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The Musical Globe.

As Toronto and Montreal may be said to be the principal cities in Canada marking the musical progress of the Dominion it is interesting to consider what this progress really amounts to. While perhaps we may accept the institution of definitely modeled schools of music as a satisfactory indication of scholastic advancement in our own city, it is not to be doubted that Montreal is leading us in the field of musical performance. That is, of course, if we accept the character of the more important programmes given in the respective cities as a standard of measurement.

Montreal is decidedly more modern in this respect and, considering its relative position, is within creditable distance of Boston and New York.

In Toronto, where once we were proud in the possession of what was considered an aggressive spirit of progression, where new works—*oratorios and important cantatas*—were given a first presentation at least in the same year that they were produced in England, we seem to have stopped short and are content to let all the rest of the world march past us.

It is true that spasmodic efforts toward advancement have been made in various quarters but most of these died from either lack of vitality or because the public would not support them.

Unfortunately the causes for this unpleasant state of affairs were too numerous and too self-evident. Over production of musical societies, the result of the natural ambition of would-be leaders, was a fruitful source of trouble in recent years, disturbing, yes ruining, the older established organizations. That was one of the distinct causes, but we feel it was hardly more potent than the dissensions and jealousies which have existed among Toronto's musical fraternity.

It has been vainly tried to secure concerted action on the part of Toronto's leading musicians. Had such efforts been successful or could reasonable harmony have existed among them we believe the position of music in Toronto would be far in advance of what it is.

However, despite this pessimistic view, we are inclined to think that a better day is coming. Among our musicians generally good-fellowship seems to exist to a degree that used to be unknown. They express themselves in a kindly and admiring spirit of each other's efforts and we believe that this spirit will bear fruit and serve more than anything else to help on the good and necessary work of Toronto's musical progress.

If kept within reasonable bounds as to numbers it is well to encourage the formation of small musical societies and give promising young musicians the direction of them. It is the only way in which these musicians can gain the experience necessary to fit them to take up the work of the older leaders as they drop out of the race. Besides that they bring the energy of youth to bear on their work and serve a worthy ambition which stimulates them to do their best. As experience leads them they, naturally, in course of time desire to raise the character of their work from say simple part songs to cantatas and oratorios with the usual orchestral accessories. The trouble is, that when they leave the simpler work and attempt the more difficult they are apt to be harshly criticized by the older musicians who forget the vicissitudes of their own experience and lack the charity which such experience ought to give. There can be no doubt about it that certain qualities must be born in a man in order to make a successful conductor, but whether a man has or has not these inherent qualities can be best proved by allowing them

fair play for development. Given a man of evident musical temperament and education allied to general force of character, it is fair to assume that such a man may make a successful conductor. At least he is worthy of trial if brought to the front.

While we decidedly are in favor of giving aspiring young conductors a fair field and a good deal of favor at the same time we consider that the "fathers" should be treated with every consideration. It is possible that they incline to old ruts which in these rapid days appear as fossilised to the rising generation; still it is well to remember that all that is old in music and in methods is not dead and that much that is new is merely forced into an existence which can only be ephemeral. The "fathers" have had their experience and it is only right to respect the wisdom which this has brought them. It is generally held that in these days music is in a transitionary state and that whether the art will advance or retrograde but few are bold enough to advance a positive opinion on. Such being the case it would be strange indeed if the present "fathers" in music were not conservative in their methods. Even if we cannot always agree with them at any rate let us respect their grey hairs.

A musician of considerable eminence in the United States recently expressed to us his surprise that while Canada is grinding out a large number of Mus. Bacs., annually so few, if any, of these appear before the public as composers; and he further expressed the opinion that there must be something defective with the systems of instruction. That his inference was a correct one we are not prepared to admit. We are inclined to believe that the study of theory and its cognate branches has been considered by our various schools of music chiefly desirable as an accomplishment which will enable students to intelligently perfect their technical equipment.

Of those Mus. Bacs., who have a natural gift of the "divine fire" for composition some will surely sooner or later make themselves felt unless, indeed—which we do not believe—their methods of instruction have been of a character to extinguish the spark. Heaven knows it would be a calamity rather than a blessing if the processes which evolve the