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**MUSIC IN CANADA**

I F Canada has not yet made a great name for herself in music, it is partly, at least, owing to the fact that her people hitherto have been too busily occupied in making for themselves homes and securing the necessaries and comforts pertaining to our complex modern life. The last twenty years, however, have witnessed a great advance in the musical status of the Dominion, and at the present time our rate of progress in the cultivation of music will undoubtedly compare favorably with that of other countries. It may be safely asserted, for example, that more musical instruments of the piano and reed organ variety are made in Canada than in any other country of similar population in the world.

Our Public School Boards are beginning to show some appreciation of the educational value of music in the schools, which is an encouraging sign of their increasing intelligence and breadth of vision. Our churches are making more strenuous efforts than formerly to improve the musical portion of their services. The public is beginning to appreciate and to demand a better class of concerts than was the case a few years ago. Conservatories of music, colleges, and schools of music are springing up in all our cities and larger towns, each striving as best it can to develop the musical talent of our young people, thus preparing the ground for still greater advancement in the next generation. One of the most powerful factors in awakening interest in and enthusiasm for music in Canada during the last decade and a half is undoubtedly the institution in Toronto, which paved the way for so many other music schools all over the land, namely, the Toronto Conservatory of Music. This institution, which claims to be the pioneer of its kind in Canada, and which is now in its sixteenth year, has experienced

an uninterrupted growth and development, and ranks among a very select few of the best music schools in America, with its thirteen or fourteen hundred students now in attendance, its staff of seventy to eighty teachers, its fifty to sixty local examining centres, distributed throughout Ontario and Manitoba, its hundreds of graduates scattered far and wide, not to speak of the many other influences making for culture, which are inevitably radiated from so large an educational institution. With all of these forces constantly at work under the guidance of an earnest, progressive, and capable leader, such as Dr. Fisher has proved himself to be, through the phenomenal success of the Conservatory, it is not strange that Canadian musical art has received an impetus which must result in a very marked improvement in the musical standard and taste of future generations.

Many other sources of musical life and activity in our midst might be mentioned, among which are the fine choral organizations in Toronto and other cities, which are doing a splendid work in educating public taste and appreciation along the lines of oratorio, modern cantata, and part music. The names of Torrington and Vogt are especially prominent in this field of musical activity, the one for his long service in the endeavor to present to the public at frequent intervals the masterworks of Handel, Mendelssohn, and other great composers, and the other for his success in organizing and conducting one of the finest choral bodies on the continent, the Mendelssohn Choir, of Toronto. The names of other Canadian musicians might be given who have done, and are still doing, not only good pioneer work in the cause of music, but whose artistic attainments would receive high recognition in the great musical centres of the world, had they happened to be residents of these centres.