

HENRY S. SAUNDERS

made his debut as a Violoncello Soloist in 1882, playing a Romance by G. Goltermann. Since that time he has been constantly adding to his repertory, which now includes a large number of the best works written for the instrument. Some of these are here appended :—

D. POPPER,	{ <i>Spinning Song,</i>	RUBINSTEIN, -	<i>Sonata.</i>
	{ <i>Serenade,</i>	SAINT-SAËNS, -	<i>Sonata.</i>
	{ <i>Gavotte,</i>	MENDELSSOHN,	<i>Sonata.</i>
	{ <i>Tarantelle,</i>	MASSENET, -	<i>Melodie.</i>
	{ <i>Minuet,</i>	SCHÜTT, -	<i>Artoso.</i>
	{ <i>Harlequin,</i>	VAN GOENS, -	<i>Scherzo.</i>
	{ <i>Cradle Song, etc.</i>	BACH, -	<i>Aria.</i>
P. SCHARWENKA,	<i>Caprice Slav.</i>	MOSZKOWSKI, -	<i>Berceuse.</i>
LEO. STERN, -	<i>Humoreske.</i>	HULLWECK, -	<i>Artoso.</i>
W. H. HEWLETT,	<i>Romance.</i>	RAFF, -	<i>Capvatine.</i>
NAPRAVNIK, -	<i>Romance.</i>	GOLTERMANN, -	<i>Romances, etc.</i>
A. FISCHER, -	<i>Hungarian Dance.</i>	DAVIDOFF, -	<i>Romance.</i>
GODARD, -	<i>Berceuse.</i>	CHOPIN, -	<i>Polonaise.</i>
SCHUBERT, -	<i>Ave Maria.</i>	A. FOOTE, -	<i>Drie Stucke.</i>
DUNKLER, -	<i>Spinning Song.</i>	VOLKMANN, -	<i>Serenade.</i>
SAINT-SAËNS,	<i>Romance.</i>	GRUTZMACHER,	<i>Scherzo.</i>
GABRIEL MARIE,	<i>Serenade Badine.</i>	CARL BOHM, -	<i>Romance.</i>



After a very successful tour in Canada (Nov.-Dec. 1899), Mr. R. Watkin Mills, the eminent English basso, expresses himself as follows, in regard to Mr. Saunders' Work.

LONDON, ONT., Jan. 1st, 1900.

Dear Mr. Saunders :

Before leaving for England I should like to tell you how much I have enjoyed your refined and most artistic 'cello playing throughout my Canadian Tour, and how gratified I have been to know that your efforts were so much appreciated in every town in which we have appeared by the large and enthusiastic audiences that have greeted us. I trust we may again be associated in like manner.

Wishing you continued success and a bright and prosperous New Year.

Believe me, very truly yours,

R. WATKIN MILLS.

Ottawa Evening Journal, December 28, 1899:

"Mr. Henry S. Saunders, violoncellist, was the assisting artist. His tone is pure, and his playing is manly and direct in style, free from that painful exaggeration of the vibrato which is so common, and from such mannerisms as the swaying of the body, rolling of the eyes, and so forth, on which—with the addition of long hair—the average violoncellist depends for much of his effect."