

HANS VON BULOW, according to "Le Menestrel," has recently said: "I am very fond of a Strauss waltz, and I cannot see any reason why such a work, which is always artistic, and may be classed among the best of its kind, should not be performed from time to time by a large orchestra in serious concerts. It would give our ears a little rest from severity of the classics, and would act like olives in preparing our palate for a fresh course."

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THE Chicago "Record" prints the following as the criminal record of the last few years:

1. "In the Gloaming,"
2. "Silver Threads Among the Gold."
3. "My Grandfather's Clock."
4. "White Wings."
5. "Sweet Violets."
6. "Annie Rooney."
7. "Down went McGinty."
8. "Comrades."
9. "Ta-ra-ra-Boom-de-ay."
10. "After the Ball."

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WITH truly Machiavelian cunning the authorities relegated the piano display at the recent Toronto Exhibition to the Annex. All were jumbled together in a building so small that nothing but "confusion damnably confounded" could but result. To the unsuspecting visitor it must have seemed Pandemonium let loose, a veritable council-hall of evil spirits. Almost back to back each exhibitor had his set of piano players whose ambition was to make the utmost noise in competition. Some, not considering this sufficient, added cornets, banjos and other instruments of torture. It was simply horrible, and yet none of the other Exhibition halls was so crowded. Stranger still to say the crowd bought pianos freely, but if the exhibitors are wise next year one and all decline to show under similar conditions. A great big kick should be made for such space between exhibitors that one will not interfere with another.

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THE *Music Review*, of Chicago, one of the ablest papers in America, speaks of C. Villiers Stanford's new mass in G as follows:

"The work is a distinct addition to modern mass music and a model of dignified religious expression. Much use is made of a solo quartet in conjunction with the chorus, and beautiful contrasts are thereby brought about. It is largely contrapuntal in style, but with a latter-day flavor which gives it a character and individuality of its own. It was first performed at the Brompton Oratory at a festival service, and made a decided impression."

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DE PACHMANN is a daisy. Not altogether a daisy, for a daisy is supposed to represent modesty. Pachmann has about as much modesty as a vain society woman. He was recently interviewed, and he did not hesitate to say to the reporter: "I am the most unmodest in the world, except Hans von Bulow. He is a more unmodest man as I, but after him I am a very unmodest man. I play very, very beautiful." Pachmann is one of the kind of beings that believe in making hay while the sun shines.—*Indicator*.

Avoid while taking lessons all imitation of the teacher. What the teacher does may be right and it may be wrong. In his anxiety to have his pupil progress he often works in more nervous manner than he ought. When he is in that mood, (and he may take it upon himself unconsciously,) he will not produce the best tone. The pupil has organs of voice production almost exactly like those of the teacher. Note, if you choose, how the teacher uses his set, and then use yours in the same way. Imitate his use of his apparatus but do not imitate his voice. The difference between his and yours—pupil,—makes just the difference between his and your voice. Yours may be a better voice than his; if you imitate his you will never cultivate yours. You must understand the way of voice culture and then apply it for yourself, to yourself. The teacher can tell you what to do and show you how to use your voice but he can never cultivate it for you. That, you must do for yourself.—*The Vocalist*.

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I sing high notes and low notes with more ease than those between; why is it and how is it to be overcome?

The Vocalist answers the foregoing question as follows:

"The notes of the lower voice call into use muscles in and around the larynx which are relatively strong. The notes of the high voice are made by other muscles which, though smaller and finer may be comparatively stronger than are the muscles called into use while making the tones of the middle voice. Undoubtedly, there is too much labor being placed upon the larynx. Take that off by throwing the whole body into more restful attitude during practise, and by keeping the column of air quiet. Then sing a slow and sustained note in the low voice and carry it up to one of the weak notes. Use the interval of the third and also the fifth. Seek to feel exactly the same while singing the upper note of the interval that you do while singing the lower. After singing the interval from one point of pitch, sing it from the next higher and then still higher. In similar manner sing an interval from the higher voice (beginning restfully and without strain) downward into the part which is weak, seeking to feel exactly the same all the time. Perfect evenness of the voice can be secured in this way but it will not be brought about in a day or a week."

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MR. JOHN TOWERS, the respected head of the Towers' School of Vocal Music, New York, has started an innovation which is fraught with consequences of no little magnitude. He has opened out a large Congregation Singing Class at one of the leading Lutheran Baptist churches in New York, with a view of making the singing of, at least, the hymns and canticles, obligatory on the people; as is intended not only by the rubric, but the injunction of the sacred psalmist. "Let all the people praise, O God." The result of a very limited amount of training has shown that the difficulties in the way of attaining this laudable object, although great, are, in no way, insuperable. The people directly concerned are said to be delighted

with the change which has come over the face of their public worship in their church. Not only has the singing in church received a great fillip, but, to quote: "Socially, too, this congregational singing class has done more to promote good feeling, good fellowship and good understanding than anything else which has heretofore taken place during the twenty-five years of the church's existence." It is needless to say that Mr. Towers' experience in choir-training in England fully qualified him for the task he has undertaken, and in which he has the best wishes of every well wisher of public worship. Mr. Towers' reputation as a speaker and lecturer is so well known that we wonder he has not been heard in Toronto. The suggestion is worthy of consideration.

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IN the section devoted to experimental psychology at the fair is one of the most ingenious pieces of mechanism for testing the sense of hearing and for determining the appreciation of the difference in musical pitch. The sound is produced by a closed organ pipe, the pitch of which is varied by changing its length. An automatic arrangement is adopted by which the sound is continued during one second, then there is silence during another second, then sound is produced during a third second. During the interval of silence the organ pipe admits of being varied by a known amount. The instrument is used in this manner: A scale is adjusted to fix the amount of movement that can be given to the sliding plug in the organ pipe. This will allow two notes to be sounded, differing by any number of hundredths of a semitone. When the scale is at zero the note sounded is 1,021 single vibrations per second. That is, each division on the scale corresponds to a change of 0,575 complete vibrations per second. If a person to be tested can, after several trials, distinguish the notes, either by saying that they differ or by knowing which is the sharper, the interval between the two notes is reduced. *Musical Times, Chicago*.

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RUBINSTEIN has been busy in making calculations as to the musical value of different nations. Of all the people who are musicians, 50 per cent. are Germans, 16 per cent. French, and 2 per cent. English. It would be interesting to know exactly how Rubinstein has arrived at these interesting results; otherwise we cannot recognize any particular value in the announcement. It represents, as far as we know, merely the rough guess or estimate of an individual. To be of even and slightest use, it should be formed, first, on a definition of musicianship, and, second, on an exhaustive inquiry. There is a great temptation to express numerically what is not really suited for such expression. We remember hearing years ago someone sententiously assert that skating was 50 per cent. better in knickerbockers than in trousers. *Musical News*.

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MR. W. PHILP, master of the Chatham City Band, has an excellent organization at present numbering thirty-eight musicians. The intention is to increase the membership to fifty.