

Music and Drama

THE Exhibition fortnight has left Toronto a rather exhausted community with the record of another successful year to be added to the annals of the Canadian National. A feature of the fortnight which, although not connected with the Exhibition, added materially to the pleasure of many visitors, was the recital given every night in the Metropolitan Church by Mr. H. A. Wheeldon, the lately-arrived organist who, it need hardly be stated, comes from England. The Exhibition is held before the concert season is fairly opened. Yet, visitors from the smaller towns and villages should be given an opportunity to hear such music as only a large city can provide.

Mr. Duss has made the suggestion that a music hall shall be built on the Exhibition grounds and President W. K. George has expressed his sympathy with the suggestion. Such a building might be used for organ recitals and concerts of a popular nature.

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The National Chorus, under the leadership of Dr. Albert Ham, with the assistance of Mr. Walter Damrosch and the New York Symphony Orchestra, will give a concert in Massey Hall, Toronto, on December 16th, the earliest date yet selected by this organisation. Miss Helen Davies, of Peterborough, the soprano soloist who created such a favourable impression during the season of 1906, when Sir Frederick Bridge's setting of "The Flag of England" was rendered by the National Chorus, is engaged for the December event and also Mr. Kelley Cole (tenor) and Mr. Francis Rogers (baritone). The National Chorus as a rule confines its work to the compositions of British masters and on this year's programme are found the names of Coleridge-Taylor, Barnby and Parry. The rehearsals of the Chorus are resumed this week.

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One of the most important events of the season 1907-1908 will be the appearance in concert of De Pachmann, the pianist whose Chopin interpretations are his most famous achievements. Josef Hofmann has already been engaged as soloist for one of the Mendelssohn Choir concerts, which will, as usual, be given in February.

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The "Windsor Magazine" for September contains an article on "Paderewski at Home," which tells a variety of interesting details about the Polish pianist. In a flamboyant fashion it sets off with the sentence: "Ignace Jan Paderewski is, as all the world knows, a great musician—the greatest probably it has ever known."

In accordance with the crude commercialism of the age, the author of the article declares in the early paragraphs of his account that Paderewski is a financial success.

"Infallible, magnetic, irresistible, Paderewski is a living demonstration of the height of accomplishment to which human intelligence can reach. It is not to be wondered at, therefore, that his amazing fingers should bring him an income exceeding £20,000 a year, that a twenty minutes' performance commands a fee of 500 guineas, and that on one occasion a five months' tour in America was productive to him of £30,000, or that, in 'drawing' power, no other has, even remotely, approached him."

The reader is informed that Ignace Paderewski would probably have made "the same phenomenal success in any other career that he has made in music." Like most distinguished Poles, Paderewski is an accomplished linguist and we are assured that he understands men almost as well as he understands the piano. In that case, he may make a fortune as a United States politician, should his "amazing fingers" ever fail him. On one vexed point the writer is emphatic—the name should be pronounced "Paderesskee." The inhabitants of the American continent show a haughty independence in their manner of pronouncing Teutonic and Polish names and they will probably resent any correction in the matter.

"Paderewski has made for himself two

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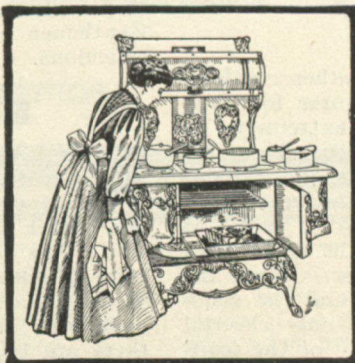
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