

All who use

OXO

before going to bed say how nourishing and refreshing it is and how soundly they sleep after it, getting up in the morning fresh and vigorous, ready for a good day's work.

Try OXO CUBES — new and most convenient.

33

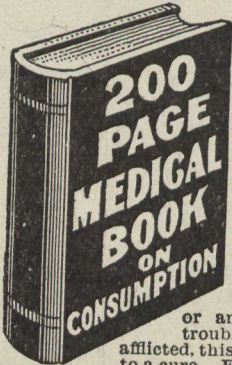


THE UNDERWOOD is more extensively used in Canada than all other makes of typewriters combined. No matter what machine you have used, or are using, you will ultimately buy the UNDERWOOD.

United Typewriter Co. Ltd.
TORONTO

AND ALL OTHER CANADIAN CITIES

Consumption Book



FREE

This valuable medical book tells in plain, simple language how Consumption can be cured in your own home. If you know of any one suffering from Consumption, Catarrh, Bronchitis, Asthma or any throat or lung trouble, or are yourself afflicted, this book will help you to a cure. Even if you are in the advanced stage of the disease and feel there is no hope, this book will show you how others have cured themselves after all remedies they had tried failed, and they believed their case hopeless.

Write at once to the Venkerman Consumption Remedy Co., 1476 Rose Street, Kalamazoo, Mich., and they will send you from their Canadian Depot the book and a generous supply of the New Treatment, absolutely free, for they want every sufferer to have this wonderful cure before it is too late. Don't wait — write today. It may mean the saving of your life.

No Plumber—No Electrician Needed

The Electric Washing Machine

May be connected to any lamp-socket in kitchen or laundry. Nerve wracking wash day relegated to the back ages at a cost of TWO CENTS for electricity for average family washing. 30 days' trial if desired.

Telephone Main 3975 and arrange for Demonstration.

Toronto Electric Light Co. Limited

FRENCH CLARETS, &c. CALVET BRAND



- CALVET** Stands for GOOD FRENCH CLARETS, SAUTERNES or BURGUNDIES.
- CALVET** Ensures you getting THE BEST FRENCH CLARETS, SAUTERNES or BURGUNDIES in any part of the world.
- CALVET** Is the name of the celebrated firm of J. CALVET & CO., BORDEAUX, the leading Claret and Burgundy house in France.
- CALVET** Wines can now be obtained if specially ordered from all leading Wine Merchants and Hotels in the Dominion. The public are informed that each bottle bears the name of J. Calvet & Co., which is a guarantee that contents are true to description as to growth and quality.

Prices range from \$4.50 PER DOZEN large bottles, upwards

- CALVET** Wines will be found to contain a minimum of Sugar and Alcohol, and to be practically free from acidity.
- CALVET** Wines can be obtained from all Wine Merchants or on application to the General Agents for Canada,

S. B. TOWNSEND & CO., 18 ST. SACRAMENT ST., MONTREAL

THE ADDRESS OF THE NEAREST AGENT WILL BE GIVEN

IN ANSWERING THESE ADVERTISEMENTS PLEASE MENTION THE "CANADIAN COURIER."

is no theatre orchestra in Canada which comes anywhere near this in point of size, distribution of instruments, balance of tone and interpretation of repertoires—which are as carefully selected and evidently as well rehearsed as though the band were doing the programme on the concert stage. The average musical programme in this theatre—which is, of course, all French—consists of not less than half a dozen good representative numbers which would do credit to almost any small-sized orchestra. There is an utter absence of the fatal drumophone effects that make the average Canadian theatre orchestra a worse bore than the worst drivel of a play. Indeed, the audiences listen so well to the *entr'acte* music that they quite forget the length of the intermission.

* * *

The Music Hall Manager.

MUSIC in Canada has lost one of its forces in the death of Mr. Stewart Houston. The late manager of Massey Hall was a man who combined knowledge of music, business capacity and financial acumen in an unusual degree. He understood the idiosyncrasies of a prima donna quite as well as he did the peculiarities of the public. The one he had no prospect of reforming. The other he had some hope that some day, somehow, they would begin to appreciate high-class attractions at high-class prices. It must be said that to a large extent Mr. Houston succeeded. Not that he was responsible for the marked development in musical discernment and preferences the last ten years; but it has been proved over and over again that the public of any city the size of Toronto has learned to pay big money every season for music, whether home-produced or imported, that is of a character much in advance of the things appreciated a few years ago.

Of course there are peculiarities about popular taste that no one can explain. Many and many the time Manager Houston faced the discouragement of empty seats in a huge hall—and a high-priced virtuoso to pay for the performance. Sometimes the fault was the public's; now and again it may have been the manager's; very often it was circumstances over which neither had any control. As a city advances along musical lines it pays more and more of its money for its own productions, and proportionately less to imported talent. This is one of the best possible signs. There are cities which depend almost entirely upon importations. Detroit is such a city; no better place in America to appreciate touring orchestras and solo artists of all kinds; but in the most backward condition regarding choral societies and local orchestras; much different to Buffalo or Cleveland; much inferior to either Montreal or Toronto in that respect.

Manager Houston's ambition was to elevate popular taste. He rarely booked attractions that were merely mediocre and never anything vulgar. He kept a shrewd eye on developments across the border and in Europe. At the same time he was actively in touch with the lecturing fraternity; with dramatic organisations and literary talent; just as he was versatile in dealing with horse shows and open air exhibitions. He had the touch of constructive imagination that went far to make the really great manager of a big music hall. In that respect it will not be an easy matter to replace him.

* * *

Emil Paur, the Inspirationist.

EMIL PAUR came to Canada again this week; as usual for the past two years in conjunction with the Schubert Choir under Mr. H. M. Fletcher. No greater contrast between two men could be imagined. Mr. Paur is almost all Mr. Fletcher is not. He is a musical genius who works his sweet will in connection with an orchestra. Mr. Fletcher is a hard-working organiser who does a useful educative choral work with a large number of people who when they begin to study under him know little or nothing about music. Mr. Paur hails from the music centres of Europe; from Vienna, where he knew Brahms and Liszt. He has conducted orchestras in four American cities; including the Boston Symphony, the New York Philharmonic and the Pittsburgh Orchestra, of which he has been the leader now these six years. Mr. Fletcher is a Toronto man who has worked steadily up from the most humble beginnings with a serious handicap in both circumstances and temperament, till he has got to the point where he is able to show results of a unique character in musical education. He is one of those who believe that any one can be taught to sing if he is taken young enough. He is probably exaggerating. But it is on that principle of democracy that he has worked with his choristers and on account of that he has got certain results.

The results are well worth while. The Schubert Choir sing with much better method and precision and technical finish than any but a very few of the leading choral societies in Canada. Sometimes they achieve real beauty in tone.

Mr. Paur is so different from Mr. Fletcher that the two work in perfect accord. Perhaps each supplies what the other needs. At any rate, Mr. Paur is able to help Mr. Fletcher very materially in getting results from his chorus when it sings with the orchestra. Mr. Fletcher's experience with a modern symphony orchestra is necessarily limited. He has put his attention and effort on choral work almost entirely, and he is willing to admit that he is not a born genius with the baton when it comes to getting effects from a body of players many of whom know more about the intricacies of music than he does. Besides, to take the baton of Emil Paur is no slight responsibility. Paur has the faculty of working his men as few conductors have. He is a sublime inspirationist at the baton; and he is able to get results from a body of players that few conductors are able to equal. With Mr. Paur it is not a supreme matter that he have a perfect aggregation of solo players in each section. He could give the big things with a very indifferent band—so far as mere individual technic is concerned. He could even get results of a highly musical character from a rather poor sample of a brass band. He is a wizard; but he is full of ideas and a man of liberal education in music. He is an intense student and an interpreter who has been all his life in touch with the biggest movements in music. Moreover, he has an American ambition. He has succeeded in managing Pittsburg as no man ever did. The village of millionaires is no easy place to carry out a scheme such as Mr. Paur has succeeded in doing; the latest phase of which is that he has got a band of ninety players and a guarantee endowment of fifty thousand dollars a year over and above all the profits that accrue from performances.

To have done this in Pittsburg and to have remained a real master of serious music is proof of some sort of genius; the kind that Mr. Paur has—whatever that is.