



The first Residence Pipe Organ in Toronto was that of Mr. J. W. Flavelle, in Queen's Park.

## Music in Two Cities

**M**USIC has been called the universal language. People who can't talk to one another can sing the same tunes and understand the same pieces played on any sort of instrument.

But it happens that music is also the great divider. And in the matter of music the two chief cities of Canada are very largely isolated one from the other. Financiers in Montreal and Toronto know one another on the stock markets. Manu-



**DR. CHARLES A. E. HARRIESS,**  
Most remarkable Canadian Musician Impresario; who founded McGill Conservatorium in 1902, twice brought out the Sheffield Choir to Canada, and conducted a performance of his own work, "Pan," before the late King Edward and Queen Alexandra in Covent Garden, London.

other big British cities. Musicians will not mix. The universal language uniting other people keeps musicians separate.

**T**O begin with, all Toronto musicians know that the Montreal Opera Co. is financed and headquartered in Montreal. But there are probably 100,000 people in Toronto who don't know whether it's comic opera or grand opera or plain musical comedy. Most of the music-loving people in Montreal know there is such an organization as the Mendelssohn Choir. Less than 500 people in Montreal have ever heard the greatest choir in America, and it looks as though the other 500,000 will never have the opportunity. Less than a hundred in Toronto know that not so long ago Montreal had a Philharmonic Society doing big standard programmes in a style worthy of comparison to any other such society in America. Perhaps ten per cent. of Montreal are aware that Toronto has a permanent symphony orchestra; and about nine per cent. in Toronto even know that for about ten years and until the grand opera season opened, Montreal had a more or less permanent orchestra of symphony dimensions giving programmes before the T. S. O. was organized. Very likely Col. F. S. Meighen, who finances the M. O. C., is personally acquainted with Mr. H. C. Cox, whose financial hobby has been the T. S. O. But they are not musical cronies. Perhaps Signor Jacchia, principal conductor of the M. O. C. orchestra, knows Frank Welsman, who wields the baton of the T. S. O. But they have never had a confab on the difficulty of getting horn-players and wood-winds in Canadian cities. Mr. Alfred De Seve and Prof. J. J. Goulet and Mr. Saul Brant, the principal violinists in Montreal, know little or nothing of Messrs. Frank Blachford, Jan Hambourg and Luigi Von Kunits, from Vienna. What, for instance, does Mr. Edward Hesselberg, teacher of advanced piano in the Toronto Conservatory of Music, know of Mr. Alfred J. Laliberte, chief teacher of piano in the Columbian Conservatory in Montreal; what does Mr. Laliberte know about Prof. Hambourg; or Mr. J. B. Dubois, 'cellist, of Montreal, know about Boris Hambourg, except that he is the brother of Mark?

These individual cases are selected, not because of their individuality, but because they are typical—of the curious, but by no means unbridgeable gulf that divides the musicians of two metropolitan cities. There are, of course, many excellent reasons for this mutual estrangement. Distance is one. A few hundred miles is a long way in music. Race helps to make another. Musicians, like everybody else nowadays, are peculiarly busy people when the season is on; and when it is over, the summer resorts in Muskoka are a long way from these of the St. Lawrence and the Saguenay.

Most surely, however, Prof. Guillaume Couture, one of the two deans of music in Montreal, his birthplace, is well acquainted with that other musical pathfinder in Toronto, Dr. F. H. Torrington. They began to be acquainted many years ago, when Torrington was a young organist and teacher in Montreal.

Now, when the case is cited in outline, the worst is really said. There is, in fact, no sort of sadness about this lack of acquaintance. Musicians in Montreal are not at loggerheads with those in Toronto. Of course which is the more musical city never can be determined without a Royal Commission. Each has its own peculiar musical personality as marked as New York and Chicago or London and Paris. In many respects it is better so. Not long ago a writer in the Montreal *Standard* drew some more or less invidious comparisons, the gist of which was, that Toronto is sedately confined to the more or less pious restrictions of choral programme and orchestral concerts, while Montreal has her fine French fling in grand opera.

This again is individuality, which must smack of the provincial to be a really effective basis on which to build. But if Canada is ever to achieve anything national in music, the people who make music, as well as those who listen to it, must at least find out what has been and is being done in other parts of the country than their own. There is such a thing as a musical melting pot. And it is the chief aim of this music issue of the CANADIAN COURIER to get the separate musical individualities in various parts of Canada into a sort of massed band; largely because no attempt of the kind has ever been made, and because the conjunction of so many isolated personalities and interests has the character of real novelty.

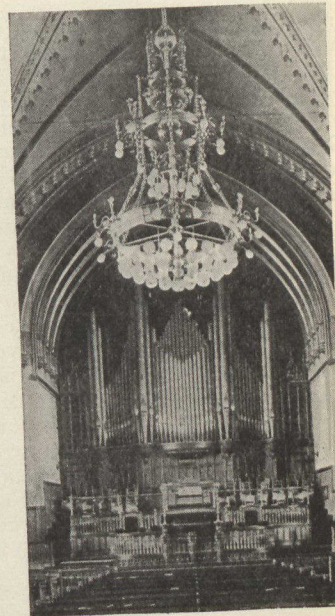
**M**ONTREAL as a centre of music is as different from Toronto as St. Catherine St. is from Yonge St. This is not merely accidental. It is temperamental. It depends upon race. Montreal is more than half French. Musically it traces back to a French root—just as Mr. Bourassa regards all Canada as a tree with a French root. Most of the leaders of music in Montreal in the earlier times were French-Canadians; of those still living a majority are French-Canadians: Guillaume Couture, choirmaster St. James Cathedral; Octave Pelletier, organist of St. James; Alfred de Seve, violinist and capitalist, who many years ago studied under great French masters and afterwards became soloist with the Boston Symphony; Alexis Contant, composer of first French-Canadian oratorio, "Cain," sung by 300 voices at the Monument Nationale, also of several excellent masses; Joseph Dussault, organist Notre Dame, student in Paris under famous French masters and one of the best-known organists in America; Albert Clerk Jeannotte, managing director the Montreal Opera Co., student in Paris, 1897, when a lad of 16, again in 1902-04; Gustave Labelle, 'cello soloist, son of Charles Labelle, from whom he took lessons; Alfred Laliberte, chief of piano faculty in Columbian Conservatory, Montreal, pupil of Dominique Ducharme, afterwards studying in Berlin under Lutzenko and later under Schriabne; Ernest Langlois, teacher of piano; Arthur Letondal, son of the celebrated Paul Letondal, studying first with his father, later in Paris, succeeding Dominique Ducharme as organist, Church of the Gesu; Emil Taranto, student of violin under Ysaye in Belgium; Joseph Saucier, student of singing in Paris.

These, with many more, are some of the contemporaries who have done much to give character to music in Montreal.

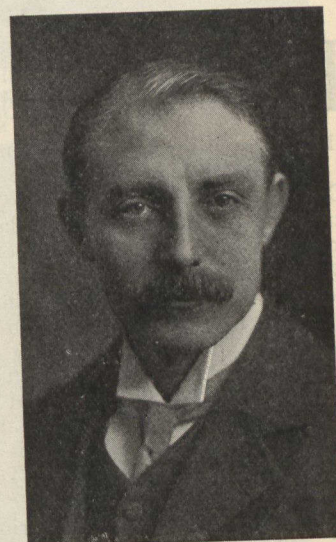
**T**HE pioneers before these. Consider Paul Letondal, distinguished 'cellist and pianist, born in France, living in Montreal from young manhood till 1893, where he died, the teacher of Dominique Ducharme, Gustave Gagnon and Clarence Lucas, the Canadian composer now in New York. Not forgetting Charles Labelle, born in Champlain, P.Q., who gave up law for music, a well-known composer and the father of Mlle. Adrienne Labelle and Gustave Labelle. Also Dominique Ducharme, born at Lachine, student under Paul Letondal and renowned Paris teachers, and founder of the celebrated musical service in the Church of the Gesu, along with the great organ opened by Gaston Dethier in 1901.

All these and many others of lesser note were Frenchmen or French-Canadians. They were born with the Frenchman's love of melody. Most of those, both past and present, it will be noticed, became students in Paris or Belgium. Most students from Toronto and Winnipeg go to Germany—or Vienna. The reason is obvious. The musical atmosphere of Montreal is most like Paris; a large preponderance of Catholic churches, masses and requiems and mysterious organ lofts; the French tongue; the common love of opera as well as of the mass.

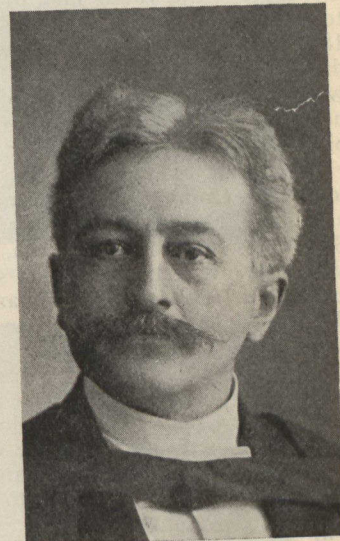
So that if Toronto has perpetuated some of the provincialism



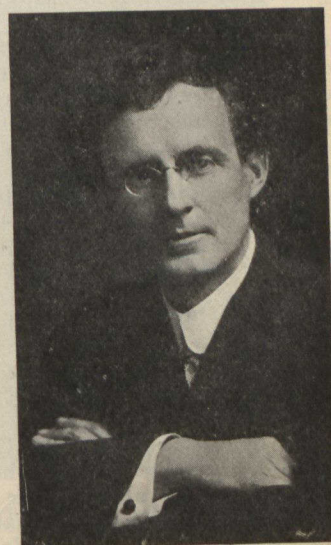
Organ in St. James' Methodist Church, Montreal.



**Dr. H. C. Perrin,** the Scholarly Head of the McGill Conservatorium in Montreal.



**Dr. Edward Fisher,** Capable Director of the Toronto Conservatory of Music.



**Mr. Peter C. Kennedy,** Director Columbian Conservatory, Toronto.