

Canadian Musician Advertisers.

The musical season just closed is reported by our advertisers as being on the whole fairly satisfactory. The different schools of music, the Toronto Conservatory, and the College, both claim an increased *chiffon* of pupils, and that their plans for higher education have met with a gratifying need of success. The Kingston Conservatory, Mr. O. F. Telgmann, the director, tells us, has far surpassed all expectations as to attendance. So also with the Canadian College of Music, Ottawa. The Scharwenka Conservatory, of New York, has absorbed several Canadians who, doubtless, were attracted by the celebrity attaching to the world-famous musician at its head.

Charles W. Landon, of Grand Rapids, Mich., stands high as a musician. His School of Music fills what others in the same *locale* were unable to satisfactorily supply. Mr. Landon's contributions to THE CANADIAN MUSICIAN are always interesting and instructive.

The Church Auto-Voce School is doing incalculable good in the way of curing those afflicted with stammering. There is no quackery about the Church method, and we know, by personal observation, that cures are effected that seem simply miraculous. They are permanent too.

Mr. H. M. Field, the popular Toronto solo pianist and teacher, has made a brilliant record with his recitals this season, while pupils have come to him from all over Canada and even from New York.

Mr. H. W. Webster, the English baritone soloist and vocal teacher at the Toronto College of Music, abundantly filled all expectations. His singing in important concerts proved him to be a thoroughly capable artist, while the excellence of his work as a vocal teacher has been amply attested by his pupils in College concerts.

Messrs. Arthur E. Fisher, A. S. Vogt and W. O. Forsyth are firmly established in repute and each year proves to them the success of their methods.

Among the trade advertisers, the pioneers of the piano industry, A. & S. Nordheimer have kept on in their well established conservative lines. Their American pianos, "Steinway" and "Chickering" particularly, are like the basis of currency—gold. These with their own product, the "Nordheimer" piano, always command a steady trade.

The firm of Gourlay, Winter & Leeming are a long way in advance of the end of the race. The way they have pushed "Kaiser" pianos this year has been a caution. So also with the Gerhard Heintzman, Kama and several other instruments, organs as well as pianos.

The Gerhard Heintzman piano is proving a young giant. It has captured a very great degree of popularity and promise to soon have a large brother—a grand. Look out for it. Heintzman & Co. have covered a lot of territory this year. They make so many grades and styles of piano that they appeal to all tastes; and, too, their instruments are worthy of their success. We understand they turn out about 30 pianos weekly.

Farwell & Glendon are very enthusiastic over their "Farwell" piano. They also have

been lucky with the "Dominion" and "Steak" lines.

Suckling & Sons' fine line of copyrights, Halle, & Peters' editions of piano works, and their music business generally has been very prosperous.

Whaley, Royce & Co. with their sheet music, music engraving and printing, band instrument factory and lines of all kinds of musical instruments, have jumped ahead at a phenomenal pace this year; so much so that they have had to take on more land and are adding to their premises.

S. R. Warren & Son, and E. Lye & Sons, both church organ building firms, report a good season.

The "occasional" advertisers in THE CANADIAN MUSICIAN always come back. They, like others, find that this paper, being the only one of its class in the country, has advantages which make it a valuable medium.

An old chiffonier, with the hiccough, Looking round to see what he could pic cough. Found in an ash barrel
Some wearing apparel
And a kerosine lamp with the wic cough.

SIR ARTHUR SULLIVAN has confirmed the announcement made some time ago that he had promised to write a sacred or secular cantata on a large scale for the next Leeds Triennial Festival. He has not yet, however, found a suitable subject.

VERDI's parents, who were very poor, bought for the child in 1813 an old piano, which he soon knocked to bits by his practising. He went to Busseto to seek for some assistance in repairing it, and the instrument now bears an inscription that tells the result of his appeal: "This action was repaired and recovered by me, Stefano Cavaletti. I added also the pedal as a present, and did the repairs gratuitously. The zeal displayed by young Giuseppe Verdi to learn to play on the instrument delighted me so much that I could not ask for any remuneration."

In studying, it is not necessary always to use the voice. In fact, it is injurious to sing over and over the same thing, string the organ, when the time, rhythm and intonation can be learned by using the piano, and counting with hand beats.—Emma James.

The ballad depends on the mind of the singer. Most people sing a ballad with no idea of the poetry or sentiment. You have to make the public feel—to touch their hearts. The so-called teacher of ballad-singing nowadays generally conveys to his pupil simply his own rendering, which usually—as might be expected from a man who knows no better than to do so—is a false one. Hence the falseness of modern ballad-singing, and hence, too, the neglect of the ballad form by the best modern composers.—Sims Reeves.

I SHOULD recommend that young people be taught how to play on the pianoforte some years before they attempt to sing, and not give up that instrument because they are studying singing, as is frequently the case. It is a mistake to think that playing on the pianoforte, when done in moderation, say one, or even two hours a day, injures the voice.—Christine Nilsson.

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