

## The Montreal Trust Company

is authorized by the underwriters to offer

**\$300,000 of 7% Cumulative Preferred Stock**

**AT \$95.00 A SHARE**

Carrying with it a Bonus of Common Stock equal in value to 25 per cent. of the par value of the Preferred Stock allotted of the

## Carriage Factories Limited

(Incorporated under the Companies' Act, Canada)

Head Office: MONTREAL, CANADA

### CAPITALIZATION

	Authorized.	Now to be issued.
Preferred Stock, 7 per cent. Cumulative	\$2,000,000	\$1,200,000
Common Stock	2,000,000	1,200,000
Bonds, First Mortgage 30 year 6 per cent.	1,000,000	300,000

The Bonds will be issued only for the purpose of providing additional working capital and for extensions to the Company's plant.

The remaining \$900,000 of Preferred Stock of the total of \$1,200,000 being issued has already been taken up by firm subscriptions.

The Preference Shares rank both as to capital and dividends in priority to the Common Stock.

Subscriptions will be payable as follows: \$5.00 per share on application; \$15.00 per share on allotment; \$25.00 per share on 1st December 1909; \$25.00 per share on 1st January, 1910; \$25.00 per share on 1st February, 1910;

or the whole account may be paid up on allotment or on the due date of any subsequent instalment, under discount at the rate of 5 per cent. per annum. Interest will be charged at the rate of 7 per cent. per annum on any instalment not paid when due.

The following persons have consented to act as Directors of the Company. The remainder of the Board to be named later:

### DIRECTORS OF THE COMPANY

- J. B. TUDHOPE, Esq., President The Tudhope Carriage Company, Limited.
- W. FRED HENEY, Esq., Vice-President The E. N. Heney Company, Limited.
- T. J. STOREY, Esq., President The Canada Carriage Company.
- H. MUNRO, Esq., President The Munro & McIntosh Carriage Company, Limited.
- C. F. SMITH, Esq., Director Merchant's Bank of Canada, President James McCready Shoe Company.
- GEORGE E. DRUMMOND, Esq., Director Molsons Bank, Director Montreal Trust Company.
- F. PAUL, Esq., President Belding, Paul Company, Director West Kootenay Power & Light Company.

The Carriage Factories Limited has been incorporated for the purpose of acquiring and taking over the undertakings, properties and businesses of the following well-known and long-established companies:—

- The E. N. Heney Company, Limited, Montreal, P.Q.
- The Tudhope Carriage Company, Limited, Orillia, Ont.
- The Canada Carriage Company, Brockville, Ont.
- The Munro & McIntosh Carriage Company, Limited, Alexandria, Ontario.

The corporate existence of the amalgamating companies will be maintained, and such companies will act as selling and distributing agents for the new Company.

Application for the above shares should be made to the

## Montreal Trust Company

2 Place d'Armes, Montreal, P.Q.

OR TO

## The Royal Bank of Canada

Montreal, or any of its Branches

together with the amount payable upon the application.

Should no allotment be made the deposit will be returned. Where a smaller amount of shares is allotted than is applied for the surplus paid on application will be credited in reduction of the balance due.

Application will be made to list the shares and bonds of the Company on the Montreal and Toronto Stock Exchanges.

### BANKERS:

The Royal Bank of Canada.

### REGISTRARS:

The Royal Trust Company.

### TRUSTEES AND TRANSFER AGENTS:

Montreal Trust Company.

## MUSIC IN CANADA

### CANADIAN MUSICAL SPEECH.

CANADIANS will never be a musical people till we have learned the simple art of musical speech. In this respect we are far behind English people. British voices are naturally softer. The Sheffield Choir here last year showed a mellowness of tone rather wanting in the Canadian voice; due in part to the soft sea air; in part to traditions and a more leisurely life. America is a land of hard, harsh speech. Our forefathers began with the old comfortable custom of "hollering" or yelping across the fields in the bush. The New England farmer established the nasal twang. Ontario and the eastern provinces got an importation of that. The West again got it at a later period. The West is now getting many of the hard voices of the western states. Through it all there is the polyphonic variety of the foreign tongues. French, of course, being as native to Canada as English, we must class as one of the softening elements. Quebecers speak with far more mellow voices and with more diversified cadences than do most of the English-speaking Canadians. Again we must count as a favourable factor the direct English, Irish and Scotch.

Sum it all up and we are still quite ahead of our republican cousins in the South. But we have in Canada a composite voice of remarkable possibilities in choral utterance—as has been demonstrated. We have a large number of people who speak musically; a large number who affect the English style—sometimes disastrously but usually with some advantage to intonation. We have also the habit of shouting at the telephone, which is both unnecessary and abominable. We have the yelling in the street car. Our streets are noisy and we shriek to be heard. In a small room—even in a private house—we become so earnest over what we have to say that we talk loud enough to be heard half a block. We ignore the value of what may be called "over-tones" in conversation. We neglect inflection. Most of us speak in a high key and somewhat of a monotone. In the singing voice there is an effective range of an octave and a half to two octaves of sound. Our speaking voices are more often restricted to half an octave. It is one of the neglected arts—that a tone which is all tone, no matter if it be soft and low in pitch, carries quite as well and in some cases better than a loud tone which approximates to a yell. We have a good composite Canadian voice. We sing chorally well; in solo we have produced some of the world's better voices; and a large number of average. But till we have learned the simple art of musical talk we shall never be truly called a musical people.

### THE OTTAWA ORCHESTRA.

MR. DONALD HEINS, conductor of the Ottawa Symphony Orchestra, writes to correct us in one particular. His letter speaks for itself:

Editor Canadian Courier:

DEAR SIR,—In an article entitled "The Orchestra Season is On," issue of October 16th, 1909, I observe that no mention is made of the orchestra of the Canadian Conservatory of Music, Ottawa, of which I am the conductor. Further it is mis-stated that the Quebec Symphony Orchestra won the Governor-General's trophy last summer in Ottawa. Our claim to some slight recognition in connection with Canadian musical life may be found in the fact that our organisation (then a string orchestra) won the Governor-General's trophy in competition with the Quebec Symphony Orchestra in Ottawa, February, 1908, and won it again this year as a fully equipped symphony orchestra against two Montreal societies, the performance taking place in Montreal April, 1900. Our programme this season will include two movements from the Symphony Pathétique of Tchaikovsky; the overture to the Midsummer Night's Dream of Mendelssohn; Ballet des Sylphs, Berlioz; and the G minor Slavonic dance of Dvorak.

We are glad to insert this correction, and at some future date shall prepare an illustrated article on "Music in Ottawa"; for it is not all politics in the Canadian capital.

### THE PREMIER CANADIAN ORCHESTRA.

THE orchestra season in middle Canada opened on Thanksgiving with a concert by the Toronto Symphony Orchestra. Since last season—great changes. The T. S. O. is now an organisation of 65 players. The advance over last season, however, is not only in numbers. The programme was not quite so heavy as some given last year—which is a good fault. The playing was remarkably better. Most of the sections have been weeded and augmented. The problem of establishing a permanent orchestra on a professional basis has been taken hold of "by the horns" with great vigour; hence a fine programme, splendid interpretative playing, a huge and stimulative audience—and the assistance of so celebrated a *prima donna* as Mme. Galski, who made her initial appearance with the orchestra last year.

No more discriminating and enthusiastic audience ever sat in a Canadian hall than the 3,500 people who listened to this programme of the most ambitious Canadian symphony orchestra. Mr. Welsman—with Mr. H. C. Cox and a band of energetic guarantors behind him and a band of capable, earnest musicians in front—has begun to creep up on the standard set in Canada by big orchestras from over the border. Of course in a manner he began to do this last year; but this is the year that will not only test the hold which the T. S. O. has on the Canadian public but will show such advances in the production of large works as has never been surpassed by any other organisation in Canada.

The local critics have already sounded the high note of praise. It is no business of this paper to boost a merely local enterprise. The T. S. O. is not local. It is national—perhaps in a bigger way than any other of the orchestras in Canada, all of which are doing things that a few years ago would have been considered flatly impossible. A cycle of six orchestral programmes employing such world-renowned artists as Galski, Fritz Kreisler, Mischa Elman, Rachmaninoff, the Russian composer and pianist, and David Bispham, is enough to stamp Canada as much further ahead in the race for native musical development than the United States in a similar period of evolution.

Outside orchestras with immense capital and years of experience behind them have set the pace. Canadian taste in the larger centres has been developed by some of the biggest and finest orchestras in the world. Canadian orchestras must cater to the same demand. No native orchestra will be encouraged solely on patriotic grounds. The Toronto Symphony Orchestra, the Montreal Symphony, the Quebec Symphony and the Ottawa Symphony are putting on music this year as good as the best done by visiting orchestras.