

Roumania Not Crushed

(Concluded from page 10.)

distance to the frontier, is merely to show one's ignorance of war. What we are now witnessing is the first stage of the offensive, a stage that has its special characteristics to correspond with its special circumstances. It is a preliminary to the second stage, which will be an attack on the German lines in the open in the hope of piercing them. It will come without warning and it may come very soon, even though the Germans should endeavour to forestall it, as probably they will do, by retiring their forces to a shorter line that shall give them a greater concentration of man power.

Musical Canadians

(Concluded from page 15.)

the smiling conductor was so situated that he could command singer and orchestra without necessitating the turning away of the singer's head from facing directly into the horn. Before I made my final master records of the song selected, I had to make many trials. The orchestral accompaniment had to be tried and critized by experts, who caused many modifications as to rhyme, tempo, and prominence of certain instruments. Then a trial of the voice was taken, and likewise analyzed; and if necessary emphasis laid upon certain important points. The committee informed me that "perfect steadiness" of tonal emission was imperative, as tremolo is exaggerated in the wax. Then, impeccable diction, so that every word is clearly enunciated.

Being a novice, I was subject naturally to severe nervous strain, as I found that I could not give myself up to the usual "abandon" of the concert stage, but had to concentrate heavily on many different things. The "divine afflatus" of inspiration and temperamental abandon, which is such "food for the voice" is here necessarily absent; and an artist cannot invest his record with the same emotional colour that he uses before his concert audience.

Record making is an absolute test of perfect voice-placing. The voice which possesses the forward ringing resonance of the Italian school, faultless breath control and diction, will produce the best record. But it must not be expected that such a record can contain the rich opulence, or golden edge of colour which emotional liberty permits, when one is not tied down to the necessity of technical exaggeration.

I believe that this most marvellous of inventions will yet be developed so that the voice can be recreated at its best, when self-consciousness is totally absent; but naturally the machine must still have its limitations, which I am glad to say are being overcome very rapidly.

The length of time which is taken up in the preparing of the three perfect, master records (from which the selection for publication is made), depends largely on the degree of difficulty of the song or instrumental selection. My first records took me approximately three hours to make, but later ones I have accomplished in one to two hours.

It is not advisable to make a record if one is not in perfect voice or health, as it demands the full co-operation of one's entire physical and mental attributes to make a perfect record.

I see in the voice re-creations of the world's greatest vocal and instrumental artists, a wondrous educational medium for Canada's many talented musical students; and I am sure that rich as our nation is in its musical potentialities, we shall, before long, listen to many of our splendid Canadian concert artists, through the medium of this great invention.

VIGGO KIHl NOV. 8th.

ON November the 8th, Mr. Viggo Kihl will give his first recital for the season in Toronto Conservatory Hall. He promises a bigger programme than any he has yet given in this country. To those accustomed to the kind of programme Mr. Kihl has given here during the past three years, the prospect of a better performance than any in the past carries with it great expectations.



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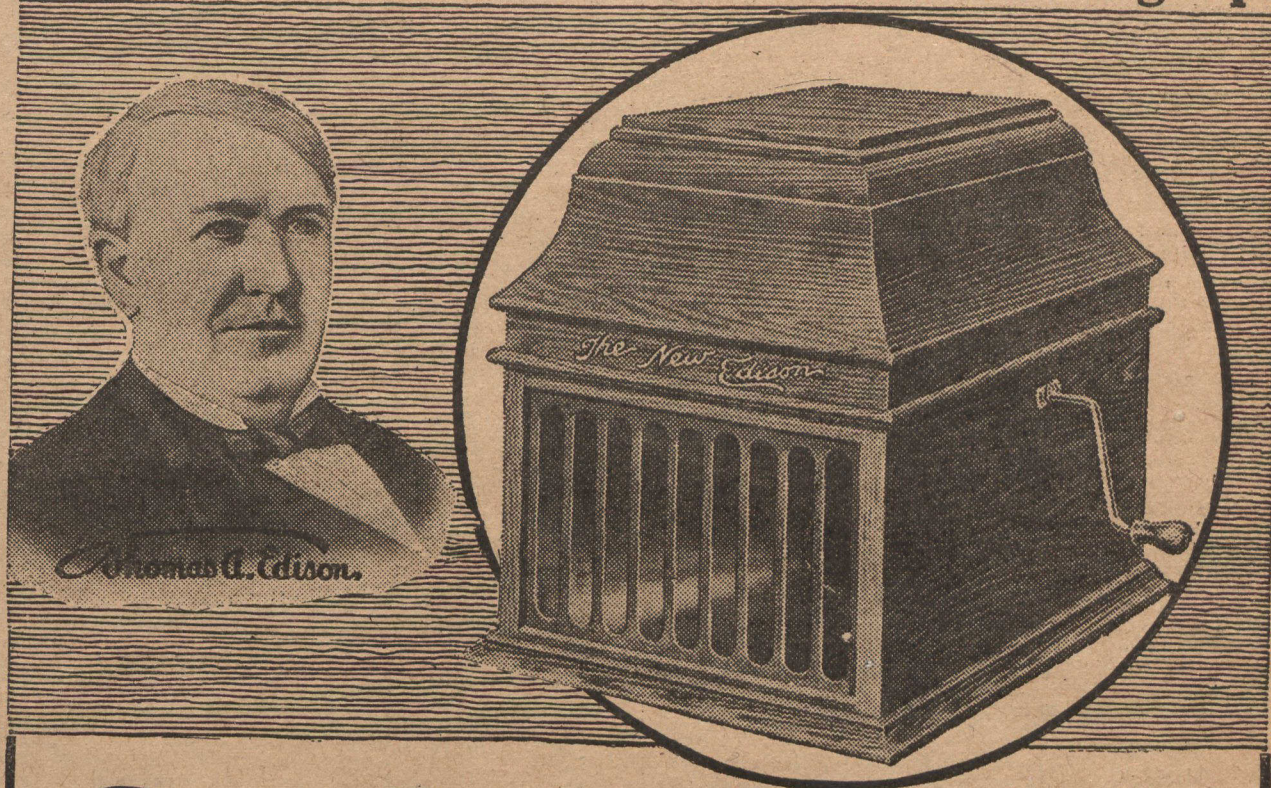
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