

The MUSICAL JOURNAL

Published Monthly, in the interest of the Art Universal in Canada.

No. 10.

TORONTO, OCTOBER 15TH, 1887

\$1.00 per Annum.
Single Copies 10 cents.

THE season being now fairly opened we may look for the usual rush of musical events.

OUR readers will be sorry to learn that Mr. F. H. Torrington has suffered a severe bereavement in the loss of his daughter, Mrs. Bray. He has the sincere sympathy, not only of the profession, but of the entire city.

THE following will doubtless be interesting reading for our Scotch friends:—

"Although the bagpipes are described as the original national instruments of Scotland, where they had their origin, the statement is entirely incorrect. Their use, in fact, dates back to a very remote period, being identical in character with the *asaulus* of the ancient Greeks. They were afterwards introduced into Arabia and ancient Italy. Indeed, the word *symphonia*, mentioned in the Book of Daniel, is by some antiquarians believed to refer to a species of bagpipe. They were not known in Scotland until near the end of the sixteenth century, the first authentic mention of them being in connection with the battle of Balvinnies, in 1504. It has been asserted that they were used as martial instruments at the battle of Bannockburn; but, according to Froissart, each soldier then wore a little horn, with which he made a most horrible noise. Some maintain that they were first brought to Scotland by Mary Queen of Scots. One thing, however, appears certain. They were not known 'over the border' until after they had fallen into disuse in England."

WE are glad to notice that the advisability of accompanying the first lessons on the piano with instruction in the elements of harmony and composition, is being more and more recognized by the leading members of the *teaching* branch of the musical profession. In every work of man's hands it will be found to be advantageous to bring the brain as much as possible to the aid of the fingers, but of nothing is this statement more true than of the art of piano playing. It is now generally understood, however, that great technique is only a means to an end, which end is absolutely unattainable except by the aid of an intelligent understanding and quick artistic perception. The study of harmony will greatly aid in developing these latter qualities.

ANOTHER beneficial result sure to follow in the train of awakened interest in the study of harmony, and

kindred subjects, is the formation of good individual taste. Pupils will be able more readily to judge of the intrinsic value or merit of a composition. This may prove a means of remedying to some extent the evil complained of by Dr. Gower (Oxon), in his paper on "Musical Needs," read before the M. T. N. A., (see *Etude* for October), viz:—the deluge of trashy music.

MR. Gower's remarks deserve the earnest attention of all musicians, and his strictures on the point above referred to are so good that we quote them at length. He says:—

"This leads me to the consideration of what I believe to be one of the greatest needs of the musical profession, and that is, a reform in the present state of things relative to the publishing of music. Seeing that the publication and propagation of new music must have an enormous effect in moulding the musical taste of the public, nothing can be more dangerous to the true interest of art than to leave it in the hands of those who have no other than a mercenary object in view. It would serve no good purpose were I to instance the number of cases in which large fortunes have been made by the publication of the *most transcendent rubbish that the heart of man could conceive*. Thousands of pieces of the most worthless type are being hawked about in all directions, sold by the cart load as music, whilst many compositions of real artistic merit remain either in manuscript or else stowed away on the shelf of some music shop, unknown and unasked for.

"The public are being morally defrauded. The middleman and his assistants are filling their pockets with what properly should be the reward for the meritorious and artistic inventions of qualified musical composers. We cannot blame the publishers for this. They play the game that suits their interests best, and play it well. The blame must rather be attached to the profession for having taken no steps sufficiently decisive to defeat it.

"The enormous amount of money which is annually spent in music, the unlimited number of music shops scattered throughout the world, and the fortunes made by their owners, ought to be a stimulus to the profession to endeavor to utilize this vast trade for the benefit of the art and its true disciples. Let the Music Teachers' National Association and the National Society of Professional Musicians undertake to publish music for music's sake—form a sort of club for the purpose; let an aspiring young composer have a chance of being fairly dealt with; let the public know that whatever is published by the club is worthy of their attention and patronage, and good music will, to use an American expression, 'Go up booming.'"