

mantle of protection will go far to strengthen British statesmen in their efforts to exercise their responsibilities wisely and well. Let us hope that the friendship of the United States may be enlisted in the same efforts.

C. A. BOULTON.

Shellmouth, Manitoba, Nov. 9th, 1895.

Music and the Drama.

THE concert which introduced Miss Augusta Beverley Robinson, soprano, M. Marsick, violinist, and Mr. Howard Brockway, the pianist-composer, was a most interesting one. In the first place, Miss Robinson had many friends who were anxious to hear her again, after spending so many years abroad, and many were as desirous to hear the eminent Belgian violinist, and pet of the music-loving Parisians. So, as may be supposed, a large audience was present, and applause very generous. Miss Robinson is a very musical and refined singer. Her phrasing, intonation and the use of her voice generally shows the maturity of her studies and the perfections of her style. In several songs, including Mr. Albert Nordheimer's setting of the late Mr. W. W. Wakelam's words, "The Song of the Southern Maiden," she delighted her hearers, and received several floral tributes. Whilst there is nothing particularly original about Mr. Nordheimer's song, it is clever, and well expresses the rather melancholy character of the words. M. Marsick is a brilliant and exceedingly graceful artist. His technic is fabulous, his tone rich and sonorous, and everything he plays shows his consummate mastery of the violin. He naturally called forth great applause after each appearance and gave one or two encore numbers with marvellous certainty, ease and abandon. His numbers were Concerto No. 4, Vientemps, Polonaise in D, Wieniawski, Godard's Adagio Pathetique, a reverie of his own, Beethoven's Romance in F and Hubay's Czardes. He may be considered one of the great violinists in the world, although it is absurd to compare him with any, as each have their own style and individuality. In Howard Brockway America has a talented young composer. I remember Otto Flörsheim, the Berlin correspondent of the Musical Courier and a critic of splendid judgment and acumen, writing about this remarkably clever young man last winter, he having given one or two concerts in the German capitol. His own composition, which he played here, Ballade in F, is thoroughly modern in treatment, both as regards chromatic harmony and form. The themes are interesting and developed with imaginative force, and some fine and effective climaxes are reached. He plays with freedom, his touch being virile and refined, although his technic is not by any means so prodigious as—say Lachaume, who accompanied Rivarde the week before. Now if we are so fortunate as to have a visit from Ondricek and Sauret we will have a quartett of famous violinists, not so bad for one season. I believe the latter two are booked—or practically so—for Toronto, as well as the two great pianists, Paderewski and Joseffy.

W. O. FORSYTH.

Mr. F. H. Torrington has resigned the position of conductor of the Toronto Philharmonic Society owing to the pressure of other duties and by the advice of his physician. The retirement of Mr. Torrington from this field of activity, after having been identified with the Society for so many years, leaves a gap which it will be difficult to fill. Untiring energy and perseverance have been characteristic of his work at all times, and only those who know the almost insuperable difficulties which he has had to overcome will understand how large an amount of credit is due to him for the measure of success obtained. Toronto owes a debt of gratitude to Mr. Torrington for the work he has done in the cause of oratorio, because, had it not been for his efforts, we, as a city, might have been to-day almost as ignorant of that field of music as we are of grand opera. The Society has chosen Mr. J. Humfrey Anger to fill the vacancy.

On Tuesday evening a concert was given in St. George's Hall by Mr. and Mrs. H. Klingensfeld, assisted by the Klingensfeld String Quartette. The Quartette, which was organized not very long ago, is composed of Messrs. H. Klingensfeld, first violin; Ch. Wagner, second violin; H. Telgmann, viola; and P. Hahn, violoncello. The numbers rendered by the Quartette gave evidence of much careful preparation. This was particularly noticeable in the Allegro in D minor, by Hayden, which was performed in a most satisfactory

manner. This organization should receive hearty support and should be heard frequently in the city, for its work is already good and is full of promise for even better results in the future. Mrs. Klingensfeld gave several vocal solos and Mr. Klingensfeld played Bach's Ciaccona, Vieuxtemps' Ballade et Polonaise, and the first movement from Wieniawski's Concerto in D minor.

So much is written now-a-days on the subject of music-teaching in schools, colleges, and universities that it may not be out of place to call attention to the very different meanings sometimes attached to the term *music* and the necessity for great clearness in stating which branch of the subject is referred to in every case where it is mentioned. *Music* may mean the study of the rudiments, i.e., the explanation of such terms as *clef*, *staff*, *sharp*, *flat*, etc.; or it may refer to sight-singing with a very slight study of rudiments; or to voice production pure and simple, which is entirely distinct from sight-singing and in the teaching of which some knowledge of the rudiments of music is usually pre-supposed but not always insisted upon; or it may signify mere finger exercises on the piano or some other instrument, or, on the other hand, the study of the history or the philosophy of music; or a course in acoustics or in harmony, counterpoint and such like. Now it is easy to see that one might approve of the study of music all through our educational system from the kindergarten to the university and yet might disapprove of teaching harmony and counterpoint in public schools, or finger-gymnastics in high schools, or sight-singing in universities. Too much care, therefore, can scarcely be taken in avoiding ambiguity when *music* is spoken of.

A writer in an Ottawa paper pleads for the teaching of the "elements of music" in the public schools of that city, by which term he seems to refer to sight-singing. The letter contains many good sentences, particularly the answer to the stock objection that many children are without a natural aptitude for music: "I can aver that there are perhaps as many without the mathematical faculty." A teacher in presenting any subject to a large, mixed class must always find a number of comparatively unresponsive pupils, and, if the argument of natural aptitude is to be used, either our classes must be reduced to half a dozen or so of pupils in each or the whole educational system must fall to the ground. It seems, however, when the same writer states, "I think music at least as good, and in the case of girls a better educational instrument than arithmetic" that he is overstepping the mark. Using the word *music* in a broad sense the statement is undoubtedly correct yet in the very narrow sense of *sight-singing* it can scarcely hold for there is no very great effort of the brain required in that branch of the subject. But this may be merely an instance of the confusion resulting from the use of the word *music* without sufficient explanation of the meaning attached to it.

A musician cannot but feel that some branch of music should be taught in almost every educational institution, but it is a matter of great difficulty to decide which particular division of the subject should be taken up in each instance. It is an undoubted fact that music as taught in our public schools, though confined to rudiments and sight-singing, varies very much in its character according to the ability and the ideals of the teachers employed. It cannot be denied that in the case of some pupils *music* means the using of certain tunes, sung by ear, as exercises for the upward extension of the lower registers of the voice with the consequent production of the maximum of harshness and the generation of terrible, strident tones which ring in the ears of some of the less noisy pupils for years afterwards. In this way the quality of the voices—particularly among the boys—must sometimes be permanently injured. This deplorable result is not altogether the fault of the teacher who is frequently hampered by having only a short time to devote to a very large class. It is the system which is partly to blame. Small classes are essential for the attainment of good results. It is clear therefore that the practical difficulties to be overcome are very great; indeed, some authorities question altogether the advisability of teaching singing to children in public schools. But we may well hesitate to condemn the whole system because of the imperfections which cannot at present be removed. With careful, competent teachers the number of voices injured is small, while on the other hand large numbers of children, even if their vocal powers become but little improved, receive a wholesome impetus towards the study of music in its higher aspects.

C. E. SAUNDERS.