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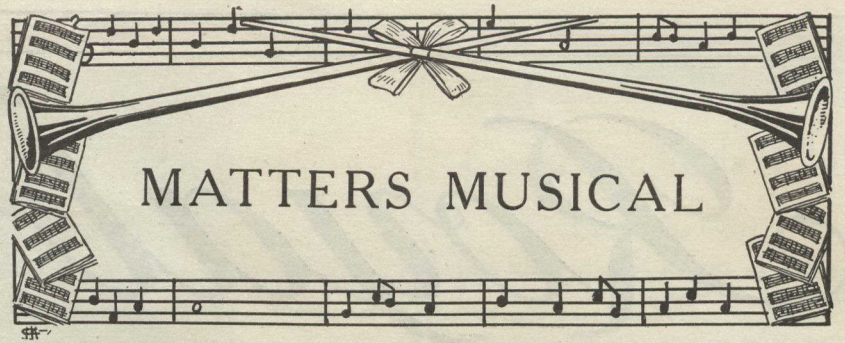
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MATTERS MUSICAL

THERE is no season of the year that commands a greater wealth of music and poetry than the approaching anniversary of the birth of the Bethlehem Babe. Even the fact of the Resurrection seems to become a secondary joy in Christian lands. The sorrows which led up to the Resurrection throw around that sacred memory a solemn awe, resulting in a rather distant feeling, or in one tinged with sympathy, whereas the gift to mankind of a Heavenly Babe is heralded alone with acclamations of joy and thanksgiving. It is noticeable that to the composer, only joyful sentiments are suggested, for all through his various compositions, both in verse and music, there is struck that resonant note which would peal out "Peace on Earth." Even the cathedral chimes seem to be tuned in a more joyful key as they echo the Christmas song.

At this season there are many requests made for appropriate songs, anthems, etc., for home and church work, and while it is almost impossible to frame a programme that would be possible under widely different conditions, yet the following is submitted as a very happy combination, and one not too difficult for even the small choir or glee club, yet will show a range of work very attractive to the best organization.

Organ Prelude—"Holy Night"—*Dudley Buck*
Anthem—"The First Christmas Morn"—*Newton*
Soprano Solo—"Star of Bethlehem"—*Adams*
Quartette—"O Holy Child of Bethlehem"—*Neidlinger*
Baritone Solo—"Nazareth"—*Gounod*
Anthem—"Christmas"—*Shelley*
Organ Postlude—"Pilgrims' Chorus"—*Wagner*

The opening prelude is extremely pleasing through its simplicity, and carries the strains of several sweet melodies. The first anthem is one of Newton's best, bringing in delicate piano parts, as well as some strong crescendos. The second anthem calls for soprano and contralto solo work, which, while not difficult, is very effective. An extremely attractive chime effect lends seasonable color to this work. Little need be said of Wagner's "Pilgrims' Chorus," only that it has endeared itself to the general public.

A programme that will give a greater scope for a larger chorus, and also more complete satisfaction to the hearers, might be worked out of the following:

Organ Prelude—"March of the Magi"—*Dubois*
Anthem—"Gloria"—*Mozart*
Baritone Solo—"The Message of the Angels"—*Hawley*
Ladies' Chorus with Baritone Solo—"List the Cherubic Host"—*Gaul*
Quartette—"A Hymn to Christmas"—*Weigand*
Tenor Solo—"Fear Not Ye"—*Buck*
Anthem (Soprano) obligato—"Inflammatum"—*Rossini*
Contralto Solo—"Dear Little Stranger"—*Gabriel*
Anthem (Contralto Solo)—"O Thou that Tellest Good Tidings"—*Handel*
Organ Postlude—"Hallelujah Chorus"—*Handel*

There are few who do not know the famous "Gloria" with its grand tone and wonderful climax. Truly, the composer of such was a master. The Ladies' Chorus mentioned will well repay special attention. In the writer's experience, no other chorus has so completely captivated the audience. This is perhaps due to the very limited numbers written for female voices, but combined with this, the composer presents an exceptionally pleasing harmony. The effect is heightened with a beautiful baritone solo and obligato.

"Inflammatum"—the very mention of this leads one to give it a place of prominence in all the Christmas work. We are brought into the chorus after a very

telling organ prelude. The soprano voice carries through an obligato to the accompaniment of very soft chorus parts, which are noticeable by their insistence, and at times lead into splendid fortissimo effects.

The contralto voice has good opportunity in Handel's "O Thou That Tellest." This anthem will well repay careful study. A grand climax to this service of song could be none other than the "Hallelujah Chorus."

Any requests for music on this page may be addressed to the Musical Editor, and we will be pleased to secure same for our readers.

Personal enquiries along this line at this or other seasons are always given special attention, and our correspondence column is open to all.

Answers to Correspondents

A VOICE WITHOUT BODY.

What qualifications are essential to a successful study of voice culture. Has the possessor of a thin small voice a good chance to make success?—Grace W.

If your friend will take our advice kindly, she will try to forget her ambition to study voice culture, and devote her love of music to some instrumental study, as the likelihood of even having personal satisfaction under her handicap is small. The qualifications for the work are: First, voice; second, taste and love for music; third, natural intelligence. The thin hollow voice too often indicates delicate constitution, and seldom can stand the exertion and strain necessary to take care of the heavy work, and lacks volume with which to express the wide range of music written.

SYNCOPIATION.

What is meant by syncopation in music?—A Subscriber.

Syncopation is the connecting of the last note of a bar with the first one of the next bar, so as to form but one note of a duration equal to both. little practice.

THE FIELD FOR ORGANISTS.

What are the openings for a lady organist in the larger cities?—Mildred E.

The best city churches now require a male leader and organist combined. But your chances are good if you will make a study of leadership also.

THE INSTRUMENTAL FIELD.

What instruments would you advise teaching to children with a view to their pleasure and profit,—Mrs. W. G. B.

So much depends on the ability of the individual child that a general answer to the above is very hard. No instrument will give greater pleasure, when mastered, than the violin, and expert teachers of it are all too rare. To achieve the highest results from the violin, the player must, in nature, be in harmony with the higher ideals and have a keen perception of the delicate blending and toning in all life. Other instruments leading to great pleasure and open fields of self-support may be mentioned: Pipe organ, cello, cornet, clarinet, and harp. At the rate Canada is growing, there is bound to be an immense field for the good musician, and especially for those able to create a Canadian temperament in their work through originality.

VOICE TIMBRE.

What is meant by timbre of the voice?—H. B.

By timbre is meant the quality of the musical tone; there are two timbres in the voice, called clear and sombre. The clear is best illustrated in children's voices, expressing a kind of open ingenuousness and light-heartedness; the sombre is illustrated in mature voices, expressing earnestness and seriousness.