

BUSINESS CORNER.

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SECRETARY COLLEGE OF MUSIC, 237 SIMCOE STREET, TORONTO.

THE following reply to a correspondent signing himself "High School" has been submitted to us for an opinion. We have to admit, that we have not seen the effusion of "High School," but, if the substance of the matter lies, as it seems to do in the question whether anything can "assert its power by trembling," we should incline to the opinion that it can. "*Trembling* with rage" or with emotion are common enough expressions. Strong men will *tremble* with excitement if they have a highly nervous temperament; this trembling is rather an evidence of the power which shakes the frame than otherwise. And although the individual so trembling might be a frail child or woman, there could be no doubt of the power of the rage or the emotion. As used toward the piano it was the *power of the tone*, not the iron or wooden frame that was referred to. The expression is correct, and, although unnecessarily long, we think the reply is a complete answer.

To the Musical Editor of the Canadian Spectator.

SIR,—Your correspondent "High School," under one *nom-de-plume* or another, is always on the *qui vive* for an opportunity to pick at the Weber piano or its agents. In your issue of the 12th instant, criticising the article describing Carreno's performance at the opening of the Queen's Hall, he violates the rules of honest criticism by misquoting the text to suit his purpose. The article he misquotes should read as follows: "During the performance of the last piece (Liszt's Grand Fantasie on Faust) the magnificent instrument fairly trembled under the inspired fingers of the fair artiste. It is here, if anywhere, above and beyond all other musical instruments, the Weber pianoforte asserts its power."

"Now, Sir," says this obtuse schoolboy, "how can a piano or anything else assert its power by trembling?"

The poor dull ox cannot understand why the horse should tremble and quiver with nervous excitement when about to begin the race. The ox is strong. Is the horse weak, or is his only a different kind of strength? The ship that will not

quiver in the gale must go down before it, and the tree that will not sway in the blast must fall. Why, the very pillars in Westminster Abbey vibrate under the swell of the grand organ. Burns, describing the Satanic dance in "Tam O'Shanter," where Satan himself was the performer and a bagpipes the instrument, says:

"He screw'd the pipes and gart them skirl
Till roof and rafters a' did dirl" (tremble).

If the Devil could do so much with a bagpipes, what might not the fair Carreno do with a Weber Grand, which is admitted to have more tone in it than any musical instrument known to our age?

In Von Lenz's criticism on Liszt I find the following:—"The pianist in Liszt is a specter, not fitted to dwell within the structural limits drawn by (*high*) schools and professors. Here the proverb is applicable: 'What becomes Jupiter does not become an ox,' or, as it stands in the original, not easily translated:

Quod licet Jovi
Non licet bovi.

Nothing could be more foolish than to wish to imitate Liszt; or merely to use him as standard in the judgment of others. When Liszt appears, pianists are silent, only a pianoforte remains, and that *trembles* all over." (So it does tremble after all.)

If your correspondent is of the Peel Street High School, I do not wonder at his incapacity to comprehend that *power of tone* which makes even the instrument producing it *tremble*—there is no Weber there. The instrument used at that school to give future musical critics a correct knowledge of tone and harmony, would tax the patience and skill of the celebrated performer at Kirk Alloway in the days of auld lang syne.

Yours truly, H.

MUSIC TRADE REVIEW.

Mason & Risch report Christmas and Spring trade as being very satisfactory. Since their commencement, some ten years ago, this firm seem to have done a steady and well managed business, and it is, perhaps, owing to their fair dealing with customers, both before and after purchase, that they enjoy their present well earned reputation. Some four years ago they commenced manufacturing on their own account, still retaining, however, the agency of the Decker Brothers piano, and the Mason & Hamlin and Burdett organs. The success which attended their other undertakings, seems also to have rewarded this new extension of their business, and in their large and handsome warerooms a Canadian pianoforte may now be seen, which may very fairly be compared with the finest pianos in America.

NEW MUSIC REVIEW.

"A Contrite Heart," composed by Ambrose, published by I. Suckling & Sons. A modest little song, very graceful melody, harmonized in a correct and musician like manner.

TO CORRESPONDENTS.

We solicit correspondence on all subjects of interest to the trade and profession of Music and Art, and shall always be happy to answer any enquiries our subscribers or readers may put to us in reference to such matters. In all cases, the full Name and Address of the sender must be given, not necessarily for publication but as a guarantee of good faith. We must not be held in anyway answerable for the opinions of correspondents; nor the return of rejected MSS. Correspondence for insertion should be sent in not later than the 25th of each month.