

We publish in another column a letter from Dr. Strathy, which will be read by all subjects of Her Gracious Majesty with keen appreciation. The Doctor is an acknowledged authority on matters musical, and we are glad to notice that he has handled the crying abuse in question with his accustomed ability. We trust musicians will take the hint, and that we have heard the last of slipshod "performances" of our grand National Anthem.

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The Annual Meeting of the Canadian Society of Musicians, which is to take place at London on the 27th, 28th and 29th inst., promises to be a marked success. There is every indication that the attendance will be large, and a number of matters of vital interest to the profession are to be brought up for discussion and action. The programme has been arranged by a committee of London musicians, and is expected to be interesting, instructive and enjoyable. The Committee on Qualifications have drawn out the plan for examinations, which will be submitted to the convention, and to which all wishing in future to join the society will have to submit themselves. This is intended to establish the society on a merit basis, and to make the fact of being a member a certificate and guarantee of a certain amount of knowledge, and will be a step in the direction of licensing the profession. Railway fares at rates of a fare and a third will be issued to all attending the convention. The secretary will supply certificates to those who apply to him at his address, 21 Carlton street, Toronto. One of the agents of the MUSICAL JOURNAL will be present at the convention to receive subscriptions, and will be happy to attend to any matters which members may desire to have ventilated in our columns.

THE UNIVERSITY OF TORONTO SONG BOOK.

We have received from Messrs. I. Suckling & Sons, the enterprising Canadian music publishers, a copy of the above work, their latest and most ambitious effort in the music publishing line.

We can deservedly compliment the Messrs. Suckling upon the handsome appearance of the volume. Past experience leads one to look for poor work in a collection of students' songs, but "The University of Toronto Song Book" is an exception to that rule, being a production in every way worthy of the grand old institution from which it takes its name.

Evidently no pains have been spared to make the work as nearly perfect as possible; well and handsomely bound in a cover of neat design, printed in the highest style of the art typographical, it is undoubtedly "a thing of beauty," and it rests only with the jolly undergrads and their well-tuned voices to complete the adage, and make it also "a joy for ever."

We must not forget to include in our congratulations the committee of compilation and management, whose ener-

getic and indefatigable chairman, Mr. J. E. Jones, while the work was in hand, was to be found early and late like a second Orpheus, braving the terrors of the printer's *hades*, an! who, more successful than his hapless prototype, has at length brought to light a Eurydice he may well be proud of. Only one who has wrestled with the elusive intricacies of reading music-proofs can appreciate the amount of labor performed by those members of the committee charged with that important branch of the work, and by such the few typographical errors will be charitably passed over.

Under the headings "National and Patriotic," "College Songs and Choruses," and "Miscellaneous," are to be found all the standard compositions usual in such a collection, with so many new songs and arrangements (many composed specially for, or appearing for the first time, in this work) that the book has an individuality which raises it far above any other collection of a similar class.

Among the Toronto musicians who have supplied music for the work we notice the names of F. H. Torrington, Arthur E. Fisher, J. Davenport Kerrison, Major Dixon, F. Sims, J. Edmund Jones, (chairman of the compilation Committee), and Theo. Martens, the editor.

In conclusion we may say that the work is entirely a production of Canadian heads and hands, being compiled, edited, set up, electrotyped, printed (on Canadian paper) and bound here in Toronto. Messrs. Timms, Moor & Co., printers, have more than sustained their reputation for careful work, for as a specimen of the "Art of arts," the book will stand comparison with any we have yet seen, not excepting the productions of even Novello, Ewer & Co.

"GOD SAVE THE QUEEN."

Doctor Strathy sends us for publication the following notes in regard to "God Save the Queen." First, its characteristics; second, how and when it should be performed; third, how it is generally performed.

1. Its characteristics. This grand national air, whether viewed in point of its simplicity, its noble dignity, its beautiful rhythmical symmetry, its capability of being harmonized with the simplest of harmonies, (viz., the tonic, dominant and sub-dominant of the key), or with the richest, or with the most subtle and scientific contrapuntal treatment, places it undoubtedly far above any other national melody, fine as some others are. For these reasons it has been claimed by many other countries, but that it is truly and thoroughly an English composition there is not a shadow of doubt.

2. How and when it should be performed. It should never be performed but with the impressiveness and dignity that its character entitles it to. I question very much the propriety of its being performed so frequently and on trivial occasions, and think it would be a greater compliment if only played when royalty or its representative was present, and then on the entrance of the same and not at the end of a performance, when people stand up to put on their wraps more than to show their loyalty. Its too frequent performance gives rise to the carelessness that I shall speak of later. Familiarity even in this case may breed contempt. Again, if the frequency of its rendering is to express our loyalty it is apt to throw a suspicion on it such as is conveyed by the individual who is always boasting of his honesty.

3. How is it, with few exceptions, generally performed? This is usually done in the most slovenly, incorrect and undignified manner, thus giving our rising generation a very false impression of this our grand national air. The accompanist at the end of a concert comes rushing on the stage as if he had forgotten his pocket-handkerchief or gloves, sits down at the piano and rattles it off at a rate more like an Irish jig than anything else, cuts the time of the dotted notes short, showing that he has not learned the simple elements of music correctly, has no ear for time, and giving intense pain and disgust to those who know better and certainly no feeling of loyalty under such circumstances. This picture is not overdrawn, as I speak from frequent actual experience. Should the same occur again in my hearing I promise the culprit he will receive the castigation he so richly deserves.