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Please mention this paper

A Duo of Talented Musicians

By MARGARET BELL

Art and Bohemianism.

FIRST, the Billiken knocker greeted me, then the narrow staircase leading to the studio. It might have been the abode of some student in Florence, with the side entrance and mysterious stairway, except for the absence of the two lion heads,

true artist, with all the artist's charm and unconventionality.

Music for the Masses.

CANADA seems to be in the grip of the music fairy. And a very pleasant sensation it is. The Earl Grey competition, held annually in some leading city, has done much to encourage music, choral, solo singing and instrumental. This year, the competition will take place in Ottawa, and the enthusiasm is greater than ever.

And then comes the query, Is Canada doing enough to teach the masses to appreciate the best in music? And, if not, how should she go about to accomplish this? Several years ago, at a rendition of The Messiah in Toronto, a well-known philanthropic woman who has done much to further interest in the arts, bought out all of Massey Hall and announced in the papers that the performance would be free. The result was interesting. Hundreds of people, tired, laboring people, came, out of curiosity, prepared to enjoy the evening. As the hours wore on, the expressions of curiosity changed to wonderment, and at the conclusion of the performance, about two hundred were in the hall. Still, it was a beginning. Only through such benevolences can interest be sustained, among the masses.

A Canadian Contralto.

THE music goddess works quietly in Canada, watching her proteges, until, suddenly, someone appears at the top of the great stairs, and the Temple of Success rings with praise.

Canada has been watching Miss Mabel Beddoe for some time. When she sang with the Mendelssohn Choir, a couple of seasons ago, Toronto had the opportunity of hearing one of her own singers, matured in her art, with a mezzo-contralto voice of great warmth of expression. The United States had lauded her unstintingly, and Canada waited. Toronto recognized in Miss Beddoe an artist of true worth, and it was not long before the other Canadian cities added a bit of green to her wreath of laurel.

Recently Miss Beddoe appeared in



MISS MABEL BEDDOE.

A Canadian Contralto, now appearing in New York in her "Chansons en Crinoline."

Montreal, at His Majesty's Theatre, in a most unique performance, "Chanson en Crinoline," appearing at her best in the quaint old-time costume, and singing the music of bye-gone days with singular sweetness and charm. She also appeared in Toronto, her home city, in a concert in conjunction with Mr. Cecil Fanning, the well-known baritone from New York.

Miss Beddoe received her musical training in Boston, Chicago and Dresden, Germany.

which invariably graced the entrance to the ancient Florentine studios.

Inside, everything betokened the artist. Pictures by Botticelli and Burne-Jones, and bits of old pottery. And everywhere music and books. On being asked if George Eliot was a favourite, the owner of the beautiful set gave a little Slavic shrug of her shoulders, and answered indifferently, "Oh, no, not particularly; you see, that is one of the standard sets which every well chosen library must contain." The dearest old stove, grey and grimy with ashes and age, stood modestly behind a screen, and a wicker couch, a poor, battered thing, stood pitifully in one corner.

This is the studio of Mary Campbell, the well-known Toronto pianist. For some time, Miss Campbell has been making strides in her profession, but this year finds her carrying on a successful series of musicales at the Hambourg Conservatory of Music. She gives instructive talks on the great musicians, their accomplishments and methods, illustrating her lectures by selections on the piano. Miss Campbell recently appeared with Boris Hambourg, the cellist, in Carnegie Hall, New York, winning much appreciation by her accompaniments on the piano.

An Interesting Career.

THE picture of a beautiful old-fashioned garden hangs on the wall of Miss Campbell's studio. In an old brick house, set in the midst of this tangle of bloom, the pianist first opened her eyes to the beauties around her. Small wonder she was imbued with such artistic instincts. This was in the town of Simcoe, where Miss Campbell lived the first thirteen years of her life. Then she came to Toronto, to study with Mr. Welsman. The music genius was strong within her, and urged her to go abroad. In London, Professor Michael Hambourg was her tutor, and a Mr. Chilton, who lectured on the theoretical part of music. Later she travelled on the continent studying musical conditions in Paris, Berlin and Florence. In the latter city, her teacher was Artura Nicola, and her studio overlooked the canal where she could see the gondolas stealing quietly up and down.

Possibly it was her Florentine surroundings which prompted Miss Campbell to hunt up such a Bohemian abode here in Toronto. At any rate, her studio has all the attributes of a

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