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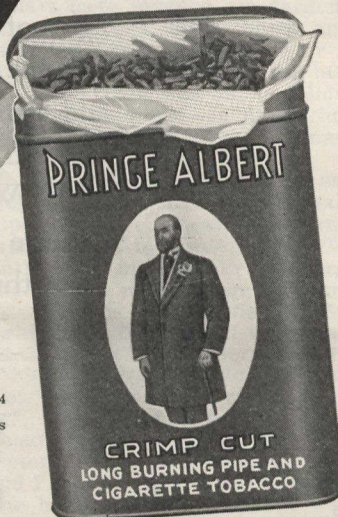
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The First Sea Lord

At the age of 73 Lord Fisher, the inflexible, iron creator of the modern British Navy, returns to his old post as First Sea Lord to replace Prince Louis of Battenberg. He is noted for his force of character, that, long ago, made his name known and dreaded throughout Europe. It was at the first Hague Conference that he first impressed his forcefulness on the European Chancelleries. He attended the Conference in the capacity of British naval expert, especially chosen for that purpose by the late Lord Salisbury.

At this Conference were gathered the jurists, and pacifists, and Utopians of the nations—the men of many words. And at this Conference, too, Fisher, the man of action, became, for the nonce, a man of words also—and his words, if few, were winged. He is no believer in kid-glove methods of warfare. Baldly and bluntly, he told the Conference so. Then, quite briefly, he gave a vivid and virile sketch of how, if ever he had anything to do with it, Great Britain would make war at sea, should the need arise. The jurists and others were both shocked and hurt. Here was a brutal sea-dog who would growl when he was asked to shake a paw. They passed on (with a shudder) to the framing of those rules of civilized warfare which are proving such a wondrous restraint on the Germans to-day. But they have never forgotten the gross error of taste on the part of the man who persisted in treating of horrid realities instead of dreaming dreams.

It is the same Lord Fisher—only more so—who now has the full technical responsibility for the administration of the navy. When he was First Sea Lord before, he inaugurated a series of vast changes in naval organization, most, if not all, of which have been justified by the years. The principle of Dreadnoughts in which he is a firm believer, though it was hotly opposed at first, is now adopted by every navy in the world.

A Hambourg Concert

In the soft glow of a tall pink-shade lamp the Hambourg Concert society opened its third regular season last week at the Canadian Foresters' Hall—which is the worst hall to sit in and to get out of in Toronto. And the programme of four numbers was rather the best in some respects yet given by these resourceful musicians. Bach was the opening composer, in a concerto for two violins, with piano accompaniment, in which Mr. Jan Hambourg was assisted by Mr. Max Selinski. Bach was the man who wrote fugues and masses by the linear mile, and really invented the art of polyphonic writing. This concerto, in three movements, vivace, largo and allegro, was in the customary exuberant and clean melodic style of that great composer.

Mr. Boris Hambourg had rather an impressive entry for his Concerto in A Minor by Volkmann. An attendant came out and laid a small rug on the floor and a cushion on the chair. It was all well worth while. In this number Boris proved that even since his last performance in public he has made long strides in virtuosoship. Always a facile technician, he seemed in this tremendously exacting number to infuse into his technic a wealth of expression that would challenge the knack of any living 'cellist, even the great Spaniard Casals. There are snags and skirmishes and acrobatics enough in that concerto to flabbergast any but a near-genius. Boris tackled and conquered them with almost unimpeachable certainty. He swept through four octaves in pitch, drew out great diaphragms from the low string, and played melodies on the two middle, at the same time double-stopping on a long intricate trill in the cadenza, then double-stopping on the melody.

Jan Hambourg did a group of three: Sicilianno by Bach, arranged by Auer; the great Russian violin teacher; Moment Musicale by Schubert, a dainty bit of rhythmical abandon played with rare skill; a Scherzo-Valse by Chabrier, arranged by Loeffler.

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