

condition, with an associate membership limited to four hundred and a long waiting list. The programme is also admirably arranged, not the least suggestive number being the last which announces: "Music relating to children, assisted by student members and the Junior Musical Club." Young Winnipeg is evidently being trained to appreciate the music which is more excellent.

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The writer of "Musical Notes" for the "Winnipeg Free Press" stated in an early November issue: "The writer of this column claims the distinction of being the first concert manager to take a concert party over the Canadian Pacific Railway to Vancouver and just twenty years ago this month the party returned to Winnipeg after a most delightful and memorable trip and gave a concert to their friends in honour of the event." It is to be hoped that some one has a diary of that tour, because such a journey when the C.P.R. was a very new road will some day make historic material.

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"Women are much more appreciative listeners than men," declares Jan Kubelik, the remarkable young Bohemian violinist who is now on his third triumphant tour of America. "More than half the auditors at my concerts—and those of other artists, for that matter—are women, and they are much more sensitive to musical beauties than the men in the audience are. I am afraid the everyday man is too full of business cares to approach great music properly. Women are more likely to have the high-strung, nervous temperament which responds readily to musical impressions. Man, even the musically-trained, because of his superior knowledge, is likely to be super-critical. This must not be taken as implying that women are easy to please. Many of them are very exacting critics, but they have an innate feeling for sentiment which renders appreciation easy and sends them to concerts primarily to enjoy, not to criticise."

Kubelik would be a brave musician if he were to deny woman's qualities as listener. While it is true that there have been no great women composers, it can readily be seen, by one glance at a recital audience, that women possess appreciative, if not creative, musical capacity.

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However, it is another matter when feminine appreciation degenerates into hysteria. A Chicago journalist states that the most sensational scene ever enacted in a Chicago concert hall occurred in Orchestra Hall about a fortnight ago when Vladimir de Pachmann, the great pianist, drove an audience of women into frenzied outbursts which resulted in broken umbrellas, torn gowns and battered hats.

* *

The Victoria Musical Society appears to have the ambition which is seldom lacking in Pacific cities. This organisation has added greatly to the finer pleasures of the concert season but local critics might well be dubious when the Society announced the engagement of such artists as Kubelik, Witherspoon and Paderewski, for the undertaking showed immense hopefulness. However, the latest announcement shows that only thirty of the season tickets are yet unappropriated and these will doubtless be seized by eager subscribers before the month is over. Such enterprise as that manifested by the Victoria Musical Society is one of the most encouraging signs that our young country, so magnificent in material possibilities, is not forgetting the higher development which means greater wealth than mines or forests.

* *

The letters of Adelaide Ristori, published this autumn, are of unusual interest. Even in 1894 the tricks of vaudeville had led to a neglect in Italy of the great tragedies. Such is Madame Ristori's complaint:

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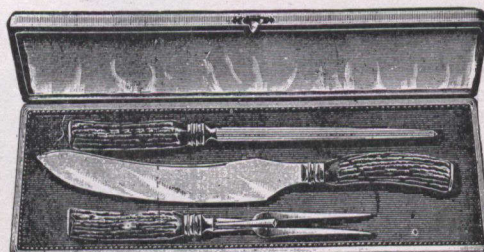


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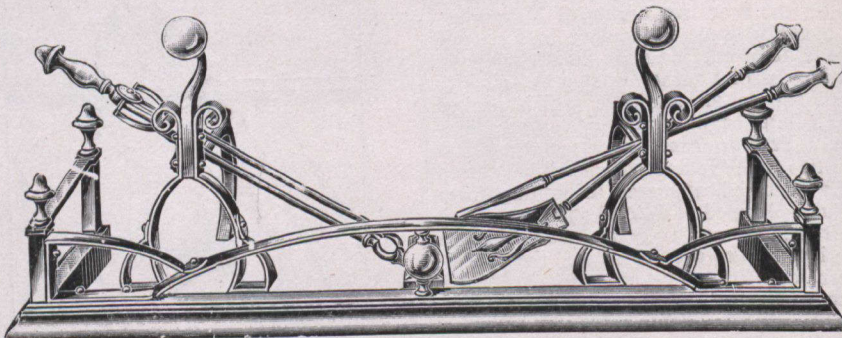
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