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DR. HENRY T. FINCK.

most scholarly musical editor and critic America has produced. Dr. Finck was born in 1854 near Hannibal, Mo., the natal village of Mark Twain. In 1672 he entered Harvard University, and altho he studied there, under John Knowles Paine, harmony, counterpoint and musical history, he did not intend and musical history, he did not intend to follow a musical career. He specialized in metaphysics and psychology and received the degree of Ph. D. from Harvard in 1875. In 1881, when the management of The Nation was consolidated with that of The Evenins Post, he became music critic and editorial writer for both perocicals. He is the author of several books on psychology, anthropology and music; his newspaper criticism is the standard for all who aim to add dignity to music as a cultural agency.

Named "Fallen Fairies"—

Adapted From His Popular Drama, "The Wicked World"—Music by Edward German Good But Not Brilliant.

MUSICAL NOTES

is, according, to the critics, far from being anything like the work of this master-At the first official musicale to be given librettist and lyrist in the old days when in the White House under the Taft re- "Gilbert and Sullivan" spelled artistic and sime, February 11, 1910, the soloists will financial success. be Olga Salmaroff and Tilly Kcenen, "Fallen Fairles" is adapted from Gil-

bert's old drama, "The Wicked World." Mme. Lipkerski, the Russian prima But the librettist has not supplied the denna of the Metropolitan Opera House, wit, nor the composer, the melody, which has proclaimed herself a suffragette, and go to the making of a masterplece in strengthened the proclamation with a very generous check sent to the treasure, of the National Progressive Women's quota of Gilbertisms and some of the songs are both witty and melodious, particu'arly " A Woman Doth the Mischief

Fanthe Latour, several of whose works were exhibited at the recent art exhibition in the new Reference Library, Toronto, is now represented in an exhibition at the calleries of Thomas McLean, Hayniarket-street, London, England, by a magnificent canvas. "Finale du Rheirgoid," cae of, his finest musical subjects. This artist has given to the world very many impressioniscle lithetary praised for the processional march and the "curse" music in the economics in the "curse" music in the economic in the processional march and the "curse" music in the economic in the processional march and the "curse" music in the economic in the processional march and the "curse" music in the grand opera yell.

IN THE REALMS OF MUSIC

AMELIA DENTON

Composing Musical Setting To a Simple Song Lyric

A FEW PRACTICAL SUGGESTIONS

By Dr. J. D. LOGAN

Song Composition is, as in the case of its predecessor, not meant for those who are expert in theory and composiwho are expert in theory and composi-tion, but for those who have the abil-gression such that the tones sing ity to devise a melody and arrange for it four-part harmony. It contains only suggestions, not recipes. First, and in general, a song com-

poser must be a psychologist. A love ivric, for instance, is the ruytumical magination. The composer, then, must (1) study out the nuances or hought and emotion contained in the words, realize them in imagination and setting with psychological fidenty to the text. It is because Schubert, Schumann, Franz, Branzis and Well were so supreme in psychological insight that their songs are the despair of all other composers. These composers wrote, for the most part, what are known as art-songs (Kuntsdeger) and to write in their torm-duschco ponist, as the Germans call it-requires profound knowledge of the Therefore, the best form to adopt for simple love song is that which is nearest foik-songs-namely, the socalled strophic style, the same melody and harmony for each verse. But while, in general, adopting the stro-phic style, it were well, in particular, while, in general, agopting the stro- Play simple piece in a correct key and phic style, it were well, in particular, then in another key; at once it will be to employ simple modulations, in key felt that there is a subtle change of and variations of the musical figures quality which spoils the effect. In a within the sections and periods as Shapely Melody.

If you examine the best songs in strophic structure you will observe that their characteristic quality is their haunting melody. In this term is included a peculiarly agreeable outline (progression of intervals) or shape and a catching rhythmical movement (lift or swing). How to find an effective melody is no easy task, and to set out to "make" (create) one by deliberate act of will is psychologically impossi-ble. The best thing to do is to "soak" jourself with the natural rhythm and is nonsense. Both effects can be obthe emotional substance of the lyric, tained in the major keys. C and G and then you may expect the germ of major are commonplace keys, but the

the melody to pop into your imagination. Whenever you have "struck to four and five flats or sharps have con" the "motif" of your melody, the germinating idea, and, as it were, your mind and imagination "set on" Yet even here there is a practical it, trying to latch out the whole thing suggestion to be noted. Since a simple to its cadences—whenever you get so any in strophic style, must be melocated. far and then hum or sing or play over dically or harmonically constructed so on the plane what you have devised as to assist the singer as much as and it seems to halt, back up and not possible the key chosen should not be "go," throw it away, take your attention off it, rest from it, for the motif or germ will germinate itself properly if you leave it alone. Any good composer will tell you that this is a psychological law; namely, that original ideas. as Professor Wm. Jumes puts it, simply "saunter into"

as to what to avoid. The outline of themselvel and "muss-up"the sensuous your melody must be shapel,; that is beauties of tone-color. to say, its intervals must be so ar
Bibliograp runged in pitch (distance from one anthe ear. And of course in a song un-natural intervals—tones placed so far apart that the singer is kept on the calist but, by sympathetic imitation, affect the attention and imagination of the hearers disagreeably. I once heard a gentleman say that while he liked flute music, he never enjoyed listening to flute-players, because they all "made such agonizing faces."

Above appears the latest portrait of the most scholarly musical editor and critic affect the attention and imagination of the hearers disagreeably. I once heard a gentleman say that while he liked flute music, he never enjoyed listening to flute-players, because they all "made such agonizing faces."

Above appears the latest portrait of the most scholarly musical editor and critic listening to flute-players, because they all "made such agonizing faces."

Just so a melody, full of intervals, far Silver, Burdett & Co., \$1.00.) affect the attention and imagination of the hearers disagreeably. I once

Gilbert's New Operetta

Not Up to Standard

W. S. Gilbert's latest operetta, "Fallen Fairles" (music by Edward German),

which was produced last week in London,

themselves, then the melody possesses the first requisites needed for appeal-

ing to the neart and fancy.

Key Range and Tone Color. golden rule is that for a song in strophic form the harmonic structure should be simple and sensuous (sweet). exp.ession of certain passions and The first thing to do is to select the motions, utterances of the neart and key most becoming to the emotional nuances of the melody. This involves two matters, (1) suitability to a certain range or quality of voice and (2) proper tone-color. The range for soprano (or tenor) ordinarily may run from "d" above middle "c" to "g" above "f" on the first line of the treble for contralto (or baritone) from middle "c" to "e" on the fourth space of the treble clef; for bass from "g" on the first line to "d" on the first added line above on the bass clef. But the practical range for a simple song is, in general, from middle "c" to "e" on the fourth space of the treble clef.

Again: a key must be selected for characteristic tone-color. The law is that every consonant chord and every major and minor key have even their own individuality of tone-color, not du-plicated in any other chord or key. within the sections and periods as love song it is particularly important they progress towards their cadences. that the composer select the key which will express requisite emotional nuan-ces by tone-color. Which key to choose bility; he will "feel" it as right or wrong just as unmistakably as he can correctly scent the odor of a rose or lilac. But whatever be the choice of key, according as the melody is brilthe belief that to effect the former a major key must be employed while for the latter a minor key must be used is nonsense. Both effects can be ob-

possible, the key chosen should not be difficult, that is in a signature unpopular with accompanists. In short, the whole structure should be such as to be easy of execution, assist or support the voice, and in a tonality which supplies proper tone-color to the melody and harmony. All meaningless arppeggios. your mind, when your thoughts are fancy figures embellished with runs far away on something else, and in that moment you cry out, "I've got odles" are to be avoided: they draw ittention away from the essential struct-But some advice may be given you ure of the melody and harmony to

I conclude with naming a few helpful other) as to be naturally agreeable to books: General, any good modern book on harmony, such as, Chadwick's, Hugh A. Clarke's or W. A. Whites, higher "e's" and "f's" of the staffnot only strain the voice of the vocallst but by compatibate in the vo-Duncan's "Melodies and How to Har-

Some one suggests that two men be summoned to fairyland, so that they may benefit by studying the virtues of the fairies and on returning to the world they can reform their fellow creatures. In Gilbert's Fairyland there is a law that no mortal may tread its soil, but another law makes the summoning of the men possible since seek fairy has a course. men possible, since each fairy has a coun-erpart on earth, and they may change lades if desired. Queen Selene accord-ngly commands Ethals and Philon to come to Fairyland, since fairles of these Drama, "The Wicked World"--Music by Edward

come to Fairyand, since tairies of these names are on earth.

Two Hunnish warriors appear at once. They are engaged in a fierce duel but cease fighting when they realize they are in new surroundings. The queen at once falls in love with Ethals and Darine, one of held maidens, also makes bim the ob-German Good But Not



Canadian Musical Criticism Weakened

Resignation of Montreal Man Leaves Dominion With But Few Trained Writers.

[Special correspondence by "K" [usical America, New York,] Musical America, New York.]

MONTREAL, Dec. 13.—A serious loss to musical criticism in this city is contained in the departure from The Montreal Heraid of S. Morgan Powell, a writer whose discerning taste and trenchant pen had made the musical columns of that paper much respected. Mr. Powell some four years ago succeeded B. K. Sandwell, who, in the pressure of other journalistic duties, was compelled to relinquish his musical pen, and now he himself, goes to another paper to take up a position which will leave no time for musical matters. Until there is a sufficient demand for responsible musical criticism to compel the payment of fair salaries for such work it is to be feared that there will never be much either of continuity or responsibility in the musical columns of the daily press. There is practically no trained criticism in the daily press of Canada outside of The Toronto Globe and one Winnipeg paper.

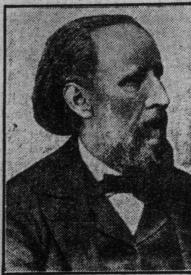
Well, well, well! What will Hector Charlesworth, Augustus Bridle, R. S. Pigott, Edmund Hardy, A. E. S. Smythe, J. E. Middleton, Katharine Hale, Jean Graham, Mrs. Harrison, and even The Globe critic himself, say about that? Doesn't "K" (the Montreal correspondent of Musical America) read any paper save The Heraid? Has he or she never seen the souvenir volume of Canadian and United States' press notices of The Mendelssohn Choir, a volume in which Toronto critics display musical knowledge and critical ineight quite the equal of Henderson's, Finck's and Krebieli's (New York), Hubbard's and Borowski's (Chicago)! Nay, nay, "K," as a critic and correspondent, you're far from O. K, tho brother Parkurst and The Globe quite deserve the compliment you have given them.—J. D. L.

The Vegara Grand Opera, Oratorio and **Ballad Concert**

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World's Great Song Contest Arousing Much Interest

Public interest in the \$100 song contest is still growing. Every day brings us fresh inquiries in regard to it. In answer to them we can only say, "read the rules." They are few and simple, follow them and you cannot go wrong. There is one point that we desire to impress most strongly upon

our/readers. Both words and music of all compositions submitted Anything which has already appeared in print will be disqualified. This answers the question as to whether any existing Canadian love lyric may be set to music and entered in the contest.

The reason that we insist so strongly upon this is that The lutely new; something better than any Canadian song that has been written before. In the event of the winning composition being the work of two

persons, the cheque will be mailed to the one whose name and address comes with the song. The division of the prize money must be settled by the writers themselves.

Follow the rules and remember that each composition will be judged solely on its merits as a love song.

RULES AND CONDITIONS OF CONTEST. 1.—The song must be a love song.

2.—The sentiment must be simple and dignified. -Manuscripts may be sent in at any time from January 1, 1910, to the 24th of March, 1910, when the contest closes. 4.—All compositions submitted must be addressed to the MUSI-

CAL CONTEST EDITOR, The Toronto World. This is imperative. Any manuscript not thus addressed will be ignored. 5.—Each manuscript must be placed in a SEALED envelope, on the outside of which is some motto or pseudonym.
6.—Another SMALL envelope, also SEALED, marked with the

same motto, and containing within on a slip of paper the composer's name and address, must accompany it. In this way the identity of the contestants will be unknown to the judges until after the award has been made 7.-Any Canadian-born musician who is a permanent resident

in Canada is eligible to compete. N. B .- From time to time-weekly if possible-interesting announcements concerning the Song Contest will appear on the music page of The Sunday World. A matter of special importance will be announced next Sunday.

Dr. Logan contributes to this issue the second of two short suggestive articles on Song Composition.

Hofmann's New Book

Virtuoso's "Piano Questions Answered"----Indispensable Handbook for Students and Teachers.

questions asked by students and teachers they are not such as may be detailed in a brief newspape; notice. They are grouped under the general heads: Tech-



world very many impressionised into second act, which the London critices, aver, is quite grand open vein.

LIZA LEHMANN'S VISIT.

One of the most wolcome of anomore, must is that Mine Lika Learning, the Grand open vein.

One of the most wolcome of anomore, must is that Mine Lika Learning, the Toronto on January 25. Mere Lehmann, the wolcome of anomore, are to the case of men. Litting and non-band performed form of the rane of the fame with the route of the rane of the fame will be a good with the route of the rane of the fame will be a good with the route of the rane of the fame will be a good will be a good with the route of the rane of the fame will be a good will be good will be

CARUSO The youngest chorus of Toronto will make their debut in the Oratorio

> Encouraging Report From Management

The management of the Toronto Sym phony Orchestra has issued the following report for the year ending 31st December, 1909:

"The past year has been most eventfu for the Toronto Symphony Orchestra, the Receptions, At-Homes, etc. organization having re-organized upon a more professional hasis than hitherto with the result of placing it upon a high

with the result of placing it upon a high plane of musical excellence.

"A review of the work undertaken is not out of order at the present time in consideration of the interest aroused by its frequent concerts, and the fact that many are still unfamiliar with the purposes of a symphony orchestra.

"In the early stages of its organization the Toronto Symphony Orchestra was confronted with the problem of becoming in the fullest sense, a modern orchestra, playing music which is usually referred to as "classical." But the question was quickly decided in favor of working for true "symphony" concerts, aitho the maintaining of this ideal would necessarily mean hard work for the orchestra in preparing its concerts, and, incidentally, an expense which could not possibly be covered by the earnings. The wisdom of this move was amply demonstrated during the past year, and the people of this city proved their taste and desire for the best in music by filling Massey Hall to its utmost capacity on many, occasions, and sufficient faith in the orchestra was established to warrant the giving of several "popular" concerts at greatly reduced prices, which were also very successful.

"At the opening of the present season the committee placed on sale tickets for the entire scries of six concerts, and the fact that these tickets were purchased in advance to the extent of \$000, is positive proof that a large number of citizens



FRANK S. WELSMAN

onductor Toronto Symphony Orchestra, who has brought the organization's musicianship far up the steep slopes of perfection.

were deeply interested in the work of the orchestra and had faith in its promises for the future.

whatever Jeef Hofmans—whom many regard as Paderewald's equal—undertakes to do, he does it thoroly well. As in virtuoes concert playing, so in his writings on the subject of music he displays remarkable power of clear exposition.

A year or so ago Mr. Hofmann published is about the properties of about on "Plano-Playing," and the age of the properties of a book on "Plano-Playing," and the age of the properties of the best harddooks of the kind, it is indicated by the subtile, "A Little Book of Direct Answers to Two Hundred and Pffty Questions by Plano Students," and the same praises must now be accorded by the subtile, "A Little Book of Direct Answers to Two Hundred and Pffty Questions by Plano Students," and the same praises must now be accorded by the subtile, "A Little Book of Direct Answers to Two Hundred and Pffty Questions by Plano Students," and the same praises must now be accorded to Mr. Hofmann's by the subtile, "A Little Book of Direct Answers to Two Hundred and Pffty Questions by Plano Students," and the same praises must now be accorded by the subtile, "A Little Book of Direct Answers to Two Hundred and Pffty Questions by Plano Students," and the proposers of the same praises of the same praises

PERCY R. HOLLINSHEAD

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REHEARSALS PROMISING.

Changes in Personnel.

"The personnel of the orchestra has not been materially changed during the year, altho unfortunately the orchestra acts several of its devoted members who had given their time and services in the orchestra purely for love of the art, but who could not be expected to take upon themselves thrice the amount of work which had previously been undertaken. At the commencement of the present season several vacancies were filled by professional symphony players or excellent musicians from amongst our own citizens, who found the prospects in the work of the orchestra sufficiently attractive to induce them to link their fortunes with it. The orchestra now numbers over sixty well-trained musicians, and it is but a matter of a very short time when Mr. Welsman will have from them results which will compare with the work of the finest musical organizations on this continent.

"Of Mr. Welsman as a conductor it is For the production of the "Parsifel"

tinued From Last Su

there came chatter ar

in there came charter as little throng of footster lear, and now Arthur wan elder man by ten y crumpled into a ball of his cienched fingers of the country by was out on

ment he was out on aring himself charm

were a party of fiver arried with them a certa s, motoring, yachting They had traveled from

a motor-car, and Mr. who acte das chauff

a leather motor cap, ime of muslin's fairy-

SUNDA'

osiume of muslin's fairylor Gage Hinton was volu
at lubuerly ponyskin mete
have to acknowledge r
r debt, Mr. Leigh," said
once, "for your kindnes
ghter yesterday in her
dent, and for your invidelightful place of your
of mine, he thinks!" co
hur sourly to himself, and
ruin, beat regularly lik
the background of his be
Hinton was a substantia he background of his be r. Hinton was a substanti-die age, bearded, but en lip which gave him a conformist air. The o's Who" described him vno's Who" described hir il-known Philadelphia iron looked it. It must have the distaff side than Elinor whift of wood-nymph side to the married couple, orge F. Bateses, they will and middle-aged type, is for nothing save a Charles of the way of the common the way of the common ty on the whole was not e was "Elinor," and, eworthy than even "El party on the whole was no here was "Elhor," and, increworthy than even "Elhor," and, in than any other human beharthur Leigh remembered eveneth, was Mr. Bagot.

At the mere mention of a Elhor's note, Arthur felt of jealousy, such as every your than a comparty girl, even in cases you make the concertant was before the reading and Mowle's letter. The potter was suddenly dead in Arthur sentiment of which he could now was one of annoy and been forced into the pomposter, making believe to be most rock when all below him ow as wind. Even if this been so, still he would have alousy, since Mr. Bagot appear at least fifty, and was out an Adonis. Arthur's in the man was, therefore, in such as one cannot but fewersence of any very extraord me.

visitors to the Abbey as to to of the place, all moved for the lawn to enter the house thur's foot was on the step facade, when out came a mit or the moment, he had almo n-Inspector Lawson. Arthur could not keep olush that mounted to his che inspector had in his hand cap found on the bank of the and, as he drew aside to puntance of the party, he he

cap, saying; 'I think I will take this at Leigh, with your permission
At this all eyes natural
upon the leather cap, and M
F. Bates, with half a laugh "Why Bagot, one would s that's your cap, the one you

"It is, surely!" agreed Mr. cey Bagot, bending toward the inspector's hand. "May look at it?"

look at it?"
He took the cap and exan
"Ah, no," he said presen
the same, Mine had my i ink on the lining . . . Mike It, tho—same maker,

Prize

Taken from Paul Goforti which won first prize of \$25. Friends' Association, Toron pils of collegiate institutes

What Shall Be Canada's "Why is the cultivation principles the best policy for and why is the cultivation tarism the worst?"

A militarist is a man of the cultivation is a man of the cultivation

exuberant patriotism — how rected—he defines militaris rected—the defines militarist self-sacrificing national spit towards preparedness for working out of this policy equipment of as powerful and navy as the pockets of can possibly support. Mor young men of the nation, accustomed to the smell and the life of military train receive the impression that honor and greatness of t try are symbolized by gun militarism. Can it be our onal policy? Now we turn to the defini

term "peace principles."
the fundamental truths usere based the conditions of mony and prograssiveness or international life. In manner as it would be cordiculously illogical for the of two rival departmental posing the police force we to arm themselves and the to the teeth for the purpose in a harmony: even so it maxim, "Keep peace, prepar cannot by any stretch of the ilon be termed a principle The fundamental truths by ada has lived a peaceful cer-been drawn from deeper we has lived a peaceful cereen drawn from deeper we from more distant springs discredited worldly wisdom man. The precepts of the furnished a successful our beloved Camada, in so have followed the golden rustill more commrehensive.

Mecessity is the great a the militarist, as he glibly phantly quotes. Vegethas, desires peace prepares for acrupulous Rome certainly