of her husband's affections. D. C. M.

HAMILTON NOTES.

McNab Street Choir concert, under the management of Mrs. McCoy, Hamilton; when a good programme was well rendered before a large audience.

Organ recitals have been given by Mr. Hewlett, in Centenary Church, and in St. Peter's; by Mr. Harry Allen, in Knox Church; by Mr. Garratt, in Central Presbyterian; and J. E. P. Aldous, in St. Matthew's.

A very good joint recital was given in Conservatory Hall by Miss Madge Murphy, violinist, and Miss Bertha Carey, mezzo-soprano.

H. A. Stares, bandmaster of the Highlanders, is organizing an orchestra on a more or less professional basis—"The Hamilton Symphony Orchestra." Mr. Stares is the right man to make the orchestra play well if he can get the "organization" started right. J. E. P. A.

MISS JESSIE BINNS.

THIS charming young artist has not been very long in Toronto, but all who attended the opening concert of the Women's Morning Musical Club on November 3rd last will be glad to know that another

herself completely to the piano, no break having occurred in her career with the result that she has developed into a very fine, capable and all round satisfactory player. She has abundant reserve force, finished technique and possesses a most attractive platform presence. Her numbers at the



MISS JESSIE BINNS

opportunity will be afforded of hearing her play on Wednesday, January 18th, when she gives her own recital. Of West Indian extraction, Miss Jessie Binns came to Toronto while yet young, pursuing her study of the piano with Miss Frances Morris and Dr. Edward Fisher, at the Conservatory of Music. Graduating from that institution about six years ago she immediately went to Europe and became a pupil of Leschetizsky in Vienna; also spending some time in Berlin. Miss Binns has, therefore, devoted

forthcoming recital to be held in the Music Hall of the Conservatory, will include Chopin's B Minor Sonata, played in Massey Hall by Rosenthal several years ago, the Chopin Fantasia in F minor; Schumann's Scenes from Childhood, and a Hungarian Rhapsodie, by Liszt. No doubt Miss Binns has profited by a lengthy sojourn abroad with respect to the "traditions" that mark the interpretation of the great European pianists, most of whom she has heard, and lovers of music may reasonably expect

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Massey Music Hall, Toronto

February 20th and 21st, 1911

a very thorough and authoritative performance of the numbers on the programme. As Miss Binns may return to Europe in the spring or summer, her recital on the 18th should be largely attended.

SCHUBERT CHOIR CONCERTS.

MR. H. M. FLETCHER has prepared the following two excellent programmes for the Schubert Choir concerts in February:

February 20th.—Handel's, "Three Coronation Anthems," "They anointed Him King," "The people rejoiced and said, 'God save the King,'" which is only surpassed in grandeur by the "Hallelujah Chorus from the 'Messiah,'" "The Inflammatus," Rossini, Mme. Nordica and Choir. The acappella numbers will be a very clever arrangement of "Cruis' Keen Lawn" Bantock, "O Praise ye God," Tschaikovski, "To music," Schubert, for women's voices and bass solo, "Serenade," Spicker, Men's voices; "Throw Alone," Lassen and a group of 16th Century Madrigals by William Byrd, Stevens, Purcell and Kearton. The Toronto Symphony Orchestra will play the Overture "In der Natur" Dvorak, "Peer Gynt," Greig; Overture, "Egmont" Beethoven.

February 21st.—Bach's majestic cantata, "A Stronghold Sure," will be produced for the first time in Canada. This work is for eight part chorus, soprano and bass solos, and full orchestra, and is

on the standing repertoire of all German choral societies; a "Group of Vocal Dances," by Schubert for chorus and orchestra; "When lovers went a wooing," "An end will I bring to doubt," "Her true love she greeteth," "Hark Silver Bells."

The unaccompanied numbers will be "A Song of Faith," Kahn; Variations on the old English folk song, "The Black Monk," Boughton; "Barcarolle," from Tales of Hoffman; Offenbach, for women's voices; "Marching," Brahms, for men's voices, and a group of old 16th Century Madrigals by Morley and Beale. The orchestra numbers will be "Vorspiel," Meister Singer, "Wagner"; "Dance Macabre," Saint Saen's; Overture, "Carnival Roman," Berlioz. Madame Nordica and Myron Whitney will sing the solos in concerted numbers and Madame Nordica will sing two groups of songs at each concert.

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OPERA & DRAMA

THE TORONTO THEATRES.

RECENT weeks have afforded the Toronto playgoer very little matter of serious import and several of the attempts at light entertainment have failed to attain the object for which they were written. One event of pre-eminent importance there was, however, and that was the production of "What Every Woman Knows," by J. M. Barrie. It was not because the leading role was played by Miss Maude Adams that made this performance so unique in its appeal, but because the comedy happens to have been written by a man of genius. Genius is the first word that occurs to one in reading or seeing anything from the pen of this Scotsman. Great dramatist he is not, but nevertheless his later plays have a spontaneous humor, a whimsical philosophy that makes each new production from his pen a genuine event in the world of art and a fragrant memory. In "The Admirable Crichton," he was in the land of fable and allegory owing his inspiration to a German political satire; in "Peter Pan" he wafted us away magically through "the ivory gates and golden" to the never-never land of dreams and fairies. In "What Every Woman Knows" he is back to earth again with an up-to-date satire on political conditions in England and Scotland, yet while the material which he works is realistic, his vein of fancy is as fresh and his laughter as tender and gracious as ever. Barrie has never paid much attention to the matter of dramatic structure and this I think is a matter for regret. He was obviously at pains when a youth to learn how to write with as fine an edge of expression as possible. When a man becomes a dramatist he must do something more than write well. He must set forth a story in dramatic form in a manner that will give us its fullest possible value and effectiveness. This phase of his art Barrie habitually neglects and there are moments in "What Every Woman Knows" when he almost loses his hold on his audience by the palpably weak nature of his dramatic machinery. If a man less gifted in other respects were to attempt to throw together a play so carelessly, he would have no chance of a hearing. Fortunately, however, Mr. Barrie is a genius, and a delineator of character whose sympathies are as broad as humanity itself. His character of leal Maggie Wylie, the dear plain Scotch lassie, who is the making of her husband, the colossal but brilliant egotist,—John Shand, is one of the beautiful and well rounded roles given to the modern stage.

As an actress Miss Maude Adams, who created this role in America, has if anything more technical faults than her dramatist, but like him she possesses humor and imagination in a rare degree. It is quite

obvious that though she has been on the stage since childhood, she, in her early years, received no artistic training whatever. She was never taught to enunciate properly, to walk properly or to acquire the hundred and one minor graces which give elegance to an acting performance. That she has succeeded at all is due to her charm and force of personality, to her inherent gift that shines in every moment of her performance. No doubt she has been spoiled by managers and the public into the belief that it is not worth while to cultivate the technique of acting,—that she may play Maggie Wylie as an Irish girl instead of a Scotch girl if she wants to. The damage is done not so much to her own future as to that of hundreds of beginners with pretty faces who think that the long road to success is that of cultivating a number of winning mannerisms and neglecting the art of pure and elegant expression. It may seem ungracious to so criticize an actress whose performance in many things delighted one by its imagination, humor and pathos, but art principles really do mean something and should not be neglected even by people of genius. The Shand of Arthur Byron was a most admirable performance slightly marred by the fact that he had not yet mastered the peculiarities of Scottish speech. Mr. Byron was new to the role when he played here, but one had a feeling that it would not take him long to attain mastery in it. He is a trenchant actor who gets within the skin of every character he plays and artistically stands several notches higher than the average leading man of the day. One of the charms of the piece was the manner in which a number of Scottish character roles were played, although with the exception of Miss Adams the women in the cast were uniformly weak.

This season has seen the stellar debut of another charming young actress of American birth, though of English training,—Miss Gertrude Elliott, the wife of Forbes Robertson, and the sister of Maxine Elliott. She has some of the beauty of the handsomest woman on the stage and a great deal more talent. As a matter of fact Maxine Elliott has little or no talent so that this is not fulsome praise. Despite the fact that she is a charming ingenue who has done admirable work under the skilled tuition of her husband she is overweighted with her role in "The Dawn of To-morrow." She is entirely deficient in intensity which in the role of Glad, originally written for Miss Eleanor Robson, is a fatal shortcoming. Miss Robson, whose early retirement from the stage was regretted by all, burned with a peculiar white and virginal intensity which gave immense force to some of the scenes in Mrs. Purnett's play. In these scenes Miss Elliott fails "to put it

over,"—to quote a professional phrase which means a good deal. With the other scenes she does all that a very pretty, vivacious and painstaking young woman can do. Her supporting company is admirable, Mr. Fuller Mellish being especially fine. One has seen Mr. Mellish play everything from Shakespeare to Ibsen and he has never failed of refinement and significance.

Both the plays mentioned have a quality which would make them in a measure successful even with very inferior casts. "What Every Woman Knows" and "The Dawn of a To-morrow" tell moving and interesting stories that make a broad general appeal. Another production seen of late owed its success solely to excellent acting. This was "The Little Damozel," by a young English dramatist, Monckton Hoffe. He is promising as a playwright with a good deal of structural skill in outlining his story, but at the present time his instinct seems to be theatrical rather than human or sympathetic. He tries to make us sorrow for a young girl with no kind of bringing up who has preserved her virtue in a haphazard sort of a way,—and who is made the victim of a trick by a group of unscrupulous "rotters" and "bounders." But to start with he rather dries up our sympathies by depicting her as a girl quite willing to force a wealthy admirer to enter into a loveless marriage that would be entirely mercenary on her part. The villain of the piece is a gentleman who is willing to spend huge sums to attain his ends but these are not very terrible ends since they involve comfort and happiness for all parties concerned. The heroine's feelings are badly hurt for a while and this fact makes a strong situation or two, but everything ends happily for every body except the villain who is minus a large sum of money and both the sweethearts he has trifled with. Flimsy as this tale is, a group of very skilful actors make it plausible and interesting by dint of their rare personal talents. Those who chiefly contribute to this end are Messrs. George P. Graham, Cyril Keightly and Henry Wenman and Miss May Buckley, the only woman in the cast. The three gentlemen mentioned are English comedians of fine training and experience and Miss Buckley has a great deal of refined emotional intensity.

These three plays complete the number of really serious offerings unless Mr. Chauncey Olcott would insist on "Barry of Ballymore," being considered as such. It is by Rida Johnston Young, a most prolific writer of meaningless sentimental comedies. The old drama of the Irish peasantry has disappeared. We have instead the drama of the impoverished Irish gentleman. The impoverished Irish gentleman with a gift for warbling on the spur of the moment is Mr. Olcott's long suit. He still contrives to derive profitable audiences by playing such personages. Another piece which depends wholly on the skill of the leading performer is "The Rejuvenation of Aunt Mary" in which Miss May Robson, one of the most gifted comedienues on the English speaking stage, still draws immense audiences.

Apparently present day light opera composers

cannot meet the popular demand. Miss Grace Van Studdiford, a handsome woman with a voice of exceptional power and beauty, produces one light opera on a very sumptuous scale every season. This year, unable to find anything by a contemporary, worthy of the expenditure involved, she revived an early oriental piece by Planquette, the composer of "The Chimes of Normandy." The book was rewritten by the American librettist, Harry B. Smith, and the piece renamed, "a Bridal Trip." The gags of Mr. Smith were of the dreariest description and the piece so overloaded that its original vitality had disappeared.

An attempt to revive "The Bohemian Girl" after the garish methods of the modern producer gave a similar effect of being overloaded though nothing can dim the lustre of some of its popular melodies. It is primarily a lyric opera and was not constructed for scenic exploitation and therefore the really excellent singing of Miss Blanche Duffield and her associates was submerged. One does not think that a pig or a goose, however well bred, are aids to dignity or illusion on the stage.

"The Man Who Owns Broadway" proved a tinkling and characteristic Cohan piece, which afforded sufficient opportunities for the incisive humor of the excellent comedian, Raymond Hitchcock, but was not otherwise interesting. It was much better, however, than "The Happiest Night of His Life," a haphazard attempt to imitate the Cohan type of entertainment which proved very long drawn out and dreary despite the indefatigable efforts of the unctious comedians, Victor Moore and John T. Kelly.

HECTOR CHARLESWORTH.

TORONTO, December 31, 1910.

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PIANISTS AND CHAMBER MUSIC.

Two or three months back the newspapers recorded the death and burial in a quiet country church yard, of Florence Nightingale; and that noble lady's name and heroic deeds of mercy during the Crimean war were on every one's lips. Miss Nightingale it was, according to Oliver Wendell Holmes, who said that the music you pour out is good for sick folks, and the music you pound out is not; and, viewing the divine art from a purely therapeutic standpoint, the statement is unquestionably true. Its application, moreover, might fairly be extended to many cases where the audience are not necessarily invalids, but when all is said it must be admitted that music, like many other good things, has many purposes to fulfil, which of necessity involve the utmost diversity in its treatment; and to none of the sister arts does the old saw, "one man's meat is another man's poison," apply with greater force.

Time and again, during the course of a long and varied experience, has the writer been led to wonder whether, amongst the joys in store for those who shall participate in the millenium, will be included something like a rational and legitimate use of the pianoforte in the interpretation of some forms of chamber music. Will musicians and the public ever be brought to recognize the fact that a hammer is a hammer all the world over, and the circumstance that it happens to be entombed in the bowels of your potent up-to-date Steinway, or Bechstein constitutes no valid excuse for its persistent misuse, or rather abuse? Will nothing persuade the scores of pianists of the very first rank in the matter of executive skill, to whom in solo work one listens with pleasure as individual exponents of their art, that their particular function, when associated with other executants, is not to efface the latter's efforts beyond all hope of recognition, but to collaborate in the attainment of an harmonious whole?

During our concert seasons scarcely a day passes by without some protest in the press, from the music critics, against the undue preponderance of the pianoforte part where that instrument is associated with others of the string family; and it need not be supposed that such protests emanate from string players; if any bias did exist it might

naturally be presumed to be in favor of the pianists, the great majority of those who write concert notices for our more important journals being themselves organists and pianoforte players.

It may be urged, and with some measure of truth, for these observations are not directed merely to the exhibitions of that unmusical abomination yclept the "Piano Pounder," that it is impossible, partly for mechanical reasons connected with the modern instrument; partly from the elaborate treatment by the composer of the pianoforte part itself; and last, but by no means least, partly from the exigencies of technique, to attain such an amount of subordination as will satisfy the listener who wishes to hear all the parts simultaneously.

But if these pleas be admitted as to some extent justifiable, and there is at least a doubt which is emphasized by the perfect ensemble achieved when such artists as Leonard Borwick or Amina Goodwin happen to be at the piano—whether they should be, it is contrary to common sense to look for anything like a well balanced rendering of, say, a pianoforte trio by one of the older writers, let alone of the intricately harmonized productions of our latter day composers, when the lid of a brand new steel-framed concert Grand is thrown open to its widest extent. Against such odds nothing short of a fog horn or something equally strident can hope to hold its own; and what is the result? It cannot be called a contest, for except at certain brief and fitful intervals, when the pianist is "getting his second wind" or limbering up his wrists as Holmes has it, the other members of the trio are literally wiped out. It needs no learned disquisition on the subject of "partials," nor even the most elementary acquaintance with acoustical laws, to forecast what will happen. The lid is open, and some seven or eight feet of brass and steel are to be set in vibration by a means which, however judiciously regulated, can only be described as *percussive*. The loud pedal, too, is to be depressed during a great part of the time, and what that means many of us—not necessarily unmusical—have realized, and been thankful when:

"Silence like a poultice comes, to heal the blows of sound."

Attention has often been drawn to the fact that

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Beethoven's compositions, in which the pianoforte takes a part, were written for the instrument as it existed in his day, and it is in the highest degree improbable that the Bonn master, whose artistic perceptions and exquisite sense of proportion have long been held to be almost supreme, could ever have contemplated its development as a producer of sound, such as we find it to-day. Mendelssohn, again, against whom the charge is often brought of attempting to convert the piano into a small orchestra, had to deal, up to his death in 1847, with a type which, compared with the "Grand" as we know it, was but a tinkling cymbal. So much cannot be urged in extenuation of the tendencies of the present generation of composers, who, with comparatively few exceptions, are all more or less accomplished pianoforte players, and fully acquainted with the tremendous power and sonority of the existing instrument. Being human, however, they naturally, in writing concerted music for the chamber, exhibit a tendency to write more gratefully for their own particular vehicle of display, than for the instruments with which they are less familiar.

Hence anything like ideal perfection in the treatment of chamber music composition is of rare occurrence, the composer's predilections of necessity manifesting themselves here and there. In this respect, however, matters have advanced somewhat with improved methods of musical education, and increased facilities for practising and studying chamber music. To write an effective pianoforte

trio or quartette something more is necessary than a more or less imperfect acquaintance, acquired from text books, with the compass and resources of the instruments to be used with the piano.

Reverting to the executive aspect of the question it must be patent to every intelligent concert goer that much can be and still remains to be done to amend the present state of things. No human ingenuity is ever likely to devise a violin, or violon-'cello, which, while retaining the qualities which have endeared the strings to us for all time, shall yet be capable of producing a volume of tone which cannot be completely "swamped" by that which can be cooked with slight effort from a concert piano of modern make. Against such the greatest masterpieces of Cremona, even in the most skilful hands, must continue the vain and unequal struggle for a hearing with which we are so unpleasantly familiar, until the pianist learns that as he is strong he must needs be merciful. If he can compass no more he can at least refrain from emulating the example of Pandora—he can close the lid.

TOWRY PIPER.

THE ART OF BONCI.

BY FIDELIO.

THERE has been a great deal of criticism adverse and otherwise relative to the Bonci song recital in Massey Hall last month. One has come in contact with people who did not obviously care a straw for Bonci's work, while on the other hand many

had nothing but praise to offer. However, to come to the point it was with the greatest regret one read from the pen of a local writer who makes bold to say that in English songs the work of Bonci as an interpreter was wooden, while again his eternal smile oppressed many, and finally that a Bel Canto singer cannot be a great interpreter. In the first place the present writer wishes to be clearly understood as expressing a candid opinion on the views of our friend who has evidently gone wide of the mark. Without any qualification whatever one must frankly admit that Bonci is really a great interpretative artist and sings English songs much better than he is given credit for admitting his Tuscan accent does shine through. We are told that singing is the interpretation of text by means of musical tones produced by the human voice. If this be so, Bonci proved it beyond the shadow of a doubt. There is no scientific definition of that much abused term, viz.: "Bel Canto," which literally defined means simply "beautiful song" or if you please a smooth flowing style of vocalization which our friend affirms sets limits to expression of the imagination. That dramatic curiosity, Wullner, who possesses little, if any, *bel canto*, claims one does not require a singing voice to interpret although to be truthful he was everlastingly studying the art of Bel Canto. In his early days Wullner's voice was without musical distinction. Yet by indefatigable study he was able to improve himself wonderfully. Wullner has to offer some excuse when he essays to convince one that it isn't necessary to possess a singing voice to interpret—of course he could interpret beyond question, but alas the vocal charm!—Dr. Wullner was in a class by himself. He sang with his face—pardon the expression—yet he possessed remarkable gifts as an interpreter, but who would listen to him sing a polyglot programme? Take the Dr. out of German Lieder and *he is not*. Sembrich possesses the art of Bel Canto and is moreover a great interpreter. Can anyone dispute this? My friend says a Bel Canto singer cannot be a great interpreter!

Why should one study the art of Bel Canto if there is no hope to enter the interpretative field? The combination of these twin arts, viz.: (1) Bel Canto and (2) Interpretative skill are the indispensable assets of the great artist. In his review our friend says that Bispham or Wullner with one tenth the vocal charm can sing rings around Bonci when it comes to interpretative skill. That is, not so in my humble opinion. I have already referred to Wullner. As regards Bispham, whose voice of course is now almost gone, it is admitted he possesses great interpretative skill yet why is it he is fast losing hold on the public? Listen! Simply because he does not possess the necessary musical color to paint the song picture perfectly. Bispham is a great advocate of the art of Bel Canto—ask him. So is Sembrich who would be insulted if you told her a Bel Canto singer could not be a great interpreter. Here is another point our friend takes exception to, namely, Bonci's eternal smile. Would to Heaven everybody possessed a good square smile! I won't

consume space discussing this trifling matter. I doff my cap to Bonci as one of the world's greatest exponents of Bel Canto and song interpreters. Ah! I had almost overlooked the fact that his intonation was occasionally faulty at his recital here. Many people expected to hear a tenor with a big powerful voice possessing thrilling tones. Verily one must pity those who could not appreciate Bonci's art. Perhaps my friend may endeavor to show me the error of my ways. The question raised, however, is a vital one and concerns the musical profession at large. A friendly exchange of ideas might prove beneficial, for, remember we all have sinned and come short.

TORONTO, December 20th, 1910.

MENDELSSOHN CHOIR CONCERTS.

THIS season's concerts of the Mendelssohn Choir promise to surpass any of previous years in artistic merit and interest. Dr. Vogt feels that the body of singers enrolled under his baton this year constitutes the finest chorus it has ever been his privilege to conduct, not excepting the splendid organizations which represented Toronto at New York in 1907 and at Chicago in 1909.

The programmes drawn for the February cycle of 1910 are well designed to display the special qualities which have won for the Choir the unqualified encomiums of some of the most eminent of living critics. For the first concert of the cycle, that of Monday, February 6th next, a popular programme has been arranged in which the Choir will be heard in a number of smaller works, including concerted compositions for chorus and orchestra by Elgar, Liszt and Gericke, as well as unaccompanied works by Elgar, Von Herzogenberg, Tertius Noble, Sullivan, Arensky, Praetorius, Vogt, Granville Bantock, and others. At this concert the superb Theodore Thomas Orchestra, under the direction of their eminent conductor, Mr. Frederick Stock, will

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contribute Beethoven's Fifth Symphony, Tschai-kovski's 1812 Overture and Dvorak's "In der Natur" overture.

The magnificent work of the Orchestra at the last Cincinnati festival, in Beethoven immortal "Fifth" was described by several of the New York critics as the finest rendering of this symphony which they had ever heard anywhere.

On Tuesday evening, February 7th, the first Toronto production of Verdi's dramatic "Manzoni" Requiem will be given. So far as can be learned this performance will constitute the first production in Canada of Verdi's great work in its entirety. Besides the chorus of the society, the resources drawn upon for the performance include the Theodore Thomas Orchestra at practically its full strength, besides a special auxiliary quartette of trumpets for the stupendous "Dies Irae" of the work, and the finest available quartette of concert artists in America, namely Miss Florence Hinkle, soprano; Miss Janet Spencer, mezzo-soprano; Mr. George Hamlin, tenor, and Mr. Herbert Witherspoon, bass.

On Wednesday and Thursday evening Piere's masterpiece, "The Children's Crusade," which created so profound a sensation in last season's concerts of the Mendelssohn Choir will be repeated. It is significant of the lasting impression made by this wonderful work that the subscriptions received for the two performances of this season surpass the seating capacity of Massey Hall for both presentations. With the exception of the record made by the late Dr. Leopold Damrosch and the New York Oratorio Society, who gave five performances of four performances of a concert work in two seasons is unique in the history of similar undertakings. Were it possible to retain the soloists and orchestra in Toronto for the entire week it would be no difficult matter to dispose of every seat in Massey Hall for at least four performances of "The Children's Crusade" this year. The soloists for this year's productions of Piere's remarkable and difficult work are Mrs. Chapman-Gould and Mrs. Sharp-Herdien, sopranos; Mr. George Hamlin, tenor; and Mr. Herbert Witherspoon, bass.

The orchestral matinee of Thursday afternoon, February 9th, will introduce as soloist, Mr. Bruno Steindel, one of the greatest of living cellists. The orchestra, under Mr. Stock, will contribute Tschai-kovski's "Fifth" Symphony, and several new works by Debussy, besides taking part in the Boelmann Symphonic Variations with Mr. Steindel.

The subscription lists for these concerts, which were called in on December 13th last show that every seat for the four evening performances has been subscribed for, with an additional demand for accommodation at the orchestral concert exceeding that of any similar event ever announced in Toronto.

For the "Children's Crusade" a special auxiliary chorus of 275 children has been under training for some months past. In this important work Dr. Vogt has again had the valuable assistance of Mr. A. L. E. Davies, whose success last season will be remembered by all who attended the concerts of the

Mendelssohn Choir. Among the subscribers to the concerts of this year are at least 200 enthusiasts from the American side of the International boundary line, including many musicians of eminence and several prominent critics. Several of the leading papers of Buffalo, New York and other cities will be represented.

TORONTO COLLEGE OF MUSIC.

THE Toronto College of Music re-opened after the Christmas holidays on Tuesday, January 3rd.

During the fall and winter terms the regular Saturday afternoon recitals have been given in the College Hall by Dr. Torrington's pupils, and also by pupils of T. C. Jeffers, Mus. Bac.; James Dickinson, Mus. Doc.; Gertrude V. Anderson, A.T.Coll.M.; Muiriel Anderson; Estelle Slater, A.T.Coll.M.; Marian Porter and Olive Blain, A.T.Coll.M.

The annual concert was given under the patronage of His Honor, the Lieutenant-Governor in Massey Hall, on Wednesday, November 2nd, the programme consisting of piano and vocal numbers accompanied by the Toronto Orchestra, under the direction of Dr. Torrington.

On Thursday evening, December 1st, Miss Hulda Westman, the able Directress of the Kindergarten Department, gave a pupils' recital in the College Hall. The little ones entertained the audience for over an hour with interesting games and songs, and two former graduates of Miss Westman's classes, Miss Olive Casey, soprano (pupil of Dr. Torrington), and Miss Gladys Peacock, pianist, (pupil of T. C. Jeffers, Mus. Bac.), assisted Miss Westman.

On Thursday evening, December 15th, two very promising pupils of Miss Muiriel Anderson gave a piano recital, assisted by Florence Courtney, contralto, a pupil of Miss Margaret Casey and Louie Webster, reader, pupil of Miss Clarice Spencer.

The Piano and Vocal Normal Training classes opened on January 4th. These classes which are conducted by Dr. Torrington personally, meet once a week and a number of the college students are taking advantage of them.

The winter term ended on Saturday, January 28th, the spring term commencing on Monday, 30th inst.

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The mid-winter examinations will be held at the College during the week of February 13th. All applications for these examinations must reach the secretary by February 1st.

HERE AND THERE.

BY FIDELIO.

EMILIO DE GOGORZA's ability as an absolutely satisfying vocal artist is well known, yet one would not think so judging from the small attendance at his song recital in Massey Hall recently. It is a pleasure to listen to a singer with such a magnificent baritone voice of warm tone color. His programme was of a polyglot character and served to demonstrate his remarkable versatile gifts. One cannot easily forget his rapid-fire-work in the famous *Largo al factotum* from Rossini's Barber of Seville, which proved a perfect triumph for the artist. I did not like the accompanist's work.

The Bonci song recital is referred to in another column at length. Although I do not comment on the work of the brilliant tenor as outlined in his programme MUSICAL CANADA readers will understand the nature of Fidelio's remarks.

Madame Taylor's vocal recital at the Conservatory of Music last November 26th was a successful affair musically. This artist's voice is one of much sweetness, even in its compass, and gives promise of greater things to come. Furthermore Madame's

musical intelligence was transparently revealed in her respective numbers and she well deserved the many good things said of her.

Mrs. Scott-Raff gave one of her famous recitals in the Margaret Eaton School of Expression lately, which is deserving of praise. Mrs. Raff is not a showy reader yet she succeeds in holding the attention of her hearers on every occasion she entertains. She is sincere and holds aloft a high artistic ideal. The large audience gave Mrs. Raff a very cordial reception. The Toronto String Quartette added to the evening's enjoyment by one or two excellent specimens of chamber music.

The choir of Chalmer's Presbyterian Church, under Mr. Frederick Race, gave an excellent concert last month. This talented and modest young musician is doing well in his new position at Chalmer's and one looks forward with pleasurable anticipation to his next concert.

Dr. Norman Anderson and W. F. Pickard both gave organ recitals in their respective churches lately, which proved most attractive functions musically.

Sir Edmund Walker's magnificent gift to Dr. Vogt and the Mendelssohn Choir in the form of a gold and bronze medal to commemorate ten years' brilliant achievement of the master, was made at a special open rehearsal of the choir at the Conserva-

tory of Music recently. Along with a few other members of the press I enjoyed listening to the choir's rehearsal. One thing must be said—what a really glorious body of sopranos! I think the quality of tone they produce is ideal, in soft passages it is so ethereal while again in fortissimo one hears the ring of the crystal. Dr. Vogt in accepting the gold medal, from Sir Edmund, made a touching reply. The Knight, needless to say, was roundly applauded, and why not!

Harold Jarvis, the popular baritone, and Arthur Blight, the favorite local tenor, made good with a vengeance at Miss Florence Good's recital in Association Hall last month. The young elocutionist was of course—Good! Excuse me—just an accident!

A Prosperous and Happy New Year to everybody—this includes the opposition.

VOICE CULTURE AND THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

SCIENCE in relation to the voice was the subject of discussion at a joint meeting of the sections of Education and Physiology at the recent meeting of the British Association for the Advancement of Science held in Sheffield.

The honor of opening the discussion was given to Professor Welsey Mills, the well known author of "Voice Production, based on Scientific Principles." Dr. Mills emphasized the advantages of a scientific education especially in physiology to those using and particularly those teaching voice production, and the importance of teachers trying to agree on certain principles. The present diversity of view he considered neither necessary nor desirable. While good work had been done by methods based purely on experience he considered that teaching based on science as well as experience (as in the case of medicine) would be much more satisfactory, and save much valuable time. Professor Mills himself indicated points on which he thought there ought to be no serious difference of opinion in theory or practice. He pointed out the indifference of public speakers to the importance of acquiring vocal technique and laid stress on singers giving more attention to studies in expression, in speech and their application in singing.

The discussion was carried on by five gentlemen and one lady, while an Edinburgh physician read a paper on the development of speech and the speech mechanism in the brain.

NOTE.—The Editorial and Publishing Office of Musical Canada is now at 16 Beresford Apartments, Cowan Avenue, Toronto, Canada.

The general impression seemed to be that the question of the relations of science to voice production was of great importance and that the day of reliance on pure tradition and experience was past.

GRANVILLE BANTOCK, AN ORIENTALIST COMPOSER.

By HERBERT ANTCLIFFE.

(From *The New Music Review*).

AFTER Edward Elgar it is generally admitted that Granville Bantock must take place as the most striking and able of British composers, and there are not wanting those who acclaim him as the most original and powerful composer of his land and generation. When quite a young man he was recognized as the leader of a band of adventurous and individual spirits who would have felt themselves disgraced had they been content, even had their individual natures allowed them to follow merely the lines laid down by their predecessors and teachers. The independence of this group was shown as long ago as 1896, when six of them, with Bantock as chief promoter, gave a concert of their own compositions at Queen's Hall. The six composers were all students at the Royal Academy, but the works presented by them to their audience were quite free from the scholasticism which might reasonably have been anticipated from pupils of this very conservative educational establishment. Yet in spite of his birth and training being alike of the capital of the British Empire, and in spite of his association with and recognition as a leader by the musicians of his own land, Bantock's music is often quite un-English in its sentiment and form. For this reason it would appear that matters other than the intrinsic character and value of his music have contributed to its success. Perhaps the greatest contribution has been his own personality. The one word that describes Bantock in all he undertakes is "thorough." He has, besides the self-confidence which comes of a knowledge of his own powers, unbounded enthusiasm and pluck. Of the last he has not only a large amount, but also it is of the quality which enables him to admit his own mistakes and to correct them. In common with most earnest workers, he has no love for mere academic and social distinctions, and it was with a finely whetted curiosity that the news of his appointment as Peyton Professor of Music at Birmingham University, was received by those who knew him. He was believed to have already declined a knighthood and the degree of Doctor of Music, so how would he act in a position an important function of which is the conferment of such degrees? His reply was the preparation of a syllabus which made the degrees real proofs of a thorough education. The graduation test at Birmingham is as severe as that for the higher degrees in most other universities, and a wider and more comprehensive one to boot. His aim is fixed on something beyond the university and its honours and emoluments, and those to whom mere learning is the chief object of life will find him disappointingly alive to the outside world. He has so little of the type

college professor in his nature and manners that, notwithstanding the English affection for titles he is rarely known as Professor Bantock, but by his name only, or with the common courtesy of Mr.—.

His interest in and recognition of the genius of others, and particularly in that of younger men than himself, is remarkably unselfish and disinterested, and in this respect he has been very aptly called an "English Liszt." This interest does not apply only to those who are his own pupils or who are in association with one of the several institutions in which he is interested. Nor does it apply only to those who recognize and have a proper appreciation of his own works. His favours are distributed without partiality among all whom he considers deserve and are in need of them, even in some cases where there is misunderstanding of and actual antipathy in relation to his compositions.

With composition and teaching (which includes the control of the great school of music connected with the Birmingham and Midland Institute) it would not be surprising if music absorbed his whole life. But this is not so. He has many interests and activities, being, among other things, something of a literateur. In this capacity he has written a five-act drama, to which he has also composed incidental music. In this his oriental taste is shown both by subject (Rameses II.) and treatment. He has also acted as editor of an excellent little musical journal, *The New Quarterly Music Review*, of which he was himself the proprietor.

His conceptions and schemes of compositions are usually large—some of them too large to be practicable. Perhaps the largest, and one which he has wisely discarded, was an idea representing Southey's *The Curse of Kehama* in a series of twenty-four Symphonic poems. These would have required a complete two or three days' festival in a type for which the world is certainly not yet ripe, even assuming it will ever become so, which seems doubtful. He has, however, completed two of the numbers, "Processional" and "Jaga-Naut." A festival symphony, "Christus," is on a scale somewhat smaller than this and is to consist of ten parts only, one of which, "The Wildernes," has already been performed at the Three Choirs Festival at Worcester and elsewhere. "Omar Khayyam" in three parts is too long for performance at one concert and requires means somewhat out of the ordinary. The poem suffers as a work for musical setting in its lack of a climax, while it has a compensating plasticity which few poems of any serious length and literary value possess. The former of these Bantock has overcome, and the latter he has utilized to the utmost. In this work he has found the fullest opportunities for expressing himself and displaying his proclivities for oriental colouring. That it is the latter which has attracted him to the subject, and not the philosophy of the poem, is evident from other subjects he has chosen and his way of dealing with them. *The Curse of Kehama*, already mentioned; *Sappho*, the *Dramatic Dances*

and some smaller works have all this decided colouring. Apart from the question of tone-color, his oriental, and, it must be admitted, sometimes fantastic tendencies have given a richness and brightness to his harmony and orchestration in whatever he has written, both small and great. In the most popular—and almost the latest—of his works, the Comedy Overture or tone poem, "The Pierrot of the Minute," this appears very strongly though the work is in keeping with its subject and quite occidental. From the way in which he is now discarding or growing out of his earlier clearly defined orientalism, it would almost appear as if it were a deliberately affected style adopted for the specific purpose of widening and modifying the limited and narrow tastes and idiom engendered by an insular education. Whether this be so or not, it certainly has had that effect, and while the exotic character of his music is disappearing, the ability to use the extended tonality and the light and varied orchestration remains. In his last oriental works we find such characteristic progressions as the whole tone scale and successions of minor or mixed (perfect and imperfect) triads.

Mr. Rutland Boughton, who possesses a critical faculty rare in composers and other creative geniuses, has stated that Bantock is the one who more than any other composer has restored to music the element of sex. In English music this element has been missing for certainly the whole of the Victorian era, and Bantock introduces it strikingly in some of his works, perhaps the most notable instance so far being the *Sappho* songs. If rumor speaks truly, in his next great work on the subject of *Pan*, he carries this still further, and there is likely to be a considerable fluttering in Puritan dovecotes when the work appears.

He has an uncommon genius for arranging works, which, owing to their out-of-date character, are more or less moribund, in such a manner as entirely to revitalize them and to make them acceptable to the most classic minds equally with those of the most extreme modernist type. His crowning example of this class of work is an "Old English Suite," consisting of five pieces by British composers of the sixteenth century. Even the newspaper critics at the time of the production of this suite were unanimous in their expression of delight at the way in which the original character was retained, notwithstanding the modern instrumentation.

Although he has attained a position of the highest rank among contemporary composers while still in the prime of life (he was born on August 7, 1868), Bantock has not entirely avoided the disappointments and delays which most men of genius suffer. "The Fire Worshippers," a cantata in six scenes, written in 1892, had to wait till the present year for a complete performance, though the overture was played under the direction of August Manns soon after the work was completed. Many of his orchestral works still await a hearing, and judging by past history it may be they will get it when he himself is all but forgotten.



TORONTO, December 27th, 1910.

As far as all branches of the music trades are concerned the present year commenced well and has closed most auspiciously. A steady flow of increasing good business has marked the progress of the months from January until now. In fact the daily added demand for choice pianos and piano-players has been an agreeable surprise to many of the oldest men in the business.

Nor is this gratifying feature at all restricted to pianos; singing machines especially are in the same category, and despite the high progress to which these wonderful instruments now run, it is no mere figure of speech to say that the better machines are the readiest sellers, roughly of course, there is an enormous movement everywhere in the moderate-priced stuff.

Several of our factories have been overtaxed with work, and some have worked at night, as well as day, and the lay-off for the holidays—which a few years back was usually for a couple of weeks, or more—will now, I understand, be very generally limited to the one day—Monday, the 26th inst.

Reports from all over the Dominion are highly encouraging, from the east to the west and the north-west.

Paper is being well met, and local collections usually reported as having no ground for complaint, and, in a few instances, are above the average for the time of year.

It is a long time since the Christmas business has boomed as it has done for the past few weeks. Again Christmas presents of musical instruments have been a marked feature, and the delivery of them at the correct day and hour is just now taxing the ingenuity of the manager of the shipping departments. One day last week the manager of one of our largest concerns said to the representative of MUSICAL CANADA, "So busy have we been that, notwithstanding the large stock you know we always carry, and the incoming of supplies as fast as we can get them, it looks as if we shall have nothing left to sell by Christmas day. Almost everything has gone, as you can plainly see."

The trade outlook for the coming year is about as promising in every respect as the most hopeful could wish it to be, and this applies not to any section but to the entire country.

The urgency for player-pianos has been unusually large during the latter portion of this year, and is increasing.

Complaints of short stock are general.

All the retail music stores in Toronto have been handsomely decorated for the Christmas week.

With Heintzman and Company business has been more than rushing during the past few weeks, and the Christmas trade much larger than ever. All classes of pianos have sold as rapidly as they could be supplied, and while the city trade has been at high-water mark, overflow orders from the country have poured in by every mail. Fancy pianos, grand pianos, and piano-players especially have been in exceptionally heavy demand. Heintzman and Company has beaten its record for activity.

Owing to the intervention of the holidays this issue of MUSICAL CANADA may not be in the hands of the readers promptly by the first day of the month, but probably by the time it is issued Heintzman and Company will be well in possession of their new premises on Yonge Street. They start moving to-day the 27th inst., and while there is little actual stock to remove (practically everything having sold last week), the removal of such a large concern must necessarily be a long and tedious process.

Mr. Henry H. Mason says a good all round steadily increasing business is the experience of the Mason & Risch house.

The R. S. Williams & Sors Company have had a month of wonderful business in all lines of goods. From the branches in Montreal, Winnipeg, and Calgary reports are equally satisfactory.

General Manager Howard says the Newcombe Piano Company have done an exceptional Christmas business.

Messrs. Whaley & Royce report a good month's work.

Messrs. Gourlay, Winter & Leeming are over-timed to fill orders as they are received.

Mr. Fred. Killer says:—"With the Gerhard-Heintzman Company things are in first-class shape."

General Manager H. E. Wimperley of the Bell Piano Company has no possible complaint to make, and the business outlook is good.

Mr. John Wesley:—"The Mendeisohn Company have just now about all the business they can well attend to."

Specific trade news is scarce this month. Christmas business has been the one thing, and the record of one good house has been very much the record of them all for the past few weeks.

I am pleased to wish my many friends in the music trades all the compliments of the season.

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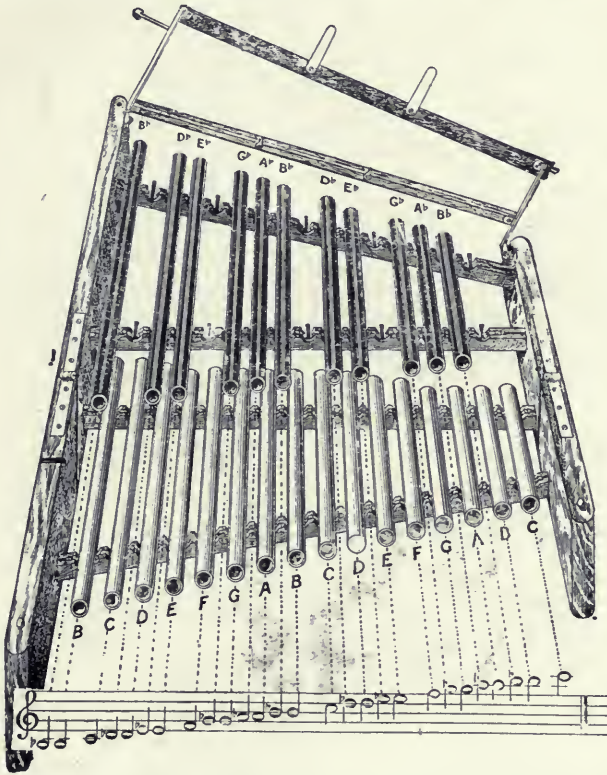
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MISS OLIVE SCHOLEY.

Our front page is graced this month by a splendid likeness of Miss Olive Scholey, probably the most successful contralto vocalist of this city. Miss Scholey was in other years a pupil of Dr. F. H. Torrington, graduating in 1907 from the Toronto College of Music and winning the Gold Medal for excellence in solo singing. Shortly after graduation she gave two recitals in the Hall of the College, when she proved by her artistic singing that the medal had been royally won. Miss Scholey has held important solo positions in several churches, including Broadway Tabernacle and Carlton St. Methodist Church, where she was a great favourite by reason of her sympathetic and earnest rendering of sacred song and oratorio. She has frequently appeared in Massey Hall as soloist at high class concerts and with the Toronto Festival Chorus and Orchestra, her last public appearance here being in the "Redemption" just before leaving for New York where, for the past two seasons, she has further perused her studies under the foremost teachers of the metropolis. While singing at a fashionable Club Recital in New York where the young artiste made a great hit, she was approached by a prominent manager, who at once opened up negotiations to "Star" her on a concert tour throughout the states of Maine, New York, West Virginia,

and Pennsylvania. A few days later Miss Scholey signed contracts with him, and is at present in the midst of the tour, and as is shown by press clippings from American papers to hand, is meeting unbounded success. Miss Scholey's voice is a pure, rich contralto, and she sings with a wealth of expression and warmth of tone color. She is at her best in selections from the grand operas and oratorios and is personally most attractive and prepossessing of appearance, so that it is little wonder she is already popular with our neighbours to the south. Miss Scholey will return to Toronto in the late spring and will spend the summer on the Muskoka Lakes.

OUR NEW YORK LETTER.

NEW YORK, *January 31st, 1911.*

THE young Canadian violinist, Kathleen Parlow, proved a surprise to all. The critics of Europe had been singing her praises for several seasons, calling her the greatest woman violinist since Lady Halle, etc., etc., but nevertheless New Yorkers were not expecting such a remarkable exhibition of fiddling as she provided. Her debut was made with the Russian Symphony Orchestra, and she immediately established herself with public and critics alike. At her subsequent recital in Mendel-

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ssohn Hall she proved still more conclusively that she is one of the wonders of the instrumental world. She appeared upon the stage a tall, slim girl of modest bearing but no sooner had she touched the bow to the strings than all knew that she is a master. Her programme contained the D Minor Concerto of Paganini, the "Devil's Trill" Sonata of Tartini, and the Bach Chaconne, among other numbers. From the first and throughout the programme she displayed a most beautiful tone, especially in the voluminous richness of the G string which never rasped under any circumstances, a most unusual merit. Her technique is so flawless that one has the impression that she never knew what it means to have a technical difficulty to overcome. The most astonishing feats she overcomes with an ease that is more sensational because so absolutely devoid of all appearance of effort. She inevitably shows some of the faults of youth in her interpretations, but her shortcomings are so trifling in comparison with her merits that they need not be mentioned, for one knows full well that time and experience will very soon remedy them.

Truly, as one of the best known New York critics remarked the day following her recital, she is a "unique genius." That she is a violin genius is certain, and it seems quite reasonable and safe to prophesy that Kathleen Parlow will take her among the greatest artists of her time. There

are, in fact, few who are worthy to be classed with her before the public at present.

The local orchestras have been as active as usual. The Philharmonic, however, has this year adopted a new policy. The affairs of the organization have been put in the hands of Mr. Loudon Charleton for management, and it would seem that his managerial experience has proved of great benefit to the orchestra. Although it has always had its many supporters, the audiences this year have increased in number considerably. Mr. Mahler has made many changes for the better in the personnel, and under the magic of his baton many excellent programmes have been presented. Mr. Mahler is interesting in whatever he conducts. His versatility is proverbial, and the dash and spirit of his reading always rouse his audiences to great enthusiasm. A recent Wagner programme with Mme. Gadske as soloist, drew a large audience to Carnegie Hall. The orchestra was at its best, and most of the numbers were splendidly played. Mme. Gadske was in fine voice and did the Liebertodt from "Tristan and Isolde," and selections from "Tannhauser" sang in a manner that won genuine enthusiasm.

The New York Symphony has deserted Carnegie Hall and is giving its concerts this year in the New Theatre. It must be admitted that acoustically the change is not for the better. The organization

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does not show up to such good advantage as it did in its former home. Mr. Damrosch is still presenting the excellent programmes for which he is known, and the orchestra is receiving the generous support which it has long enjoyed. With two such organizations as the Symphony and Philharmonic, New York is well supplied with orchestral music; and there are several smaller societies that give occasional concerts.

At a recent recital of Mischa Elman the entire house was sold out almost a week before the performance. On the day he played more than a thousand people were refused admission. It was one of the largest audiences ever assembled in New York for a recital. Elman has steadily grown in popularity since his first appearance, and he is now one of New York's choicest pets in the music world. He fully deserves his success, for there is a genuine thrill of pleasure and excitement when he plays. The magic of his technique and unusual dash and fire of his playing make his recitals events not to be missed.

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that he scores heavily in these numbers. At his first New York appearance this season he played six études and the "St. Francis Walking on the Waves" Legende, among other things. He also played the four Chopin Ballades. He will play again on Feb. 4, and in March will give a recital in Mendelssohn Hall which promises to be a select affair.

Dr. Alexander Heinemann, the German lieder singer, has met with much success during his American tour and his New York appearances have been splendidly patronized.

An English violinist, Mr. Henry Such, recently gave a recital in Mendelssohn Hall which proved to be something of a surprise. Mr. Such came quietly, without fuss and talk, but those who heard him realized that he is a master of his instrument. He has all the qualities of a splendid violinist, tone, technique and temperament, and his recital was thoroughly enjoyable.

Mr. Maurice Renaud, the great French "singing actor" has been added to the list of the operatic stars who are trying to succeed on both the operatic and recital platform. He gave a recital of French songs in Carnegie Hall on Jan. 10th. A very large audience attended and applauded the artist heartily. Some of the numbers were beautifully sung, but all who have seen him in his best operatic roles realized that that is his true field. He is one of the few great baritones of the day, and as an actor he is equally great.

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OUR LONDON LETTER.

LONDON, ENGLAND, *January 14th.*

ALL those interested in music will join in congratulations to Sir Henry Wood. It is recognized that he thoroughly deserves the honour the king has conferred upon him as the services he has rendered the art of music in London are great indeed. Sir Henry Wood was born in London forty years ago, and at the age of ten began his career as a musician by deputizing as organist at St. Mary Aldermanbury. After studying at the Royal Academy of Music, he devoted his attention principally to conducting, and one of his earliest appearances in this role was at the late Signor Lagos' unfortunate season of opera at the old "Olympic," when Tschaikovski's "Eugene Onegin" was first introduced to the London public. This may have accounted for Sir Henry's predilection for things Russian, for he has introduced the works of many Russian composers to England, and he married the daughter of a Russian princess, a lady whose lamented death occurred about a year ago.

Mr. Kubelik has recently acquired at the high price of 4,000 guineas, the fine Stradivari violin, now known as the "Emperor," late the property of Mr. Haddock of Leeds. This violin has long been known to connoisseurs as the "Gillott" Strad, it having belonged to the well known pen maker of

Birmingham, whose collection was dispersed by auction in 1872, when it realized £275. However, the instrument has been assiduously boomed in the English press, and it is no doubt largely due to this that so high a price has been obtained for it. In some of the newspaper articles the sum of £10,000 was actually mentioned as its value. It is a violin of the finest tonal qualities, although it has not been regularly played on for more than a hundred years, and the great artist found it so much to his liking that he was willing to pay the sum of 4,000 guineas in order to become its possessor.

The distinguished Russian pianist, M. Sapellnikoff, gave a Liszt Recital at the Queen's Hall on December 13th, in commemoration of the hundredth anniversary of the composer's birth, which takes place in the autumn of this year. His performance of the two concertos was remarkable for variety of tone colour and absolute technical mastery, combined with artistic restraint. The orchestral accompaniments were played by the Queen's Hall Orchestra.

A Violin Recital was given by M. Petschnikoff, a new-comer at Bechstein Hall on December 16th, at which he played with Madame Petschnikoff as second violin, a new suite by Sinding for piano-forte and two violins. The work was favourably received and is interesting as an essay in a somewhat unusual combination.

A new string quartet by Sir Charles Stanford was performed by the Wessely Quartet on December 16th at Aeolian Hall at one of the series of concerts organized by Messrs. Broadwood. The work gained much appreciation, and it is to be hoped that another opportunity of hearing it will shortly be given.

The first performance in London of Mr. Glanville Bantock's picturesque "Sea Wanderers," originally produced at the Leed's Festival in 1907, was

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given at the London Choral Society's concert at Queen's Hall on December, 8th. The work was extremely well rendered, the choir showing considerable familiarity with the composer's idiom.

Mr. Thomas Beecham's season of opera at Covent Garden having come to a close, the representative of *The Observer* interviewed him and asked if he was satisfied with the result. Mr. Beecham expressed profound dissatisfaction, adding that the audiences were small and that it was impossible to run grand opera for the benefit of a hundred persons. Asked whether no progress had been made at all he said that he thought the position was, if anything, rather worse than the year before, because it is now possible to see what the position really is. Mr. Beecham said his conclusions were that there was no audience at all for opera and that to put on a new work was to raise the most deadly danger-signal; people at once avoided the place. In regard to the furore caused by the productions of "Elektra" and "Salome," he said that if one got an elephant to stand on one foot on top of the Nelson Column a much larger crowd would be drawn than by fifty "Salomes." In conclusion Mr. Beecham said that he could say nothing about his plans for the future. It really does seem to be the fact that apart from the fashionable people who attend the performances in the summer season, there is no large audience for opera in London. It is a curious fact, as Mr. Beecham says, that a new opera draws the poorest attendance, whereas no matter how poor a play may be proved to be the manager can always count upon a crowded house for the first night.

"CHEVALET."

SOME EXPERIMENTS IN MUSICAL EDUCATION.

BY PROFESSOR WESLEY MILLS, M.A., M.D.,
 LONDON, ENGLAND.

TO MANY it may seem strange to speak of an experiment in education, and least of all in musical education. But why not? In reality all education is an experiment, and likely a future age will consider our methods very crude experiments indeed.

The teacher who gives his lessons this year in just the same way as the last is not only not progressing, but actually going back, just as the competitor in a race runs slower in proportion to the rate of speed increase of his rival.

There is general progress in the science and art of teaching, as in all else, and if music does not share in it or the individual teacher stands still so much the worse for the profession and for him.

I myself hail all well considered sincere experiments in education as of the highest importance being persuaded that even the best we can now do is, after all, none too satisfactory.

The primary essential for all advancement must be dissatisfaction with our present standing. Why strive, if everything is just as it should be? Of course these truths, really very elementary ones—do not fit well with the contentment of many teachers of music whose dogmas they would have their pupils regard almost as the utterances of an oracle.

I witnessed an experiment in music last summer which even to one who, like myself, holds firmly to the above stated principles, I could not but regard with a certain amount of scepticism prior to hearing it carried out. I had, like many others, heard large violin classes of twenty or thirty play together some simple music like Handel's Largo, but to hear 2,500 children performing good music in time and in tune was something I could not have

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believed possible before witnessing the experiment. This is a very different matter from the singing of a selection by 2,500 children. These youngsters,—boys and girls—had the music in printed form before them. It was necessary to start with all the instruments in tune—no easy matter. Then they must play in exact time and keep to the pitch. Not only was all this done but there was evident appreciation of musical values. It was no metronome performance. Who were the young musicians, and how was this massive ensemble result brought about? The experiment has been going on in a smaller way for about twelve years. Even earlier than that a beginning had been made, and at first in a single school for all those taking part in this gigantic concert are pupils in the public schools of the great metropolis of London and its suburbs. The concert was termed the Sixth Annual Violin Class Festival of the National Union of School Orchestras.

A certain number of pupils were chosen from the different schools to take part in this vast violin concert. The violin classes are held out of school hours, and are, of course, purely voluntary, and such classes now exist in 5,000 schools throughout the United Kingdom. Five annual scholarships are given which permit the holders to attend one of the great national schools of music. At this concert the prize winners played music of some difficulty and really the result was admirable. The existence of genuine talent was clear to the musical and especially to those who, like myself,

are devotees of the great little instrument. A real fiddler born has something about him quite distinct from the musically inclined person who could do just as well with another instrument.

The progress of the movement may be gathered from the fact that while in the year 1905 only 700 children took part in the performances, in 1910 the number had risen to 4,500.

I was especially delighted to find that not one meretricious selection was included in the programme; in fact most of the music was by Handel, Mozart, Schumann and Mendelssohn.

On this occasion—a Saturday in early July—there were two concerts—one in the afternoon by the “intermediate” orchestra of 2,500, and one in the evening by the “advanced” orchestra of 2,000. There was part playing to a limited extent.

The concerts were held in the Crystal Palace—that vast glass and iron structure which can be reached in about half an hour by train from London.

The children sat in an immense gallery and the audience on the level below. Even this vast space constituted but a small part of the whole “palace.” At the top of this gallery is the “grand organ” and the note to tune by was given by this instrument. The pupils were plainly used to tuning among others for the rapidity with which this vast body of young players brought their instruments into harmony with the organ was as admirable as it was surprising.

Some of the subdivisions were captained in a certain fashion by teachers who sometimes played

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Canadian Tour during October, 1911

with them, while again a cornet or trumpet was scattered here and there among the players. The violinists were accompanied by the grand organ and by a military band. While this was very helpful and made the volume of tone much greater, I confess I would like to have heard at least one selection without the organ, *i. e.*, accompanied only by the military band, and one with no accompaniment whatever. The organ seemed to me, played as it was most of the time at full strength—a little too dominant, even against 2,500 violins.

Mr. Allen Gill, well known as a choral conductor, led the youthful host in a manner worthy of all praise.

So good was the result that even the critical felt no need to make any large deductions. I was not only astonished at the magnitude and the success of the experiment, but really enjoyed the musical fare provided. If I went as one of the sceptics I certainly came away a delighted convert.

A new experiment is being made in different parts of Europe, including Great Britain, just now by a foreigner of the name of Ostrovsky.

I had the good fortune to hear him lecture (in fair English) and to witness one or two of his pupils illustrate his results. The experiment or system is based on the assumption that the hand should be prepared for the playing of an instrument, and that the musical and technical development should go on at the same time that the hands, especially the left in the case of the violin, are being modified anatomically and physiologically.

Ostrovsky is a violinist, and his system is applied to the violin, but plainly it must hold in principle for piano playing also.

He has a work on the theory of his system, and a series of books of musical exercises. The object may be stated in brief to free and strengthen the hand in a way that the ordinary exercises provided by teachers of the violin do not.

As many eminent teachers have endorsed this system, those with the open mind, *i. e.*, the progressives must at least consider it. A boy of about twelve years of age could do wonders with his left hand away from the instrument while he played with great facility and vigour after some three years of training, if I remember correctly.

He was evidently a highly musical lad, but there was no denying that his left hand was a new hand and of the kind that few violinists ever possess. The question to settle is this: Is the result worth the time and energy spent on it? I have had this problem under investigation for a considerable period and, as yet, I prefer not to come to a definite conclusion. I think further experimenting, especially in my own person, necessary. As one has well said, "A man is nearest to himself"—so I will continue to experiment and think believing that the last word has not been said on any subject under the sun. I would not have mentioned the matter at all in this little paper but that there never was a time when instrumental technic received so much attention as at the present, and because the fundamental principles of the technic for all instruments must be the same, so that it really concerns all teachers of practical music.

NORDICA REPLIES TO SCHUMANN-HEINK.

MME. LILLIAN NORDICA does not believe that Mme. Schumann-Heink understands conditions surrounding the woman suffrage movement. "I wonder," she said, in a recent interview, "if Mme. Schumann-Heink would like to give up her children, her fortune, her home, her jewels and everything else that she has won through her artistic success. Frankly, I do not think that she would, or that any one else would care to. But if she lived in almost any foreign country she would be made to do this if her husband felt inclined to make her do so. I am proud to say that the women of the United States have played no small part in bringing about the conditions that exist to-day which allow women a great deal more freedom and influence in America than is possible in any other country. I do not think that Mme. Schumann-Heink appreciates this, or she would not have called the movement nonsense."

MARIE HALL WEDS.

Has the concert stage lost that little witch of the violin, Marie Hall? A London cablegram states that she has married her business manager, Edward Baring.

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THE 200 specially selected members of Dr. Henry Coward's world famous Sheffield Choir, who are to take part in the Musical Festival around the Empire this year, will sail from Liverpool for Canada by S.S. Victorian, March 17th. The preparations for this huge undertaking has taken ten years to complete, and is the outcome of the Canadian Cycle of Festivals held in 1903.

Sir Edward Elgar will conduct performances of "The Dream of Gerontius," in Montreal and Toronto. The Toronto Symphony Orchestra are to be congratulated upon having been chosen by Dr. Charles Harriss for what may rightly be considered as the most important engagement this rising organization has ever had, they are destined to play under the baton of the greatest English composer a work which is recognized as being Elgar's choral masterpiece, "The Dream of Gerontius."

Sir Edward will also conduct a performance of "Gerontius" in Cincinnati with the Cincinnati Symphony Orchestra, one in Chicago with the Theodore Thomas Symphony Orchestra, and one in St. Paul with the Saint Paul Symphony Orchestra.

For the purposes of the Festivals in addition to the Sheffield Choir will come nine principals, viz.: Miss Jennie Taggart, Miss Maud Wilby, Lady Norah Noel (youngest daughter of Lord Gainsborough), Miss Gertrude Lonsdale, Miss Alice Heeley, Mr. Henry Turnpenney, Mr. Wilfrid Virgo, Mr. Robert

Charlesworth and Mr. Robert Chignell. Mr. J. Edward Hodgson, Borough Organist of Glasgow, will be the chorus accompanist, with Dr. Henry Coward and Dr. Charles Harriss, joint conductors.

The Festivals in Canada embrace all of the leading cities from Halifax to Victoria, after which the Sheffield visitors will sail from Vancouver for Australia, May 19th, by S.S. Zealandia. At Sydney and Melbourne a week each of Festivals will be held—New Zealand, Tasmania, South and West Australia will next hold important Festivals, South Africa being reached on August 21st. Durban, Pietermaritzburg, Pretoria, Johannesburg, Bloemfontein, Kimberley and Capetown will bring to a fitting close the Canadian propaganda started here just ten years ago. The world encircling voices are due to reach England, September 30th, after a continuous journey lasting six months and two weeks.

THE TORONTO FESTIVALS.

The dates of the Toronto Festivals are Tuesday Wednesday and Thursday evenings, April 4-5-6. Sir Edward Elgar will conduct "Gerontius" the first night. Dr. Harriss will produce his Symphonic Choric Idyl "Pan" the second night. A Coronation Empire Concert will conclude the Festival on the third night, in which the Sheffield Choir will be joined by the National Chorus of Toronto, this chorus having been organized by Dr. Ham at the inception of the movement for the Festivals held in 1903. On this last night will be included a composition each from the pens of three Toronto composers, Dr. Vogt, Dr. Ham, and Dr. Broome, respectively.

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TORONTO, January 30th, 1911.

THAT "practice makes perfect" is exemplified to a wonderful extent by the fine work of our senior choral societies each season is admitted by all, yet one meets with clever (?) people now and then who have strange ideas about the necessity of careful preparation of whatever work they present in public. In a down town establishment the other morning several choirmasters happened to meet and the subject of church music was being discussed. "Why" said one gentleman, "we very rarely sing the same anthem twice, we put out a couple of new selections on Friday night and sing them the following Sunday. This idea of hammering all the good out of things before using them is all rot!" Doesn't that remind you of the story of the boy who wanted to eat the pea-nuts without waiting to remove the shells? In the humble opinion of the writer there is nothing quite so disappointing as for one to drop in to listen to a programme presented by a choir or other chorus, only to find that they had not received sufficient training on the work undertaken but were giving new stuff any way. Variety in church music is much to be commended. By all means give your congregation all the music you can which is new to them—but see that it is not *new* to your choir, else you will be using those in the pews to practice on on Sunday, and "let us pray" will come as sweet relief to all.

THE Board of Managers of Wesley Methodist Church gave the choir a banquet recently and expressed their high appreciation of the excellent work being done by the choir under the able direction of Dr. Guitzeit, the organist and choirmaster. Many warm words of praise were spoken during the evening by the different speakers and a most enjoyable evening was spent. Dr. Guitzeit is doing good work at Wesley and his choir is the best that church has had.

A charming programme was presented by Senorita Brazill before the Women's Art Institute one Saturday last month which drew a select company of ladies. Miss Margaret George, Miss M. Copping, Mr. P. Redfern Hollinshead and Mme. Brazill appearing in some very choice selections.

MR. E. R. PARKHURST had to lay aside his pen for the first time last month through illness. Pneumonia confined him to bed for sixteen days, but he is once more himself again as may be noticed by his department in *The Globe*.

MR. EDMOND HARDY, who has conducted the music page on *The Star Weekly* for the past several months with distinction, has resigned his post owing to the ever increasing pressure of choir and studio work.

MISS MAUDE C. BRADLEY, the well-known concert directress of Brockville, is managing the Canadian tour of the Ladies' Welsh Choir, and is meeting with much success in booking the choir for forthcoming appearances. Miss Bradley has done a lot of advance work for old country attractions as well as Canadian and American artists of repute. Miss Bradley is first and last a business woman, and seems to think of nothing but making a success of whatever talent she has charge of. The Welsh Choir are to be congratulated upon having placed their second Canadian venture in the hands of so capable a tour directress.

THAT the reputation of the Mendelssohn Choir has spread over a vast territory is admitted by all, but this is surely remarkable. A well-known Toronto merchant who is an extensive importer of Japanese ware from the Mikado received a letter last week from a merchant prince of Japan of which the following is a translation:—

Dear Sir,—

Will you let us understand what is your Mendelssohn Choir? Is it made up of men and women all of your country or do they be brought from other places also to join all together?

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Most Graciously,
ALI MATSUMOTO.

Surely the words of the old hymn may be quoted in connection with the above most appropriately—

“From Greenland’s icy mountains,
From India’s coral strand,
Where Afric’s sunny fountains
Roll down their golden sand,
Waft, waft ye winds the story
And you, ye waters, roll,
Till like a sea of glory
It sounds from pole to pole.”

D. C. M.

MRS. MACDONALD FAHY, soprano, has been appointed soloist at Bloor Street Presbyterian Church in place of Mrs. Leonora James-Kennedy, who resigned owing to ill-health.

MR. FREDERICK SHIPMAN, the manager of both Melba and Nordica, was in town on the 3rd and 4th inst. So far, he reports Nordica in her tour is duplicating the success made by Melba this season.

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HERE AND THERE.

BY FIDELIO.

THE recent visit of the Montreal Opera Company to this city proved a financial failure, the organization closing its engagement here with a loss of several thousand dollars. Some people argue that had the operas been sung in English the result would have been different, but this view is open to serious argument. The operas presented here were all modern and those folks who did not attend missed one of the best musical treats ever given in this supposedly musical city. The performances of *La Boheme*, *Butterfly*, *Manon*, *La Tosca*, and *L'Amico Fritz*, were all poorly patronized, as was also the matinee performance of *Lakme*, but on the Saturday evening the *Princess* was crowded almost to capacity by a brilliant audience to hear "*Carmen*". As regards the rendering of this opera, I wonder how many people observed that Signor Zara, the baritone, sang the role of Escamillo in Italian while the other solo artist sang in French? And yet some will persist in advocating that grand opera in English is the real article. The best way to understand opera is to get acquainted with the story before you hear the performance, when you will have little difficulty following the plot irrespective of the fact that it is sung in either French, Italian or German. The enunciation of a great many opera stars is so inferior that it is a problem sometimes to tell in what language they are singing. Dr. Vogt informed me two or three days ago that he had heard the work of the Montreal Opera Company, which he considered very superior indeed. Toronto must rouse herself and see to it that grand opera will have a permanent place in her heart from this day onward. The orchestra conducted by Signor Jacchia, whose friendship I value highly, was in evidence at every performance with admirable effect. I interviewed Edmond Clement, the distinguished French tenor, also Louis Dern and Signor Torre, tenors, Frances Alda, contralto and Madame Terrabini, who all informed me in broken English that they were anxious to give Toronto their very best work because of its highly cultivated musical taste. These artists did sing admirably, yet the public refused to go and hear them. Some folks prefer to waste their time watching a meaningless farce in place of enjoying something really elevating in the form of good wholesome music. However, tastes will differ. On another page will be found interesting matter concerning this operatic organization about which so much deserving praise has been written.

MISS MABEL BEDDOE, mezzo contralto, has lately returned from a most interesting and successful tour in the West. In Winnipeg she gave a recital before the Woman's Musical Club, two groups of songs at a large reception given by Mrs. Jack Eaton, and also appeared at the Sunday Band Concert at the Walker Theatre. In Minneapolis and Chicago Miss Beddoe also sang, and has been

engaged to appear with some of the leading oratorio societies and Women's Clubs next season, and has had splendid offers to remain in Chicago. She noted with interest the way in which everyone there pronounced the Mendelssohn Choir to be the best in the world.

THE Yuletide performance of Handel's glorious "*Messiah*" by the Toronto Festival Chorus on December 29th last in Massey Hall was a successful musical function. The chorus surprised everyone by the admirable nature of its work, the attacks being free from uncertainty while the respective sections were uniformly well balanced and disclosed a fine body of tone. Dr. Torrington is still a bright light in the musical firmament. The orchestra, although largely composed of amateurs, did very creditable work and the Dr. conducted with as much vigor and skill as ever.

THE Toronto Symphony Orchestra Concert on January 12th last in Massey Hall drew an immense audience. The assisting artists was Mr. Francis Macmillen, the remarkable young American violinist, whose chief programme number of the evening was the much discussed Goldmark Concerto in A Minor Opus 28. Mr. Macmillen won the unanimous admiration of his hearers by virtue of the excellence of his playing of Goldmark's intricate design. The young virtuoso simply toyed with the amazing technical difficulties in the first and third movements of the concerto, which bristle with elaborate appoggio passages and other ornamental effects. In the slow movement with its solemn and impressive orchestral background Mr. Macmillen coaxed from his instrument a tone of appealing beauty and charm while again in the lengthy cadenza in the third movement his double stopping scintillated with brilliancy. In the Paganini "*Moise*" fantasia for G string, however, Mr. Macmillen tickled the ears of his hearers by his dazzling technique and fine broad singing tone while in the Schubert-Wilhelmj "*Ave Maria*" he played with devotional feeling. Mr. Macmillen was recalled frequently, his reception being one of the most flattering ever accorded a visiting violinist in this city. The orchestral programme was interesting on account of the first performance here by our local orchestra of the freakish "*Pathetique*" Symphony (Tschaiikovski). Mr. Wellsman had obviously drilled his players religiously in the preparation of this exacting work, which received a highly meritorious performance, but it seems to me it would have been better policy to have commenced the programme with this instead of the "*Coriolan*" overture, which latte could easily have been left out altogether as the orchestra had quite enough extra work to do to play the accompaniments to the Goldmark number. The public can have too much of a good thing. There is no question whatever as to the steady improvement of the orchestra, and if Mr. Wellsman will keep his programme down to a limit of say two hours nobody will object. It might also be an excellent idea if, instead of giving one whole long

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symphony, only one or possibly two movements were given and the remainder of the programme made up of light melodious numbers. The public must be educated gradually in orchestral music. When Verdi's "Macbeth" was given for the first time in Dublin the long symphony preceding the sleep-walking scene did not altogether please the gods. The theatre was darkened. Everything looked gloomy and mysterious—the music being to match. The curtain rose and the nurse and doctor were discovered seated at the door of Lady Macbeth's chamber, a bottle of physic and a candle being on the table nearby. Viadot (who was playing Lady Macbeth) was waited for amid profound silence when a voice from the gallery rang out, "Hurry now, Mr. Lavey, tell us, is it a boy or a girl?" The enquiry nearly destroyed the effect of the whole scene.

THE National Chorus Concert this year was a very gratifying success, both artistically and financially. Massey Hall held one of the largest and most brilliant audience of the season and Dr. Ham and his singers are receiving praise on all sides. The executive acted wisely in holding only one concert and that without the services of the Orchestra. The programme was a welcome change, being confined to a *cappella* works of an attractive nature. The chorus this year is probably the best yet conducted by Dr. Ham, who is to be congratulated on the excellence of his soprano choir, the tone of which was almost flawless. The second basses, however, were unfortunate in the matter of intonation, while one or two tenors spoiled many nice effects by persistently forcing the upper voice thereby making the tone hard and unpleasant. However, as a whole, the chorus sang admirably the nuances being nicely observed, while the attacks were precise on every occasion. The main success of the evening was Wendt's "Ballad of Spring" which was magnificently rendered, the whole choir entering with seeming earnestness into the spirit of the exacting composition, the audience awarding the singers an ovation which Dr. Ham reluctantly acknowledged by contributing Williams' "Peddler's Song." The assisting artists, Miss Margaret Keyes and Madame Yolando Mero were enthusiastically received. Miss Keyes is a very charming and satisfying artist with a glorious voice behind which lies much temperament and artistic taste. Madame Mero's remarkable technical and interpretative skill hypnotized her audience and she was recalled repeatedly, but the encore fiend was denied the pleasure. Dr. Ham has obviously struck a popular chord in the hearts of the musical public by giving them an evening of unaccompanied singing which one hopes he will repeat next year.

MISS JESSIE BINNS gave an enjoyable and artistic Piano Recital in the Conservatory Music Hall, which, I am informed on excellent authority, proved a genuine triumph for the clever young lady. Owing to an important engagement elsewhere I was not able to attend this Recital.

FROM THE CAPITAL.

OTTAWA, January 24th, 1911.

WITH very little heralding, the Montreal Opera Company early in January gave four evenings of Grand Opera, and a Saturday afternoon orchestral concert. The operas were "La Boheme," "Manon," "Carmen," and "Madame Butterfly." It was a most successful season, both artistically and financially. The management were so delighted with the result that a full week of grand opera is promised us next year. The brunt of the work here fell upon Mme. Terrabini, who in the characters of "Carmen" and "Butterfly" gave representations not soon to be forgotten. Quite a fuss was made over the stars socially. Their Excellencies entertained them at lunch at Government House, and Lord Lascelles at the King George. The orchestra of forty, Sig. Jacchia conducting, was one of the best we have ever heard.

On the 11th, Maud Powell, under the auspices of the Morning Music Club, gave a violin recital in the Russell Theatre which was abominably patronized. She gave a delightful programme, and pleased everyone.

Mr. Walter Hungerford, pianist, of the Toronto Conservatory of Music, spent the Christmas holidays in Ottawa, the guest of Mr. and Mrs. A. G. Parker, of the Bank of Montreal. He was only heard in public once, when he played for the Morning Music Club and received quite an ovation. While here he took the services in St. Paul's Church for one Sunday, and has since been appointed organist, assuming his new duties the latter part of February. Ottawa is a very attractive field for young musicians who have enthusiasm and are anxious to advance themselves in their profession.

Mr. Arthur Baxter, tenor, of Toronto, has also been a visitor in Ottawa, a guest of Mr. and Mrs. Alder Bliss. Mr. Baxter sang for the Morning Music Club and also in All Saints Church.

The event of the season, however, was the Ottawa Symphony Orchestral Concert in the Russell Theatre on the 19th. The theatre was simply packed, and the audience simply went wild over its own orchestra, which has made wondrous strides during its short existence. The strings are marvellously good, and the whole concert reflects with the greatest credit upon its talented young conductor, Donald Heins. The soloists were Mrs. Geo. Patterson Murphy, of Ottawa, soprano, and Mons. Dubois, 'cellist, of Montreal. His Excellency the Governor-General attended with his A.D.C.s, Lord Percy and Captain Freemantle.

Robert Stewart Pigott, baritone, of Toronto, is giving a Song Recital here on January 26th

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under the auspices of the Alumni of Queen's University, which I am unable to notice in this month's letter.

D. C. A. E. Harris is again in Ottawa after an almost globe encircling tour. He is arranging for two of his Festival of Empire Concerts in Ottawa on the 30th and 31st of March. These with Schuman-Heink on the 14th February, the Choral Society Concert on the 2nd March and the second Orchestral Concert 20th April, are the only announcements of future musical events as yet made.

L. W. H.

HAD A BUSY YEAR.

NINETY-FIRST BANDSMEN FILLED MANY ENGAGEMENTS DURING 1910.

THE annual meeting of the band of the Ninety-first regiment, Canadian Highlanders, was held January 9th in the band-room, Hamilton, forty-four members being in attendance. The reports of the secretary and treasurer, which were read and adopted, showed that financially 1910 was the greatest in the history of the band. Bandmaster H. A. Stares stated that musically the band was never in better form than at present. This he attributed to the bandsmen's conscientious private practice at home, strict and regular attendance at rehearsals, and the opportunity afforded them of playing so many public performances.

The officers elected were as follows:

Lieut.-Col. W. H. Bruce, honorary president.

H. A. Stares, president.

Harry Criel, vice-president.

Harold Cummings, secretary-treasurer.

Thos. Hillyard, James Dixon and George Braidwood, committee.

Arthur Stares, band sergeant.

Arthur Denton, librarian.

Charles Gardiner, and Harry Hall, auditors.

During the year the band filled the following engagements outside of Hamilton:

May 24—Ingersoll, Caledonian Society.

June 14—Niagara Falls, International Carnival.

June 15-16—Bracebridge, Sons of Scotland.

July 1—Strathroy, citizen's demonstration.

July 12—Meaford, Orangemen's demonstration.

July 24, 25, 26—Wallaceburg Old Boy's Reunion.

Aug. 3—Welland, firemen's demonstration.

Aug. 31, Sept. 1, 2, 3—Lockport, N.Y., Niagara County Fair.

Sept. 5—Toronto, C. N. exhibition.

Sept. 13, 14, 15—London, Western Fair.

Sept. 19, 20, 21, 22, 23, 24—Detroit, Mich., Michigan State Fair.

Oct. 7—Alliston Fall Fair.

Its local engagements included fourteen half-day and twenty-eight evening concerts. Forty-five rehearsals were held during the year 1910, with an average attendance of thirty-seven members at each. The band paraded for military duty twenty-one times, with an average attendance of thirty-

four members. It also played at four charity concerts. The present strength of the band is forty-five members.

After the business had been transacted, the remainder of the evening was spent in progressive card playing, at the conclusion of which refreshments were served.

First prize in the card contest was won by Harry Nex, and second by W. Caldwell.

MUSIC IN MONTREAL.

MONTREAL, January 28th, 1911.

ON January 30th, the choir of St. Paul's Presbyterian Church is to give another performance of Rossini's "Stabat Mater." This time the proceeds are to go to the Montreal Association of the Blind. St. Paul's are to be congratulated, not only on their excellent work as a choir, but also upon the fact that they are in some measure to reduce the great debt, that music as an art, owes to the Blind. When we think what Alfred Holins, Wolstenholme, the Turners, and scores of other blind musicians have done for choral and organ music, we are pleased to know that such organizations as St. Paul's Choir, have taken upon themselves the responsibility of helping along such an energetic and worthy Association. I understand that the Association is to build an Institution for the Blind, in or near Montreal West, and I am sure I may take the liberty of giving the name and address of the treasurer and secretary, Mr. P. E. Layton, St. Catherine Street, Montreal, for the benefit of any one who cares to follow the excellent example set by St. Paul's Choir.

As one of our evening papers stated, "There was nothing very brilliant achieved, and nothing very alarming done," at the Symphony concert held in the Princess Theatre on Friday, January 27th. As mentioned before Dr. Perrin has resigned the position of conductor to the Symphony Orchestra, and Professor Goulet is back at the conductor's desk. We congratulate Professor Goulet upon his reinstatement, as we presume he is pleased to be back, and if there is any glory or gain to be had from the organization, certainly Professor Goulet deserves to be the man to get it. Dr. Perrin gave out that it was owing to sickness and doctor's orders that he had to abandon the conductorship of the orchestra, and certainly he was a very sick man. Our congratulations go out also to him and his physician, on having discovered the cause of his sickness, and as you blunt Canadians say, "cut it out." I'm afraid the departure of Jacchis has made me bitter.

Mr. Lynnwood Farnam has been giving a series of Saturday evening recitals in Christ Church Cathedral. The attendance has been only poor, but that was all that was poor. The recitals were given with Mr. Farnam's usual discretion and finish. Mr. Farnam is also to be congratulated upon his endeavor to keep up to a good standard of work, in connection with the choir of the Cathedral—for so young a man he has been eminently successful and has shown much discretion, ability, determination

and perseverance in an acknowledged difficult position.

We have had quite an exciting time, by some of our leading churches going out of the beater track in an endeavor to draw a crowd. In one of the leading Methodist churches, the gentlemen of the choir were instructed to wear white vests, and then to pin back their black gowns back to show what could be done by the Asiatic element in Montreal. Upon another evening this same choir had a "processional" round the church, before entering the choir loft. As this large building was not built in the Anglican style, the procession had to pass through the pulpit, and then take a big step across the pit in which the organ console is placed, and scramble to their seats. Most of the congregation who knew the depth of the pit, had palpitation until the last member had safely negotiated the obstacle. The worthy chairman of the musical committee, in an interview with a newspaper man stated that although he had no knowledge of the affair, he thought it was justified, if it brought fifty more people to the church. It is a pity that the organist is not left to use his own discretion,—as it is, one blames the other, and no one seems responsible. It is amusing, but it is the kind of amusement that leaves one often near tears—when one thinks of the great opportunity that is being vaudeville'd away.

Amongst some clever young organists in Montreal, none are working along better lines than Mr. Troop, organist of St. Martin's Church. Mr. Troop gave a very interesting organ recital on Monday, January 30th. He was ably sustained by his choir, with Mr. Loiselle as baritone soloist, and that sterling singer, Mr. Merlin Davies, as tenor soloist.

The programme of the Beethoven Trio, on February 7th, was made briefly notable by the playing of Madame Froehlich. Her programme contained such items as, Liszt's arrangement of Schubert's "Erl King," "The Beethoven Rondo in G," and Grieg's arrangement of "Ich Liebe Dich." The Trio has made great improvement since its formation this season, and we hope the artists will be able to continue the good work which they have initiated.

The Church of the Ascension have just decided to place a three manual organ in their new edifice, and have given their contract to the new "Canadian Pipe Organ Company St. Hyacinthe. This firm has recently erected in Stewarton Presbyterian Church, Ottawa, a large three manual organ. The diapason work of this instrument is said to be a revelation in what is understood as pure Cathedral tone. The "scales" of these particular stops being identical with those of the leading English and European builders.

The soloist at the fourth of the concerts of the Montreal Symphony Orchestra will be Mr. O'Neil Phillips, the well-known pianist of the McGill Conservatorium of Music. Mr. Phillips has gained for himself a reputation that is by no means confined to Montreal, as may be instanced by the success that he achieved when he was on his recent trip to

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England, and when he played with the celebrated orchestra at Queen's Hall, under the conductorship of Sir Henry J. Wood. Mr. Phillips has a host of admirers and these will be unfeignedly pleased to hear him at the piano under the auspices of the local musical organization.

The fourth concert of the Dubois String Quartette will be given in the Windsor Hall, on February 14th. The programme will consist of Schumann's and Tschaiikovski's quartettes. Another beautiful quartette is Tschaiikovski's masterpiece which will be executed for the first time in Canada. The soloist for the next concert will be Madame DeMarnigny, a Montreal soprano.

H. D.

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THE MONTREAL OPERA COMPANY.

Special to MUSICAL CANADA.

To Mr. Albert Clerk-Jeanotte and Lieut.-Col. Frank Meighen belong the distinction of founding a Canadian opera company which has already, in the course of three months, opened the eyes of managers and singers in the operatic centres of the United States to the possibilities, hitherto undreamt of, of purely Canadian musical resources. It has all come about so quickly, so unexpectedly, this first season of Canadian opera, that everyone has been taken by surprise. All at once, in the twinkling of an eye, New York and Boston has been brought to a realization of an active, progressive musical society producing opera in a manner which has compelled attention in cities which have not shown any remarkable predilection in the past for the music drama. It sounds very simple, but if the promoters of the scheme had not been men who took no account of the word "failure" it would have been impossible. Big ideas were at the bottom of the plan. Big results have been achieved and bigger accomplishments are assured for the future.

Mr. Jeanotte, a Montreal man, an operatic singer of experience, a thinking student of operatic affairs in America and on the Continent, a pupil of Debussy, Charpentier, Massenet and other masters of equally great renown, had had for years a dream of opera for Canadians. Not make-shift opera, but real opera, opera such as is given in the Metropolitan in New York, and the Opera Comique in Paris.

Colonel Meighen is an amateur, and an enthusiast. Like Mr. Jeanotte, he too, had thought much about

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LT.-COL. F. S. MEIGHEN

starting a Canadian Opera Company; but like Mr. Jeanotte he had been biding his time, knowing that that time must surely come, even though its arrival might be more or less delayed. Each one was thinking, dreaming and planning along very much the same lines and unwitting of the aims and ambitions of the other. It was an apparent accident that brought them together; but once two such pioneers had met, the foundation was quickly laid and the rest became a question of judicious and thorough construction.

It was in the early summer that Mr. Jeanotte made his first move, and quite alone. Having decided that the time for doing something definite was ripe, he engaged provisionally a conductor and the best singers available outside of the great opera houses and set about seeing how he could keep them together and in what theatre he could house them. Had he not been personally known to the musicians who fell in so readily with his suggestions and who have, under his management made his opera company such a notable one, the thing would have been absolutely out of the question; but practically every artist connected with the Metropolitan, and every impresario in the United States had faith in him, and of the various people to whom he appealed for support not one but agreed willingly to accept no other engagements until the question of opera in Montreal had been finally settled. With Mascagni's favourite pupil thus secured for the conductor's desk, with the assurance that he could

count upon singers who would do him credit, Mr. Jeannotte came to Montreal from New York and began to look about for the wherewithal to put the whole scheme on a solid financial basis. It was then that he and Colonel Meighen heard of each other and met. The first meeting was not long, but it was very much to the point; and Mr. Jeannotte rushed triumphantly back to New York carrying to his semi-engaged troupe the good news that everything would be all right, that opera in Montreal was positively settled.

A few days later, Montreal was electrified by the news that the Montreal Musical Society would place before the people of the city, and probably before the people of other Canadian cities as well, a season of French and Italian operas. Montreal gasped, and the doubters shook their heads and reminisced about the worthy and capable companies which had filled one-week and occasional two-week engagements without meeting with monetary success. But once the wheels were set in motion the machine ran smoothly. There were little hitches, of course, those were unavoidable and no manager in the world ever steered a company through a whole season without piloting his passengers around more or less jagged rocks; and only the inquiring part of the public guessed the number of little rough places which were made plain.

It was the intention of the promoters of the enterprise to make up the chorus as largely as possible out of local voices, and with this end in view the chorus master, Mr. Hermann von Wahnshaffe, was brought to Montreal weeks before the beginning of full rehearsals to sort and collect chorus material. But here the Society was confronted with one of the first obstacles which arose, viz.; an indifference to the opportunities offered (opportunities never before put in the way of Montreal singers) and in the end the chorus was imported almost wholly from outside with but a few native voices to fill in. Then the matter of an orchestra proved, before the season was over, a more serious one than the public might have supposed. When perfecting his plans, Mr. Jeannotte had approached the local Union, which includes among its members all the players in the Symphony Orchestra, to see what could be done in the way of building up a local opera orchestra. His offer was laid on the shelf, and, unable to wait indefinitely, he made arrangements whereby men were imported who could give their undivided time to the many necessary rehearsals, whereas the men in the city would have been tied down by their various business pursuits outside of the theatre. The result was that Montreal got a series of matinee popular concerts which were unanimously acclaimed the best the city had ever been able to call its own, —and, a threat of disruption midway during the season. The Union men did not object to the orchestra of the Montreal Opera Company filling a four week's engagement, which would have placed it in their eyes in the category of a travelling organization, but it did not approve of any orchestra outside of the local union, taking the position of a

permanent institution. The trouble was carried straight to headquarters in New York, and one of the Union powers came on to personally investigate and settle the trouble. The outcome of his visit was victory for the Opera Company.

What the public saw night after night at His Majesty's Theatre for eight weeks was a series of productions which for general all-round excellence, and in many cases individual achievement, could hardly have been bettered on this side of the water; and it is doubtful if some of these have ever been equalled in kind. The Montreal Musical Society, with the names of Colonel Meighen, the Hon. Rudolph Forget, Colonel Grant, and Messrs. Perron and Fabre-Suveyor on the committee, attracted the attention of the fashionable world, so that while the season lasted, the opera was the signal for society to turn out *en masse*.

With regard to the repertoire, it was so largely new that musicians marvelled at the number of novelties crammed into a season of no greater length and by an organization yet in its infancy and facing the lack of many things which are at the command of larger and older aggregations of operatists. His Majesty's Theatre was not built for opera, and there is no library in Montreal; yet in spite of these drawbacks the mountings were always adequate, and often unusually good; and the trouble in getting scores did not stop the productions of modern operas such as "Fedora," "Tosca," "L'Amico Fritz," "Butterfly" and others which were stranger to the younger singers and to the chorus than the old moss-grown "favourites" which were so dear to the hearts of our fore fathers. "L'Amico Fritz" and the "Tales of Hoffmann" were wholly new, and "Butterfly" had never before been sung here in Italian. French operas were invariably sung in French as the Italian ones were in Italian; and at regular intervals certain nights were made more than ordinarily notable by the coming of a star from Boston or New York. Owing to Mr. Jeannotte's connection with the Metropolitan and the Boston Opera Company we had the good luck to hear Lydia Lipkowska twice, Frances Alda in "Manon" and "Bohème" and Alice Nielsen. And towards the end of the season the advent of Edmond Clement raised the French performances to a level of merit which some of the younger French singers had not succeeded in attaining earlier in the day. But splendid as were the results obtained by these additions to the regular staff (if the word may be used), the work of certain artists who sang throughout the entire season was not dimmed by comparison. To Ferrabini, that consummate artist and actress with capabilities as big as her repertoire; to Columbini, a brilliant actor with voice enough to carry him through and such talent as is seldom possessed by a tenor; to Jacchia, who frequently went through two and three operas daily, exclusive of the evenings performance, and for whose appearance on the stage at the end of every opera the audiences invariably clamoured, must be accorded praise commensurate with their achievements. There

were others, of course, who came in for a just amount of appreciation; but it was these three who fixed themselves most firmly in public affection.

So much for what has been done. The next point to be considered is what will be done next year and during the years which will follow. There is already a surety of financial support in the long list of subscriptions for next season. That we shall have a longer season also seems to be pretty well certain. That the next season will be even better and with more new operas ("Pelleas and Melisande," "Werther," etc.) is obvious to anyone who has followed developments thus far and who knows anything about Mr. Jeannotte's ideals. That a theatre for opera, a theatre worthy of a great company, will be built in the course of a few years is likely. And that the Montreal Opera Company will continue to extend its operations, to link the large Canadian cities into closer musical fellowship, ought to be a logical outcome of the trips made this year to Toronto, Ottawa and Quebec. The beginning has been a tremendous success, the effects have been far-reaching and the end is not yet

A. H.

PUCCINI'S "LA TOSCA."

THE initial appearance of the Montreal Opera Company in Toronto on January 16th for a week of Italian and French Opera, was in point of merit a distinct success. The introduction of several modern operas, to the exclusion of the usual hackneyed antiques, to which we heretofore have been treated, was a gratifying change, giving real pleasure to the many-lovers of opera, and creating a wide felt interest in the Montreal Company, who through the energetic and enterprising spirit of Col. Meighen and his associates, have given to opera in Canada the first successful impetus.

The management undoubtedly had the wisdom to understand that opera, unless supported by a competent orchestra, cannot possibly achieve any great success.

That this orchestra of forty players is one of the best that has ever supported an opera, coming to Toronto, is the general opinion of the musical public.

One feels constrained to ask why so gifted a genius as Puccini, should select for the avenue of his great musical thought such unsavory librettos as those of "La Boheme," "Mdm. Butterfly" and "La Tosca." Has he no higher pedestal for woman than that portrayed in the poor wif, Mini, the deserted little Japanese girl, the unfortunate Tosca. Perhaps the keenest interest was centred in the production of "La Tosca," given for the first time in Toronto. The work is unquestionably the most tragic of Puccini's operas. The music is exquisitely entrancing and the situations throughout the entire score rise from the pathetic to supreme heights of dramatic intensity for both orchestra and artists. That the Montreal Opera Company gave a splendid production of it is saying but little. The opinion of many who have seen this opera given in New

York and London have no hesitation in saying, that the Montreal Company's performance of it was most perfect in every detail. It must not be inferred that the voices of this company can be compared to a Mdm. Destinn and Eames—a Sig. Sammarco or a Caruso, each of whom is identified with this opera, but the exceedingly beautiful voices and excellent singing of the Montreal artists and their faithful portrayal of the minutest situations gave to the ensemble an ideal representation.

There are artists who rise to greater heights vocally than Esther Ferrabini, but there are few, if any, to excel her in her marvelous portrayal of the appealing, passionate and highly tragic part of the Roman heroine. Histrionically she is richly endowed, yet, never does she permit a gesture of any movement to interfere with the broad emotion of the music. Esther Ferrabini is a superb Tosca, and her singing of the "Vissi d'arte e d'amor" was the sweetest gem of the evening. Ugo Colombini made a handsome Cavardossi, the painter. His voice was rather strenuous in the first aria, but his singing of "E lucevan le stelle" was delightful, and in the final duet with Tosca he achieved a well merited triumph.

Sig. Pimazzoni was a veritable Scarpia. His voice is a fine resonant baritone and in the most dramatic passages he maintained a beautiful quality of tone. His sardonic coolness and deliberation in the harrowing scene with Tosca in the second act had a tense realism that made the beholder shudder. Mario Marti, as Spoletta, was a revelation. It would be difficult to produce a more perfect portrayal of this largely pantomimic character than that so faithfully given by this artist. Natale Cervi, as Sagrestano, and Fernando Autori, as Angelotti, were equally excellent. To Sig. Agida Jacchia the magnetic conductor, and his efficient orchestra, belong immeasurably the unqualified success which attended the first representation of "La Tosca" in Toronto.

MARIE C. STRONG.

[EDITORIAL NOTE.—The other operas produced in Toronto were "La Boheme," "Mme. Butterfly," "Manon," "Carmen," "Lakme," (revival), "L'Amico Fritz," (Mascagni), first time. The management made the mistake of overworking their prima donna, Mme. Ferrabini singing in five operas during the week with the result that her voice appeared tired on Saturday in "Carmen."

FRIEDHEIM COMING.

MANY music lovers will remember the delight they found in listening to Arthur Friedheim some years ago. To-day he is acknowledged by the press to be the supreme player of Liszt. Arrangements have been made for his appearance at Massey Music Hall, Monday, March 13th, and this year being the centenary of his master, Liszt, the programme will be mostly by that composer. A subscriber's list is at the Hall.

TERESA FRANCES WOLFE.

THE young Canadian soprano, Teresa Frances Wolfe, whose successful *debut* at Ottawa, is reported in another column, will make her first appearance in Toronto at Massey Hall, February 27th, assisted by the Russian violinist, Jan Hambourg, and Richard Tattersal, pianist

Miss Wolfe will be only twenty-two years of age in April. She has studied for a period of only three years under Madame Melanie Guttman-Rice, of New York City. Her mastery of the French, German and Italian languages was accomplished in



TERESA FRANCES WOLFE

about one and a half year's study, while a scholarship pupil at the Conried Metropolitan Opera School. She also took part in various operatic productions at the Metropolitan Opera House. The late Herr Conried was deeply interested in Mlle. Wolfe's voice and expressed great admiration for her wonderful talent. It has been predicted by some of New York's foremost musicians that Teresa Frances Wolfe is destined to become one of the world's great singers.

MACMILLEN RE-ENGAGED.

So delighted are the committee of the Toronto Symphony Orchestra with the triumph of Francis Macmillen, the eminent violinist, at the recent concert in Massey Hall, that they have re-engaged him for next season.

TORONTO STRING QUARTETTE.

This excellent chamber music organization gave a delightful concert on the 9th ult. at the Margaret Eaton School of Expression before a large audience.

The quartette show steady and marked development, having gained in dignity and repose in their interpretation. They gave a finished rendering of the Haydn quartette, Op. 76, and with that talented and brilliant pianist, Miss Mary Caldwell, a seizing performance of Dvorak's fine quintette for piano and strings, agreement of *ensemble*, varied beauty of tone and excellent *technique* being in evidence. Miss Caldwell distinguished herself in the piano part. The impressive "Dumka" movement was particularly admired. The programme was strengthened by the singing of Mr. Russell McLean.

OUR MUSICAL CLUBS.

THE first twilight musicale of the New Year was held in the New Art Galleries when a large number gathered to enjoy a programme of songs and piano solos. Miss Brouse sang in a happy vein the old English song "Cherry Ripe," and in response to encores gave "A Birthday" by Cowan and a charming Hindu Slumber Song by Harriet Ware. Miss Brodigan played several selections by Mozart, Chopin and Schumann in which she displayed rare technique and musically interpretation. Monsieur Raschias, who is the possessor of a tenor voice of much warmth and beauty, sang an aria from "Rigoletto" and "Noel" by Adams. The following week the programme was arranged by Mrs. Welsman, the performers being Miss Florence Spencer, Miss Kathleen Howard, Miss Flora Macdonald, Miss Beatrice Frost and Miss Mary Chalmers, Mrs. H. C. Cox being the hostess for the afternoon.

ON January 9th the Home Musical Club met at the residence of Miss Grace E. Williams, when the interesting programme comprised numbers by the better known modern French composers,—Bachelet, Vieuxtemps, Debussy, Lalo and Saint-Saens, those taking part being Mrs. Dilworth, Miss Freda Spencer, Mr. Fauld's, Mrs. Atkinson, Mrs. Faulds and Miss Parker.

THE Toronto String Quartette, Miss Mary Caldwell, pianist and Miss Mabel Beddoe, mezzo-

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contralto, supplied the programme for the first meeting of the New Year of the Women's Musical Club, which was held in the Conservatory Music Hall. The numbers were the Haydn quartette in E flat major, op. 71; songs by Brahms, Franz and Chadwick; Quintet, op. 81, Dvorak. On Jan. 12th the programme was supplied by Mr. W. H. Hungerford, pianist, and Miss Myrtle Gehl, a visiting singer of much ability. Amongst the selections were numbers by Bach, Scarlatti, Schumann, Chopin, David, Wagner-Liszt. Dr. Russell Marshall made a most acceptable accompanist.

A. V.

THE HAMBOURG TRIO.

THE Hambourg trio, composed of Jan Hambourg, violinist; Richard Tattersall, pianist, and Paul Hahn, 'cellist, is a welcome addition to our chamber music organizations.

They gave their initial recital last month in the Conservatory of Music Hall to a packed auditorium and achieved a signal success, notwithstanding the fact that Mr. Paul Hahn was suffering from a serious injury to his right arm and that the use of the bow caused him great pain. The Saint-Saens trio was delightfully played and revealed evidence of thorough rehearsal. Mr. Jan Hambourg contributed several short solos, with agile technique, a refined tone, and distinctive temperament. The educational work of this trio in the promotion of a taste for chamber music should prove a valuable auxiliary to the efforts of the Toronto String Quartette.

THE Annual Council Meeting of the Canadian Guild of Organists was held at the Y.M.C.A. buildings, Hamilton, on December 29th, 1910, when important business was transacted. The following gentlemen were present:—Dr. Albert Ham. F.R.C.O., president; W. Norman Andrews, Brantford; Arthur Blakeley, treasurer, Toronto; Dr. C. L. M. Harris, Hamilton, C. E. Wheeler, London; F. D. Willgoose, Mus. Bac., London; Frederick C. Thomas, secretary, Brantford.

Examinations for the diplomas of Fellowship and Associateship were held, the following are the successful candidates:—H. E. J. Vernon, Mus. Bac., Hamilton, and Kenneth Tennant, Paris, Ont.

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ITALIAN VIOLINS—THEIR PRESENT VALUE.

SPECIALLY TO MUSICAL CANADA
BY REV. A. WILLAN

THE interest taken in the commercial value of works of art is not confined to professional experts and amateur collectors, but is shared by the general public; and in no department does more interest seem to be shewn than in the sale of Italian violins. The disposal of a Strad, and the price it has realized, finds its way into newspaper paragraphs which attract the attention of every reader.

Nearly all works of art vary in value from time to time, but this has never been the case with the Italian violins, which, with scarcely any interruption, have maintained a steady and surprising increase in price.

The superiority of the Cremona violins was recognized in England at an early period. In the enrolments of the Audit Office in the reign of Charles II, 1662, there is an entry requiring payment to be made of the sum of £40 for two Cremona violins bought and delivered for His Majesty's service. We are not told the names of the makers, and it is certain that such high prices were not maintained. It was only by slow degrees that the Italian instruments gained more general appreciation, and Mr. Hart gives the year 1800, or thereabouts, as the time when the tide of Italian violins had fairly set in towards France and England. The violins of Nicholas Amati were soon recognized as superior to those of his contemporaries, and very fair specimens of this maker could be obtained for £30 or £40, exceptionally fine samples realizing a much higher price. The works of the Italian makers of lesser repute, could then be obtained for prices ranging from £10 upwards, but these have now increased almost tenfold in value. The supply is not equal to the demand, owing partly to the greater number of players, and also to the fact that no modern instruments have been found to equal the Italian violins, either for quality of tone, or as works of art. Although this is a point that is occasionally disputed, the fact remains that all the leading violinists prefer the Italian instruments and invariably use them when they are able to do so.

The merits of Stradivarius received a very tardy recognition in England, and it is related by Forster that the maker sent a number of violins to a merchant in London, Cervetto, a countryman of his own, to be disposed of at a sum equivalent to £4 each; and that, having failed to realize such an amount, they were returned to the artist. The field was held by Nicholas Amati, and this high position was fully merited by the graceful form of

his violins, and the beautiful quality of their tone. The superior merits of Stradivarius were, however, too conspicuous to be long overlooked, and when fully recognized, the first position was universally accorded to this immortal maker.

The violin known as the "Emperor" Strad, having been lately brought prominently forward to public notice, will serve as an illustration of the gradual rise in the value of the finest works of Stradivarius. This noted violin formed part of the Gillott collection which was disposed of by auction in 1872. The prices realised for violins by this maker ranged from £76 upwards. The "Emperor" Strad was disposed of for £290, the purchaser being the late Mr. George Hart. It was then known as the "Gillott" Strad, the name being subsequently changed to the "Emperor." This violin was afterwards purchased by the late Mr. George Haddock, a well known Leeds violinist, for the sum of £500, and has remained in the family up to the present time. A suggestion was lately made that it should be permanently placed in the British Museum, presumably as being the finest example of this maker, and it was said that the late Dr. Joachim had estimated its value at £10,000. It was, however, pointed out that there is no one violin which can claim this distinction, and the project was not carried out. It is now stated that the celebrated violinist Kubelik has purchased this violin at a high price.

The "Emperor" Strad belongs to the middle or golden period, and the handsome wood, the beautiful varnish and high artistic excellence, entitle it to rank with the finest instruments of Stradivarius, the present value of which may be estimated at from £2,000 to £2,500. These violins are, however, few in number, and ordinary examples realise from about £600 upwards, according to condition and tone.

The violins of Joseph Guernerius come next in order to those of Stradivarius, and realise about two-thirds the price of the latter. The violins of

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Bergonzi are now highly esteemed, the finest specimens being valued at about £600. Lorenzo and J. B. Guadagnini are also makers whose works follow closely on those of the above.

The value of the finest Italian violins is determined principally by the makers' name and the condition of the instrument, tone being generally a secondary consideration; and in those instances where the owners of these violins will not allow them to be touched, tone becomes a matter of no importance at all.

The case is entirely different with the instruments of the so-called lesser makers, whose works now receive that appreciation which is undoubtedly their due. These are sought after both by professional and amateur players, and it is impossible to give a general idea of their value, as they are judged of individually on their merits, as musical instruments. Here, however, "condition" will always be an important factor in determining the value, for although a much-repaired instrument may occasionally be found to have an excellent tone, as a rule the best tone is to be found in the best preserved instruments. For violins in a really good condition by Gagliano, Testore, Ruggerius, or other equally good makers, the purchaser must be prepared to pay from £100 to £200, or perhaps even more or exceptional examples. Very fair violins may, however, be obtained for lesser sums than the above, and it should be remembered that these all possess the Italian character of tone, as distinct from that of the instrument of any other country.

It may truly be said that the increased attention given of late years to the violin has tended to strengthen the conviction that there are no modern instruments having the characteristic tone of the old Italian violins.

DEBUT OF TERESA FRANCES WOLFE.

OTTAWA, January 10th, 1911.

THE Canadian debut of Teresa Frances Wolfe, the young dramatic lyric soprano in the Russell Theatre, on December 6th, was a most artistic triumph. Her rendering of the various numbers on her programme, in German, French, Italian and English were received with the heartiest applause, Mlle. Wolfe being compelled to respond with encores to almost every number. Particular mention must be made of her conception of the beautiful Aria from "Der Freischutz," which gave her splendid scope to show her dramatic ability and the beauty of voice. To this, she was compelled to return and respond with "The Cuckoo," by Lehmann, which was sung in the glad lightsome manner it required. In her English group, "Ashes of Roses," was sung with much sympathetic feeling, and again in the Italian Aria from "La Tosca," she displayed splendid dramatic feeling and responded to enthusiastic applause singing Lehmann's version of "Annie Laurie." In the French group, Massenet's "Elegy" with the violin obligato played by Mr. Donald Heins, "Petites Roses," by Cesak, were given with marked artistic intelligence, and in her rendering of Delibe's "Les

Filles des Cadix," the enthusiasm of the audience was unbounded, and after bowing her thanks they still remained seated refusing to leave the theatre until she had sung again, Mlle. Wolfe responded singing in a sweet simple manner, "The Last Rose of Summer." The audience was one of the most distinguished ever seen at a concert in Ottawa, and included her Excellency and party who occupied the vice-regal box and were among the most enthusiastic of her admirers. Many beautiful floral tributes were presented over the footlights during the evening.

REGARDING BUSONI.

As to the future of piano playing, there would seem to be slight cause for anxiety, Prof. Leschetizky to the contrary notwithstanding. So long as great personalities select the pianoforte as a medium through which to address the public, so long will the public be willing to listen to the instrument. Liszt and Rubinstein were great pianists because they were great men.

The world listened to them, not because it heard in their art a complete mastery of the mechanical possibilities of the piano, but because that art held up the mirror to great natures. They were distinguished by a wonderful capacity for the expression of the beautiful. Paderewski conquered the American music loving public not because of his technical achievements, but in spite of his shortcomings as revealed in a frequently hard tone. Busoni, to-day unquestionably the greatest mind in music, makes his own limitless technical and tonal command of the instrument seem small in contrast to the bigness of his musical conception—Glenn Dillard Gunn, in the *Chicago Tribune*, September 25th, 1910.

ALL SAINTS' CHOIR.

THE Choir of All Saints' Church, Mr. W. E. Fairclough, organist and choirmaster, gave Dr. H. J. Stewart's church oratorio, "The Nativity," on Wednesday evening, the 18th ult. The soloists were Mr. Allan C. Fairweather, tenor; Mr. Meredith Hooper, baritone, and Master Wilfrid Morison, soprano. Mr. T. M. Sargent was at the piano, and Mr. C. S. Stapell played the violin. The work was admirably performed in the presence of a large congregation.

MR. ARTHUR L. E. DAVIES, choirmaster of Trinity Methodist Church, and conductor of University Glee Club, has been engaged as Choral Director at Havelal Ladies' College.

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OPERA & DRAMA

THE TORONTO THEATRES.

THE theatres during the month of January have been unusually interesting in the matter of novelties, although some of these novelties have hardly come up to expectations. An event which was awaited with hopeful anticipation was the first appearance of the distinguished emotional actress, Lena Ashwell. Though Miss Ashwell was reared and educated in Canada, her fame has been won entirely in England where she holds high rank and is in great demand for emotional rôles. Unfortunately the play she presented,—"Judith Zeraïne," by C. M. S. McLellan,—did not afford her much opportunity to show the range of her art. She had to play to rôle of a monotonous gloomy and fanatical female agitator who had little to do but talk and the play was a wearisome affair of which none of the motives were clear and which, while very pretentious, left one with grave doubts of the author's sincerity. Miss Ashwell herself has an exquisite refinement of utterance and although plain in appearance, has a face that inspires interest by virtue of its strong and individual character. While she gives an impression of rare power, her work is full of subtle restraint and poignant significance. The play was, for the most part, excellently cast with such actors as Charles Waldron and John E. Kellard in prominent rôles.

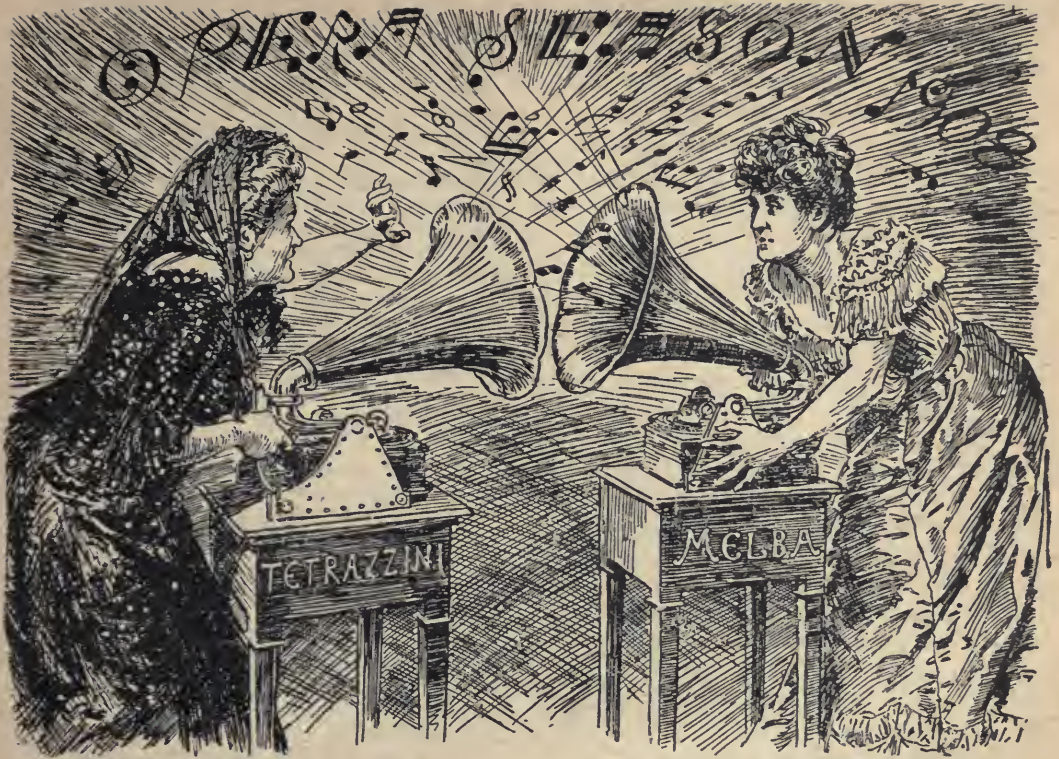
Another new play which was tried out in Toronto was "Sauce for the Goose" which is this season's vehicle for the charming comedienne, Grace George. The piece is fragile and tenuous to an exceptional degree, yet so gracefully was it written by Geraldine Bonner, and so charmingly was it acted by Grace George, that it made a good evening's entertainment. The chief defect of the piece is that there is no suspense; everything that happens is foreseen. Miss George has developed into a high comedienne of a most delicious quality, with rare talent in addition to a pretty dimpled face. One marvelled that she did not, for the purpose of showing her versatility, present with this slight comedy a curtain raiser of the type once so popular with playgoers and which have for no very good reason fallen into disuse.

In the way of light comedy, however, the most delightful offering of the month was a revival of Oscar Wilde's theatrical frolic, "The Importance of Being Earnest," which was produced just before his incarceration in the early nineties, and shelved because of the disgrace attached to its author's name. Death brought to Wilde the world's forgiveness, and his name is once more a drawing

card in the bookstore and in the theatre. This piece is a mere affair of dialogue, but it is dialogue of a quality that has not been surpassed on the English stage even by Sheridan. The situations are in some degree Gilbertian, but Wilde carries the Gilbertian idea farther than did the author of "Pinafore." The latter was obviously and grinningly fantastic, whereas Wilde maintains the idea of mock solemnity in a sustained and perfect manner. The lines had an ideal interpreter in Mr. A. E. Matthews, who is a subtle and unfailingly clever comedian. Mr. Hamilton Reville and Miss Irene Fenwick were also admirable and pulchritudinous contributors to the success of the revival.

"The Fourth Estate," a melodrama which pretends to present the genuine conditions of newspaper work in America, proved like most other newspaper plays, to be a fake. One has seen all kinds of newspaper plays from the melodrama, "The Power of the Press," which was intended as a "jolly" to our noble profession, to "Miss Printt," an amusing skit in which Marie Dressler starred a few years ago. Though these were not intended as actual pictures of life, they got as near to it as does "The Fourth Estate." Its author, Mr. Joseph Melill Patterson, is a Chicago man, the grandson of Joseph Melill, founder of the *Chicago Tribune* and the man who was instrumental in securing the presidential nomination for Abraham Lincoln. Such newspaper experience as Mr. Patterson has must have been that of the cub reporter whom the city editor tries to turn into an intelligent newspaper man,—and fails. "The Fourth Estate" is a sort of cub reporter's "pipe dream" of how he would run the paper. If you searched the heart of almost any cub of this type you would discover that the editors over him were incompetent and not alive to their business and that the proprietor was corrupt. In this play the cub is by almost miraculous chance placed over the heads of his seniors and proceeds to make everybody sit up. The incidents that follow are very ridiculous to a real newspaper man who knows full well that such a boulder and sneak would not last five minutes in the office of any well organized newspaper. Nevertheless Mr. Patterson has the theatric instinct and though his melodrama is crude its interest is well sustained and it holds the attention of the uninformed.

"Seven Days" has enjoyed a popular success in the United States not surpassed by a farce since the early days of "the Private Secretary." It is novel in some of the episodes and has abundant opportunities for mirth but the company which



TETRAZZINI, MASSEY HALL, MARCH 3—THE RIVAL PRIMA-DONNAS.—FROM PUNCH

acted it in Toronto seemed to think that the proper way to act a farce was to rush around and make a "rough house." I attribute this to a mistaken idea of the producer, Mr. Collin Kemper, rather than to the actors themselves.

Delightfully droll in all respects was the production of "Tillie's Nightmare," with Marie Dressler, a Canadian woman of German descent, in the leading rôle. It was a splendid spectacle staged with a generous embellishment of dancers and show girls. The real show, however, was Marie Dressler. No more resourceful comedienne in the broadly comic mode ever graced the stage. She was so rollicking and wholesome, with such a command of all comic effects—vocal, facial, and gesticular—that one wondered that a single individual could compass so much in the way of humour. She was on the stage for practically two hours and danced, sang, laughed, and wept herself into the hearts of her audience in a most remarkable way.

Much amusement has also been furnished by the female impersonator, Julian Eltinge, who is able to make up as a very pretty girl and wears bewildering gowns. Eltinge is not a freak, and though his dramatic ability is slight, the incongruity of the situations in "The Fascinating Widow" won a great deal of laughter.

One presumes that the visit of the Montreal Opera Company will be dealt with in other sections of this journal. The enterprise of the Montreal millionaires who are endeavouring to give Canada

grand opera in an adequate manner is one that is in every way to be encouraged. When your average millionaire acts as "angel" to a theatrical enterprise it is usually something of the flimsiest character for the exploitation of the limited talents of a vivacious but incompetent young female. This organization aims to give the novelties that are not seen in the repertoire of the average itinerant grand opera company, and though it is not extravagantly conducted, its performances are artistic and full of musical interest.

HECTOR CHARLESWORTH.

Toronto, January 26th, 1911.

BELL PIANO PRIZE COMPETITION.

To signalise the fact that the sales of the Bell Pianos during the last year have been the largest in the history of the company, and as a special appreciation of the volume of trade done in the city, the manager of the Toronto branch, Mr. H. E. Wimperly, has decided to offer a cash prize of \$100 for competition. The complete arrangements for the competition have not yet been arranged, but the general idea is that it will be open to every piano student, who is a pupil of any recognised teacher in the city. The compositions to be selected and the judges names to be announced at a latter date. The definite point is that there are to be no restrictions or conditions. The competitors will simply have to get up the work and play at the appointed time.

THE WIND INSTRUMENTS OF THE ORCHESTRA.

BY T. R. CROGER, F.P.S., LONDON. AUTHOR OF
"NOTES ON CONDUCTORS AND CONDUCTING."

THE FLUTE AND PICCOLO.

THE flute is one of the oldest musical instruments in the world, and is found in every region; it has been made from canes or reeds from the earliest ages of semi-savage life. It has become, by the ingenuity of man, one of the most elaborate as well as one of the most expensive instruments belonging to the wind family.

In remote times it was sufficient to cut a cane, make a hole at one edge of the end to make a whistle of it, then hack with a knife a series of cuts across the cane until holes appeared, more or less at equal distances, for the fingers. I recently saw an African with one of these held up to one nostril, his gentle breathing into it producing a feeble but sweet tone, while his fingers seemed to me to wander aimlessly over the holes, but probably he was playing a native air. In my collection of instruments I have a similar flute from China, but I have seen some Chinese flutes which are blown across instead of down the tube, with the mouth hole in the middle, and three finger holes on each side of it; these were from a Chinese temple.

In the museum of the Guildhall in London, we have some small flutes made of the bones of animals, the marrow removed and rough holes cut for the fingers; these primitive flutes were doubtless made and played upon by our ancient ancestors in London, for they were found when digging here.

When music became an art the old sort of flute was used, blown at the end like a whistle, and known as the "Flute a beak," (or beak). The Recorder was of that type. The transverse, or "German flute," blown across, has quite driven the other out of use; it is never now seen except in museums or private collections. For a long time a flute had only six finger holes, and was so made that the lowest note was D. Then Quantz (born 1697, died 1773) who taught Frederick the Great to play, put one key at the foot, so that the fourth finger could make D sharp. Other players by degrees added other keys, but Quantz was obstinate and declared that it was impossible to play properly on a flute with more than one key. One wonders what he would say to our modern instruments, covered as they are with keys and mechanisms!

Frederick the Great, King of Prussia, was a diligent flute player, and a work by him that I have is very difficult to play. It made me surprised that so busy a man could play so well as he would have to do, if he could play his own compositions; until it dawned upon me that he probably did not play it upon the old D flute, but upon a shorter one in E flat; then the work is quite easy to perform, as no keys are required to be used at all.

In some old pictures one may notice a flute player with a long leather bag hanging in front of him. It was in this that he carried a set of flutes in D, E flat and F, and even G, to be used in accordance with the key in which the music was written.

There is a very charming overture to "Jessonda" by Spohr, but it is seldom played now, probably because the opening adagio is written for flute in E flat, and to play this upon a modern concert flute is very difficult indeed, and perhaps scarcely worth the trouble of rehearsing. To go through all the inventions and improvements that have been made in the flute would be tedious and unprofitable. Those who seek complete information on those matters should consult the ample work by Mr. Rockstro, published by Messrs. Rudall, Carte & Co., London.

Theodore Boehm, 1794-1881, a Belgian flute player, spent his life in making experiments and evolved the instrument (since improved) which is now in use. The old ones had a taper bore, that is to say the inside of the flute was bigger at the mouth hole end than at the bottom, where the bore became very small. Boehm made a "cylinder" or straight tube of equal size all the way down, with an oval bore in the head. Wagner did not like the big tone that was produced, and on one occasion at a rehearsal objected to their use, exclaiming: "those are not flutes, they are cannon." We now have grown to like the larger tone, as contrasted with the old sweet, but less powerful one of the conical bore.

The fingers of the human hand are of unequal length, and so the six holes of the old flute did not come in the places that they should to produce the correct notes, therefore some holes had to be made small and others large to adjust them approximately in tune; the consequence was that some notes had to be humoured by the lip to get them in tune with the other notes of the scale, and all sharps and flats had to be produced by only half covering the hole or by "fork" or "cross fingering," that is by leaving one finger up with its outside companions down, and other dodges. The result was that no flute was quite in tune by itself, and no one could play decently except upon his own instrument, which he had become accustomed to and could humour as it required; hence the old conundrum, said to have been invented by Cherubini, "What is worse than a flute," was answered, "Why, two flutes." For if one flute was not strictly in tune with itself, then two flutes not quite in tune with one another reminded the hearers of the midnight serenades of two cats, hence two flutes were certainly worse than one.

(To be continued)

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THE TORONTO CONSERVATORY OF MUSIC.

On January 6th, 1911, a well-attended recital was that given by Dr. Frank Homé Kirkpatrick, Principal of the School of Expression, consisting of an arrangement in five scenes of Shakespeare's "Othello." This interesting presentation of a noble play attracted a large audience, vocal and piano numbers being contributed by Miss Jean E. Williams, and Miss Mabel F. Boddy, members of the staff. On Wednesday evening, January 11th, a Vocal Recital was given by senior pupils of Miss Jean E. Williams, assisted by a pupil of the School of Expression. A recital by pupils of the Piano-forte and Vocal departments (Senior and Post Graduate grades) was given on Saturday afternoon, January 14th, when the teachers represented were Mr. Donald Herald, Miss Eugénie Quehen, Miss Florence Turner, Miss Josephine Scruby, Mr. W. J. McNally, and Dr. Edward Fisher. The fourth, and closing Recital of the present year on the organ, in the Music Hall, was given Saturday afternoon, January 21st, by Mr. Richard Tattersall. Besides a Toccata and Fugue by Bach, the feature of the programme was, by special request, a repetition of the sonata by Julius Reubke, performed at a former recital. A large audience was present. On January 25th a Violin Recital was given by the pupils of Miss Lina Drechsler Adamson, assisted by Master Frederick Coehen, pupil of Miss Mary Caldwell, and Miss Mary G. Chalmers, pupil of Miss H. Ethel Shepherd. On January 18th a Piano Recital was given by Miss Jessie Binns, a graduate of the institution, who had had the advantage of six years sojourn abroad. The artist in question had prepared an interesting and somewhat unusual programme, including such contrasts as a Liszt Hungarian Rhapsodie and Schumann's "Scenes from Childhood," and her masterly exposition of all points whether majestic or simple, and her efficient technique provided a very pleasant evening for the critical audience assembled. Pianists of Miss Binn's striking ability are never too abundant anywhere, and it is hoped that this charming and capable artist will, upon taking up her residence in Toronto, enjoy a full measure of the success so richly deserved. Miss Mary Caldwell, another brilliant member of the Conservatory staff, played in Dvorak's Quintett, with the Toronto String Quartet at an open meeting of the Women's Musical Club during the month. Mr. Wheeldon, of the organ staff, announces a series of recitals on the Metropolitan Organ. Mr. Tattersall, as pianist, was active at the first concert of the new Trio, of which Jan Hambourg is violinist. In fact, all members of the large and influential staff at this institution have been, and are, unusually busy this season. The Spring Term opens on February 1st, after which extensive alterations and improvements will shortly be under way.

Other recitals announced for the last week in January were: Song Recital by pupils of Mrs. Genevieve Clark-Wilson; Vocal Recital by pupils of

Miss Mary H. Smart; a Recital by pupils of the piano and vocal departments on Saturday afternoon, January 28th.

RESONANCE.

By J. H. BURT, MUS. BAC.

RESONANCE will naturally take us back into the field of acoustics, and the first question confronting us is what is resonance. The most concise definition of the word I could find is as follows: Resonance is the prolongation or increase of any sound, either by reflection as in a cavern or cavity, or by the production of vibrations in other bodies, as a sounding board or the bodies of musical instruments. Some other questions we might ask are these—What is a tone? What constitutes a good or a bad tone? Why are some vocal tones bad or indifferent and some good? Some voices are perfect, symmetrical, and beautiful throughout their compass as the ear could wish—perfectly round and satisfying; while others have no more beauty of tone than a cracked fiddle. What is the reason that so many voices are musically useless and so few good. It is not that they just happened so,—a matter of chance. There is a definite reason why some tones are good and others bad,—and these are questions which I wish to look at for a little.

A *tone* is the peculiar quality of sound produced by any voice or instrument.

Nearly every musical sound is composite, consisting of several simultaneous tones having different rates of vibration according to fixed laws, which depend upon the nature of the vibrating body and the mode of excitation. The components of a composite sound are called partial tones; that one having the lowest rate of vibration is the fundamental tone, and the other partial tones are called harmonics, or overtones. The vibration ratios of the partial tones composing any sound are expressed by all, or by a part of the numbers in the series 1, 2, 3, 4, 5, etc. And the quality of any sound, that is the tone color, is due in part to the presence or absence of overtones as represented in this series, and in part to the greater or less intensity of those present as compared with the fundamental tone, and with one another. In other words, the quality of a tone depends on the number, orders and relative intensities of the partial tones into which it can be resolved.

EXPLANATION AND EXPERIMENTS.

A tone may contain only two or three, or it may contain half a dozen, or even as many as fifteen or twenty well developed partial tones.

The number of partial tones remaining the same, the quality of the resulting sound will vary according as they occupy different positions in the partial tone series. Thus a tone made up of three partial tones, may consist of 1, 2, 3, sharps, or of 1, 3, 5, or of 1, 7, 10, and so on,—the quality varying in each instance.

The number and orders of the partial-tones present remaining the same, the quality will vary

according to the relative degree of loudness with which those tones speak.

The number and orders of the partial-tones present remaining the same, the quality will vary according to the relative degree of loudness with which those tones speak.

It will be readily seen that the variety of quality thus provided for is almost indefinitely great.

ORCHESTRA.

The human voice is governed by the laws of acoustics just as surely as any other musical instrument and the reason for the unmusical voice is therefore quite obvious and easily explained. It is because the overtures have not been at all developed or only partially so. Unless the voice is perfectly rounded, with all overtures properly and evenly developed in the way of resonance, the tone is sure to sound unnatural and lacking in musical quality. This is a law of acoustics and cannot be ignored. It has been worked out perfectly in the manufacture of mechanical musical instruments, but has apparently been largely neglected in the building of voices.

Let us examine for example several musical instruments. The violin in its early stages of development assumed various shapes and sizes, but eventually evolved into a definite shape, and it has so remained for centuries. The reason it has remained thus is that because of its present size, weight, material and construction, its tone is as near perfection as man can make it. The strings of the Violin, if put under the same tension, but separated from the body of the instrument, would be almost toneless when excited with the bow. But the body of the violin is so perfect and symmetrically constructed that its resonance chamber reinforces and brings out just the proper overtones to make the violin what it is.

The piano would be a useless combination of hammers and wires if it were not for the sounding-board that develops and reinforces the initial tone produced from the strings. The tone of all brass and wood-wind instruments is largely determined by the resonance of the tube with its flaring bell; the material of which the instrument is made has something to do with its quality of tone also, but without the resonance tube and bell there could be no music, and only a splutter or hideous squak would be produced. We see therefore that the musical quality of all instruments depends almost entirely upon perfection of resonance. The voice is no exception to this rule. If the human voice-box be removed from its surrounding parts, and made to produce a tone, that tone is merely a squeak, something similar to that produced by placing a blade of grass between the thumbs and blowing over it. The vocal chords of themselves could not produce a musical tone, it is the resonance of the cavities of the mouth, pharynx and nose, and probably the chest walls and bones of the head and thorax, that enrich and reinforce the initial tone of the vocal chords and transform it from a squeak into a thing of beauty.

TUNING FORK.

It has been demonstrated by some investigators of this subject, that the resonance chambers to some extent determine pitch. Their walls being non-rigid and the tension of said walls differing under certain conditions, and in different individuals, may explain why certain voices vary in pitch at different times. Of necessity the initial tone of the voice must be well placed, and supported properly by the breath. For only under perfectly natural conditions can free resonance take place. To properly develop this resonance of the voice and round it into a perfect musical instrument is where the art and ingenuity of the teacher must be exercised.

The organs of resonance, starting from the lips are,—lips, teeth and gums, hard palate, soft palate and uvula and pharynx or throat. Above the pharynx, and constituting its continuation is the naso-pharynx or nasal cavities. Also on the floor of the mouth is the tongue. Certain of these parts, as the teeth, gums, hard palate, nasal bones, etc., constitute fixed structures, and though they determine to some extent the shape of the resonance cavities and the quality of the voice; so movable are the lips, soft palate and above all, the tongue, that there is the widest scope for varying the quality and volume of the voice. It might be truly stated that so far as the quality of the voice is concerned, the student is master of his own destinies.

THE EPIGLOTTIS.

We are accustomed to believe that the mouth and nose with regard to singing are quite separate, and authorities on the subject have almost universally claimed that the principal office of the soft palate is to shut off the nasal and head cavities from the throat, and to force the column of vibrations out through the mouth, thus allowing none, or at most a very small part of them to pass into the nasal passage. This opinion implies that the upper cavities are set in vibration through the walls of the palate and not through the opening behind it. This is entirely at variance with the facts as verified by the experience and observation of expert specialists. The true office of the soft palate is to modify the opening into the nose and thus attune the resonance cavities to the pitch and timbre of the note given by the vocal-chords. The plate should be so adjusted as to allow a free passage into the nose, to develop the vowel-sounds and over-tones, and should be closed only when necessary to form consonants.

A drawing of a section of the head and throat through the nasal cavity, disclosing the various air-cavities, this figure shows that the vibrations of the vocal-chords issuing from the larynx, naturally follow in a straight line directly behind the soft palate and strike the roof of the nasal cavity which is the principal sounding board.

(To be continued.)

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TORONTO, MARCH, 1911.

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LADY NORAH NOEL.

THE portrait on our cover page is of Lady Norah Noel, one of the solo vocalists with the Sheffield Choir on their trip around the world. Lady Noel is a daughter of the third Earl of Gainsborough. Lady Noel will be accompanied by her brother, Viscount Campden. The Gainsboroughs are of the Erroll race. The old ruined walls of Gainsborough Castle, which was twice restored after being destroyed by fire, still remain a part of the estate of Exton Park, Oakham, the ancestral home of Lady Noel.

NEW CONTRIBUTORS.

MUSICAL CANADA has pleasure in announcing that it has secured the services of Messrs. J. Cuthbert Hadden and Herbert Anckliffe as contributors to its columns. Both gentlemen are widely known in the old land as authoritative writers on musical topics.

MONTH-END CONCERTS.

THE concerts of the Schubert Choir and Miss Teressa Frances Wolfe occurred too late in February for notice in this issue.

KATHLEEN PARLOW.

MUSICAL Toronto should turn out in great force to welcome Kathleen Parlow on the 16th inst., at the concert of the Toronto Symphony Orchestra. Miss Parlow is a Canadian, and is acclaimed as the greatest living lady violinist.

PASSING NOTES.

SPECIAL TO MUSICAL CANADA BY J. CUTHBERT HADDEN.

PROFESSOR NIECKS, the biographer of Chopin, who fills the Chair of Music in Edinburgh University, is a constant contributor to Messrs. Augener's *Musical Record*. In a recent issue he declaims against the people who come late to concerts and go away early. He says such people "come not to hear but to be seen; come to show themselves and their clothes; come to a social, not to an artistic function." He is probably right, though as regards some who go away early there may be, in big towns, the excuse of having to catch trains. At any rate, we are all too familiar with these disturbers of the concert peace. No one ever yet saw a concert begin so late that somebody did not arrive after it had begun; and it is a moral certainty that if a concert were announced to begin at 9.00 and end

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at 10.00, there would be some people arrive at 9.15, and some go away (with great impressiveness) at 9.45. Charles Lamb apologized for coming late to his office by saying that he left early. But the concert disturber has no sense of humor, and humor would not excuse him in any case.

* * *

AN alarming discovery has been made. It has been proved by scientific demonstration that physical development follows the practice of wind instruments. The unprincipled individual who wakes the echoes with the wild wails of a cornet from his open window, seeks melody. Generally speaking he fails to find it. But what of that if he finds a big chest instead. A band of forty persons was photographed not long ago. Incidentally, the players were measured, and queer things came out. The wind instrument men had all a greater chest capacity than the "string" men, and were, moreover, in better health. The trombonist came first, with a chest circumference of forty-five inches, and an expansion of five inches. If you don't play the trombone, you can take the tape and see how that compares with your own measurements. My doctor tells me that the average male's chest circumference is about thirty-six inches, and as I possess only the average I am debating with myself whether I should not take a course of trombone.

I READ that the trombone man who was measured with his fellows "smiled blandly when he heard the result, remarking that his instrument was undoubtedly the cause of his chest superiority." Here, then, is a possible rival to the open air treatment of consumption. But tell it not in Gath, publish it not in Askelon (which is to say in Toronto and Montreal), lest the Philistines in the form of weak-lunged musical enthusiasts come down upon us with the cult of the trombone. A cynic declares that all first efforts at learning the violin should be made on the top of the highest hill, at the extremity of the most desolate plain, or in the recesses of the deepest cavern in the neighborhood. A sumptuary enactment of that kind would require to be made should the practice of the trombone generally prevail. But perhaps the trombone will not triumph just yet awhile. A certain Dey of Algiers, after watching a trio of trombonists at the opera, expressed his surprise that the men could swallow so much brass without hurting themselves. And fortunately, as writers on the orchestra tell us, the trombone is "a somewhat fatiguing instrument to play." If chest development is the aim, it strikes me that a Scotch bagpipe would serve better.

* * *

By the way, talking of the violin, I see that a distinguished Scottish player of that instrument.

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deplores the general disuse of the term "fiddle." This raises rather a curious point. Etymologically, the instrument has as much right to be called a fiddle as to be called a violin. In the first case it would be derived, through the Latin, from "fithele," meaning the little stringed instrument; in the second case from the same source as the viol. But fiddle and fiddler are words which have long since lost caste, if indeed they ever possessed it. In the earlier days of violin playing in England, the art was deemed vulgar and fit only for wandering minstrels, by whom it was long almost exclusively cultivated. The second husband of Mrs. Piozzi, Dr. Johnson's friend, was contemptuously compared with her first, Mr. Thrale, and dismissed as a "fiddler." Everybody knows, too, how Lord Chesterfield reminded his son that "a gentleman never fiddles." Any good dictionary to-day will show terms which are obviously derived from this old idea of the violin. If you say "fiddle-de-dee!" you mean that the object of the exclamation is silly or trumpery. "Fiddle-faddle" is trifling talk. "Good cooks cannot abide what they call fiddling work," says Swift, meaning fussily busy with nothing. And is there any need to quote, "Hey diddle diddle, the cat and the fiddle." On the whole, we had better stick to the term violin. It would never do to call Kubelik a fiddler.

* * *

EVERYBODY puts his foot in it, metaphorically, now and again. At a certain church meeting in Edinburgh not long ago they were discussing the

question of the organ and the choir being removed from the gallery to the ground floor. It was not a question of the organ only. Many of the singers, it appeared, did not like the gallery arrangement, and good voices in the congregation often declined service because the choir had to sit "away up there." The cause of these dissentients was being eloquently pleaded by one of the church managers. "Many," said he, "will sing below who will never sing above." And it was only when a very broad smile went round the audience that he realized how carefully language should be chosen, even at a church meeting.

* * *

A GERMAN musical journal has been exciting itself very much over the appointment of a woman as organist and choirmaster at the Church of St. Charles, at Prague. Why? Probably every country could give a fairly long list of lady organists. London has had several, including Elizabeth Stirling, organist of St. Andrew's Undershaft from 1858 to 1880, and Anne Sheppard Bartholomew (*nee* Mounsey), a friend of Mendelssohn. At St. Olave's, Hart Street, for over a century (1781-1885) the organists were ladies. Miss Ellen Day, the present organist of Christ Church, Victoria Street, Westminster, is eighty-three, and can boast of having played to both Mendelssohn and Chopin. Miss Lottie Miller (blind, too) fills an important post in Belfast; and another blind lady, Miss Wagstaffe, is an F.R.C.O. Did not Madame Albani, too, when in her teens, discharge the duties of organist

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at the Roman Catholic Cathedral at Albany for a period of six months. But it must be very rare to have a lady as organist of a Protestant Cathedral. There is just one known to me—Miss Fraulein Hoeller, who, in 1905, was made organist of Wurzburg Cathedral.

J. CUTHBERT HADDEN.

OUR LONDON LETTER.

LONDON, ENGLAND, *February 15th, 1911.*

A FEATURE of great importance in the musical life of London is the rapid increase of Sunday concerts. A few years ago they did not exist, indeed they were not legal—and even now they are only allowed to take place by compliance with the legal fiction that there shall be free seats; but very few places are allotted to the non-paying public and they are usually in some out-of-the-way corner. At first the Sunday concert was usually made up of oratorios or of separate numbers from such works, but now a full orchestral programme is given of the best classical and modern music, with a slight tendency to the lighter side of the art. All the principal orchestras are engaged in this kind of work, and concerts are given every Sunday in the Queen's and Albert Halls, in the principal Variety Theatres, such as the Palladium, Colosseum, and Alhambra, and occasionally at Covent Garden Opera House. At many places concerts are given in both afternoon and evening. In addition to the four great orchestras of London, the London Symphony, the Queen's Hall, the New Symphony, and Beecham's, the principal military bands take part, as well as two or three orchestras specially constituted for the Sunday concert. It is very doubtful whether any of the centres of musical life on the continent could offer better entertainment on the Sunday than the English capital can. The change in public opinion must have been enormous during the last ten or fifteen years to render this possible.

The London Philharmonic Society celebrates this year the centenary of its foundation, and to commemorate the event, Elgar, Parry, Stanford, Mackenzie, and other representative English composers have been asked to write special works. The Philharmonic Society has had a long and honorable career, and although in some ways it has been passed by younger and more energetic organizations, it has had a great influence for good upon the formation of musical taste in England. It has always made a great feature of the production of new works, and many compositions of great importance have been introduced to England at its concerts. One of the founders of the society was Charles Neats, a well-known English musician of the early years of the nineteenth century, and a friend of Beethoven. It was through his instrumentality that the society paid the great composer £50—in those days not an ungenerous sum—for the immortal Ninth Symphony, or rather for the exclusive use of it for eighteen months after which the rights were to revert to Beethoven. This Symphony was dedicated to the Philharmonic Society on the first manuscript; but on the second one and in the published scores, the dedication was altered and the name of King Frederick William of Prussia substituted. The society also negotiated with Beethoven for a visit to England, but for some unknown reason nothing ever came of it. It is interesting to remember also that for a short period Wagner held the post of conductor.

The London Symphony Orchestra put forward a programme of more than ordinary interest at their concert on January 13th. They had the assistance of the Leeds Philharmonic Choir, and the principal choral items in the programme were Bach's unaccompanied eight-part motet, "Sing ye to the Lord," and Brahms' "Triumphlied." The performance of the former, under the direction of Mr. Fricker of Leeds, was one of the most brilliant pieces of choral singing that have been heard in London.

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of recent years. The orchestra played the "Oberon" Overture of Weber, and Tchaikovsky's "Francesca da Rimini." M. Safonoff conducted.

M. Emil Sauer, after an absence from London of some length of time, made his re-appearance at a concert of the Queen's Hall Symphony Orchestra on February 4th, playing in a masterly manner Beethoven's Fourth Concerto. Among the purely orchestral items on this occasion were Grieg's "Lyrische Suite," Mozart's early symphony No. 29 in A, and Arensky's Variations on a theme by Tchaikovsky.

The King, according to *The Times*, has graciously consented to deposit on loan at the British Museum the whole of His Majesty's valuable musical library, which for over a century has been preserved at Buckingham Palace. The collection has always enjoyed a wide reputation, chiefly owing to its unrivalled series of Handel manuscripts. These autographs were bequeathed by Handel to his amanuensis, John Christopher Smith, who presented them to George III. Among them is the manuscript of *The Messiah*. The library is also rich in early printed music and manuscripts, including the magnificent volume known as "Benjamin Cosyn's Virginal Book," and another interesting manuscript (dated 1624) known as "Will Forster's original Book." After the Handel manuscript, one of the greatest treasures of the collection is a large volume almost entirely in the handwriting of Henry Purcell. These treasures, however, will not be accessible to the public until the completion of the new wing to the museum.

Two important English compositions have just been produced on the continent, Elgar's concerto having been played by Kreisler at Amsterdam and afterwards at Frankfort-on-Main and Mackenzie's new cantata, "The Sun God's Return," having been performed at Vienna under the direction of Herr Richard Wickenhauser. The choruses were sung by the choir of the celebrated Wiener Singakademie.

"CHEVALET."

OUR NEW YORK LETTER.

NEW YORK, February 22nd, 1911.

THERE are reports to the effect that New York is to lose one of its two important places of musical enjoyment—Mendelssohn Hall. Real estate changes hands so frequently in this town that the city is rebuilt every fifteen or twenty years so that one is never surprised at such reports. However, the music loving public will regret the loss of the splendid, comfortable hall that has so often been filled with the music of the greatest artists, and nothing will be missed more than the beautiful, harmonious mural decorations that have always been a conspicuous feature of Mendelssohn Hall. Doubtless among the enterprising business men of the city some will be found to provide another and equally worthy place wherein to hold recitals.

Mme. Gadschi gave a song recital in Carnegie Hall recently that drew the large audience that is customary at her appearances. The programme was composed of German and English songs. She is an admirable interpreter of the German *lieder*, and while she sang some of the numbers in English in her best manner she is not altogether at home in the language, and her diction is by no means flawless. She is among our most interesting and talented recital singers, however, and she has been a careful student of the songs of her native land. She is the

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possessor of a splendid voice, of course, and be it said to her credit she sings much better than the majority of the German singers we hear.

The Philharmonic Orchestra recently gave a noteworthy programme which deserves special and widespread notice. The performance was devoted entirely to English and American composers, George W. Chadwick, of Boston, was represented by his "Melpomene" overture. The Irish Symphony of Sir Charles Villiers Stanford, and four of the Elgar "Sea Pictures," made up the English (or British) portion of the programme. Besides the Chadwick number a tone poem, "The Devil's Vilanelle," by Charles Martin Loeffler, two movements from an early work of MacDowell intended for a symphony, but abandoned by him as not being satisfactory. "The Saracins," and "Beautiful Alda"; and a work by Henry K. Hadley, "The Culprit Fay," represented the American half of the programme. The work that met with the greatest approval was the Stanford Symphony. The reason was not merely because the music was the most readily understandable. It is a work full of "meat." The themes, Irish melodies principally, are strong and manly, and their development possibilities have been utilized to the full. The orchestration is excellent throughout, and the work was splendidly interpreted under the direction of Gustav Mahler.

The Loeffler tone poem proved to be a work of extreme cleverness. The Boston composer is a great master of orchestration; he was for years

a member of the Boston Symphony Orchestra,—he is essentially modern and possesses unusual ability as a composer of "programme" music. Loeffler is one of the men of the day well worth watching.

A joint recital by Adolphe Borchard, the young French pianist, and Adele Krueger, soprano, was given in Mendelssohn Hall on the 21st, and afforded a welcome opportunity of hearing both these performers again. Borchard is a most interesting pianist. He plays as though he enjoyed it and wished all his hearers to enjoy it, too. He is original in his ideas—not new or "freakish," but genuinely original in his interpretation. He gave a most interesting reading of the noble Prelude, Choral and Fugue, by Cesar Franck, and his Chopin is thoroughly enjoyable. Miss Krueger sang some French, German and English songs. The German lieder were the best. Her diction is good, and that is always a commendable merit. Mr. Eugene Bernstein gave a good imitation of pianola accompaniments, but at least always kept with the singer.

A second recital by Maurice Renaud, the great French baritone, provided a joint programme, in which Mme. Feline Lyne, soprano; Mr. Frank Pollock, tenor and Mr. George Chadal, participated. The last two were members of "Hans, the Flute Player," cast. Mr. Renaud sang entirely in French, as he did upon the occasion of his first recital. He again proved himself to be a versatile artist, and a popular one.

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Busoni gave a recital on February 4th, devoted to Beethoven, Chopin and Liszt, with an arrangement of the latter of the Schubert, "Der Erlkoenig." It was, as usual, a great pianistic occasion. Especially in Liszt, Busoni is immense, but his remarkable memory embraces nearly everything in piano literature that is worth playing so that his programmes are not only varied, but contain many excellent things that other pianists seldom play. Busoni's recitals have been the most educational piano recitals given in New York for some time.

A "Berceuse Elegiaque," by Busoni is on the two programmes of the Philharmonic Orchestra this week. The work is said to contain many novel harmonic effects—the work of an ultra-modern composer.

Sigismond Stojowski is giving a series of five historic piano recitals in Mendelssohn Hall on alternate Saturday afternoons. Beginning with the early composers for Harpsichord and Clavichord, the recitals embrace representative compositions of all periods up to the present day. Two recitals of the series have already been given. The third will be on March 4th and will embrace Schubert, Weber, Mendelssohn and Field.

SYDNEY DALTON.

Miss ETHEL SMYTHE, Mus. Doc., has composed a marching song for the suffragettes, and has presented it to Mrs. Pankhurst.

A WORK by Sir Hubert Parry, "Style in the musical art," is announced by Messrs. Macmillan.

IN MEMORIAM.

MUSICAL CANADA announces with profound regret the loss of two valued members of the editorial staff. Mr. H. Horace Wiltshire, who conducted the Business Causerie page from 1907 to January of this year died last month of heart weakness at the ripe age of seventy-five. Mr. Wiltshire was widely known as the "Flaneur" of the *Mail and Empire*, and as correspondent of *Musical America*, and the *New York Music Trades Review*. He wielded a trenchant pen when dealing with politics, but was much liked and esteemed even by those of the opposite political opinions, on account of his cheery good nature, his honesty of conviction, and his detestation of shams. Mr. Wiltshire came to Canada about twenty-seven years ago from London, England, where he had been in the employ of the *Times*. He leaves a widow and eight children. One of his daughters is the talented editor of the *Woman's page* of the *Hamilton Spectator*.

The second loss to this journal occurred January 6th, in the death of Mr. T. R. Croger at Canonbury, England, in his sixty-third year. Mr. Croger's final contribution to MUSICAL CANADA is printed in this issue.

His musical record did him great credit. He founded the Nonconformist Choir Union jointly with Mr. E. Minshall, and for many years conducted its orchestra, as well as acting for eighteen years as secretary of the Crystal Palace Festivals. He was chairman of the Choral Festivals Committee, and did much interviewing of railway superintendents in the interest of singers. He played French horn in the Stock Exchange Musical Society and violoncello in the Strolling Players' Orchestra, and had a valuable collection of old musical instruments. He wrote a chatty book of "Notes on Conductors and Conducting," and used to write the analytical programs for the Strolling Players' concerts. He had a lecture on each family of instruments and gave the series of three lectures before the Tonic Sol-fa Association with great success, and a summary of them at the National Conference of Choirmasters in Birmingham.

The death of Miss Mollie O'Donoghue, of pneumonia last month at her home, 95 D'Arcy Street, is deeply regretted by the editor of MUSICAL CANADA. Miss O'Donoghue was one of the first subscribers to this journal and although not a contributor to its columns took a warm interest in its progress.

She was a pianiste of fine ability, and was the organist and choir leader in the Church of the Holy Family, Parkdale. For many years she had been a valued member of the Mendelssohn Choir, and had taken part in all the recent concerts. Miss O'Donoghue was also a member of the Heliconian Club. In her long membership, and presidency of the Catholic Ladies' Literary Association she contributed to its proceedings many bright and clever literary productions. To each of these societies her death is a distinct loss. Miss O'Donoghue

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"MESSIAH," says the *Sunday Times*, "has come to be regarded as an all-embracing expression of national faith, in which the thousand sects can for the moment find re-union, and which, far better than the combative and conflicting utterances of the pulpit, stimulates its hearers to high purpose and noble living. Its spirit draws aloof from and above the war of controversial dialectics, and concerns itself only with those things which are spiritual and essential."

MELBA'S VOICE.

THE musical critic of the *Chicago Tribune*, writing of Madame Melba's voice, says: "Conceive the tone of a clarinet magnified and glorified by the quality of human sympathy. Augment the flexibility and facility of that instrument and remove from it every trace of tonal impurity; perfect its legato until absolute evenness of tone in point of rhythmical, dynamic, and qualitative value has been attained, and it will suggest faintly the beauty, purity, and sympathy of Mme. Melba's voice."

A GOOD JOKE.

A COUPLE of cases of mistaken identity occurred during the Mendelssohn Choir concerts. The resemblance of the librarian of the Theodore Thomas Orchestra to the conductor of the Toronto chorus has caused a good deal of amusement, for almost every evening the audience applauded him when he appeared, under the impression that it was Dr. Vogt. Another story is told which shows the danger of using initials. Mr. E. R. Parkhurst, the well-known musical critic of *The Globe*, has a young assistant who signs his articles "R. J."

The following conversation was overheard just before the performance of the "Manzoni Requiem" on Tuesday night.

A man who evidently knew all the local celebrities said to his friend.

"There is Mr. Parkhurst. He writes it for *The Globe*."

"Well, he did not write last night's concert," replied his friend.

"Are you sure."

"Why, yes, I know by the signature. It was written by the president of *The Globe*, Robert Jaffrey."—*Toronto Saturday Night*.

This is rather a good joke on Senator Jaffrey.

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CHRONICLE & COMMENT

CONDUCTED BY

DONALD C. MACGREGOR



TORONTO, *February 30th*, 1911.

It was a record audience which gathered in Massey Hall on February 16th, for the Schumann-Heink-Symphony Orchestra concert. This was the fifth in the regular subscription series of orchestral events of the season, and in every way the most successful.

Mme. Schumann-Heink was the special extra attraction. The famous contralto has but to be announced in this city to insure a monster assembly. The artiste received an ovation and sang with all the rich, melodious expression of which her beautiful voice is capable. Her distinctness of enunciation and infinite care of production coupled with a haunting loveliness in sustained passages, kept the audience ever clamoring for more. In dramatic singing Mme. Schumann-Heink showed wonderful powers of declamation and no end of temperamental power. In Salter's "Cry of Rachel," Gounod's "Lyre Immortelle" from "Sapho," and in Harold's "A Child's Prayer," the artiste achieved her greatest triumphs, receiving more recalls and applause than that accorded any soloist since the visit of Caruso. The orchestra won fresh laurels and played an exacting programme in a highly satisfactory manner. Mr. Frank Welsman conducted with sincerity and good judgment throughout. Beethoven's Eighth Symphony played here but once before, calling for much versatility of treatment by reason of its humorous inclination, was given a thorough and lucid interpretation. The wood-wind department in particular, and all sections in general showed marked improvement in tone, quality and balance and artistic finish. In its other numbers the orchestra also won the respect and applause of an appreciative and musical audience.

MISS ELEANOR BAINS gave a violin recital in St. George's Hall, February 11th, which was a success. The young lady played in musicianly style Beethoven's Romance in G, and the Vieuxtemps Ballade and Polonaise displaying artistic skill in bowing and a deal of temperament.

MR. A. L. E. DAVIES has resigned his position as choirmaster at Trinity Methodist Church to accept a similar post at the Metropolitan. Mr. Davies was for seventeen years soloist at Jarvis Street Baptist.

MR. WILLIAM HALL SHERWOOD, for twenty-two years head of the piano department of the Chautauqua Summer Schools and one of the leading American pianists, died at his home in Chicago on the 7th. Mr. Sherwood was solo pianist with many orchestras including performances under the direction of Nikisch, Theodore Thomas, Emil Oberhoffer and Frederick Stock. Mr. Sherwood was one time examiner at the Toronto Conservatory of Music.



MR. T. A. REED.

The energetic Secretary of the Mendelssohn Choir and one of Dr. Vogt's right hand men.

MISS MARIE LUMBERS, soprano soloist of Kew Beach Presbyterian Church, is meeting with marked success this season. She recently sang at St. Mary's Anglican and at Erskine Presbyterian, with much acceptance.

MR. V. WOOKEY has been appointed tenor soloist at Sherbourne Street Methodist Church.

The Bell Piano

MOULTON COLLEGE has long enjoyed the distinction of being one of the most advanced musical institutions in Canada, being presided over by a splendid staff of teachers. Mr. A. S. Vogt, the talented Conductor of the Mendelssohn Choir, is the Director of Music.

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HELEN R. WILSON, A.T.C.M., organist for the past two and a half years at Victoria Presbyterian, has resigned to go to Germany to further her studies.

I HAVE received for review from Ashdown's several fine songs among which may be mentioned as most attractive are "At the Evening Hour," by Arnold; "Love's Magic Gate," by Sutton; "Arietta," by Cyrie Scott (Op. 72, No. 2), and "Come, Sing to Me," by Jack Thompson.

D. C. M.

MR. HUGH THOMPSON, for forty years musical critic of the London *Queen*, is dead.

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SPEAKING AND SINGING"—NATIONAL CHORUS
AT BRANTFORD—A STRATFORD CRITIC
ANSWERED—MISCELLANEOUS.

MR. STUART BARKER, baritone, has been appointed musical director and soloist at the New Methodist Church, Avenue Road. Mr. Barker was, until lately, soloist at the Metropolitan Church where his work was much admired.

I have before me at the time of writing a useful volume on Resonance in Speaking and Singing by one Dr. Thomas Fillebrown, for twenty-one years Professor of Operative Dentistry and Oral Surgery in Harvard University. Dr. Brown's book deals with the focusing and development of the human voice in a sensible and intelligent way. Dr. Brown claims that registers are a myth and that head tones, chest tones, closed tones, open tones, etc., as confined to special parts of the range of the voice, are distracting distinctions arising from false education. Dr. Brown says finally that the obstacles to good speaking and singing are psychologic rather than physiologic and he is right. The book is one which every singing student and teacher ought to investigate. The publishers are the Oliver Ditson Co.

The National Chorus gave a very satisfying concert in Brantford lately. I had the pleasure of hearing the programme on that occasion and I think, without exaggeration, the singing of the choir under Dr. Albert Ham was equal, if not superior to that given in Toronto. The Executive made a very wise move this year in giving only one concert in Toronto. The Chorus made many friends in Brantford. I met Mr. Jordan, of the Schubert Choir, Mr. Revalle, of the *Courier*, and Messrs. Andrews and Thomas of the Conservatory, who all expressed themselves as highly pleased with the singing of the Chorus. If the Executive of the National Chorus and Dr. Ham will pursue a rigid businesslike and aggressive policy for the future all will be well.

It was with great pleasure I met Mr. Mentor (a first class name meaning wise Counsellor) Crosse a few days ago. Mr. Crosse is a comparatively new composer who says as a song writer he is only a year old. The John Church Co. sent me a parcel of Mr. Crosse's songs and one or two piano compositions with all of which one felt impressed by reason of the musicianship exhibited by the composer. Particularly praiseworthy is Mr. Crosse's four Tennyson songs, viz., "Crossing the Bar," "Sweet and Low" (one of the best settings I have yet seen, and absolutely original), "The Song of Life and Death," and "As thro' the land at Eve."

The Mendelssohn Choir concerts this year were in advance of last year, that is, from an artistic

musical standpoint, despite the views of the young man who writes in a certain country journal expressing the opinion that there are twenty choirs in the Old Country much superior to the Toronto Choir. I am inclined to believe this person is jealous and that possibly he knows more concerning market gardening than music. However, without fear or favor, I wish to review the two concerts I attended, namely, the Monday and Wednesday evenings. Regarding the first concert the impression prevailed that the programme as a popular one was not as great a success as one had hoped for. On the other hand there was no denying the fact that it was unquestionably a musical success as every musician can testify. Dr. Vogt does not belong to the egotist class. He realizes that he has yet to climb higher—that is his ambition. The choir, of which he is the motive power, stands to-day in a position easily head and shoulders above anything I have heard in this or the Old Country. In its opening programme number at the Monday concert, viz., Herzogenberg's "Comest thou Light of Gladness," the choir sang with refined beauty of tone, admirable effects in tone shading, excellent phrasing and intelligent interpretation. The brilliancy of the sopranos was conspicuous if one may except a slight wavering of the tone in the upper notes, no doubt due to climatic conditions. The bass section was as glorious as ever, while the tenor and contralto parts were remarkably satisfying. Of course the great hit of the evening was in Elgar's, "It comes from the misty ages," from the Banner of St. George. This number as a patriotic composition is infinitely superior to the same composer's "Land of Hope," which frankly is bald in comparison. The choir caught the spirit of the text in sterling fashion and sang the number as only patriots should sing it. Dr. Vogt conducted the chorus and orchestra in this number. I should not omit to mention the fine broad pompous effect given in the opening phrase of the last stanza "Great Race, etc.," On the conclusion of this work the audience burst forth into wild enthusiasm and as a result an encore followed. Elgar's "My Love dwelt in a Northern Land" with its fascinating harmonies was delicately and appropriately rendered while later beautifully impressive was the interpretation given Testius Nobles' "Rest in peace" ("Requiescant in Pace"). Dr. Vogt's own clever setting of "The Sea" was rendered with equal success. The music in this composition has been very happily fitted to the text. Again in Gericke's "Chorus of Homage," and "Awake my Love" for male voices, the choir distinguished itself. I consider these compositions and the manner in which they were interpreted two of the finest musical offerings on the artistic programme. Sullivan's "I hear the Soft Note," Bantock's "On Himalay," and the final fugue from Liszt's XIII. Psalm made up the remainder of the programme. The Theodore Thomas Orchestra, under the talented conductor, Mr. Stock, played superbly, Dvorak's overture, "In der Natur," Opus 91, and Beethoven's Symphony, No. 5, in C minor Opus 67 as well as the Tchaikovski Overture Solennelle, 1812, Opus 49, were all rendered with

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Commenting on the performance of the Children's Crusade, one has practically nothing but praise to offer. Pierne's stupendous work is no easy task for a choir. Last year Dr. Vogt's chorus sang it admirably. This year they approached the perfection mark. The combined choirs of children and adults contributed a chorus capable of producing dynamic effects that must have been a revelation to those familiar with choral music. The manner in which Dr. Vogt, that veritable body of energy, ability, strength, and magnetism, held chorus and orchestra by the reins was simply amazing. Not for one second did he falter, so thoroughly had he done his work. Mr. Arthur L. E. Davies also is deserving of praise for the excellence of his training of the Children's Choir. Dr. Vogt may well feel proud of his achievements this season. The "Manzoni Requiem" is referred to elsewhere in this journal by the editor. Chief among the soloists one must place Mr. George Hamlin who sang with the dignity and style of an artist. Mr. Witherspoon had a bad cold. Madame Sharp-Herdién and Mrs. Chapman-Gould both sang with conscientious care and sincerity. The orchestra played almost faultlessly throughout the varied and interesting orchestral score.

Mr. A. Bottomley, the recently appointed teacher of music in the schools of Stratford, Ont., who is a comparatively newcomer to Canada from Yorkshire, England, has contributed to the *Stratford Herald*, his impressions of the singing of the Mendelssohn Choir, which he heard for the first time this season. In view of the fact that Mr. Bottomley had wide experience in Yorkshire as a chorus master in church and competition choral work his views are of unusual interest. The following extracts from a comprehensive letter to the *Herald* is given:—

"The Mendelssohn Choir numbers 226—73 sopranos, 50 altos, 50 tenors, 53 basses. I will say at once that I never heard such refined tone from any body of tenors. Their upper notes were perfectly agreeable and beautiful, and very far removed from the forced-up baritone quality that one often hears in big choruses. The soprano tone was purity itself. Dr. Vogt's choir sang with great refinement and beauty of tone. It was just a grand demonstration of splendid voice production. The Mendelssohn Choir will stand comparison with any choir or chorus in the world. In their own special line they are unexcelled."

The opening of the new Cassavant organ in St. Paul's Methodist Church was a successful musical event. The new instrument is a credit to the builders and the trustees of the church are to be congratulated on possessing such a satisfactory asset to the musical services of the church. Mr. Richard Tattersall was the solo organist. Although this gentleman is a thoroughly capable artist whose playing impressed me favorably I cannot say I liked the programme numbers which seemed more or less

sombre in character. Mr. G. D. Atkinson, the organist and choirmaster of the church, has possibly the best choir the church ever had. The manner in which Sullivan's "Saviour thy children keep" was rendered was highly commendable. I did not hear the choir sing the Gallia number owing to having to attend another engagement.

Mr. Arthur Blight, our well known local baritone, gave a most successful recital in the Margaret Eaton School of Expression last month before a large audience. The programme submitted by Mr. Blight was a varied and interesting one. This singer is gifted by nature with a magnificent voice. Even in its entire range, rich in tone color and free from the wobble so common now-a-days. I liked Mr. Blight's songs, all of which were admirably chosen. One did enjoy Ashford's four Songs of Destiny, which were rendered expressively.

Reginald Somerville's dramatic ballad of Thyra Lee was a deft bit of song interpretation, while in Loewe's famous "Sir Olaf," Mr. Blight scored his great success of the evening arousing his hearers to intense enthusiasm. Mr. Blight's final group was sung in splendid voice and with appropriate expression. Miss Lillian Smith made a very efficient accompanist. Miss Grace Smith, pianist, the assisting artist of the evening, played with unerring technical skill and discriminating musical taste.

The Matthews Organ Company, of Toronto, have been awarded the contract for the erection of a new up-to-date four manual organ in Dunn Avenue Methodist Church. A celestial organ will also be placed over the auditorium of the church between ceiling and roof and capable of doing service of a two manual instrument. The Console will be in front of the choir at an angle of 45 degrees, radiating pedals case to be of quarter cut oak. The action will be electro pneumatic. The organ will be ready for use by September 1st next. The organist of the church, Mr. Ernest R. Bowles, is a very talented musician.

THE annual concert of the Toronto String Orchestra, conducted by Mrs. Drechsler Adamson, will take place March 21st. The "Peer Gynt" suite by Grieg, and Weber's "Oberon" overture are two numbers of interest that will be on the programme. Miss Eugénie Quehen, pianiste, is to be the assisting artist.

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are lovers of the leading instrument. They have had the honor of forming most of the famous private collections of Italian violins, their judgment having been considered unchallengeable. Mr. George Hart is at present engaged in editing a new and enlarged edition of his late father's work on "The Violin." It will be an edition de luxe, and will contain much new matter. In fact, a large portion of the book will be re-written so as to bring it thoroughly up-to-date.

MUSIC IN MONTREAL.

MONTREAL, *February 20th, 1911.*

SINCE the close of the opera season great musical events have not been common. Perhaps this is because everyone rather took it for granted that as long as the opera lasted there would be no tremendous demand for concerts, and because the arranging of dates, suitable for Montreal, with the concert stars who have been shining in other cities, has not been easy. Be that as it may, concerts have been few. But while we have been more or less deserted by the touring artists, the local organizations have gone steadily on with their work. The Beethoven Trio's last concert has already been noticed in MUSICAL CANADA, but it may not be amiss for the

writer to add that in his opinion Mme. Froehlich has never played better in this city than she did on that occasion. For one thing, her versatility was shown to an unusual extent in the range of her work during the evening. The programme began with a trio by Schubert, Op. 99, finished with one by Brahms, Op. 101, and included a sonata for 'cello and piano by Saint-Saens, not to mention the three solos played by Madame, the Schubert-Liszt "Erlkonig," Beethoven's Rondo in G and Grieg's arrangement for piano of "Ich Liebe Dich." To carry through such a programme was no light task, but Madame Froehlich, in spite of the fact that she was suffering from indisposition, scored one of the greatest successes which has ever stood in connection with her name. The founder of the Beethoven Trio, she is still the head; and Mr. Taronto, the violinist, and Mr. Gustave Labelle, the 'cellist, have been doing splendid work in association with her. Mr. Labelle has not played solos at any of these chamber music concerts, but in the Saint-Saens Sonata he proved how much of a musician he is by his purity of taste, the refinement of his style and his all-round musicianship. Mr. Labelle does not go in for show, but he can always be depended upon, which means a great deal in ensemble work.

The Montreal Symphony Orchestra is improving, and the last concert was probably the best, all things considered, which has ever been given by these players under Mr. J. J. Goulet's baton. Technically, the band is much surer, and at the last concert there was a corresponding increase of applause on the part of the audience. The new policy of eschewing long and difficult symphonies and making up programmes of lighter music is proving productive of good results. One of the first concerts was far too long and much of the music played was out of the reach of the Symphony musicians; but the last one was quite right as to length, more tactful in choice of material and consequently better in every respect. On this occasion the band played the "Egmont" Overture, (which is still a little too ambitious for the "Symphony"), the Adagio from Tchaikovsky's Pathetic Symphony, a group of short pieces by Boellmann, Ganne and Rubinstein, and lastly a novelty in the shape of Lehar's "Kukuska." The Adagio was not perfectly played; there is much in it which was not brought out; but it showed more clearly perhaps than any other number on the programme what has been done by the Symphony players in the matter of tonal coloring and technical advancement. Mr. O'Neil Phillips, the brilliant pianist, who teaches at McGill Conservatorium of Music, played the Schumann Concerto and added another success to the long list of those he has won on former occasions. He is one of those musicians who always has something new to say. New phases of Mr. Phillips' art crop every time he plays, and his skill in the arrangement of programmes gratifies musicians who have, too often, cause to complain about the programmes of more famous concert givers. Mr. Phillips' performance of the concerto was one which will be remembered by the audience in the Princess Theatre that afternoon, so beautiful was it in every particular. He got a splendid recep-

tion. but refused, as he invariably does, to play an encore.

[EDITOR'S NOTE.—The unhappy death of Mr. Phillips occurred since above was written.]

The Dubois String Quartette has just given its fourth concert in Windsor Hall, and showed an encouraging improvement. It is not altogether complete yet, this quartette; but it has done as much as could reasonably be expected and more than many people thought it would achieve. Mr. Dubois knows a lot about chamber music and how it should be played, and though Mr. Albert Chamberland, the first violin, is young and so busy with innumerable pupils that it is hard for him to get in the necessary practice, he is full of talent and ideas and quick to assimilate. With these two are Mr. Eugen Schnider, viola, and Mr. Alphonse Dansereau, second violin. The former has been playing for years, in one way and another; but the latter is exceedingly young to be placed in company with a man of Mr. Dubois' experience, and the result is that there is a gap in the middle of the quartette's ensemble. Yet in spite of this, these four have done some excellent work. They never fail to play together, they all move in the same direction and the unity of feeling is admirable. The main flaw in their work lies in the technical side of it. At the last concert, given on February 14th, the programme consisted of Schumann's Quartette, Op. 41, and Tschaikovski's Op. 17, in both of which the performers were at their best in the slow parts. The Andante of the Tschaikovski Quartette was wholly beautiful, and the audience listened with an attention which proved that the players had got their music well over the footlights. Miss Edith Chandler, a singer, is to be imported by the management for the next concert.

Busoni, the only famous visiting pianist, we have heard this season, played under Mr. Lamontagne's management in Windsor Hall last Monday before an immense audience. After the overwhelming success made here last season by this giant, public interest was keyed up to a high pitch; but there were not a few who left the hall that night wishing that Busoni had made a different programme. Beginning with his own arrangement of Bach's Prelude and Fugue in D, he followed this with two Chopin Ballades, the 3rd and 4th, and throughout the rest of the evening played nothing but Liszt, and much which did not represent Liszt in his most exalted moods. There were the three studies, "Mazeppa," "Ricordanza," and "Campanella," the two legends written about the sermon to the birds and the walking on the water, and last of all, the fantasie, "Don Juan." The effect was tremendous, of course; but while Busoni worked his hearers up to wild enthusiasm for himself he did not enlist all their sympathies for the music, by itself. If his idea was to prove the greatness of his beloved master, he would have presented a stronger case had he played other things of Liszt, and possibly fewer of them. But whatever one may think about the programme, there is only one thing that can be thought about Busoni's playing of it, and that is, that it was a marvellous revelation of

bounding strength, controlled and guided by enormous mentality. The pure beauty of his singing tone, the flash of those runs that were like streaks of fire, the inexhaustible force and the perfect balance always maintained,—these were but some of the features of the great man's pianism. Curiously enough, he disappointed with his readings of Chopin. The Ballades were interesting, but they sounded like Busoni, not like Chopin.

Mme. Adelaide Norwood, one time prima donna in Savage Opera, has been singing this week at the Orpheum, which is a vaudeville theatre on the Keith circuit. There was a protest from the gods on the first night when she essayed Brunnhilde's "Call" in German, and some commotion in the house before an agreement could be struck between the singer, who very properly held her ground, the people downstairs who wanted her to go on and those upstairs who wanted her to sing something more to their liking. Mme. Norwood and the downstairs contingent won the battle; and at her subsequent appearances there has been no echo of the trouble.

Coming events are concerts by Mischa Elman, (under the joint management of Mr. L. M. Ruben and Mrs. E. G. Lawrence), the Sheffield Choir with the Toronto Symphony Orchestra; the Metropolitan Opera House Company from New York, and probably Tetrassini and Von Warlich. Miss Jessie Caverhill-Cameron is coming on from New York for one piano recital on March 15th. A.H.

AT THE CAPITAL.

OTTAWA, *February 18th, 1911.*

THE musical event of the month, of course, was the concert by Schumann Heink, in the Russell Theatre, on February 14th. There was a splendid audience, and the great contralto who was in excellent form quickly sang her way into the hearts of the people, with a programme of fifteen songs, which included the Erl King, magnificently sung. She was obliged to forego the honor of luncheon with Their Excellencies at Government House, having to hurry away to Toronto.

Mr. Edmund Sharpe, baritone, and Mr. Arthur Dorey, organist of Christ Church Cathedral, gave another of their delightful recitals of sacred music in St. Alban's Church, on the evening of February 28th. The programme was ideal in its arrangement and fulfilment.

Dr. Harriss will give two Festival of Empire concerts here on the 30th and 31st of March; at the second the Ottawa Symphony Orchestra will accompany the Sheffield Choir. Dr. Harriss was so delighted with Mr. Donald Heins' splendid work at the last orchestral concert, that he happily thought, musical reciprocity, of which he is such an ardent exponent, would be well exemplified in the combination of an English Chorus and a Canadian Orchestra. The concerts promise to be very brilliant social events and it is quite freely spoken of, that Dr. Charles A. E. Harriss will begin the tour of the Empire with the Sheffield Choir, and that Sir

Charles A. E. Harriss will conduct the final "Empire" concert in London, England.

Dr. Herbert Sanders, organist of the Dominion Methodist Church, has inaugurated a series of monthly piano recitals in the Y.M.C.A. Hall. The second was given on the 7th of last month, and was much appreciated. Dr. Sanders had the assistance of Mr. Merlin Davies, tenor, of Montreal, and Miss Britton, contralto soloist of St. Andrew's Church. The recitals are gaining steadily in popularity and are a very desirable addition to our musical entertainments.

Aptommas, the world-famed harpist, has made Ottawa his home, and a beneficiary concert was tendered to him on February 23rd. He was assisted by Mrs. A. D. Cartwright, pianist, and her pupil, Miss Madeline O'Brian, of Toronto; Mrs. Geo. Patterson Murphy, soprano; Mr. Edmund Sharpe, baritone.

Mr. Walter H. Hungerford, the newly appointed organist of St. Paul's Church, assumed his duties for the first time on Sunday, February 19th. He announces a piano recital in St. Patrick's Hall for the evening of March 15th, under Vice Regal patronage, and also under the auspices of the Morning Music Club.

The concert of the Choral Society, in the Russell Theatre, on March 2nd, is of course attracting much attention. Mr. J. Edgar Birch has a splendid choir of 150 voices this year, and the works chosen, Coleridge Taylor's "Hiawatha's Wedding Feast," and Ode to the North Wind, will give them ample opportunity to add new triumphs to their already well established fame. The soloist will be Evan Williams, tenor, already well known here and the Beeston Festival Orchestral Club will accompany.

The Orpheus Glee Club will also give a concert in March, but as yet have been unable to secure a date from our only available place of amusement, the Russell Theatre. I understand they have engaged Mr. Merlin Davis, tenor of Montreal, and their programme will be replete with the best in part song, glee and madrigal. The chorus is up to its full strength and under the splendid direction of Mr. Jas. A. Smith, is sure to give a good account of itself.

L. W. H.

HAMILTON NOTES.

HAMILTON, February 18th, 1911.

DURING the past month there have been a number of interesting musical events here, chief among which, possibly, was the annual concert of the Harmonic Society, given in the Opera House. This society, under the direction of Dr. C. L. M. Harris, has achieved wonderful results in the three years of its existence and the concert this year marked a distinct advance over the two previous ones. The programme was divided into two parts, the first of which was Rossini's "Stabat Mater." The soloists for the occasion were Miss Grace Kerns, soprano; Miss Rose Bryant, contralto; Edward Strong, tenor, and Edwin Skedden, baritone, all from New York. The chorus was accompanied by an orchestra of local players which did remarkably good work.



KATHLEEN PARLOW

At Massey Hall, March 16th.

The second half of the programme consisted of selections from various operatic works, among which was the March and Chorus from "Carmen." In this number the chorus was augmented by a choir of children of sixty voices, which had been very ably trained by Professor Johnson. Dr. Harris is to be congratulated upon the artistic success achieved by the various forces under his baton, and it is to be hoped that the society will continue to be a source of education and pleasure, both to its members, and the musical public.

Harry J. Allen, organist and director of Knox Presbyterian Church choir, gave the third organ recital of the present series on February 13th. He was assisted by Harold Jarvis, of Detroit, who is ever a favorite with Hamilton audiences. A feature of the programme which was very much enjoyed was the performance of a composition of Mr. Allen's written for organ and solo voice.

On January 19th, Mrs. Sydney Dunn gave the second of a series of three recitals in the Conservatory Recital Hall. Her selections were taken from the fairy portion of Shakespeare's "A Midsummer Night's Dream," and Mendelssohn's incidental music to the same was rendered by Miss Herald, Mrs. Sydney Dunn's sister. The audience, though not large, was exceedingly appreciative, and justly so.

W. H. Hewlett gave the fifty-second twilight organ recital in Centenary Church on Saturday afternoon, January 7th. He was assisted by Miss Madge Murphy, violinist, and gave one of the most popular recitals we have had the pleasure of listening to. A feature of the programme was an improvisation on a theme supplied by Mr. J. E. P. Aldous and handed to Mr. Hewlett during the recital. Miss Murphy rendered Max Bruch's violin concerto in G minor, Op. 26 in fine style, also Bach's air on the G String.

At the fifty-third twilight organ recital, on

Saturday afternoon, February 6th, Mr. Hewlett was assisted by Mrs. Elizabeth Campbell, contralto, of Toronto, whose singing was very much enjoyed. The programme was an excellent one, the chief number of interest to many being the Andante Cantabile from Tchaikovsky's Fifth Symphony.

The fifth and sixth open Recitals given by the pupils of the Conservatory were held on January 28th and February 11th, respectively. These recitals continue to be of much interest both to pupil and teacher and the improvement in the general playing of the pupils since the inception of these recitals is very marked.

WILFRED V. OATEN.

MUSICAL FESTIVAL OF THE EMPIRE.

NOTHING has more convincingly demonstrated the dictum that "music knows no frontier" than the tour that was made by the Sheffield Choir in the years 1906 and 1908, under the conductorship of Dr. Henry Coward. In the first named year the organization visited Germany and had a most enthusiastic reception. An English writer, who accompanied them on that memorable occasion said that the visit "did more for the binding together of the two peoples than many a congress could have done." It was thought at the time that the limit of achievement as regards choral enterprise had been reached, but Dr. Harriss has other ideas and these are now being brought to fruition. Never before had so large a mixed choir, with so numerous a membership of mixed voices, entered upon so extensive an enterprise. Considering the musical character of the people of the Fatherland it was thought that the visit to Germany was something like bearding the musical lion in its den, but the attainment of so unprecedented a standard of artistic merit as that obtained by the singers from Sheffield was readily admitted by the German press and the members of the musical profession, and the enthusiasm of the reception accorded to the singers and their great triumphs, made the visit one of the most extraordinary events in the musical history of the British Empire.

In November, 1908, the Sheffield Choir, profiting by previous experience, determined to undertake a still larger enterprise, and paid a brief visit to Canada under the directorship of Dr. Harriss and

conducted by Dr. Coward, and this proved to be one of the greatest successes ever achieved by a musical organization in this country. In the memory of those who were privileged to hear them the visit of the Sheffield Choir is still a recollection of the greatest pleasure. It is generally admitted that this visit of the Sheffield Choir was one of the greatest events in the musical history of Canada both from an artistic point of view and also from the number of persons who attended the concerts. In all the cities that were visited the largest auditoriums were engaged, and these were taxed to their utmost capacity, and even then there were hundreds who were unable to obtain admission.

The approaching visit of the Sheffield Choir to Canada in connection with Dr. Harriss's Musical Festival of the Empire, entailing as it does the expenditure of many thousands of dollars as well as a prolonged absence from home on the part of the enthusiastic members of the choir, will, in many respects, entail a greater demand on the singers from Sheffield than was the case in the earlier triumphant German and Canadian tours. It may safely be assumed that the welcome that awaits the English singers will be of the most cordial and hearty character, and will equal, if not excel, that which was given them on their previous visit to the Dominion.

The greatest service is done to the cause of international goodwill by such visits as these of the Sheffield Choir, as was admitted by Prince Buelow on the occasion of the visit to Germany, when he stated that the only practical way in which governments could work for peace was by promoting friendly relations among the different peoples by the systematic exercise of international hospitality.

There can be no possible doubt that wherever the Sheffield Choir appear on the world's tour they will be received with the greatest enthusiasm and nowhere will this be the case more pronouncedly than in Canada, and during the Toronto Festivals on April 4th, 5th and 6th.

Mr. J. M. SHERLOCK, the well known tenor singer, has had a very busy season singing throughout the province. The week of February 11th, along with the members of his popular concert company, he sang in Moorefield, Harriston and Hanover, and on Friday the Sherlock Male Quartette appeared in Oakville under the auspices of the Presbyterian Church. The *Hanover Post* gives a well written account of the concert given there from which the following is clipped:

"Of the artists Mr. J. M. Sherlock is the chief. He possesses a remarkable voice—a tenor—sympathetic and flexible, showing careful training, and with beautifully clear enunciation. He was especially fine in his rendering of 'Adieu Marie.'" The comments on Miss Hudson's work were also interesting. "Miss Hudson, the soprano, shows in her beautiful voice the results of intelligent study, and her 'Song of the Swallows' was a real treat. Her tones are true to pitch, and her style finished, the phrasing and enunciation being perfect. Although quite young we understand that she has been tutored for some years by Mr. Sherlock."

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THE MANZONI REQUIEM.

BY THE EDITOR.

IT was my misfortune, owing to illness, to be unable to attend more than one of the Mendelssohn Choir concerts, namely, that devoted to the production of Verdi's Manzoni Requiem. The performance was one of the greatest musical treats I can remember in a journalistic experience of several decades. Chorus, orchestra, and the quartette of solo voices all came up to the requirements of the work, which received a thoroughly sympathetic, symmetrical and impressive rendering.

The Requiem is one of Verdi's masterpieces, and its music, distinguished by richness of melody and color, and always grateful, was received with enthusiastic favor by the vast audience which crowded Massey Hall. What one marvelled at was the remarkable coalescence or blending of the tone of the voices and orchestra in the grand ensembles. So perfect was it, that at times it was difficult to distinguish between choir and orchestra. Such a result—only possible with the Mendelssohn Choir, and an orchestra like the Chicago Orchestra—infers the *rare* sympathy that existed between the two bodies on the one hand, and Dr. Vogt the conductor on the other.

It is superfluous to dwell upon the wonderful technical finish of the performance; everybody interested in music here knows that the Mendelssohn Choir and the Thomas Orchestra are both virtuoso organizations. But in their case the virtuosity is but the means to secure the faithful reproduction of the music. Neither is it necessary to dwell upon the impressing volume of power reached by the chorus in climaxes, nor the subtle nuances of both dynamics and tone-color of which they are masters. These qualities—generally admitted—were of course demonstrated in the rendering of the "Requiem." It is not often that the public encore a fugue, and therefore it is worth noting that the free fugue for double choir, the "Sanctus," was so persistently applauded that a repeat had to be given.

The solo quartette of singers could scarcely have been better selected had they been chosen with a view to their special adaptability for the rendering of the Requiem music. Miss Florence Hinckle, the soprano, was a delightful surprise. Her voice, pure and sweet, without any heaviness of *timbre*, with an upper register true and brilliant, was altogether an appropriate and effective medium for the rendering of the solo soprano work. Her associates, Miss Janet Spencer, mezzo-soprano, —she of the rich and sympathetic voice—George Hamlin, the popular Chicago tenor and Herbert Witherspoon, bass, old favorites in this city, were in their best voice and form and sang as if inspired by the devotional element of words and music.

The production, as was stated in a morning paper, may be considered one of the grandest achievements of Dr. Vogt and his choir. So general have been the enthusiastic comments in regard to the event, that Dr. Vogt is thinking of repeating the work next season. I fancy that Dr. Vogt is rather surprised in

this case at the completeness of his own success. He has received an invitation for the choir to give a Sunday concert in the Metropolitan Opera House on the occasion of their visit to New York next year. If the "stay-over" of the choir can be arranged, there might be an opportunity to give the "Requiem" there. Our Toronto Chorus would, I am sure, astonish the New York musical people with so convincing a rendering of the work as to be outside the range of their previous experience.

For notes on the three other concerts of the choir, our readers are referred to *Fidelio's* department.

The Thomas Orchestra gave a special matinee on Thursday, February 9th, and played superbly a most interesting programme, which included Tchaikovsky's Fifth Symphony, Debussy's "Après-midi d'un Faun," and Granville Bantock's fascinating overture, "Pierrot of a Minute."

E. R. P.

MARGARET KEYES is a Canadian. She was born within eight miles of Belleville.

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OPERA & DRAMA



■ THE TORONTO THEATRES

THE theatres during the month of February have possessed a rather uneven interest. There has been much that was insipid and a little that was stimulating. Best of all was "The Lily," an adaptation by David Belasco, of a drama by Pierre Wolff (one of the authors of the famous play, "Zaza") and Gaston Leroux. It is a genuine drama of ideas, but differs from some plays of that character in that it possesses a brilliant and continuous dramatic interest. As all good plays should, it develops incident through character and gains most of its effects by the clash of temperament upon temperament. The theme is also one that appeals to the playgoers of this continent for it is a plea for the emancipation of the young woman from domestic tyranny. In America the average young woman was long ago "boss" of the household, but in Europe our free and easy ideas do not prevail and the most dissolute of parents is empowered to rule capriciously his daughters, no matter how much superior to him in brains and morals they may be. This seems to be especially true of the ancient families of France, who are mercilessly flayed by the French dramatists who wrote this piece. The Count de Magny is depicted as one of the most dissolute men in Paris with a son almost equally debauched, whose vices he appears to encourage. His two daughters, one thirty-five and the other twenty-five, he keeps immured like nuns and denies to them all the pleasures of the world. For a gentleman of his habits in life this seems to be good policy if he wishes to retain their respect, but it is hard on the girls. The inevitable happens. As Sir Walter Scott said:

"Love rules the court, the camp, the grove,
And men below and saints above."

And love manages to creep into the solitude of the Chateau de Magny. He comes in the guise of a painter of a humble origin who wins the heart of the younger girl. There are obstacles to their marriage that are not solely the outcome of caste and a clandestine relationship is established. When the intrigue is gradually revealed in a manner that keeps the audience breathless with suspense the dissolute father suddenly becomes a moralist of the most severe type. The veriest monk could not indulge in a stronger tirade than he while his contemptible son who is about to sell his name to a stupid little plebeian with "nothing but," is still more violent in his denunciations. The frightened girl driven to the wall becomes a lioness and proclaims the nobility and essential purity of her love. "I do not sell myself, I give myself" is the taunt that she hurls

at her brother. The father appeals to the elder sister whose ascetic nature has won for her the name of "The Lily," expecting that she will prove as rigid a moralist, as he himself is in theory. Then his eyes are opened. The woman is not ascetic in spirit at all. In burning words she tells the father that she too feels the natural desire of every woman for love and children and proclaims the right of the younger sister to live her own life. Then matters are patched up. That is all, but it is a brilliantly written and stimulating play which probes beneath the surface of things very effectively. The quartette who constitute the de Magny family was admirably played; best of all I liked Miss Julia Dean as the younger sister though this may have been due to the fact that she had by far the heaviest task to perform. She acts with a rare degree of significance, expression and sensibility. Mr. Charles Cartwright, the celebrated English actor, also made a most impressive creation of the Count, and played the role with a grace of method and dramatic effectiveness exceptional on the stage of this continent. Miss Nance O'Neil and Mr. Alfred Hickman were also admirable as the loyal elder sister and the caddish younger brother. The other roles were in some instances poorly done, but the Canadian actor, Mr. Douglas Paterson, was excellent in two character parts.

Another French drama, by Berton, who was associated with Pierre Wolff in the authorship of "Zaza," was presented by Miss Margaret Illington later in the month. It is known as "The Encounter," though the relevancy of the title is not very apparent unless the midnight meeting between Madame Serval and her lover be designated as such. The play has a bad smell to it, and it shows a great politician at his weakest. Serval is supposed to be the greatest orator and statesman in France; a veritable Briand or Delcasse. In fact we are constantly assured that he is the "one man who can save France." But we do not see him in the act of saving that fair land. Rather does he spend his time trying to win the soul and body of a plump widow played by Miss Illington. His justification lies in the fact that his wife is untrue to him and the play ends with the happy prospect of divorce for two and a readjustment of marital relationships all around. The fatuous suggestion is also made that the "one man who can save France" is going to abandon his native land and follow the widow to America where she informs him she will be waiting on the pier. Mr. E. R. Mawson managed to impart some dignity to the amorous statesman, but the play was too hopelessly artificial to hold one's attention.

Purely American in character and possessing the

inevitable revolver without which no American drama of the modern school is complete, was "Maggie Pepper," by Charles Klein, which was used as a vehicle by Miss Rose Stahl. Mr. Klein is an adept in the writing of melodrama, but in this play he has done something better. He has given to the stage a character true to life and a type that is familiar to all business men,—the capable, efficient and wholly reliable business women. Such women exist in nearly all large business establishments though they do not always get to the top in such a romantic manner as does Maggie Pepper; nor do they all marry the proprietor. Much of the success of the play was due to the capital acting of Miss Stahl, who did not try to gloss Maggie's early disadvantages in the way of education, but suggested her strong and capable individuality in a most significant manner. She is skilled in all branches of her art and her interpretation must rank as a genuine creation.

Another American drama, also with the inevitable "gun," which is in this case the ruin of the play was "The Spendthrift," by Porter Emerson Browne. He sets out to flay the extravagance of the American woman which has been a by-word among newspaper moralists for years. The extravagance of the woman in this case certainly involves her in a great deal of trouble; it bankrupts her husband; places her virtue under suspicion and drives her from home to hide herself in the slums of New York. Finally she is reconciled to her husband, a sadder and wiser woman with a newly developed maternal instinct which leads the audience to suppose that the oft reiterated desire of her husband and relatives for children will be gratified in the course of a year or so. The play may be regarded as "promising"; it is crude, infirm but well conceived. Mr. Browne should develop into something important when his methods become mellowed. The acting was adequate for the most part and Miss Vivien Martin was especially fine in a charming ingenue role.

A revival of tried English successes of a comic character with Mr. Edward Terry, as the central figure, was one of the most successful engagements of the present season. Among the pieces which Mr. Terry presented were two early plays by Pinero. "Sweet Lavender," and "The Magistrate," R. C. Carton's "Liberty Hall," and the old one act farce, "Bardell vs. Pickwick." Mr. Terry is not a man of exceptional ability, but his personality is most attractive and he is a very shrewd judge of British public taste. He plays a type of middle aged genial and slightly eccentric Englishman in a manner few actors can surpass and though the pieces he presents are not blessed with intellectual qualities or with sustained dramatic interest, they are pleasantly sentimental and sure of an endorsement from the clergy.

Of musical entertainments there have been many, though little of importance has been developed. For instance it seemed regrettable that Mr. Victor Herbert should lend his name to a faked up entertainment like "When Sweet Sixteen," not that it is worse than many other pieces that have been put



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forth by the prolific pen of the author George V. Hobart, but Victor Herbert has done so much that was high grade in the past that this seemed a serious retrogression. I asked an acquaintance of Herbert's why he didn't maintain a higher standard. "Because he needs the money," was the reply. This economic argument is unsound because a few more productions of this kind will destroy the drawing power of Mr. Herbert's name. It was capably cast with such well known men as Eugene Cowles and Frank Doane in important roles.

A revival of "The Prince of Pilsen" was especially entertaining. Though it is an American musical comedy of a type that has been widely ridiculed it holds its own by virtue of its really clever musical numbers. The Song of the Cities was one of the cleverest things of its kind ever devised and the resourceful tunefulness of the whole work is unquestionable. Mr. Jess Dandy is a German character comedian of exceptional unction and Miss Frances Cameron a continuous delight vocally and otherwise.

The hard boiled comedian, Frank Daniels, appeared in a rather skillful musical farce, "The Girl in the Train." It might be described as a romance of the sleeping car for the whole intrigue arises from the mix-up in a lady's berth. Though the theme is not very delicate the piece is devoid of offence and Mr. Danies, who should be heralded as "the man who makes some people laugh," has a congenial role in

the congenial role in the comic judge of the divorce court.

"The Jolly Bachelors" is a typical Lew Fields show with plenty of songs and girls. The girls are dressed in a manner that leaves but little to the imagination and are evidently well selected stock.

A very creditable amateur production by two young Torontonians, Messrs. Lawrence and Pike, "The Red Cross Princess" proved to be. Many worse productions have been presented by professionals and this piece might be whipped by a professional stage producer with experienced actors, into something profitable.

HECTOR CHARLESWORTH.

DRAMA IN MONTREAL.

MONTREAL, *February 20th, 1911.*

THE most talked-of dramatic event of the season has been the farewell visit of Mme. Sarah Bernhardt, who filled a week's engagement at His Majesty's Theatre, playing nine times, "L'Aiglon" three times, "Mme. X" twice, and "Camille" "Tosca," "Jeanne d'Arc," each once, and one composite bill, consisting of one act of "Jeanne d'Arc," "Phedre," "Camille" and "Fedora." Two plays originally in her repertoire for Montreal, "Sapho" and "La Sorciere" were withdrawn to please the Roman Catholic Archbishop. Many who had seen the Divine Sarah in by-gone days stayed away in order to preserve their memories of her unclouded, but there were people enough left to pack the theatre at every performance. She is a great artist now rather than a great actress.

The "know-how" can carry an actor or an actress to a certain point, but beyond that they cannot go without certain qualifications which once belonged to Bernhardt in over-running measure, but which she can no longer claim. Quickness of movement, being in her case apparently impossible, the illusions were achieved only in brief climaxes, climaxes attained only by the most skillful and economical husbandry of strength. The torture scene in "Tosca" furnished an example of this, the once lithe Bernhardt moving about the stage with the utmost caution, and dying of a bullet wound in the last act instead of leaping from the parapet. Yet in spite of waning physical power, this marvellous woman thrilled at times by bringing to bear upon her role all the technique of which she is so consummate a mistress. As a study, she is perhaps more interesting now than she has ever been, illustrating as she does, just how much can be done with brains and knowledge, and what cannot be accomplished without the precious possession of youth.

As a sample of Madame Sarah's indomitable ambition, it is worth while to relate part of her programme for one day of her stay here. Lunched by one of the fashionable clubs, she was driven across the river directly afterwards, and following a visit to her "dear Indians" at Caughnawaga, turned homewards and proceeded straight to the theatre for that evening's performance.

The Russian dancers, Pavlova and Mordkin, appeared three times at His Majesty's Theatre, and drew crowded houses. That the audiences went off their heads with delight is not surprising, since nothing of the kind had ever been seen here before; and seen once this dancing whetted the appetite for more. The first night they played the Arabian Night's pantomime, and the second night Gauthier's "Giselle." The first programme was repeated at the matinee. The splendor of the Eastern play, the glory of the physical beauty of Pavlova and Mordkin, the rhythmic perfection of their swayings and bendings, punctuated by exquisite postures, the other-world atmosphere produced in the Gauthier piece and the clearness of their acting made those two nights of theirs to be gratefully treasured in one's memory.

Bernhardt was followed at His Majesty's by "The Old Homestead," which preceded "The Soul Kiss" with Novita, the danseuse, as the star. Such entertainment as was furnished by "The Soul Kiss" was due to this little lady, without whom the play or farce, call it what you will, would have fallen even below the level which marked almost the limit of the commonplace.

This week "To Serve the Cross," a religious play by Hallack Reid, holds the boards at His Majesty's, and will be seen there all next week, an unusual occurrence, as one week generally suffices for the presentation of one play, or for the appearances of one actor, in Montreal.

Edward Terry played for a week at the Princess Theatre, which is controlled by the Schuberts, giving "Sweet Lavendar," "Pickwick vs. Bardell," "Liberty Hall," "Mr. Finlander's Widow," and "The Toymaker of Nuremburg," in all of which he proved that his finished art and his inimitable characterizations were as beautiful as ever. Nothing that he did was more complete, more perfect in refinement and idealism than "The Toymaker," a play in which the author (Austin Strong) after preaching against commercialism, wheels about and saves his idealistic old hero from financial suffering by the introduction of a long-lost, bumptious and monied son. To leave before the last act and with a lump in one's throat would be wiser than to stay for the final scene.

"The Fourth Estate," a newspaper play by Joseph Patterson, advertised as having "real lines," etc., attracted to the Princess scores of reporters who wanted to see how lifelike it would be. Opinion was divided, but the best critics agreed that the play was not wholly bad in spite of obvious faults and weaknesses.

Miss Barbara Tennant, the English actress who was once with Ben Greet, gave a recital in Windsor Hall, making up her programme out of Shakespeare, Kipling, Austin Dobson and much Ella Wheeler Wilcox. No fault was found with her elocution, though many regretted she was not making use of it on the stage. Fragmentary bits of Shakespeare are unconducive to the keenest enjoyment, but Miss Tennant in the Potion Speech from "Romeo and Juliet," in costume and "near"



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setting left no hesitation in the minds of her audience that she would have to be taken seriously in a real production.

Miss Kitty Cheatham was brought to His Majesty's Theatre for the annual matinee given by the committee of the Montreal Foundling and Sick Baby Hospital; and charmed an audience which was both fashionable and of good proportions despite the fact that traffic was that day upset by one of the worst storms in years. It is safe to say that not one person who braved that terrible weather for the sake of hearing and seeing this fascinating artiste regretted it. As an interpreter of childish dreams, and as a singing reader of verses written for children, Miss Cheatham triumphed—won her triumphs easily. The old expressive phrase of “getting over” must be reversed with reference to her work. Miss Cheatham does not get over herself, but makes her audience get over to her with the most intimate kind of art.

Sheldon's racial play, “The Nigger,” with Guy Bates Post, ran at the Princess without claiming more than cursory interest from those who spell the drama with a capital D.

Stella Mayhew in “The Jolly Bachelors,” is drawing good houses to the Princess this week. Next week—Margaret Illington in “The Encounter.”

A. H.

OUR MUSICAL CLUBS.

THE meetings of the Twilight Musicales, which have been held since the beginning of the new year,

have been conceded by all to be the most interesting of the present season. On February 1st, Mrs. A. W. Austin arranged the following programme: Sonata, 1st movement, Schytte, Sprites of the Glen, Dennie, by Mr. Ernest Seitz, pianist. Il Bacio, Arditi, Valley of Laughter, Sanderson, Miss F. Bowden, contralto. Bolero, German; Canzonetta, D'Ambrosio; Miss Lena Hayes, violinist. At the Evening Hour, Arnold; Mr. Moon, Pelissier, Miss Bowden. On February 8th Mendelssohn-Liszt, Sposs, Dvorak and Schumann were the composers represented, Miss Daynard and Miss Grote furnishing the piano numbers and Miss Lillian G. Wilson the songs.

At the last two meetings of the Home Musical Club the programmes comprised pieces written by

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women only and by Canadian and American composers. Of the first, selections were chosen from Salter, Allitsen, Carreno, Beach, Finden and Adele Ohe, the performers being Mr. F. W. Lee, Miss Kemp, Miss Homuth, Miss Grace Williams, Mr. E. Faulds, Miss O'Sullivan and Mrs. Faulds. Logan, Tadman, Hartmann, Drake, Pigott and Nutting were the representatives of the Canadian and American schools, and Mrs. John A. Walker, Mr. Johnson and Mr. H. B. Lister were the song interpreters, while Miss Waste and Mrs. Craig gave the piano selections.

On February 2nd a programme made up of miscellaneous numbers occupied the attention of the members of the Women's Musical Club. Miss Mary Morley played the Chopin Nocturne, No. 18, and Prelude No. 22; Miss Fudger and Miss Homuth contributed songs by Lehman, Hildach, D'Hardelot, Hammond and Wright, and Miss Twohy played Spozalizio and Tarantelle by Liszt. The Choral Club, under the direction of Mrs. Willson Laurence gave selections by Leighton, Marston and Vogt. Leo Smith, Mus. Bac., also gave a solo by Locatelli for the 'cello. On February 9th an open meeting was held when Miss Grace Smith gave a most interesting lecture-recital on French composers of the 17th and 18 centuries, and by way of illustration played pieces by Roneau, Couperin, Daquin, Boely, Dandrieu, Destoches and Lecilly. On February 16th the programme included works by Debussy and Grieg, piano; Holmes, Needham, Brahms, Rubinstein and Schumann, songs; Glazounow, Drdle, violin; those taking part being Mrs. Faulds, Miss Joy Denton, Miss Eleanor Kains, Miss Eugenie Quehen, Mrs. Hall and Miss Twohy.—A.V.

THE TORONTO CONSERVATORY OF MUSIC.

THE recitals given by pupils of Mrs. Genevieve Clarke-Wilson and Miss Mary Hewitt Smart, in the last week of January, 1911, proved unusually successful and were attended by large audiences. The usual fortnightly Saturday afternoon recitals during February, by pupils of various departments, have also been characterized by performances of a high grade of excellence. Members of the faculty are enjoying a busy year, especially the senior teachers, among whom are the prominent choral conductors, Dr. Ham and Dr. Vogt. The Conservatory String Orchestra, under Mrs. Drechsler-Adamson's experienced baton, is practising regularly with a view to the annual concert later in the spring. Mr. Frank S. Welsman, as conductor of the Toronto Symphony Orchestra, and Dr. Edward Broome, of the piano and vocal staff, respectively, will be conspicuous during the coming visit of the Sheffield Choir. Dr. Broome's sacred cantata, "A Hymn of Trust," has recently received most favorable opinions from such musicians across the line as Arthur Foote, Clarence Dickinson, Frank Van der Stucken, and Harrison M. Wild. Mr. H. M. Wheeldon, of the organ staff, is giving daily recitals on the Metropolitan organ with marked success. On February 18th Mrs. J. W. Bradley's pupils gave an interesting recital assisted by a pupil of Dr. Fisher. The spring term

which opened February 1st, closes on Tuesday April 11th, and from all indications the institution will number over 1,900 students before the end of the present academic season, this being a record which any musical school in the world might be proud to maintain. One of the Conservatory's most brilliant graduates, Miss Edith J. Miller, of London, England, has recently presented a charming photograph of her successful self to Dr. Edward Fisher, with the following inscription: "To Dr. Edward Fisher, whose kindness to me during student days at the Toronto Conservatory of Music I can never forget. Edith J. Miller." The photo hangs in the reception room, along with other celebrities.

RESONANCE.

By J. H. BURT, MUS. BAC.

(Concluded from page 303 February issue.)

The nasal roof is formed by two bones, the Sphenoid or wedge-bone, which is connected with all the other bones of the head, and the Ethmoid or sieve-like bone. These two bones, especially the Ethmoid, contain a large number of air-cells separated by very thin walls. These cells as well as the frontal sinus all communicate by small openings with the nasal cavity below. Thus primary vibrations of the vocal-chords are transmitted through the nasal cavity to the air-spaces above, and add the effective head vibrations to the tone. The conclusion therefore must follow that the head vibrations are an essential element. Low tones as well as high should have the sensation of starting in the nose and head, and the vibrations of the perfect tone can be plainly felt upon any part of the nose and head. Without the head resonance no tone can be perfect, for nothing else will compensate for the lack of it. Briefly summarized, the conditions of correct tone are these: The breath must be ample and well placed; it must be on the voice constantly, just as the pressure of water is on the tap. The action of the larynx muscles must be perfectly free, there must be absolute passivity of all throat muscles. This is the relaxed throat upon which the majority of teachers now insist. And we must have wide open resonance cavities, (Ex.). If the cavities be disturbed in any way, if one of them be too large and another too small, then we shall have defective tone. The ideal position for tone is that in which all the cavities are open, and these resonance cavities are wide open only when the muscles are in a state of absolute rest.

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TORONTO, APRIL, 1911.

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EMMY DESTINN.

THE portrait on our front cover page is one of Emmy Destinn, who is considered by eminent critics one of the greatest artistes—and, from a dramatic point of view—the greatest soprano of the Metropolitan Opera House galaxy of stars. Mme. Destinn, it is announced, will appear in Montreal during Easter week with the Metropolitan Opera Company. For a New York critical estimate of her voice and powers we refer our readers to our New York letter.

PASSING NOTES.

SPECIAL TO MUSICAL CANADA BY J. CUTHBERT HADDEN.

HAS MUSICAL CANADA made up its mind about Brahms—whether he is to be numbered with the greatest composers, or only with the great? The question occurs to me after reading Mr. Fuller-Maitland's portly octavo volume on the composer, recently published. Schumann lived long enough to hail Brahms as a "coming man," and, somewhat later, Von Bülow, the first husband of that Cosima Liszt, who became Cosima Wagner, named him as the third person in a holy trinity of musical B.'s—Bach, Beethoven, Brahms. But we are not so sure about Brahms, even in these advanced days,

when we tolerate such iconoclasts as Strauss, Debussy & Co. To many good musicians his music is cold and unemotional and uninspiring. They admire its technique, of course, but find it for the most part soulless. They say it is lacking in sensuous beauty and dramatic characterization; that it employs theme in place of ideas; that where the orchestra is concerned the coloring is "austere and reticent"; that the piano music is unsuited to the essential genius of the instrument, and so on.

* * *

Personally, I am on the side of the hesitating ones. Brahms has never strongly appealed to me, either as man or musician. That Wagner did not like him does not count for much, since the two men were so different in temperament and in their general musical trend. We cannot picture Brahms arraying himself, like the master of Bayreuth, in gorgeous stuffs when he wished to compose, or surrounding himself with a court of flatterers who should keep from him the least breath of adverse criticism. Nor can we imagine Wagner as the hero of the anecdote recounted by Mr. Fuller-Maitland. The landlord of a certain restaurant at Vienne was asked to produce his best wine for some friends whom Brahms took to dine there. When it was brought, he remarked,

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meaning to flatter: "Here is a wine that surpasses all others, as much as the music of Brahms does that of other composers." "Well, then," said Brahms, "take it away, and bring us a bottle of Bach." No: Wagner and Brahms were irreconcilable. But what about Tschaiikovski? It is staggering (if also consoling) to find that the composer of the "Pathetic" Symphony was, with the best will in the world, unmoved by Brahms' music to the end of his life. In one letter he imagines himself addressing his brother composer in this blunt way: "Herr Brahms, I consider you a composer ungifted, pretentious and bereft of creative power. I by no means place you aloft, and I look down upon you with disdain." Of course, this is an ill-natured and quite inexcusable exaggeration. But I am afraid it must be admitted that it is not without a substantial foundation.

* * *

Brahms was, evidently by choice, a bachelor, and I have a theory that the bachelor composer must, *ipso facto*, be a man of a cold, unemotional temperament. Schubert never married, but Schubert was in love, and he died young. Chopin never married, but he was more than once deliriously in love, and would probably have married if he had not seen himself destined to an early death by consumption. Handel remained unmarried, but

chiefly because of an early love disappointment, the lady having made it a condition of the prospective union that George Frederick should give up his profession. If the lady had had her way, there would have been no "Messiah." Beethoven's love affairs were notorious, but deafness, alas! came between him and the matrimonial home life. All the rest of the great composers—Bach, Mozart, Haydn, Mendelssohn, Schumann, Tschaiikovski, Berlioz, Verdi, Wagner—loved, and carried their loves to the altar, if not, in one or two instances either wisely or well. But even when things matrimonial went wrong, as they did with Haydn and Wagner and Berlioz and Tschaiikovski, it may fairly be argued that the unfortunate benedict's music was all the better for it. "My music," said Schubert once, "is the product of my genius and my poverty, and that which I have written in my greatest distress is what the world seems to like the best." Alas! that is too often the case. I remember the late Sir August Manns telling me that when conducting at the Crystal Palace, London, he felt himself a new man as an interpreter of the great composers after he had suffered a severe bereavement. "The anguish of the singer makes the beauty of the strain," as the poet says.

* * *

Well, Brahms had no anguish. He was a pros-

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perous, unsociable, boorish, bourgeois person, and—he never married. I revert to that, and insist upon it, rightly or wrongly, as my readers may determine. His friend Herr Widmann tells that he once asked Brahms why he had not married. And this was the answer the composer made: "At the time when I should have best liked to marry, my pieces were hissed in concert-rooms, or, at the best, received with icy coldness. I did not mind that, because I knew their true value, and I believed that the public taste would change. When afterwards I came home to my lonely room, I did not feel despondent, but I could not have borne to meet my wife at such a time, to see her questioning eyes turned anxiously to mine, and to have to tell her once more of my failure. However much my wife might have loved me and believed in me, she could have had no such real certainty of final victory as I possessed in my inmost conscience; and if she had attempted to console with me—ah! that would have been misery indeed." It is a pretty story. But the plain fact is that Brahms was not a marrying man. If he had been, he would never have reasoned out the question in this prosaic way. He would have fallen in love, like ordinary mortals, and then would have proceeded, as Luther puts it, to "make himself up" because he "couldn't help it." And his music would have been all the better—a wife and children might have helped him to put more glow into it, and his fame would have been greater than it is.

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I have referred to Liszt above, in passing. The present year brings the Liszt centenary, for that flaming meteor of the piano keyboard was born in 1811, when the "great comet" was illuminating the northern heavens. Liszt, at any rate, to say the least, had no timidity with the sex which Rubinstein called "adorable." Nietzsche coined a synonym for him, and it was in this wise: "Franz Liszt, or the art of running after women." And Nietzsche was right. If you read Liszt's biography (a most fascinating record), you will find that from the time when he was fifteen, and fell in love with Lydia Garella, a blameless girl of whom Ramann has the peculiar taste to say that "nature had been stepmotherly enough to provide her with a hump," right on to the end, there is an absolutely unique speckling of fair names. The virtuosos' father told him, when dying, that women would upset and dominate his life, and the forecast proved correct. As De Kapp says, "he was neither made to do without a woman nor to remain faithful to one alone." In plain terms, Franz Liszt was a notorious flirt and a notorious libertine.

I have indicated that Von Bülow married a daughter, whom Wagner, long separated from his poor Minna, subsequently made his wife. Cosima Wagner still reigns at Bayreuth, but, since the fact is so notorious, there can be no harm in reminding the reader that she was the offspring of Liszt's illicit intercourse with the "enchantly graceful" Countess d'Agout, who, in fact, bore

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him three children. The "union" lasted for five years, and then Liszt took up with another titled lady, the Princess Carolyne von Twanowska, who had married a commonplace Russian cavalry officer and speedily got tired of him. She ran away to Liszt at Weimar; was "housed" with him for twelve years; and was within an ace of marrying him when the Pope intervened with his veto. The pair remained lovers to the end, and when Liszt died in 1886, it was found that he had made the Princess Carolyne his sole heir and executrix.

* * *

Everybody knows that Liszt took holy orders at the very zenith of his career as a pianist (the date was 1865, four years after the frustrated marriage), but nobody knows why he wished to become an abbé. It was certainly not on purely religious grounds! The suggestion is very likely correct that he was so pestered by the attentions of women that he took this method of showing that they need no longer think of obtaining his hand. Of course, the priestly garb did not stop the female adoration: on the contrary, it gave the wearer the fascination of the forbidden fruit. But at least there could be no marriage ceremony now, and that was something to make clear to a world of female devotees who would pick up and treasure the stumps of the master's cigars, make a fetich of a fragment of one of his gloves, and even struggle for the remains of an orange which he had nicked and thrown away. Get hold of Liszt's Life and read it; you will find it more entrancing than a novel.

J. CUTHBERT HADDEN.

Mr. ARTHUR BLIGHT's advanced pupil, Mr. Chauncey Johnson, baritone, distinguished himself at his recital in the Margaret Eaton School last month.

OUR NEW YORK LETTER.

504 W. 111TH ST.,

NEW YORK, *March 14th*, 1911.

THE grand opera stars are still showing symptoms of a desire to corner everything in the way of vocal performances that occur. A recital is announced by Mary Garden, and others who have sung lately in concert are Miss Frances Alda, Mme. Tetrazzini, John McCormack and Edmond Clement. Most of them have demonstrated the fact that few opera singers have the necessary qualifications for successful song singers.

There was considerable stir occasioned by the production of Victor Herbert's "Natonie" recently. The critics agree unanimously that the libretto is a sad affair, and while they commend Herbert's music for the most part, they find too much of his comic opera style in it. Miss Mary Garden's impersonation of the leading role went far towards making the opera a success, and added a new role of considerable merit to her repertoire.

On February 22nd the German heroic tenor, Hans Ellenson, made his American debut, assisted by Cornelia Rider Possart, pianist, and the Volpe Symphony Orchestra. M. Ellenson is the possessor of a very beautiful voice, a rich, robust tenor of great range and volume. He has done much singing in Europe, although he was entirely unknown in this country previously. He confined himself entirely to operatic arias. His singing was a most pleasant surprise to the audience. German singers, especially tenors, are more often than not rather strenuous and rough in their vocalization, but Mr. Ellenson displayed excellent schooling, and a voice smooth and refined.

Miss Possart played the Rubinstein D minor concerto in an entirely satisfactory manner, and both artists were given a hearty reception.

A young American violinist, Maximilian Pilzer,

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gave a recital in Mendelssohn Hall on March 7th. Mr. Pilzer is the concertmaster of the Volpe Orchestra, and for the past two seasons he has been forging his way ahead in New York. He is a very talented young man, and his playing is always thoroughly interesting. The fact that he is temperamental is worthy of particular note in his case, because orchestral players usually lose their individuality at an early stage of their career. A number on his programme which deserves more than passing mention was the D minor Sonata, by Edmund Severn. Mr. Severn is a violinist and teacher in this city, whose small pieces for violin have been considerably played. The work Mr. Pilzer presented, however, is an extremely ambitious one, and deserving of the most serious attention of all violinists. It contains much music of beauty and serious content. It is extremely difficult, but fully deserving of frequent repetition. Mr. Pilzer played it with dash and warmth, and was evidently in full sympathy with the composer. The young violinist made a splendid impression throughout his recital. He draws a big, rich tone, and his technique is equal to all demands.

Two days after Mr. Pilzer's recital, Mr. Boris Hambourg gave a 'cello recital, and played a Sonata by another New Yorker, Mr. Henry Holden Huss, with the composer at the piano. Young Hambourg has become a favorite with the concert-going public. He is a sympathetic performer upon a sympathetic instrument. There are many admirers of the 'cello, and few opportunities for

them to satisfy their taste, so Mr. Hambourg has filled a want, and filled it satisfactorily.

This has been quite a notable season in the realm of grand opera, especially in the way of new productions. Apart from the presentation of Herbert's "Natonia," another American opera was promised, "Twilight," by Arthur Nevin, a brother of Ethelbert. Nevin's "Poia" was given in Berlin last season, with doubtful success, and "Twilight" is his second attempt. Humperdinck came to New York to witness the first performance of his new opera, "Königskinder," and the unprecedented sensation of a "first performance anywhere" of a Puccini opera completes the list of a notable season in operatic novelties.

As the Herbert opera had been given previously in Philadelphia, New York refused to get excited over the novelty of an American opera, so the *piece de resistance* was the Puccini premiere, "The Girl of the Golden West" is based upon the Belasco play, and it is obvious that Puccini had American patronage (and dollars) in mind when he chose the subject. He was not disappointed, although it was more the novelty than the real merit of the score that drew the audiences. And then the cast was so fine, Caruso, Destinn, Amato headed the cast.

Emmy Destinn has become one of the greatest favorites of all the Metropolitan singers, and she is fully deserving of her popularity. She is one of the best all-round artists available. Possessed of a beautiful voice she uses it with the utmost skill, but, unlike most of her contemporaries, she does not rely upon her voice alone. She is a most finished artist, both musically and histrionically, and everything she attempts is marked by great intelligence and keen artistic insight. Mme. Destinn is a believer in opera in English, and has signified her intention to sing in the vernacular as soon as she has completely mastered the intricacies of it. As the Girl in "The Girl of the Golden West," Mme. Destinn played the part of the Western American girl in a manner that still further increased her popularity, but, of course, even such a great artist could hardly make the

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I recently had the pleasure of hearing a chamber music organization by the name of the McIntyre Trio, composed of Mr. Joseph McIntyre, pianist; Mr. Horace Britt, 'cellist, and Mr. William G. King, violinist. The performers gave a recital at the residence of Mr. Frank Seymour Hastings, who is a lawyer by profession and a composer by choice. In the Dvorak "Dumky" trio, the trio of instrumentalists proved to be interpreters who should more frequently be heard in public. That they are serious, careful students was apparent, and the reading of the Dvorak number was musicianly and technically refined.

Kathleen Parlow, the young Canadian violinist, recently played the Brahms Concerto in D with the New York Symphony and scored another remarkable success.

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March 14th, 1911.

SINCE Busoni played here, Mischa Elman has been the only world-famous musician who has come our way. Reinhold von Warlich came, it is true, but a bad cold caught on the way necessitated a cancellation of his recital at the eleventh hour, so that the public was none the wiser for a visit which ended in disappointment.

Elman's recital, under the joint management of Mr. L. M. Ruben and Mrs. E. G. Lawrence, drew out the largest audience that has been seen in Windsor Hall this season. Additional rows of chairs were placed at the back of the hall; but even these proved insufficient, and dozens of people perched on the broad sills of the windows. That there was enthusiasm to spare was not in the least surprising. Not even Paderewski has ever swayed a concourse of musicians and music lovers in Montreal with more absolute ease than this marvelous youth, whose infinite variety of tone shadings seems inexhaustible. There is so much of Elman himself, that it is doubtful if an audience (in Montreal) would care very much how he made his programme. Elman playing anything is quite good enough from the point of view of the average person; and no one thing that he did appeared to please more than any other. Beginning with the old, familiar Lalo "Spanish Symphony," he went by way of Handel's Sonata in D, through a group of smaller pieces, to a blazing finale in Paganini's "I Palpiti." His technique is nearly incredible, and in imitation of orchestral effects he cannot be surpassed. In one phrase he can produce so many subtle nuances of feeling and color that in an excited imagination, there often exists an impression that he must be playing on several different violins, each possessing distinctive qualities of tone. But aside from tonal effects of this

kind, Elman's art, studied coldly and dispassionately, is seen to be wholly unique and possible only to an interpretative genius. He is more mature than when he played here two years ago. He has gained more assurance in self-indulgence, and dared to take greater liberties than he would have permitted himself before. There was as much Elman as Schubert—perhaps more of the former than of the latter—in his own arrangement and playing of the "Serenade," and in the Beethoven Minuet, which he gave as an encore, he departed unhesitatingly from the traditional rhythm. And the same freedom from convention was equally apparent in the Dvorak "Humoresque"—also an encore.

The Beethoven Trio brought out at its fifth concert a singer unknown before, except to a comparatively small circle, in the person of Mr. Magill Tait. It was expected that he would be worth hearing, but it was not expected by the majority that he would reveal such a beautiful, round and vibrant voice (a baritone) or such an intimate appreciation of the inherent beauties of the songs in which he made his greatest success, the "Anathema" and "Resignation," from the cycle "Eliland," by Alexander von Fielitz. Mr. Tait has had a certain amount of training, but he has always sung more for his own pleasure and for that of his fortunate friends, than for any other purpose, and belongs, strictly speaking, to the amateur ranks. But not every advertised concert singer who has come to Montreal in times gone by, has made as instantaneous a success as he did on this occasion. If he should elect to go in for a career, and place himself in the hands of the right master, there is no question of the reputation which he could win for himself.

The Beethoven Trio played Beethoven's First Quartette, and the great "Elegy" by Tschaiikovsky. The latter has been given twice before, at these concerts, but musicians were glad of a chance to hear it again, and the Beethoven Opus came out with a freshness, a purity of style, and a spontaneity that were delightful. M. Labelle had been ill, but no one in the audience appeared to suspect this fact, and Mme. Froehlich, as usual, laid a solid foundation for the performance of both works. The audience was a fashionable one, and the largest which has yet turned out for any of these chamber concerts.

The concerts of the Symphony Orchestra are over for the season. At the last but one, an American singer, Miss Lilla Ormond, made a first appearance and scored such a hit that she was engaged again for the sixth concert. With youth, brains, the best possible training and a voice which is a splendid specimen of the lyric-mezzo type, Miss Ormond sang her way straight into the hearts of her hearers, and deserved all the applause which was showered upon her. Other singers have appeared this year with the Symphony, but not one has approached her either in voice, in style or in temperament. She has yet to

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outgrow a self-consciousness which is, perhaps, natural when one stops to consider how much her personal beauty has been harped upon by both the press agents and the critics, and along the lines of pure lyricism, she is very charming

The Symphony Orchestra itself has neither gone a great distance ahead nor lagged behind. In point of technique, there has been an improvement. The programmes also have been better suited to the capabilities of the band, and the concerts have been mercifully shortened to the right length. For which things, gratitude must be expressed. But once on the wrong side of a line drawn around a certain circumscribed repertoire, the Symphony Orchestra is found to be still wanting in many of those qualities which go towards the making of really good concerts. The last two programmes have included a part of Mendelssohn's Reformation Symphony, Schubert's "Unfinished," Berlioz's "Carneval Romain," Glinka's "Souvenir d'une Nuit a Madrid," Delibes "Sylvia" Ballet, Massenet's overture to "Phedre," a Rhapsody by Lalo, and Smetana's ballet music from "Swei Witten."

Mr. Michael Matoff's violin recital in Windsor Hall could not have been remunerative; and the sight of many empty benches may have had a depressing influence upon this young musician. Or it may be that Mr. Matoff had been too busy with his pupils, whose name is legion, both here and in Quebec, to get in the daily practise with-

out which any player must fall off for the time being, or possibly he was only in a non-concertative mood. But whatever the cause, the effect was a trifle disappointing to those who remembered how Mr. Matoff seemed to be going forward a few seasons ago. He was as distinctly himself as he has always been, taking liberties as suited his convenience, and, not always, it must be confessed, playing in tune. At times Mr. Matoff got as good results as he has ever obtained, but this excellence was unsteady. His biggest numbers were the "Moise" Fantasia of Paganini and the Max Bruch Concerto. The smaller offerings were Sarasate's transcription of the Chopin Nocturne in E flat, Mozart's Minuet, Beethoven's Minuet, and the Schubert-Wilhelmj "Ave Maria." His best number was the Saint-Saens "Rondo Capriccioso," in which his characteristic abandon finds its happiest expression.

Miss Mona Knight, a Canadian mezzo-soprano, was heard for the first time in this city, and by the charm of her style and the clearness of her vocal utterance made many friends.

After giving several concerts with his choir in St. Paul's Church, to which the public was admitted without tickets, Mr. F. H. Blair brought out his singers in Windsor Hall at a concert given for the benefit of the Hervey Institute, providing a programme of glees, madrigals, and the "Inflammatus" of Rossini, in which Miss Ruth Parker took the solo. The volume of tone Mr. Blair gets from his choir is amazing, and this is due both to his methods of training and to the care he uses in the selection of material. On this occasion, the choir sang even better than it has done at times in the past. Shading, intonation, rhythm and attacks all showed how completely the conductor had his forces in hand, and a large audience was not stingy with applause. Miss Constance Fitzgerald sang an air from Massenet's "Herod," and Mr. Blair Neal, a nephew of Mr. Blair's and a pupil of the late Mr. O'Neil Phillips, astonished everyone by his interpretation, remarkable for so young a musician, of the first movement of the Mendelssohn Concerto in G minor. The programme included "The Bells of St. Michael's Tower," Elgar's "Dance," and "It Came from the Misty Ages." The Boston Festival Orchestra filled up with the overture to "The Merry Wives of Windsor," the overture to "Mignon" and several other numbers. This organization had never played here before and Mr. Blair's enterprise in effecting the engagement was characteristic.

The Students' Orchestra at McGill Conservatorium, conducted, of course, by Dr. Perrin, (who, by the way, went out to Macdonald College last Saturday afternoon to give an organ recital there), will play to-morrow night in the Royal Victoria College. The programme is to include the overture to "The Merry Wives of Windsor," part of Mendelssohn's Italian Symphony, a concerto for two violins and orchestra, by Bach, and a Liszt Rhapsody for piano and orchestra.

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The authorities at McGill announce that Mr. Michael Hambourg has been engaged to succeed the late Mr. O'Neil Phillips as teacher of piano. The celebrated father of four famous sons, Mark, Ivan, Boris, and Jan, Mr. Hambourg's coming ought to be productive of great results.

The recitals which Mr. W. Lynnwood Farnam always gives on the Saturday afternoons during Lent are going on as usual in Christ Church Cathedral. Everyone realizes that Mr. Farnam is far too talented to be held here indefinitely, and there is always the feeling that he must be enjoyed while there is still chance and before he is lured away to some musically more important city. The frequency with which he is heard, contrary to breeding the indifference which sometimes results from long familiarity, but serves to strengthen his hold upon public affection. As a player of Bach, Mr. Farnam has long stood in a class by himself, and for this year's Lenten recitals he has put on each programme one of the toccatas and fugues, topping off the sixth with Max Reger's great fantasia on "Ein feste Burg." At the first recital Mr. Merlin Davies sang Handel's "Sound an Alarm," and that same afternoon Mr. Farnam sent organists away marvelling at his fecundity in the matter of registration, the unerring surety of his technique and the brilliance of his pedalling in the Toccata and Fugue in F. At the second recital he gave the Largo from Dvorak's "From the New World," one movement of a Vierne Organ Symphony and the whole of Widor's Second Symphony.

A twenty-minute recital was given by Mr. H. H. St. L. Troop in St. Martin's Church one Sunday evening after service, and it is gratifying to be able to record that practically the whole congregation stayed to hear it. Mr. Troop does not often play outside of the regular services in St. Martin's, which are musically directed by him, but when he does go in for straight solo work, he is never otherwise than interesting. He is a scholarly musician who believes that orchestral imitations have no place in the best organ playing and whose own style is, consequently, that of the purist. Mr. Troop has a predilection for Bach, whom he interprets with loving reverence, but is by no means narrow in his tastes, and plays Widor admirably.

Mr. Charles Chamberlain gave a sacred concert in St. James Methodist Church, which the writer did not hear, but which is said to have pleased an audience that completely filled the building very much indeed. The programme included the "Hallelujah" Chorus, "Unfold, Ye Portals" from "Redemption," "The Heavens are Telling," sung by the choir, and various solos. Mr. Chamberlain is himself a singer, as well as an organist, and is busily ambitious for his choristers.

Tetrazzini comes to sing in the Arena on the 24th of this month under the management of Mr. Solman, of Toronto, and the Sheffield Choir is due for three concerts, which will also be given in the Arena and on the 27th, 28th, and 29th. The programmes for these are practically identical with those advertised for all the other Canadian cities.

A. H.

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MONTREAL, *March 14th, 1911.*

It is now definitely announced that the Metropolitan Opera House Company will be brought to Montreal from New York for four performances in April. It is scarcely necessary to add that this is one of the most gigantic undertakings on record in local musical history, and if Mr. L. M. Ruben had not planned the enterprise it would not have been possible. The entire chorus, corps de ballet, orchestra, scene shifters, sceneries, etc., etc., are to come by special trains, and the principal roles will be sung by Caruso, Scotti, Emmy Destinn, Geraldine Farrar, Alma Gluck, Slezak—in fact, by all the greatest stars who have been shining in New York all winter. Toscanini and Hertz are coming to conduct, and His Majesty's Theatre has been booked for this engagement extraordinary, which will open on Easter Monday and last for three days with one matinee. The repertoire consists of "Tannhauser" and "Hansel and Gretel" in German, with "Cavalleria Rusticana," "Madame Butterfly" and "Aida" in Italian.

A. H.

MUSICAL MONTREAL'S LOSS.

MONTREAL, *March 16th, 1911.*

MR. O'NEIL PHILLIPS, whose death by his own hand came like a bolt from the blue, cannot be easily replaced. He was one of the most individual personalities Montreal has ever had the honor to entertain, and musicians are inconsolable because while we may, probably will, have other pianists of possibly equal merit come to us again, we can never find another exactly like him. His individuality was so unusual that it startled, and if people did not choose to meet Mr. Phillips half way, they were the losers, because he made few concessions. His pianism was a thing so distinctive that in studying it one had to step out of the beaten track, and in the construction of programmes he showed an originality that has been equalled only by Alfred Laliberte,—no famous visitor excepted.

An Englishman by birth, Mr. Phillips first studied in London with Franklin Taylor, and later with Busoni in Berlin. And in connection with this later period of his student life it is interesting to know that Busoni, when he came to Montreal a year ago, spoke of Mr. Phillips as one of the "most painstaking, talented and gentlemanly" pupils he had ever had.

In his playing, Mr. Phillips extended piano tone to boundaries un contemplated by the average growing player, and in building up the size of it he filled up the outlines with such a marvellous wealth of color that the volume could not be considered apart from the beauty of it. And this

extraordinarily complete sound, together with a technique that encompassed easily the most intricate difficulties, was used solely for the expression of his own teeming and poetical imagination. At McGill Conservatorium of Music, where he came two years ago as head of the piano department, Mr. Phillips' work was valued highly. His trend was distinctly towards modernism, and it was an open secret that he had in his mind the writing of a comic opera. Whoever next plays Debussy, Cesar Franck and other moderns in Montreal will be better understood than if Mr. Phillips had not paved the way.

A. H.

FROM THE CAPITAL.

OTTAWA, *March 16th, 1911.*

THE annual concert of the Ottawa Choral Society was given in the Russell Theatre on the evening of March 2nd before a large and brilliant audience. It was perfect in every detail, and one of the best the Society has ever given. The choir of 150 voices, under the direction of Mr. J. Edgar Birch, organist of St. Andrew's Church, was well balanced, the soprano section being unusually good. The works given were Coleridge Taylor's "Hiawatha's Wedding Feast" and Frederic Cliffe's "Ode to the North-East Wind." One almost the antithesis of the other, yet both sung with excellent musical insight, reflecting the greatest possible credit on the conductor. Mr. Birch is essentially a choral director, and his fourteen years of leadership is indicative of the high esteem in which he is held, both by his chorus and the public. The soloist was Evan Williams, the great Welsh tenor, who was in splendid voice. The accompaniment was furnished by the Boston Festival Orchestral Club, who were in every way admirable. It was their second engagement with the Society in two successive years. They fully deserve their popularity. Mr. Williams was accompanied in a number of songs by Miss Lamb, eliciting much praise for her good judgment.

From reports received lately from Batavia, Java, Miss Eva Gauthier, the Canadian mezzo-soprano, daughter of L. Gauthier, of the Department of Interior, is meeting with great success in her tour of fifty concerts throughout the Dutch East Indies and British India. In Batavia she had to give a second concert to accommodate all who wished to hear her. The *Java Times* says: "Miss Eva Gauthier's loss at her second concert increased the good impression created at her first. She has surpassed anything we have heard in Batavia in lyric

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After a great deal of uncertainty, Dr. Chas. Harriss has decided to give his two Coronation Festival of Empire concerts in the Russell Theatre (not Howick Hall) on the evenings of March 30th and 31st. His Majesty has cabled his gracious patronage of all of Dr. Harriss' Empire concerts, and already it is quite apparent that Dr. Harriss will not be able to accommodate all who want to hear them. One town over 100 miles from Ottawa, sent in word for 200 seats. It is the universal feeling here that Dr. Harriss well deserves the tremendous success his undertaking will achieve. When one stops to think of the immensity of the undertaking it almost staggers one. One small detail I know, and that is that a quarter of a million of circulars have been mailed from Ottawa giving the history of the Empire Concert movement, which will, no doubt, be far-reaching in its beneficial effects.

We were offered an opportunity to hear Tetrizzini, March 26th, but the terms were prohibitive. Fancy giving a guarantee of \$4,000!

A visit from Matoff, the famous young Russian violinist, recently, may result in a recital by this distinguished young artist early in April. We have had too few violin recitals this season, and would welcome more.

The annual concert of the Orpheus Glee Club in the Russell Theatre on the evening of March 23rd, promises to be a very successful musical

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event, as most of the boxes have already been taken. The soloists are Merlin Davis, tenor, and Miss Ethel Jamieson, violinist, both of Montreal. This, with the Empire Concerts on March 30th and 31st, and the concert of the Symphony Orchestra April 20th, are the only musical events announced to be anticipated.

Miss Millicent Brennan, of Ottawa, who is at present in Columbus, Ohio, is winning new laurels by the admirable singing. Of her recent appearance there with Caroline Beebe, pianist, and E. Dethier, violinist, the press says: Miss Brennan is one of the most popular singers in Columbus. She sang an aria from Puccini's "Tosca" and songs by Handel, Ware, and Spross. She possesses a voice of excellent timbre, which she uses with much skill.

L. W. H.



THE TETRAZZINI.

THE *blasé* concert-goer was treated to a new sensation on the occasion of the first appearance here at Massey Hall, March 3, of the world-renowned vocalist, Mme. Luisa Tetrazzini. The event made a record in the matter of concert attendance at Massey Hall, no fewer than three thousand six hundred people, surcharged with anticipatory enthusiasm, greeting the prima donna, and the receipts totalling above the \$8,000 mark. Mme. Tetrazzini made a complete conquest of her vast audience, with the exception of a few critics, who sneer at *coloratura* singing. She has a voice that has an individuality of its own. It is a very beautiful, high soprano, of great flexibility and of extraordinary power and surety in the upper register. Her command—to use plain English—of the swelling of the tone to a great climax, and of diminishing it almost to the vanishing point, is as extraordinary as is the brilliancy of her

fioriture. The middle voice is occasionally disappointing; it assumes so juvenile a character; on the other hand, it lends variety to her tone coloring. Her principal display number was the "Mad Scene," from "Lucia," which was a convincing illustration of the qualities above mentioned. That she can sing with sustained beauty of voice and grace and finish of phrasing was shown in her rendering of the grand aria from "Aida," which is not *coloratura* music, but, nevertheless, requires complete command of the *bel canto*. Luisa Tetrazzini made her debut in 1895. Florence is her native city. She obtained much of her vocal training from her sister, Eva, who, it is said, was at one time her superior as a singer.

KATHLEEN PARLOW.

MISS KATHLEEN PARLOW, the Canadian solo violinist, won a brilliant triumph at Massey Hall, March 16th, on the occasion of her debut here. A notice of the concert has to be deferred owing to MUSICAL CANADA going to press for the April number earlier than usual.

HERE AND THERE.

By FIDELIO.

BAYREUTH FESTIVAL—BLOOR STREET PRESBYTERIAN CHOIR CONCERT—EASTER EVENTS.

THE programme of the Bayreuth Festival of 1911, at which MUSICAL CANADA will be represented, is now issued. The cycles of the "Ring" will be given—July 25-28 and August 14-17. "Die Meistersinger" will be given on July 22 (the opening of the Festival), July 31, August 5, 12 and 19. These performances are given in connection with performances of "Parsifal" on July 23, August 1, 4, 11 and 20, to form five series. An equal number of seats must be taken for the adjoining performances of the two operas, in order to keep the series complete. Other performances of "Parsifal" will be given on August 7 and 8. In all, twenty performances will take place. The six operas can be heard in succession, either at the beginning of the series, July 22 to 28, or at the end, August 14 to 20.

DR ALBERT HAM has been invited by Sir Frederick Bridge, of Westminster Abbey, to take part in the approaching musical services at the Coronation of King George V.

DR. HENRY COWARD will be the guest of Dr. and Mrs. Ham during his stay in Toronto.

ONE has heard of the phrase, "Primo Tenore Assoluto," the meaning of which is well-known, but why should the poor baritone be regarded as a "Primo Barytone Assoluto"? Someone is joking surely!

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If you wish to be unmolested nowadays you will be acting safely by professing ignorance. Strange, isn't it? Yet it is a fact.

THE Choir of Bloor Street Presbyterian Church under its genial and talented director, Mr. Peter Kennedy, gave a highly polished performance recently of Rhys Herbert's "Bethany" before a large audience. Mr. Kennedy's Choir must be taken seriously as a remarkably satisfying choral unit, capable of artistic work, as their refined singing on this occasion proved. One might suggest, however, that the solo voices sink their individuality in the chorus work, as it does not sound well to hear a solo voice standing out against its neighbors in ensemble singing. The soloists of the choir were all in splendid voice. Mrs. Macdonald Fahey, soprano, whose voice one admires greatly; Mrs. Campbell, the contralto soloist, and Mr. Hollingshead and Mr. Blight sang with their usual intonation.

THE Choir of Trinity Methodist Church will give Stainer's "Crucifixion" shortly, also St. Paul's Anglican Choir. The Broadway Tabernacle Choir also announce Maunders' "Olivet to Calvary" for Easter week, while Dr. Torrington comes along with the "Redemption" ten days later.

THE concerts of the Sheffield Choir are the musical attraction this month. The Toronto Symphony Orchestra will assist. It will be a great week, and, of course, naturally one may look for some excitement in the way of criticism.

ADVANCED pupils of Miss Marie C. Strong, the well-known and capable vocal teacher, gave an enjoyable and successful recital in the Margaret Eaton School of Expression on the 15th of last month.

MR. DONALD C. MACGREGOR received the thanks, coupled with a fat cheque, from the officials of Victoria Presbyterian Church, in recognition of his untiring and noteworthy services as choir-master there during the past year. I am informed that Mr. MacGregor is doing splendid work with the Victoria Choir.

MR. C. E. B. PRICE has resigned the position of organist and choir-master of the American Presbyterian Church, Montreal.

MR. ALLAN, from the Knox Church, St. Thomas, Ont., has accepted the position of organist and choir-master of Crescent St. Presbyterian Church, Montreal, rendered vacant by the resignation of Dr. I. Smith.

MISCHA ELMAN RECITAL.

THE welcome return of the young violin virtuoso, Mischa Elman, in recital at Massey Hall, March 1st, afforded a delightful treat to two thousand of his admirers. Without any assistance, save that of his accompanist, Elman held his vast audience spell-bound for more than two hours, the witchery of his style and tone and the



MISCHA ELMAN

brilliance of his execution proving irresistible. He still plays with the fresh enthusiasm of youth, but it is an enthusiasm now tempered by experience and thought. He is quite the thorough *artiste*. His playing has an individuality it is difficult to analyse, one only realizes that it has an appealing charm. Whatever license in rendering his solos is taken by him, it is always prompted by the impulse of his music, and seems right and logical. Above all, it is the pliancy, and warmth of his tone, which floats to the audience, rather than cuts upon their ears, which give him his mesmeric hold upon them.

CANADIAN MUSICAL BUREAU.

THE Canadian Musical Bureau, of which Mr. Wm. Campbell is manager, will begin the work of re-organization for the season of 1911-12 in May. Artists desirous of having a place in the Bureau next season should lose no time in making application. Mr. Campbell reports that the season just closing has been a very successful one, and he has great expectations for the season of 1911-12.

SCHUBERT CHOIR CONCERTS.

THE two very largely attended concerts of the Schubert Choir at Massey Hall, February 20th and 21st, proved that Mr. H. M. Fletcher, the conductor, has been steadily improving the tone quality of his chorus, and is working for higher technical efficiency. The writer was not present at the second concert, but the first event was sufficient to illustrate the development of the choir in its four sections. The sopranos revealed a frank, fresh quality of tone that was very agreeable and sang with evident sincerity of purpose. The altos, while not weighty in volume, had rotundity of tone, and the tenors and basses showed that they are approaching the standard of the sopranos. Mr. Fletcher had the assistance of Mme. Nordica, solo soprano, Myron C. Whitney, solo baritone, and the Toronto Symphony Orchestra, so that he was enabled to put forward a very catholic programme, which included compositions by Schubert, Handel, Tchaikovski, Rossini, Puccini, Schumann, Grieg, Elgar, Bantock, Wolf, Offenbach, Max, Spicker, and Stange. These made a selection that afforded a good test of the versatility of the performers—a test that they met with considerable credit to themselves. A work given that was of special interest, both to the music student and the general public, was Handel's "Coronation Anthem," which came appropriately, although somewhat in anticipation of the coming crowning of His Majesty the King. The music is characteristically Handelian, especially in the upbuilding of massive choral climaxes. It was rendered with honest effects and good power and presumably with no attempt to read beyond the indications of the score. A fascinating setting of "The Cruiskeen Lawn," by Granville Bantock, served to display the ingenuity of the British composer. But the special popular choir numbers were Max Spicker's "Serenade" for male voices, which was encored, and the charming Barcarolle from Offenbach's "Les Contes d'Hoffman," an opera which ought to be heard in Toronto. The Barcarolle was re-demanded with enthusiasm, so grateful was it to the audience as sung. Tchaikovski's motette, "O praise ye," was a severe test for the choir, but in which they acquitted themselves with credit. The Rossini "Inflammeters," with Mme. Nordica as the soloist, proved disappointing, owing to nervousness caused by an unfortunate false start. Mme. Nordica in her solo songs, showed she had retained much of her old charm of style and voice. She scored a great triumph with her hearers, giving six encore numbers in response to the constant recalls. Mr. Whitney, who has a pleasing voice, received gratifying testimony of approval. The Toronto Symphony Orchestra in their special numbers, well sustained their reputation and made their greatest impression in the Grieg "Pere Gynt" suite.

I am informed that the second concert was even better than the first. The most important work given was Bach's cantata, "A Stronghold Sure."

THE FLUTE AND PICCOLO.

BY T. R. CROGER, F.P.S., LONDON.

It will be seen from a perusal of the part of this subject printed in the last issue, that the flute has grown from simple and primitive form, and has by degrees become one of the most complex pieces of mechanism known to performers on wind instruments. By degrees more, and yet more keys, key rings, levers and springs have been added to ensure more accurate intonation and rapidity of articulation, to meet the demands of flute players for the enormous number of notes that are crammed into flute music for, as Berlioz says, it is the most agile instrument in the orchestra.

One great addition was the "foot keys" or those two keys at the lower end, by which the compass was taken down to C sharp and C natural. From this great confusion has arisen, as the scale remained that of D when the fingers were removed one by one, and yet the flute was called in C because it went down to C. All instruments that sound the actual notes indicated on paper are called C instruments, but when a flute was shorter, say in E flat, then it still read from the same copy, but was, of course, half a tone higher than the notes indicated. and so became a "transposing" instrument.

It was from this fact that Berlioz, in his monumental work on orchestral instruments, fell into a strange error, which has been repeated ever since by writers on the subject. He says that a piccolo (being half the length and therefore an octave higher) if it is an E flat one (commonly used in the military bands), then it is wrongly named because it should be called in D flat. Berlioz forgot that it never has the foot keys that take it down to C, that the lowest note of a piccolo is D, therefore if it is shorter and sounds E flat as its lowest note, and the scale of E flat is the one played by removing the fingers from the holes one by one, it cannot possibly be in D flat as he says; and when a well known authority wrote that "he could not understand" why it should be called an E flat instrument, then he should be reminded of the very obvious answer given above.

Every instrument that sounds the notes exactly as they appear on a paper is in C, so that one that is short and sounds half a tone higher may be called in D flat, and that is what Berlioz meant.

Boehm's great improvement was in putting every hole in the exact place it should be in to secure accurate intonation and a true scale, and then covering the holes with plates that could be depressed by the fingers without stretching them out of their natural positions; moreover all holes were left open until the keys were closed down, thus securing a perfectly free tone, not buzzed or muddled by the holes being of varying size and difficult to stretch the fingers to. Now we have an instrument as perfect as it is possible for human ingenuity and handicraft to make it.

The piccolo, or little flute, is exactly an octave above the flute. It is very shrill in tone if over-blown, and is, therefore, of some danger to the general effect if not used very moderately. I have

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several times heard the efforts of an orchestra quite spoilt by the over zealous piccolo player.

To write properly for it requires great restraint on the part of the composer, as "a little goes a long way." I once sat out a dinner while a ball was taking place in an adjoining hall, where the dance music was provided by a piccolo and cornet playing in octaves all through the evening, accompanied by a loud pianoforte; it was probably the most appallingly blatant music that I was ever forced to listen to!

In these times every modern composer wishes his music to be incisive and penetrating, so he uses all the highest notes he can command to get effect, of that kind, and on one occasion I was asked by a very good player (in jest, of course) how he should, or could, make his flute entry on top C sharp? Only very good players can get the note at all, and then it is only a scream! And this was in a new work by one of our best known of the younger composers. If he really wanted that acute note, then he should have given it to the piccolo, when it would not only have been easy, but there would have been no risk of its being painfully out of tune.

Those who write should study Sullivan's use of the piccolo, with whom it was never overdone, and was always satisfactory.

Splendid effects are sometimes produced by using the lower register of the flute, notably by Humperdink in his "Hensel and Gretel." Two flutes are now no longer worse than one, as of old, and very charming music is written and can be played in the form of flute duets. It should not be difficult for anyone living in an obscure or distant place to possess himself (or herself for that matter, as we have in England many good flute players of the gentle and sympathetic sex), of a really serviceable instrument, and to learn to play it decently well.

The eight keyed flute is still useful, but its place has now been filled by the modified "Boehm" make. If one is accustomed to the fingering of the old sort with eight keys, then it is better to purchase one with covered holes, but even then the player will probably be always wishing in his heart (or hers if she has one left!) that he had gone one better and procured the most perfect kind obtainable.

A flute, or piccolo, should always be carefully

wiped out to remove the moisture before putting it away, as the neglect of this precaution often causes the wood to crack, and then the instrument is spoilt. Cocus wood is said to be the best for tone production, but vulcanite best stands a trying climate, or much change from heat to cold, hence it is largely used for hot or cold places, as it does not crack as wood does. Silver, or metal flutes were much used, even some in real gold, but all metals are flat when cold and very quickly become too sharp when warmed up, so they are not now so much in use.

Great temptation is often placed in the way of the amateur who wants to purchase an instrument, by the offer of a second hand one; but most instruments are sold for some reason, mostly that the owner may get a better one, and as everything depends upon the condition of the keys and pads, it is extremely dangerous to buy an old one. It is much better to get a new instrument that is without risk of breaking down somehow in the mechanism. This applies to all wood wind instruments, while the reverse is thought in the case of violins and 'cellos, all stringed instruments are believed to improve with age, up to a certain point; but wind instruments are not to be trusted if old.

In any case let every reader decide to take up some musical instrument, not as a means of becoming rich, but as a valuable adjunct to home life. Let every family form its own domestic orchestra, and every bachelor play the solitary flute until he mends his ways and starts the family band.

"AT THE CLOISTER GATE."

A Possible Opportunity for the Mendelssohn Choir.

GRIEG'S thrilling "operatic short story" "At the Cloister Gate," was conducted by Gustav Mahler at the last of the season's New York Philharmonic Sunday concerts. Besides the orchestra, Mme. Kirkby-Lunn, Miss Edna Sands Dunham, and the MacDowell Chorus took part in this performance, which to all lovers of melody and emotion was one of the great musical events of the season. "At the Cloister Gate" is dedicated to Liszt and its scene is laid in Rome, where these two great men had met and become friends. It is a setting of a scene from Björnson's "Arnliot Gelline." The text is a dialogue between a nun and a girl who knocks for admission at the gate of a convent late at night. The girl relates that she is from the Far North; she had a lover, but he slew her father; she fled, and in passing the cloister she heard women's voices singing the "Hallelujah." "Methought they sang of peace; it soothed my soul . . . Unlock, unlock, I love him, wretched I, must love him till I die." Then the celestial choir of nuns is heard with organ and harp, inviting her to come in from grief and sin sin to God.

When Björnson heard this setting of his poem by his friend Grieg he was "beside himself with

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ecstasy," and at once made up his mind to write an opera libretto for him. Many others have been "beside themselves with ecstasy" on hearing this soul-moving music. When Kurt Schindler had rehearsed it for the first time with the MacDowell Chorus he wrote to a friend:

"As to the beautiful dramatic cantata by Grieg, to which we hope to at last give its due place in public recognition, it had the most overwhelming effect, indeed it cast a magic spell, over my singers themselves. I chose a soprano and an alto to sing the opening scene (in English, of course), not telling anything beforehand about the climax to come, and during the whole crescendo of the ever-increasing and intensifying questions and answers I felt the growing dramatic effect upon my audience of singers. But when I gave the signal for the chorus to come, there responded such a sweet angelic singing as would have made the most hardened heart weep, and the jubilant euphonies of the triumphant close took us indeed to realms unearthly."

THE WOLFE CONCERT.

THE Toronto debut of Teresa Frances Wolfe, the gifted young soprano of Ottawa, at Massey Hall, proved a very successful event, the concert attracting a select audience of amateurs and professional musicians, who evinced a very keen appreciation of the singer's art. Miss Wolfe has a very pretty fresh voice, sweet without being thin, and with a distinctive appealing quality of its own. Her principal number was the *scena* and *aria* "Softly Sighs" from "Der Freischutz," music that gives opportunity for the illustration of *bel canto*, for tenderness and softness of tone, as well as for brilliant power. Despite the exacting nature of the test, the debutante won a distinct triumph by her rendering, which was particularly appealing in the prayer section, the lovely theme being sung with sustained evenness and beauty of subdued tone. Miss Wolfe gave a number of shorter pieces, demonstrating her versatility of style and her acquaintance with other languages than her own. The supporting artist was Mons. Jan Hambourg, solo violinist, who was in excellent form and contributed largely to the success of the concert.

GOOD FRIDAY CONCERT.

MR. CAMPBELL'S annual Good Friday concert in Massey Hall on the evening of Friday, April 14th, will be his last big event for the present season. All arrangements have already been completed, and they give promise of a very fine entertainment. The advance programme is printed. The artists engaged for the occasion include Miss Jessie Alexander, elocutionist; the Glasgow Quartette; Mr. Harold Jarvis, tenor; Miss Barbara Foster, contralto, and Mr. Paul Hahn, cellist, with Miss Annie McKay at the piano. The programme, which is drawn up on lines suitable to the season, prom-

ises to be fully up to the standard of Mr. Campbell's annual popular concerts.

MUSIC IN OSHAWA.

OSHAWA, March 18th, 1911.

NOTHING that occurred in musical circles for years past, aroused such interest as the visit of the splendid choir of the Metropolitan Church, Toronto, to Oshawa on Friday evening February 10th, the occasion being a concert given by the choir in Simcoe St. Methodist Church. Things musically in Oshawa have been few and far between, and the concert given by this organization was a welcome break in the monotony, one which was appreciated to the utmost by an audience which filled the auditorium of the church. The choir was under the leadership of Mr. H. A. Wheeldon, Mus. Bac., F.R.C.O., and the artists were the soloists of the choir, Mrs. Fleda Bowden, soprano; Mrs. Carter Merry, contralto; Mr. Frank Bemrose, tenor, and Mr. Russell G. McLean, baritone.

The work of the choir showed painstaking effort on the part of the members and reflected great credit on the leader. Especially was this noticeable in the rendering of the oratorio selection, "The Heavens are Telling," Haydn, the sixty voices blending together perfectly, the consensus of opinion being that this selection was the gem of the evening. The difficult "Te Deum," Sullivan, was another number which was much appreciated. The soloists all acquitted themselves well in their different selections. Miss Fleda Bowden possesses a soprano voice of remarkable sweetness and purity of tone. She gave Arnold's "The Evening Hour," and was warmly applauded. Mrs. Carter Merry in her solo, "Mavoureen," came in for much applause, and, in her case, the audience almost demanded an exception to the rule of "no encores," but were forced to remain disappointed. Mr. Frank Bemrose possesses a lyric tenor voice which was heard to advantage in "A Song of Sunshine," Bunting. Mr. Russell McLean gave "Danny Deever" very dramatically and with much feeling. Widor's "Serenade," a duet,

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arranged for piano and organ, was artistically rendered by Mr. H. A. Wheeldon and Mr. Howard de Beck, as was also the organ solo by Mr. H. A. Wheeldon. The eleutionist, Miss Kathleen Sparrow, a member of the choir, gave "The Ninety and Nine," assisted very ably by Mr. Frank Bemrose, who sang the words of that well-known hymn. This is the first time Oshawa has had an opportunity of welcoming a choir such as that of the Metropolitan Church, and it is safe to say that if they see fit to make at some future date a return visit, an even greater welcome will await them.

A recital of unusual interest was given in the recital hall of Bishop Bethune College, on Saturday afternoon, February 25th. A programme of especial merit was rendered by Miss Mabel Boddy, pianist; Miss J. Muriel Goggin, contralto; Miss Flossie Poapst, reader, and the College Choral Class, under the direction of Mr. W. J. McNally. These recitals are held monthly, and are thoroughly enjoyed, both by the students and the public at large.

Oddfellows' Hall on Friday evening, March 3rd, was crowded to the doors, the occasion being a concert given under the auspices of that Order, which was of unusual merit. The programme consisted of solos by Miss Marian Gibson, Miss N. Francis, Mr. Leitch, Mr. Henley, Mr. A. Adams and the Imperial Male Quartette, of Oshawa.

The anniversary of the birth of Ireland's patron saint was fittingly celebrated in Oshawa by a grand concert under the auspices of St. Gregory's Society, held in the Opera House. The attraction of the evening, Mr. Percy R. Hollingshead, tenor, was in splendid voice, and was given

an enthusiastic reception. Other artists assisting were Miss Theresa Flanigan, soprano; Mr. F. Williams, baritone, and Master R. Clarke, violinist, all of Toronto, who all won well-deserved encores.

N. R. JOHNS.

THE COMING OF THE SHEFFIELD CHOIR.

THAT music knows no frontier was convincingly demonstrated in the autumn of 1906, when the splendid Sheffield Choir, under the direction of Dr. Henry Coward, visited the German Father-



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land, and, in the language of an English writer who accompanied the chorus on this occasion, "did more for the binding together of the two peoples than many congresses could have done." It was thought at that time that the limit of achievement as regards choral enterprise had been reached. On no previous occasion had a mixed choir, numbering so large a membership of active choristers, undertaken a trip of so comprehensive a nature. To undertake an artistic tour of the great cities of the Rhineland seemed like bearding the musical lion in his den; but the attainment of an unprecedented standard by the singers from Sheffield was freely acknowledged by the German press and profession and the enthusiasm of the reception accorded the singers and their real triumphs mark one of the proudest chapters in the musical history of the British Empire.

In November of 1908, the Sheffield Choir made a brief visit to Canada, which was the greatest triumph ever accredited a visiting musical organization in this country, and their visit will linger

long in the memory of those who heard them. The tour was the greatest musical event in the history of the Dominion. In every city visited the largest auditoriums were taxed to their utmost capacity.

The approaching return of the Sheffield Choir under the same conductor, will therefore be looked forward to with even greater pleasure than on the last occasion. This time the standard for the selection of the 200 voices was considerably raised. From Dr. Coward's Sheffield Musical Union 560 applicants sent in their names to him. He personally submitted each candidate to a test that required 85 per cent. out of a possible 100 marks. When he had selected the 200 necessary to constitute the choir, he made the statement that the choir he had got together to tour the Empire would be the finest 200 voices he had ever controlled throughout the whole of his professional career.

This Musical Festival of the Empire is the culmination of ten years of preparatory work by its organizer, Dr. Charles Harriss. In the enterprise he has had the active co-operation of musical colleagues all over the Empire, and the warm approval of the governors-general, prime ministers, chief magistrates, presidents and members of boards of trade, chambers of commerce, and manufacturers' associations. The dates set for Toronto for this great musical festival are April 4th, 5th and 6th at Massey Hall. Subscribers' lists are now at Massey Hall, Heintzman's, Nordheimer's, Whaley, Royce, and Bell Piano Co.

MARY GARDEN USUALLY GOT WHAT SHE WISHED FOR VERY MUCH.

MARY GARDEN, who will sing in Toronto for the first time on April 26th in Massey Hall, considers herself an American and her American admirers are glad of it, although as a matter of record, she was born in Scotland. With her parents she came to Chicago, just as the little Adeline Patti, who was born in Spain, came to New York, and in this country spent her early life. In early years, Miss Garden is said to have been confident of herself, even wilful. Like Glad in "The Dawn of a To-morrow" she wished for something very much and obtained it. First, it was a musical education and the means to pursue that musical education abroad. She was confident of her talents while still a youngster, and soon won the patronage of wealthy friends, who enabled her to go to Paris at the age of nineteen to prepare for the opera. She was a natural actress and it is related by fellow students that she seemed to "feel" her work more keenly than the others. It was a long time before she had the opportunity to show that she could do so, but she always believed that the opportunity would come, not only for a conquest of European capitals, but in the cities of her own America. So she worked with a light heart and declined to be cast down by the usual discouragements. Paris was not then considered the best city for the young student of opera, but in making a selection in this important

detail of her career, she was again right, for it was soon apparent that her talents were primarily adapted to the French style and artistic manner.

Even in her student days, she was a vocal anarchist. She smashed many of the traditions in a shocking manner, but she had a reason for doing everything. She reasoned that there was a meaning to operatic singing that was too often overlooked. She knew that Richard Wagner had not lived in vain, that his message had reached the ears of the people and they were eager and ready to accept a dramatic intelligence at work with the intricacies of vocal art. Thus she came as a versatile God-send to the modern composers who had a message to deliver, in addition to the strains of music from the orchestra.

Miss Garden's first genuine opportunity came when she surprised the powers that be at the Opera Comique by announcing that she had mastered the role of Louise in the opera of that name by Charpentier. It was all very daring on her part, because she risked much. Her operatic training had been so brief that she might almost have been said to be self-trained. She had been thinking much, however, and they soon realized that if Mary Garden had not been a singer, she would be an actress of rare talents.

Fortune smiled on her that first evening, just as it has since that time. She was determined to conquer Paris, and all she asked was a debut. One night when "Louise" was being sung, the prima donna was taken suddenly ill and Miss Garden was sent for in a hurry. Realizing fully what it meant to her, she took up the part and finished out the performance amid the applause of the regulars at the Comique. It was no advertised debut. Like almost everything else that she has done in opera, it was contrary to one of the moth-eaten traditions which she despised.

Mary Garden points to a new path now just as she did then. Charpentier saw her and said she was his ideal interpreter of the role and wanted no other singer in the part. This success easily led to others, and she was frequently called upon to "create" leading parts. Out of a dozen new operas, only one in which she sang was a failure, "La Fille de Tabarin" by Pierne, and in this it was admitted that her art could not save it.

When she had Paris literally at her feet, she sailed away for the conquest of America—for after all, America had been her ambition. It was to please her own countrymen that she had labored many years amid discouragements that would have overcome an artist of less determination and strength.

Her appearance in New York was marked by instantaneous success. Then followed Chicago, Boston, Philadelphia and other cities. Everywhere was recognized a distinctive innovation, a new force in operatic interpretation. Mary Garden today holds a pre-eminent position among the prima donne of the world. Hers is the latest note in the representation of music-drama.

OPERA & DRAMA

THE TORONTO THEATRES.

TORONTO, *March 18th*, 1911.

THE first three weeks of March have brought us matter of a more serious nature than the ordinary, and a number of famous stars as well. The most genuinely ambitious effort, though, perhaps, not the most successful, was "The Melting Pot," by the famous Jewish writer, Israel Zangwill. The Hebrew race boasts other writers of brilliance and power, but none who is quite so proud of his ancestry as Zangwill. In his studies of the manners and customs of his people he shows a psychological grasp and a poetic touch that amount to genius. Even in such a novel as "The Mantle of Elijah," which deals with British politics and which has not a Jew in it, he is a most fascinating writer. But as one has had occasion to remark in these columns in the past, it does not follow that because a man is a literary genius of rich creative fancy, that he will necessarily succeed as a playwright. It is not merely that the casting of a story in effective dramatic form is a matter of instinct just as an individual style is a matter of instinct. Mr. Zangwill has, like many others, fallen into a still graver error in imagining that for a play to succeed it must contain a certain amount of clowning and stupidity. It is an error into nearly every literary man who writes a play is betrayed. Thus we have in "The Melting Pot" a comic Irish servant girl who has no more place there than had the comic Yankee among the crowded heads of Europe, a character frequently presented in the old-fashioned popular price melodrama. Then there was the episode in which the implacable Russian general who believes in a wholesale slaughter of the Jews for the sake of the Christian religion suddenly requests the hero to shoot him, because he is stricken with remorse at the thought of the slaughter he has caused. When I saw that scene, I murmured, "Ten, twenty and thirty cents." It carried me back into the old Toronto Opera House of my youth. Nevertheless, despite episodes unworthy of a man like Zangwill, "The Melting Pot" is full of fine conceptions, originality and eloquence. The character of his hero, who is a musical genius, a prophet, a dreamer and a neurotic subject combined, is a genuine creation, a character in whom one can believe despite the fact that he is quite unique as a stage figure. The great dream which Zangwill enunciates, that America will become a crucible in which the oppressed peoples of the rotting civilizations of Eastern Europe will be remoulded, and of which a new race of superman will spring gives

abundant opportunity for thought. Since thought is the rarest of all theatrical commodities one is grateful to Mr. Zangwill for "The Melting Pot," despite its infirmities as a play. No doubt a great deal of the interest it possesses is due to the remarkably fine acting of Mr. Walker Whiteside, who, until lately, has been a barn-stormer in the Western States. Barn-storming is not a bad training for the beginner so long as he is sure of a post-graduate course in a refined environment. The barn-stormer learns, first of all, how to "put it over," and to do a great many things which in a Broadway production he would never have a chance to try. If he has ambition and intelligence like Mr. Whiteside, he will use his experiences as stepping stones to higher things. The Jewish dreamer portrayed by this actor is really an eloquent and memorable achievement.

Another example, and a much inferior one, of the literary man playing at making dramas, was Mr. Rupert Hughes' piece, "Two Women," written to exploit the personality of Mrs. Leslie Carter. Mr. Hughes was for some years a music critic of considerable distinction, and has had some success as a story writer. His piece, "The Bridge," was rather good melodrama, though it probably owed a great deal to the discriminating stage management of Mr. Harrison Grey Fiske. In "Two Women" he casts sincerity to the winds and has written a fantastic story of mysterious resemblances, and of the love of a dissolute woman for a young artist. We are told that she is redeemed by love from her past sins, and at the last she is seen working out her expiation by caring for a man who has been blinded in a duel fought for her sake. The story could have been made a touching one, although it would have been difficult to make it convincing, but neither Mr. Hughes nor Mrs. Leslie Carter has the art to make it so. Indeed, the purpose of both seems to have been to shock the public with the high-kicking and frank talk of the cafe scenes, and thus gain an advertisement. Mrs. Carter, some years ago, settled down to the business of presenting ladies who practice the oldest profession in the world. Ladies of this type who succeed in their calling are supposed to possess a certain amount of feminine attraction. As presented by Mrs. Leslie Carter all such attraction is lacking,—they are merely rough haridans who would be uninteresting either on or off the stage. The only merit the production possessed was that it was well staged and competently acted by the supporting company.

For sheer charm and gentle amusement no pro-

duction which has been seen this season has surpassed "Smith," the latest comedy of Mr. Somerset Maugham, that most delightful of the younger English playwrights. Mr. Maugham not only writes with a large degree of literary skill, but he has an instinctive gift for the theatre, a gift which enables him to make an effective play out of very light material. For instance, the long scene in the second act of "Smith," when the returned South African, played by Mr. Drew, chats over his luncheon with the pretty housemaid who is serving him, is wholly delightful, though it is not theatre in the common sense of the word at all. The manner in which the tale of the housemaid who wins the heart of the breezy colonial is developed, is delicious, with an easy play of humor entirely refreshing. The only complaint that one has to make is that Mr. Maugham, delightful humorist and refined social satirist as he is, seems likely to degenerate into a moralist. There are signs of it all through "Smith," and it is to be hoped that he will reform ere it be too late. Recent drama has contained altogether too much preaching. The piece was presented according to the very best standards of modern polite comedy, not only by Mr. Drew, but by his associates, who included Mary Boland, Isabel Irving, Sybil Thorndike, Morton Selten, Lewis Casson and Hassard Short.

Another entertainment of a very pleasant though inchoate nature was "Daddy Dufard," presented by Albert Chevalier. In the dramatization of this piece, which is in part taken from an old French farce, Mr. Chevalier himself had a hand. It bears the earmarks of a play written by an actor, not only in the improbability of many of its episodes, but in the fact that every one of the numerous other characters is merely a feeder to the main personage played by Mr. Chevalier. The most valuable part of it is the last act, which shows realistically the workings of the stage in a London music hall, and introduces a number of typical music hall characters drawn to the life by Mr. Chevalier's supporting company. The real show, however, was Chevalier himself. Not only did he make a delightful figure of the droll, affectionate and effervescent Frenchman that he played, but by rare ingenuity he was introduced in *propria persona* in the last act to sing some of his coster songs. Despite the fact that he has been doing them for years, he still exhibits a spontaneity and humor as fresh as he revealed years ago when he won a world-famous name by the refinement of his art. In the large and efficient cast the ingenue, Miss Violet Heming, showed herself an especially sweet and tender personality.

Unfortunately for the public, for Mr. Kyrle Bellew is one of the most finished and versatile actors of the day, "Raffles" still claims the attention of the gentleman alluded to. It is good entertainment, though its morals may be questionable. That it does much harm by idealizing a crook and burglar is, however, doubtful, because the youth who would be influenced to a career of

crime by a theatrical performance would not have brains enough to make a successful burglar. Mr. Bellew certainly invests Raffles with a great deal of personal charm and he is always deft as a comedian. His company included one capital character actor, Mr. Frank McCormack, who made a genuine creation of the tough burglar, Crashaw.

As an eccentric comedian, Mr. Clifton Crawford has few equals. He is refined, facile and versatile, and does many things with an infectious magnetism. "Three Twins," in which he appeared, does not matter much. It gains whatever acceptance it possesses from the fact that it is a vehicle for Mr. Crawford.

HECTOR CHARLESWORTH.

MONTREAL THEATRES.

MONTREAL, March 14th, 1911.

A PLAY that can attract enormous audiences to any theatre in Montreal for two consecutive weeks must be either remarkably good and famous, or possess certain qualities which endear it to the hearts of the multitude. The amount of business done during an engagement cannot always be taken as a criterion of a play's merits, because good plays and better actors have languished for lack of encouragement, and meretricious performances have kept the men in the box office busy. The quite phenomenal success of "To Serve the Cross" was so largely due to the religious element in the piece that the fact that standing room only could be obtained more times than one must now be put down to the discredit of the theatre-going public. Regular habitués of His Majesty's Theatre fought shy of Mr. James Hallick Reid's one hundred and eighteenth play after the first few nights; but people who are not ordinarily seen in any theatre packed the house at every one of the performances given throughout a two-weeks' run. So insistent was the popular demand for seats that the orchestra was taken out of its accustomed place and housed, *pro tem*, behind the scenes, while people scrambled for the chairs left vacant by the retired musicians.

As a dramatic spectacle, "To Serve the Cross" was so absolutely impossible that even careful acting left it unredeemed in practically every particular. Such a profusion of tears on the stage has not been witnessed for many moons, but the audience took it all very seriously, weeping with the characters (whose sobs burst forth with the regularity of the striking of a clock), and groaning in audible horror when the innocent lay figure who was accused of murder, suffered blind justice (or injustice, it was impossible to determine which), at a burlesque trial interrupted by the uncontrollable grief of distraught women. The one bright spot in the prevailing gloom was made by the small part of the old Irish sexton, a role played with unfailing humour and whimsicality by Mr. Mart Cody; and Mr. Orrin Johnson worked so hard over the central figure—"Father Bartlett"—that it seemed a pity he could not have been engaged in doing something worth while.

It was announced, in the course of the engagement, that the title would be changed to "The Priest."

"Seven Days" followed, and then came the best thing of its kind that Montreal has been privileged to see and hear in seasons—"Madame Sherry." Styled a "French Vaudeville," this last-named piece proved less vaudevillian and more along the lines of a real musical play than many of the loosely-constructed offerings which have from time to time been billed as "comic operas." Otto Hauerbach's book, after the French of M. Ordouneau, is not so startlingly original as to be brilliant; but there was no obvious hunting for fresh "gags," no wearisome drawing-out of situations to fill in, and from curtain to curtain the dialogue rolled briskly along. The mountings were superb, the setting for the last act never failed to elicit hand clapping from the always-crowded house (the "Standing Room Only" sign had to be hung out towards the end of the week), and the gowns were exquisite. Karl Hoschna's score was seized upon and whistled with avidity, and the "Every Little Movement" tune floated gaily all over the city.

None of the people in a cast of remarkable unusual all-round excellence were advertised as stars, but Miss Marie Flynn could not escape being the most-talked-about person in the troupe. With a real voice,—a voice fresh and unwearied, a voice which rang out at times with surprising brilliance, and talents equally striking, Miss Flynn's distinct enunciation, amazingly clever and delicate work in the first act and in the "I'm All Right" song in the second, were unique, inimitable and almost unparalleled in local theatrical annals. Mr. Hallen Mostyn, as the old uncle of the hero, was irresistibly funny, and consistent as to methods without ever allowing his tricks to get monotonous; and the fact that not one of the men whose business it was to be funny, sprawled across the stage from first to last, gratified the sensibilities of play-goers who in times past have been bored by comedians with unreliable feet and legs.

Neither press nor public were noisy in their praise of "The Encounter," in which Margaret Illington appeared at the Princess Theatre, and both actress and play went away with the stamp of only half-hearted approval as far as Montreal is concerned. Savage's "stellar revival" of "The Prince of Pilsen" was put on at the Princess against "Madame Sherry" and seemed to be as attractive as ever.

"The City," by Clyde Fitch, at the Princess, did not net record receipts for the box office, which was, very likely, due to the fact that too much importance was attached by many to the figure of the dope fiend and not enough to the central character and idea of the piece. Because Mr. Tully Marshall's acting in the role of Fred Hannock was thrillingly realistic, it was taken for granted that there was too much of a disgusting nature in the production to make it otherwise

than nerve-racking, and not a few stayed away because others who went described Hannock as too unpleasant to be seen without feeling a sensation of a "bad taste in one's mouth." If the character of George Rand had carried just a little more conviction, this impression of the part of Hannock might have fallen into better proportion in the public eye; but the acting, considered apart from the play, centred in the marvellously vivid conception of the drug-soaked wreck whose fatal weakness is the ultimate cause of the collapse of the Rand's house of cards. George Rand, père, in the hands of Mr. A. H. Stuart, was nearly, if not quite, as painful mentally as his illegitimate son was physically. What little Miss Eva Vincent did as the wife was very well done indeed, and the same can be said of Miss Lucile Watson and Mr. Edward Emery in their respective roles of Tereas Rand and Gordon van Wran Kyn.

Two of the best constructive points in the play were ignored by a great majority of the audiences. The death of the head of the Rand household off stage, with the attendant and thoroughly human commotion were found rather amusing by the balcony; and the second and different view of one room (the last act), with the window through which Rand had thrown the revolver cut off, was provocative of more puzzlement than admiration.

Mr. Israel Zangwill's starred and striped play, "The Melting Pot," is on at the Princess this week, and a good-sized audience turned out on Monday night to see it. Intensely interesting at first, the dialogue became a trifle wearisome before the curtain fell on the last act, and the reiterated talk about the crucible (the United States) was thoroughly rubbed in. The idea may be noble, but in make-up the play is too often melodramatic to be very convincing, and even Mr. Walker Whiteside could not save all of it from tedium. He did as much with the part of the idealistic young musician as could reasonably be expected, and in the first act was quite perfect; but in subsequent scenes occasionally forgot the nationality of David and lapsed in accent. Miss Florence Fisher stuck wofully in the part of Vera, and Mr. Will D. Corbett as the Russian Baron was at sea in an ungrateful role, but it is difficult to believe that Miss Louise Muldener's Frau Quizano could have been bettered in make-up. She had little to do, but that much, especially in the first act, compelled one's whole-hearted admiration.

"The Rosary" is at His Majesty's this week, at popular prices, and will be there all next week as well. Next week at the Princess Mrs. Leslie Carter in "Two Women." A. H.

AN IMPORTANT APPOINTMENT.

PROFESSOR MICHAEL HAMBOURG has accepted the invitation from McGill Conservatory of Music, Montreal, to take charge of the advanced classes in piano work. Professor Hambourg has consented to give two days a week to Montreal, the demands upon his time in Toronto making a longer absence out of the question.



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THE HEROINES IN LATEST AMERICAN DRAMAS.

NEW YORK, *March 4th*, 1911.

UNUSUAL heroines those in the two remarkable American dramas of the week in New York. Chisera is an Indian medicine woman, as the name means, and she stands for a higher type of aboriginal femininity than has been attributed hitherto to the squaws of the red race. At the other end of our civilization, as far as it has gone up to to-day, is the creature of New York development in “Everywoman; Her Pilgrimage in Quest of Love.”

Everywoman is a beauty who knows it well and believes that the true love of the most desirable among men is due to her. She doesn't wait for him to come to her, though, but goes forth to find him. She doesn't locate him, but loses herself in the misadventures of a vainglorious woman among vicious men.

Chisera is an Indian squaw gifted in ways now ascribed to hypnotism, mesmerism, or some other kind of psychic phenomena. While her medicines cure the physical ailments of her people, her mental insight is so nearly superhuman that she acquires the dominance of priestess and prophetess. The chiefs convince themselves that to conserve her value she must keep aloof from men. She is forbidden to accept any man's love. Marriage and motherhood are not for her. So, you see, the miseries of Everywoman come of a quest of love, and those of Chisera from an avoidance of it. One

is a study in old red ethnology, the other in new white sociology, and the results are plays more singular than any other two in a long while.

Walter Brown wrote “Everywoman” and died a few hours before its first practice performance in a New England town before it was brought to Broadway. Between his completion of the play and its disclosure on a stage, however, much was done for it by others. Henry W. Savage agreed to use it if permitted to add music by George Whitfield Chadwick and treat it to the stagecraft of George F. Marion. We can only surmise that poor Brown, if he could see it from wherever he was Monday night, approved what had been done. He wrote “Everywoman” in imitation of “Every-

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man" to illustrate the besetments of women who seek pleasure, as the medieval piece did with men. He called it "a modern morality play," and I think he contemplated a simple delivery such as was given in the revival of the one from which he took the idea. But how could he help admiring the musical spectacle that is made of his work? And his composition isn't relegated to anything like a libretto. The score doesn't silence any of his language with singing, and the orchestra of forty is noisy only when it ought to be.

This is an allegory of the Tenderloin. Everywoman has three girls for her chums—as components of herself—Youth, Modesty, and Beauty. She is embodied by Laura Nelson Hall, they by Virginia Hammond, Juliett Day, and Patricia Collinge, and a sightlier quartette of grace can hardly be imagined. The girls praise the woman's loveliness. So does Flattery, a fop who appears in a mirror that she looks into to admire herself. Truth tells her that the fellow is a bad adviser when he tells her to go in quest of King Love the (for her) First; but the frivolous maids add their influence to Flattery's, and we next see her the star actress at a rehearsal where Youth and Beauty are welcomed into the chorus, but Modesty is taken with no expectation that she will be of any use. Nor is she. For when an actor, Passion, declares himself the true Love that Everywoman is yearning for and she yields to his kisses she drives Modesty away for remonstrating and depends for support on Youth and Beauty.

The next substitute for the unfound Love is Wealth, who, in Frederick de Belleville, is as cool in buying Everywoman as the Passion of Edward Bevoise was in kissing her into compliance. As the mistress of Wealth she is the hostess at a supper to gay but not good guests, and the allegory moves along with Beauty fading, Youth losing vim, and Modesty absent, while Conscience sings warnings and Truth offers advice.

The next scene is in Broadway on a riotous New Year's Eve. Wealth is giving another banquet, of which we get glimpses through a wide window; and we are wondering if Everywoman is at the table again when she comes along in the street crowd. She is poor and alone. Beauty and Youth have left her, and when she accosts Wealth as he emerges from the supper he flouts her and takes along instead Vice as personated wickedly by Stella Hammerstein, daughter of the opera and vaudeville manager. The play ends with Everywoman permitting Truth to lead her home, where she finds the true King Love, acted with fervor by Edward Mackay, to forgive and forget.

"THE ARROW MAKER" takes its title from an Indian who, to achieve his ambition, woos the forbidden Chisera secretly, and then, having been lifted by her to leadership, breaks her heart by marrying the chief's daughter. Anger and jealousy destroy her occult powers and she loses the tribe's fealty. In her grief her heart goes out in

love to mothers and children, instead of men, and then the gift of wisdom is restored to her, so that she sits again in the councils of the chiefs. She is acted by Edith Wynne Matthison with rare skill and effectuality.

It has happened more times than a few that the success or failure of a great spectacle of the theatre has depended largely on the dances introduced, but no such instance comes to mind in drama of serious if not, indeed, tragic mould and purpose. Yet no native extravaganza or imported ballet has owed more to its dances than "The Arrow Maker," doubtless the last play to be produced by the New Theatre in its present opulent abode.

This first dramatic work by Mary Hunter Austin, a recognized authority on the American Indian, is daring, original, and wholly of our own land. It depicts Indians of the Far West before the invasion of the white man. From the rise of the curtain we are made to feel ourselves one of a strange people—primitive, chudlike, superstitious rather than savage, murderous, and despicable. Nor is this feeling dispelled in later acts. The second shows the yellow, glaring, shadeless desert beneath a broiling stage, which more than once a stumbling block to the success of the subsidized theatre, became its principal asset. The entrance to the Garden of the Gods was suggested by the great, bleak, leafless walls of the canyon that rose on either side toward a vast expanse of cloudless sky, upon which the lights or fading day and of coming evening changed with the undiscernible slowness of reality. For a time the lonesome silence was broken only by the call or two of a coyote and again by a few chirps of a bird. Presently a half naked Indian darted stealthily through the dry, green foliage and fell on his face, his listening ear to the ground. In a moment another brave rustled among the trees and then, emerged.

THE tribe we find ourselves part of is face to face with war with a neighbor, and perplexedly so, for its chief is too old to lead them. A council is called to choose a war leader. The matter has been discussed, but so difficult is it to choose between the candidates that the chief decides to place the matter before the gods. To do so they assembled before the Chisera, or medicine woman, who alone can hold converse with the "friend of the soul of man." The bigness of this drama is its illusion of the great West as it must have been before civilization invaded it. From afar we hear the tomtoms and the rattles of the coming tribesmen. The Chisera disappears to "make medicine." The monotonous, terrifying tomtom comes nearer. The braves file in solemnly, their faces grim and inscrutable.

The old chief wears a trailing crown of feathers. A blanket is spread for him and he sits. The medicine woman is called forth and sits herself besides him. She has donned many additional

strings of beads and teeth and a kind of crown of horns and she carries a many-colored pointed stick. The other braves salute and sit on blankets or on the bare ground, their legs crossed under them, the red fire lighting their faces.

These Indians do not speak in slow, unaccented, and monosyllabic words, like those we know in fact and fiction, but in fluent English that we are to take for a clear translation of their own language. The rival candidates recite their claims to leadership. Both seem worthy enough that only the gods can decide between them. The medicine woman takes the sticks which, when thrown to the ground three times, will give the answer. She crouches before the fire for her dance. The rattles and the tomtoms begin again. Still crouching, she begins to move in weird, grimly funny postures. Her excitement grows. The players of drums and rattles emit savage, unexpected yells. The music grows louder and louder.

A few stars show in the cloudless sky, but mostly it is the red light of the fire that illumines the faces watching the Chisera as she invokes the counsel of the gods among the pines and beneath the reddish, barren rocks of the great canon. Presently she falls on her face before the fire. The braves wait in tense silence while she lifts the sticks and three times drops them on the ground. Then she names the favored candidate in a tremulous, remote voice. The chosen war leader thereupon salutes the old chief, receives the trailing, varicolored crown of feathers, and, tomahawk in hand, begins the war dance.

The Chisera does not rise from the ground, but the braves intensify his enthusiasm with yells and whoops. From time to time one and another jumps from the ground and joins in the savage dance of death. Nothing more grotesque, yet terrible, has been seen on the modern stage. With their dancing and their yelling, with the dreadful noises of the rattles and the tomtoms, the excitement of the braves rises to a frenzy, as they finally dash among the rocks and foliage to slaughter their enemies.

FRANKLIN FYLES.

Among the well-known players and theatrical journalists of the first rank who contribute to The Green Book Album for April are Edward Sheldon, Rennold Wolf, Archie Bell, Ada Dwyer, Channing Pollock, Ada Patterson, Leo Ditrichstein, Cecil Lean, Hope Latham, Margaret Mayo and Milton Nobles.

THE inauguration of the fine new organ built by Casavant Freres, St. Hyacinthe, P.Q., took place at Montreal February 23 in the presence of a congregation that filled every section of the church. Mr. Dussault, from the Notre Dame Church, was the organist. It is always an education to listen to Mr. Dussault, and notably so upon this occasion. His programme included: *March*, "Religieuse," *Giulmante*; "Chantsaus Paroles," *Le-*

mare; *Andante*, Op. 32 Saint Saens; *Rhapsodie*, *Gigout*; *March*, *Hollins*; *Pastorale*, *Meditation* and *Toccata*, *Widor*; *Finale*, 8th *Symphony*, *Widor*.

OUR MUSICAL CLUBS.

ON the 2nd of March the attention of the members of the Women's Musical Club was occupied in representative selections from Saint-Saens, Brahms, Arensky, Wekerlin, Rosa and Verdi; the performers being Miss Annie Connor, pianist; Miss May Perry, vocalist; Mrs. Kenrick and Mrs. Leathes, violin and piano; Mr. Coates Lockhart, tenor; Misses Mary Morley and Mouna Bates, pianists. On March 9th, Slavonic composers comprised the programme, Mrs. Arnot Craick, Misses Martin, Denton, Willcocks, and Mr. Leonard Wookey contributing. A special number was the quintette by Sinding, played by Miss Flora MacDonald, pianist; Misses Hayes, first and second violins; Mr. A. Easter Smith, viola, and Mr. Leo Smith, 'cellist. At a later meeting a sonata by W. H. Dayas, one of the last Liszt class, written for piano and 'cello, was played by Miss Jessie Binns, a pupil of Leschetizky and Mr. Leo Smith, Mus. Bac., 'cellist.

THOUGH the musical season is nearing its close there seems to be no lack of interest displayed in the various Musical Clubs of this city. The last two programmes of the Home Club were somewhat unique in character and the meetings were very well attended, the first being held at St. Paul's Methodist Church, when the members were entertained by Mr. G. D. Atkinson, the organist, and Mrs. Atkinson. Mr. Atkinson gave a short talk on organ construction, illustrated by several organ numbers; Mr. Frank Converse Smith and Mr. Atkinson gave a duet for violin and organ, Mrs. Atkinson sang a group of songs most charmingly, and a Saint-Saens' quartette was given by Miss Flook, violinist; Mr. F. C. Smith, viola; Miss Turner, pianist, with Mr. Atkinson at the organ. The following meeting was held at the Art Studio of Mr. and Mrs. McGillivray Knowles, when, under the direction of Dr. Russell Marshall, Liza Lehmann's delightful song-cycle, "In a Persian Garden," was the feature. Those taking part were Misses Laura Homuth, Winnifrid Parker, Messrs. Arthur Baxter and Chauncey Johnson.

Two recent programmes performed by the Speranza Musical Club were arranged by Mrs. G. B. Strathy and Mrs. Thomas Loudon, in which songs were rendered by Miss Keefer, Mrs. Raymond, Miss Smellie; violin numbers by Mrs. Kenrick, Miss Kains; piano selections, Miss Muriel Bruce, Miss Florence Spencer. There was also a trio by Miss Foster, harpiste; Miss Cassels, 'cello, and Mrs. Loudon, violin. Chopin, Liszt and Beethoven were the principal composers represented.

At the Twilight Musicales, Mrs. John Bruce and

Mrs. Ham had the arranging of the programmes, when the performers were the Misses Chalmers, Muriel Bruce, May Perry, Kains, Jean Killmaster, Marion Spicer, and Mr. Herbert Needer, the chief numbers being by Debussy, Bergerette, Glazounow, Del Riego, Liszt, Ardita, Scarlatti, Lalo, Tosti, Moszkowsky, and Tschaikovsky. Mrs. Mackelcan also gave a programme of Irish songs, when Mrs. Albert Gooderham and Miss Grodigan were the hostesses.

A. V.

proved himself one of the first in the land by his success in the Metropolitan Church organ console.

Alice Nielsen Concert.

IN addition to the prima donna herself, of whom no laudation is necessary, so well established is she as a popular star, there will appear with the Alice Nielsen Operatic Concert Company in Massey Hall, April 3rd, seven other artists all prom-



THE STEWARTON ORGAN.

A RECITAL was given by Mr. Harry T. Dickinson, organist of St. Andrew's Church of Scotland, Montreal, upon the fine new organ, built by the Canadian Pipe Organ Co., St. Hyacinthe, in Stewarton Presbyterian Church, Ottawa.

The organ is a large three manual one, driven by electric motor and fans, and while the tone of it is more of the "old-fashioned," or Diapason type, it is replete with all the latest and tried inventions of the most modern instrument, and has some beautiful solo stops, all the work of Mr. I. N. Dandelia, who possibly is better known as the late voicing expert with Messrs. Casavant & Freres.

A system of pistons and composition pedals has been introduced, each one interchangeable at the will of the organist.

The mechanical devices are those of the firms console expert, Mr. I. E. Brabant, who has again

inent in grand opera. Mme. Maria Claessens, the contralto, is a graduate of the great conservatory at Brussels, her native city; going from there to the conservatory at Barcelona, Spain, in which city she made her first appearance on the operatic stage. Then followed a tour, which embraced the principal cities of Europe, in all of which she was the leading contralto, notwithstanding her youth and her lack of routine experience. In Mexico and South America she created a furore, and her recent appearances with the Metropolitan Opera Company have established her as one of our foremost contraltos.

Mary Garden contributes to The Green Book Album for April a most interesting article entitled, "The Girl Who Studies Abroad." As Miss Garden was such a girl, what she says possesses the value of authority.

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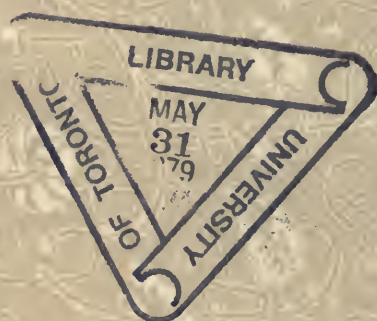
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