

Illustrated Musical Talks

EDUCATION in music, like most other kinds of culture, is only begun in the school. Real music culture comes from the serious study of musical works among people whose interest on the subject is broad enough to be bigger than the routine programme of the college or the conservatory.

There are in any Canadian city a large number of musical folk who are able to impart music culture in a personal way, without the formal atmosphere of the concert hall. It is becoming more and more recognized that the small assembly in a free and easy way of people with a mutual interest in music, means more to musical culture than stiff programmes in concert halls.

In order to further this social side of music, two Toronto artists have secured the co-operation of several ladies for the purpose of giving a series of music talks illustrated by song and piano. The two artists are Miss Hope Morgan, soprano, and Miss Grace Smith, pianist. They are both well known in Toronto, but not so well known to lovers of true art as each of them should be. It is some years now since Miss Hope Morgan returned to Canada from an extended period of singing-study abroad. It is about four years since Miss Grace Smith came to Canada and established herself as a favourite among people who recognize the real worth of an artist at the piano. The co-operation of these ladies in a series of musical illustrated talks is made possible by the considerate kindness of several ladies who have placed their drawing-rooms at the disposal of the artists. Lady Gibson, Lady Walker, Lady Mackenzie, Mrs. Warren and Mrs. Palmer will be the musical hostesses. In such drawing-rooms and with such a social atmosphere there should be every opportunity for both the artists who are to perform and the audiences who wish to hear them. The first of the series will be given on Monday, February 10th, 1913.

Mr. E. Whaley Buys All-Canadian Pictures

IT'S taken for granted that a man who deals in music will understand music; though many a man has gone selling pianos who didn't know "B from a bull's foot" on the keyboard. But it's not a custom for a music dealer to know much about pictures, which are supposed to be best understood by artists and appreciated by millionaires.

Perhaps there are other music dealers in Canada who know considerable about pictures of one kind or another; but it's absolutely certain that no other man who deals in music anywhere else in the world has so unique a connection with art as Mr. E. Whaley, head of the firm Whaley, Royce and Co. In fact, there is no man of any description anywhere who has such a collection of canvases as Mr. Whaley, Sir Edmund Walker, for instance, may come somewhere near the edge of the same category. But only the edge. Sir William Van Horne has a touch of it; but his gallery is almost piled with great European canvases, as are those of several other art connoisseurs in Montreal and Toronto; and Sir William's chief connection with the variety of pictures such as the collection of Mr. Whaley is the fact that he does what he can to paint them himself.

In brief, Mr. Whaley is the fortunate possessor of a big houseful of canvases, every one of which was done by a Canadian artist. The total number of canvases is well on to 200. Some of them are very big; but most of them are excellent examples of the best work done by Canadian artists almost since the first worth-while pictures were produced in Canada by such men as Jacobi, Paul Peel, Paul Kane and half a dozen more, right down to the best work of a great majority of Canadian painters now living. Every room, every hallway, every nook and corner, from cellar to garret of a big house is enlivened by an interesting, well-selected canvas—shown in a good light.

I don't know when Mr. Whaley first began to get relief from the tedium of musical merchandise and invoices and making band instruments, and selling

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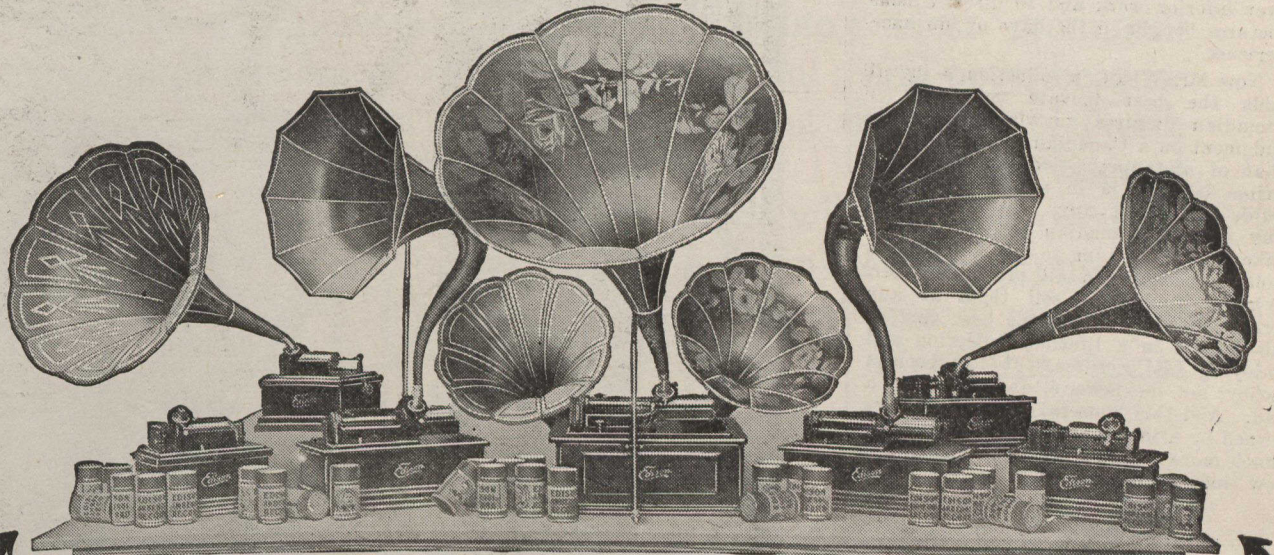
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