

a satisfactory seat, without going through such a tedious ordeal. We have heard very strong views expressed on this subject during the past month by some of our leading citizens, and there seems to be a general consensus of opinion, at present, in favor of the system of deciding the order of selection by lot—as in the case of the last Philharmonic concert. Will some of our readers favor us with their views on this important matter? Perhaps the new pavilion will solve the problem.

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THE great pianists of Berlin, Vienna and Leipsic, have been lately overpowered by a new piano, invented by Otto von Janko. The invention is really only a new key-board, or more strictly speaking, six key boards, placed closely above each other, instead of one. The arrangement of tones and semitones is, of course, different from our present system. Many advantages are claimed for this new key-board; extensions are not so great, making the playing of octaves, arpeggios, and technic generally, much easier; and many effects can be produced which are impossible on our present key-boards. Granting that these facts are true, its claim to rapid introduction is in the fact that it can be inserted in our present pianos. Studies and a School of Technic have been written for the new instrument, and among others, Professor Hans Schmitt, of the Vienna Conservatory, has informed the public that he is prepared to give instruction on the same. Should this key-board be generally adopted, where would our piano-teachers be, and where the disciples of the mute-piano?

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We have pleasure in announcing that, in compliance with the wishes of many of our subscribers, THE JOURNAL will in future contain from eight to ten pages of new and selected music by the best authors, and the editors, in choosing the pieces for publication, will use every endeavor to select only such as will be of use to our patrons in the church and in the concert-room, while, at the same time, exercising due care that the home circle and its musical needs shall not be overlooked. With this end in view we publish in this issue the first of what, we trust, will prove a notable series of Organ Voluntaries, which, as far as possible, will be made suitable to both pipe and reed organs; the first of a series of songs for the little folks; and the first of a similar series for children of larger growth. We need hardly add that in carrying out the above programme, our subscribers may rely upon the judgment of the editors for the quality of the music to be published; as, while we shall endeavor to have the music as "taking" as possible, trash of any and every description will be rigidly excluded.

We trust that our present subscribers and all others interested in Canadian music and musicians will do their best to sustain our hands in this good work. Remember that copies of any music published in the JOURNAL can be had to order at the lowest wholesale rates. (See advt.)

### LET THE CHILDREN SING.

BY FRANCIS J. MOORE.

ONE hears so much about "naturally" musical countries—such as Germany and Italy, for instance—that I feel tempted to say a few words on the subject myself, although perhaps my ideas may be no novelty to the majority of my readers.

To a certain extent some countries undoubtedly possess more "natural" music than others; but I am convinced that much of what is considered as "indigenous" music can be traced to cultivation. By cultivation, in this case, I mean that the constant association with music; the constant hearing and joining in harmonious sounds must gradually train a people to become musical unless they are singularly devoid of ear.

Take one instance alone. Many, many years ago England was called an unmusical nation. Look at England now. Will anyone assert that music is unappreciated there? Where can we find another Henry Leslie's Choir? Where is there one equal of the celebrated Grenadier Guards' Band? Where will you find the fine old classical masters listened to with more rapt attention? Let anyone go to the famous "Monday Popular Concerts," pay his shilling and take his seat, surrounded often by rough laboring men and poorly clad workingwomen. Note the silence (except now and then a subdued murmur of delight) watch the faces—one whole attitude of attention and appreciation—and then say if England is unmusical. What has caused this cultivation? England is becoming—has, indeed, become—a naturally musical nation and is known to possess not only musical appreciation of the highest order, but to possess also some of the finest voices in the world. I have cited England as one example, but I might also—if space allowed—speak at some length of the gradual musical development of Ireland, Scotland and Wales. I repeat that I consider this development as the work of cultivation, especially the cultivation of the rising youthful generation, the facilities offered for hearing (without large expense) the finest music, and the large vocal classes held almost everywhere in the old country.

Now why should not this fair Dominion become "naturally" musical? I see no reason against it. Make music a part of education as common as reading and writing, and you will have a musical people. I now take the title of this paper, "Let the Children Sing." I would have children's classes all over the country. People talk of straining children's voices. There is no need for straining any more than when they are speaking. There are now plenty of good teachers in this country, and they may achieve a great work by training up the little ones to sing as naturally as they speak. Of course I know that