

MUSIC AND ART.

We give this month the portrait of Miss Eldred M. Macdonald, daughter of ex-Ald. Peter Macdonald, of Broadview avenue.

Miss Macdonald won the gold medal presented by the Toronto Conservatory of Music for highest gradulatory standing in the vocal departments in June last.

Miss Macdonald is a fair-haired, blue-eyed girl who is one of the most promising pupils of the Conservatory. Her voice is a mezzo-soprano of unusual sweetness.



MISS ELDRED M. MACDONALD.

This young lady has not yet decided whether she will continue her studies with a view of becoming a professional, but in event of her doing so, we may predict for her a successful future.

One of the regretful things is the number of musical ambitions that find their graves abroad.

With music, as with art, the young men and women who for continental study, with brilliant expectations and high ambitions, cross the ocean, may not be counted. But those who return as successful artists—how few.

They come back sometimes with great heraldings which secure them a first concert, then drop into oblivion,—they come back unheralded and only their domestic circles know of their return; or they remain by scores in the great cities of Paris or London, Vienna or Berlin—living the precarious existence that only unsuccessful art students know.

What sorry tales these young lives could reveal if we might but know them.

Miss Florence Brimstone, a pupil of Mrs. Cameron's, is in Paris studying with Marchesi. It is rumored that she may make her professional debut next May, but this is hardly likely. Those who remember the promise of her voice when she sang in our churches, are prophesying that in this young lady Toronto will give the world a great singer.

Mons. Rechab Tandy, who has come from London musical circles to fill Signor d'Auria's position on the Toronto Conservatory staff, gave a largely attended recital on Friday, Nov. 15th.

Mr. Tandy has a sweet and tuneful tenor; he will probably prove an efficient substitute for the popular Signor who has left us.

The New York verdict is that Paderewski has lost none of his amazing skill and magnetic charm.

Westminster Presbyterian Church, which owns the best Scotch choir in the city, gave one of its noted song services on Monday evening, Nov. 19th, under the direction of its leader, Mr. Alex. Gorrie.

The program was well chosen and excellently rendered.

Miss Ella Walker, of St. Paul's Church, Montreal, contributed two solos in delightful style and tone. Her voice is a rich contralto.

It is rather a pity that so many professionals favor their audiences with classical music, or selections from foreign operas. No program should be made up altogether of such selections; since an audience is never composed of artists and critics—but rather of the average men and women, who want something they can understand.

The Lillian Blauvelt concert—or was it a Field recital—of Nov. 14th, failed in this respect. Both the sopranos and pianiste seemed bent on proving their skill of technique and execution, rather than appealing to the emotions and sentiment of their audience.

Mr. Carl Duft, with his smooth, even baritone and simply-chosen song was the one exception, and the hearty applause which greeted him showed the appreciation of the audience for his simple English music.

Miss Blauvelt has a wondrously velvet voice—every note comes smoothly rounded. She possesses power also, and an attractive personality, but she lacks magnetism and temperament, and in just this much fails of being a great artist.

The Melba concert brought many people from out of town to the city. One of these was a gentle young Australian lady, whose sister sang with Melba in the days of her early girlhood, before she became famous.

Madam Melba sees no one after her concerts, and leaves the dressing-room the instant her last song is sung. But on this occasion, so desirous was the young lady to meet her, that in company with an older friend, she drove down to the Queen's. The remainder may be told in her own words.

"It was after eleven o'clock, and the hotel was nearly in darkness. We passed through the main hallway and up the stairs. As frequent guests, we were quite familiar with the outlay of the Queen's. Finding no one to take our cards, we continued on toward the eastern wing, and finally encountered a waiter. We asked him which were Madam Melba's apartments.

"Right here, madam," he said, indicating the half-open door from which he had just issued; and in a moment we were ushered into the presence of the prima-donna, as, robed in a pretty tea-gown, she sat with her friends at supper.

"It was a rather unexpected and embarrassing denouement—for us, at least," continued the lady. "But Melba accepted our apologies very graciously. We enjoyed a pleasant little chat about Melbourne and olden times, and came away quite delighted with our adventure."

Incidental music is being introduced into plays in the good old-fashioned way, rather for sentimental effect than because the dramatic action justifies it. Sir Henry Irving has set the example, so of course all minor dramatists and stage managers may follow.

If the action of the play may stop for a dancing-girl, why not for a singing-girl also? Then the villain may die to slow music, the wanderer return to the strains of "Home, Sweet Home," and the runaway wife reappear to the measure of "Don't You Remember Sweet Alice, Ben Bolt?"

Music has its effect upon hearers, whether they are conscious of it or not. It produces moods—as the hypnotists say.

On 15th November, a large and cultured audience was attracted to the concert hall at the Conservatory of Music, on the occasion of a recital of vocal music given by Mr. Rechab Tandy, recently of England, who has been appointed on the staff of that institution as teacher of voice culture and singing. Mr. Tandy's program included a choice selection of classical and popular compositions, of comprehensive and exacting character, the rendering of which fully demonstrated his versatility and ability, and showed to advantage his splendid voice, which is a tenor-robusto of much power, large compass and fine quality.

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