

Scharwenka Conservatory of Music,

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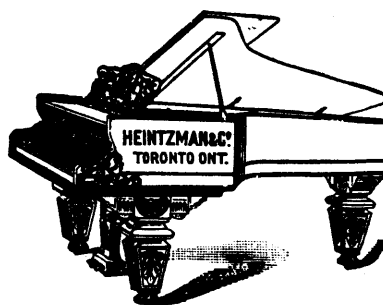
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noticeable for two novelties introduced to the public; the Laurentian Quartette (male) and the solo and concerted playing of the euphonium by Mr. Lewis, who opened the concert with a trio for that instrument, flute and piano. The impression made was deservedly marked, the instrument being in the hands of a clever musician, and I think the best slide trombonist in the country. The Laurentian Quartette was a revelation, they sang really very well, the voices blending exquisitely, and the elan, light, shade and ensemble being all that could be desired; the tone and tune perfect. Of the singing of Messrs Beddoe, Johnstone and Dunlevie as soloists it is sufficient to state that they rank foremost in our midst and fully sustained their reputations.

Miss Williams and Miss May both received warm recognition for the talented recitals. On the shoulders of Miss Robetaille was placed the burden of the evening's performances and she bore it well, acquitting herself as only she knows how to do. My most grateful thanks are most sincerely tendered to all those who assisted in that evening's entertainment.

We are having a species of epidemic of societies musical. There are the Schubert choir, the Schubert (I thing) orchestra, and now we have bloomed out into a Ladies' Morning Musical Club, which has its seances every Thursday, has a lady president, a vice and secretary. Mrs. McConnell, Mrs. Jenkins, Miss O'Reilly, Miss Jones, Miss Robetaille and others form the nucleus of the Club, and furnish an hour or so of entertainment weekly. The object is a praiseworthy one and ought to be encouraged. It is intended to foster, and develop latent talent.

"The Beggar Student" had three good sized audiences, and exhibited some of the best chorus singing we have heard. The leading lady, Miss St. Jean, developed excellent dramatic ability and the other lady parts received good treatment, while of the gentlemen, Mr. Ter Meer was terribly hoarse, but manfully hung on to his part; the other gentlemen did creditably.

A new music hall is in course of erection on Bank St., next door to the Canadian College of Music. There will be a seating capacity of 750. It will be conveniently situated and easily accessible as two lines of the electric cars pass the doors. By the bye, I must not neglect to tell you that the largest number of candidates for musical honors have entered the lists at the Canadian College of Music for the June examinations that has been known since the college was opened. "Nothing succeeds like success."

XANTIPPE.

As no one cares to buy and preserve the the house in which Handel was born, it is to be pulled down.

THE LONDON COLLEGE OF MUSIC.

ITS WORK IN CANADA.

Examinations in Practical and Theoretical Work.

In our last issue we announced that this institution is about to extend its work to Canada, as well as to the United States where now there are nearly 100 representatives appointed.

That the London College of Music has the countenance of men of note may be inferred from the following list of *Patrons*:—The Most Noble the Marquis of Carmarthen, M. P., Sir Francis W. Brady, Bart., Q. C., member of the Council, Royal Irish Academy of Music. The Honorable Sir William Grantham. Sir Albert K. Rollit, Kt., M. P. Sir Robert Raper, Kt. Sir Vincent Kennett-Barrington, Kt.

The English examiners are men of great musical repute and we find in the College prospectus such names as:—W. J. Westbrook, Esq., Mus. Doc. Cantab; Harton Allison, Esq., Mus. Doc. Dublin, Mus Bac. Cantab. F.R.A.M.; Alfred J. Caldicott, Esq., Mus. Bac. Cantab; Dr. F. J. Karn, Mus. Bac. Cantab; G. Augustus Holmes, Esq.; Seymour Smith, Esq.; Wm. Spark, Esq., Mus. Doc., L. Mus. L.C.M.; F.C.O.; Geo. Bard, Esq., L. Mus. L.C.M.; H. Dancy, Esq., F.C.O.; T. H. Spinney, Esq., M.A., F.C.O.; Theodore S. Tearne, Esq., Mus. Bac. Oxen, L. Mus. L. C. M.; F. Atkins, Esq., Mus. Bac. Oxen.; O. A. Mansfield, Esq., Mus. Doc.; C. E. Allum, Esq., Mus. Doc. T. C. D.; C. H. Briggs, Esq., Mus. Doc. Cantab; W. H. Longhurst, Esq., Mus. Doc. Cantuar; L. Mus. L. C. M.; C. T. Reynolds, Esq., Mus. Bac. Oxen; F. C. O.; A. Rowland, Esq., A. R. C. M.

In Canada representative musicians have been appointed agents in several important cities and we may look for rapid development of the work of the College in this country.

The sub-secretary for the Dominion is Mr. Edmond L. Roberts, 158 Yonge St., Toronto, who can furnish all information as to prospective examinations, tables of fees, entry forms, etc. It is expected that the first examinations in Toronto will be in December next.

Attention is drawn to the announcement of the \$100 cash prize offered by Mrs. Alexander Cameron for the best soprano and the best tenor voices. The offer is made in order to find out and develop the good voices which may require hearing. In addition to the money prize the valuable scholarships offered by the directors of the College of Music, secure to the winners the privilege of a course in vocal training under a teacher of standard repute.

The Whaley-Royce PIANOS

Although comparatively recently introduced have proved a revelation and a delightful surprise to all who have seen and heard them. They are now being made in styles "H" and "M", the former representing what is wanted by the purchaser of average means, the latter being somewhat more elaborate and designed for artists especially.

These instruments—uprights—are constructed in accordance with the latest scientific discoveries in acoustics and on similar principles to the horizontal or concert grands. The wood is prepared and the sound board so arranged that the greatest possible resonance is obtained from every part of its surface. The action is perfect in touch and gives the performer every facility in producing gradations in tone from the most delicate pianissimo to the loudest sforzando. The sostenuto and tone-sustaining capacity are remarkable while for beauty and purity of tone and elegance of finish they are unrivalled among the pianos of Canadian production.

The "Reimers"

pianos, of which the Whaley-Royce Piano Co. Ltd., control the sole manufacture, are graded in styles 1, 2, 4 and 6. These instruments have become universally recognized not only for their sterling tonal qualities, durability and beauty of design, but because their significantly valuable accessories in invention have seriously and advantageously influenced the mechanics and art of piano construction in Canada. SINCE THEIR INTRODUCTION the importation of American pianos to this country has decreased to an extent that—except in concert grands—it has virtually become nil, and it has been incontrovertably demonstrated that the "REIMERS," although sold at moderate prices, fill every demand of the most critical. Both the "Whaley-Royce" and the "Reimers" pianos are in evidence at the warehouses of the manufacturers, the Whaley-Royce Piano Co. Ltd., 158 Yonge St., Toronto.

Flutes Made of Porcelain.

The latest style of flutes come from Miessen, Saxony, where a factory is turning out these instruments in porcelain. The inventor claims that the tone of a porcelain flute is much purer and larger than that produced on a wooden flute, and that the china instruments are not subject to climatic changes. Time will tell.