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THE (Boston) *Musical Herald* says "the irrelevant interlude must go." Amen, brother Tourjée!

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WE never could see why an organist should interject fragments entirely foreign to the subject in hand between the different verses of a hymn.

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AGAIN; these interpolations are generally the veriest twaddle,—and even where the organist improvises with real ability, his efforts are so evidently out of place that any intrinsic merit is entirely lost.

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OUR church music in Toronto, with one or two praiseworthy exceptions, is sadly in want of revision. How few of even our best church members realize fully that the singing, the music of the church, is as much an act of worship as any other portion of the service.

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THE MUSICAL JOURNAL desires to give forth no uncertain sound with regard to its views on Church Music. We are looking hopefully for the day when we shall have in our midst some reliable institution for the training of choirmasters and organists for the service of the church. Technique, without a trained taste and sound theoretic tuition, is a growing danger against which sacred music needs prompt protection. How lamentably ill-judged are the majority of the "voluntaries" we hear in our churches!

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JOSEF HOFMANN, the "Child Prodigy," is the latest craze in Gotham. If half what is said of him be true he has a great future before him. We have had nearly all the celebrities in Toronto, and it is said that one of our leading musical houses has in contemplation a "Hofmann" Concert. The enterprise would doubtless prove a success, for with Hofmann's New York record he would certainly fill the Pavilion. Local musicians will be glad of an opportunity of hearing a lad of nine who can perform artistically such compositions as the Beethoven Concerto in C minor and the Mendelssohn Capriccio (piano and orchestra).

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WE notice time and again in publications issued from American presses the "mongrel tenor clef" *i.e.*, the C clef on the third space of the Staff. This

misuse of the C clef is an abomination that should not be tolerated for a moment by any right minded musician. The C clef denotes always the middle line of the eleven lines forming the Grand Staff and should never be written upon a space. The N.M.T.A., and kindred organizations should take this matter in hand, and deal with it "calmly, but severely."

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TALKING of Musical Societies brings us to the Canadian Society of Musicians, which held its Third Annual Convention at London, on Dec. 27th, 28th and 29th. Mr. St. John Hyttenrauch was elected President for the coming year, with Mr. Arthur E. Fisher, Mus. Bac., Vice President and Hon. Treasurer; W. Elliott Haslam (Conductor of the Toronto Vocal Society) Hon. Secretary; V. P. Hunt, Assistant Secretary. The representatives of the cities are, R. Thomas Steele, Hamilton; J. H. Jones, St. Thomas; Dingley Brown, Ottawa; St. G. B. Crozier, Mus. Doc., Belleville; Wm. Carey, Kingston; Angelo M. Read, St. Catharines; C. A. Garrat, Mus. Doc., Brantford; Mrs. R. Smith, Stratford; W. E. Hiscock, London; (Toronto and Guelph—vacant). Executive Committee, All officers of the Society, the Representatives of cities, also Mrs. Moore, London; Mrs. Hillary, Toronto; Thos. Martin and Dr. Sippi, London.

The programme was well selected and well carried out; want of space prevents more detailed mention. We shall be glad to give more space to the C.S.M., when we have a larger number of the members upon our books,—as it is we must make our paper interesting to our general readers, and the minutes of the C.S.M. would be but dry reading for them, as we have over a hundred amateurs on our list for each professional. This is a hard statement to make with regard to the musical profession in Canada, but it is strictly true.

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WE publish in this issue a song by Mr. T. C. Jeffers, Organist of the Bloor St. Methodist Church, and Pianist of the Toronto Philharmonic Society. Mr. Jeffers is meeting with gratifying success as a teacher, and evidently is not neglecting the other branches of the art. It is an encouraging sign of the time that teachers (and pupils) are taking more and more interest in composition.