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The Flute Solo

IN England, to a less extent in the United States, the flute ranks very high as a solo instrument, and in the celebrated Queen's Hall concerts of London the flute solos by the great Fransella are eagerly welcomed. On this continent we have had such eminent artists as Heindl, Wehner, North, Mole, Jacquet, Barrere, etc., and in Toronto there is an artist whose frequent appearances as a soloist in the Albert Hall, London, Eng., in such company as Sir Arthur Sullivan, Mme. Parepa, Sir Charles Halle, etc., sufficiently mark his standing, and whose brilliant work in connection with Mme. Lehmann at the Musical Festival of 1886 will be long remembered by those who heard him. The name of J. Churchill Arledge was for many years in Toronto a synonym for everything artistic in the rendering of many compositions for this beautiful instrument. Among other local flute soloists whose work deserves mention is Mr. Herbert Lye, whose obligatos to such local vocalists as Mme. D'Auria brightened many of the old Pavilion concerts. It is a matter for regret that the emin-



MR. ARTHUR SEMPLE
Solo Flautist.

ent flute virtuoso, Mr. Emile Medicus, a pupil of Fransella and of the Royal Academy of Music, who went to Toronto last year with the intention of locating, did not find the prospects for a solo flautist in Toronto more favourable.

That the flute as a solo instrument is winning its way in Canada and may yet "come into its own" may be inferred from its more frequent appearance recently on concert programmes. Mr. H. H. Bradfield was last season one of the soloists at a Toronto Symphony "pop" concert, and was exceedingly well received. Two flute recitals were given in Toronto last season, both of which were remarkably well attended, practically every available seat being occupied. The great visiting artists, such as Melba and Tetrazzini, are more and more "getting the habit" of bringing eminent flute soloists with them on their Canadian tours.

The oboe and cor anglais are also amongst the solo instruments cultivated in British and European concerts to an extent scarcely conceivable in Canada. Soloists on these instruments are rare, but in Toronto Mr. Clifford Guise, of the Symphony Orchestra, and his predecessor, Mr. Oliver Woods, are both first-class performers—too seldom heard.

As to the cornet and trombone, Toronto has given to the world the Clarke brothers, formerly of the Queen's Own Band. Herbert E. Clarke is now recognized as one of the world's greatest cornet virtuosos, is an extensive composer for his instrument, and conducts one of the finest concert bands in America. Mr. E. H. Clarke is almost equally celebrated as a trombone soloist. Both have toured with such concert bands as Gilmour's, Sousa's, Brookes', etc. Among local musicians who are doing good work as teachers and soloists might be mentioned Bandmasters Waldron and Slatter, the Plant brothers, Messrs. Savage, Voss, Melhuish, etc. The roster of the woodwind and brass sections of, for instance, the Toronto Symphony Orchestra, past and present, contains the names of other artists of ability, some of whom have been successful as soloists within the very limited scope at present available to these instruments on the Canadian concert platform.

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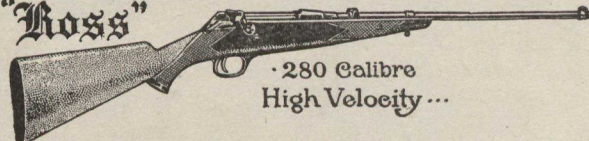
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