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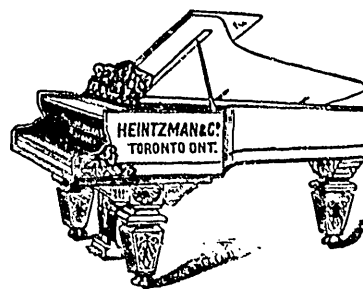
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PUBLISHED MONTHLY

BY WHALEY, ROYCE & CO., 158 YONGE ST. TORONTO, CANADA.

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CORRESPONDENCE pertaining to musical matters solicited, and must reach the editorial department by the 10th of the month. Write on one side only.

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THE CANADIAN MUSICIAN
158 YONGE STREET, TORONTO, CAN.

TORONTO, DECEMBER, 1893.

Mr. J. Humfrey Anger.

(PORTRAIT ON FRONT PAGE.)

Joseph Humfrey Anger, Mus. Bac., Oxon., Fellow of the Royal College of Organists; * Member of the Incorporated Society of Musicians, Professor of Harmony, Counterpoint, etc., at the Conservatory of Music, Toronto.

The subject of our sketch this month was born in Berkshire, England, on June, 3rd, 1862. He evinced an early taste for music and studied the piano and harmony during his school-boy years. After receiving a sound education, his father (a private country gentleman, not versed in musical matters,) was somewhat opposed to his son's choice of the musical profession, but the young man gained his way, with the result that in his 18th year, (1880), a deed of agreement was drawn up and signed by which he became an articulated pupil to Cedric Bucknall, Mus. Bac., Oxon., organist of All Saints' church, Clifton, Bristol, himself a pupil of W. H. Monk, Mus. Doc., the musical editor of Hymns Ancient and Modern, etc. He studied with this eminent musician, living in his house, for a period of rather more than two years, during which time he made great progress in piano and organ playing, composition etc., besides enjoying the advantages of the fine services in All Saints' Church and the general musical atmosphere of a professional musician's home.

* The institution hitherto known as the College of Organists (Eng.) has just recently been granted a new charter, and is now styled the Royal College of Organists.

Mr. Anger's first appointment as organist and choirmaster was at the parish church of Frenchay, a suburb of Bristol, which was offered to him after competition, in 1883. Having now fairly entered the musical profession he determined to continue his studies and if possible rise to a high position in the musical world. Accordingly, in 1881, having matriculated at New College, Oxford, he passed the first examination for the degree of Bachelor of Music and in the same year also obtained a diploma on passing the preparatory examination entitling him to Associate ship in the College of Organists. About this time he became conductor of the local Choral Society, and commenced a series of monthly organ recitals which extended over a period of four years, and gradually worked his unpretentious choir up to the performance of a cathedral service. In 1887, in honor of the Queen's Jubilee, the Bath Philharmonic Society offered a gold medal for the best cantata for soli voices, chorus and orchestra, and out of several compositions submitted, the judges, Sir A. Sullivan, A. C. Mackenzie, Mus. Doc., and Eaton Fanning, finally selected the work bearing the motto "Jayatehaye," which proved to be the composition of our young artist. The cantata, which is a setting of Psalm xcvi, was performed with full orchestra and a chorus of 200 voices under the composer's baton, at Bath, in April of the following year, and was enthusiastically received.

This same year, 1888, was quite an epoch in the young man's career. In January he was successful in obtaining the valuable diploma of Fellowship in the College of Organists, a distinction which is only obtainable after a searching examination in the theory and practice of an organist's abilities and is justifiably held in high esteem by all eminent musicians. In May he was appointed to a vacancy on the staff of assistant masters at Surrey county school, Cranleigh, in the music department, under the direct supervision of G. C. Martin, Mus. Doc., organist of St. Paul's Cathedral, London. Mr. Anger's departure from Frenchay was the occasion for the parishioners to show their appreciation of his efforts by presenting him with a handsome testimonial and an illuminated address.

It was about this time that Mr. Anger became a pupil of Professor James Higgs, author of "Fugue" and "Modulation" in Stainer's series of primers, and co-editor with J. F. Bridge, Mus. Doc., of Novello's edition of J. S. Bach's organ compositions, and one of the greatest living authorities on counterpoint, under whom Mr. Anger may be said to have finished his musical education, studying counterpoint, canon, fugue, musical history and aesthetics, with the happy result that, in Oct, 1889, he successfully passed the final examination for the degree of Bachelor of Music, at Oxford, and in the following month,

at a Convocation of the Senate, he was presented by Sir John Stainer (who occupies the Chair of Music at the University) to the Vice-Chancellor, when the degree was formally conferred on him.

In 1890, Mr. Anger further added to his laurels by becoming the successful candidate in a competition for the medal and prize of £10, offered by the London Madrigal Society, the work which gained this prize being a madrigal entitled "Bonnie Belle," which is written for six voices and has been published by Novello & Co.

"Bonnie Belle" has been performed on several occasions in England and has always been well received.

In 1891 Mr. Anger left Cranleigh to take up the important position of organist and choirmaster at the parish church of Ludlow, Shropshire, which was offered to him after a keen competition with upwards of 100 other candidates. The church is one of the largest in England and contains a fine four-manual organ on which it was the custom of the organist to give a short recital after the evening service on Sundays. He also became conductor of the Ludlow Choral and Orchestral Society, which had been in existence for over 30 years, and during the two seasons of his residence in Ludlow conducted "Judas Maccabeus" and "Ode to St. Cecilia," (Handel,) "Hear My Prayer" (Mendelssohn,) "The Erl King's Daughter" (Gade,) and sundry minor works. In 1892 the Incorporated Society of Musicians elected him as a member and he was subsequently chosen by ballot to sit on the Council of the South Midland Section. In Oct. he was invited to take the chair at their annual meeting, held in Worcester, when he read a paper on the "bogus teachers of the musical profession". This paper was subsequently published in the society's journal and an extract from the same will be found on another page of this issue of THE CANADIAN MUSICIAN.

In August of this year (1893,) Mr. Anger made the acquaintance of Mr. Edward Fisher, musical director of the Toronto Conservatory of Music, who was on a visit to England at the time. After some negotiations Mr. Fisher offered him a position on the faculty of the conservatory as principal professor of harmony, counterpoint, etc., which Mr. Anger accepted. This necessitated the hasty resignation of his various Ludlow appointments. Testimonials from the Choral Society, the Orpheus Society (a musical club for men only, founded by Mr. Anger,) and the choir of the parish church, besides tokens from attached friends and letters of regret at his permanent retirement from Ludlow, only served to bring forth strong evidences of the high esteem in which he was held there. Mr. Anger arrived in Toronto in Oct. last and immediately entered upon his duties. We heartily wish him success in the sphere of labor which he is undertaking in our midst.