

THE ORPHEUS  
SOCIETY OF  
SASKATOON,  
CONDUCTOR  
FRANCIS  
STEVENSON,  
FORMERLY OF  
LLOYDMINSTER,  
PRESIDENT,  
DR. J. ELLIOTT  
HOLMES.



THEY WILL  
GIVE  
GILBERT AND  
SULLIVAN'S  
"GONDOLIERS,"  
AND A  
CONCERT OF  
STANDARD  
CHORAL  
WORKS LATER  
IN THE YEAR.

SASKATOON IS ONE OF THE MOST MUSICAL CITIES IN THE WEST.

week in Calgary by Mr. Frank Wrigley, organist of Knox Church there, cost \$15,000. One opened recently in Saskatoon—or is it about to be opened?—cost \$10,000. Almost anybody within reasonable distance of a small town on the prairie may hear a pipe-organ if he wants to. And more than nine-tenths of the organs are made in Canada by Canadians.

Number of concerts. That is the basis on which old Berlin has the world's supremacy. Statistics are not available, but it's safe to say that for ten months a year there are at least fifty concerts a night in various parts of Canada, costing as high as \$3 a seat down to 25 cents. In most cities the number of people at concerts in one evening is quite half the number at the theatres. In one week alone last year about 50,000 people attended one series of concerts in Canada. Nine-tenths of the concerts in this country are by Canadian talent. One concert manager alone has had four concert companies on the road at once for eight months of the year in the West.

**B**UT the biggest single item of expense is in music tuition. This is impossible to estimate. Some of the figures are interesting. For instance, there are several music teachers in our three or four first cities whose yearly income averages not less than \$6,000 each. Some go as high as \$7,000 a year; not many. The price per lesson of these magnates is on a basis of about \$5 an hour. Figure it for yourself on a basis of even six hours a day effective teaching for eight months in the year. There are teachers in some of our leading institutions who are engaged from Europe on a guarantee of \$4,000 to \$5,000 a year; that is, they are sure of receiving that much from the institution and are expected to teach up to that revenue and as much beyond it as they like on a percentage basis. At the same time there are hundreds, perhaps thousands, of humble and often very efficient teachers glad to get from fifty cents to a dollar a lesson. Dr. Torrington, when a young man in Montreal fifty years ago, used to get fifty cents a lesson—when he got it.

But the price of tuition, like the cost of living, has gone enormously up. Teachers are more efficient. There is more competition—and more pupils. The more pianos sold and the greater the number of concerts in a year by local talent the greater the amount spent in lessons. This is always tremendously increasing. Look at the colleges, academies and conservatories being established and enlarged all over the country. Look at the annual music festivals in the three inland western provinces. These are worth a separate notice. There never has been anywhere in the world quite another new-country movement like this. Every year for three days or more there is held in one of the chief cities in each province a competitive festival open



WESTERN ONTARIO HAS A FEW CHORAL SOCIETIES.  
This is the Combined Choral Societies of Chatham, Wallaceburg and Dresden, Taken This Year. Geo. E. Cummings, Conductor.

to all choirs, choruses, solo singers, players and orchestras. Prizes are awarded. A few of the winners of such prizes are pictured in these pages. More would have been shown had there been space. Scores of high-class choirs and choruses may be found all over the west; all the development of the past five or six years. Many of these choirs and choruses give music the equal of the general works done by eastern and British choruses; largely because much of the talent in that country is either eastern or British. In one Calgary chorus there are several singers who used to be in the Mendelssohn Choir of Toronto. There is a horn-player in Calgary who used to play in the Toronto Symphony Orchestra. There are players in scores of bands and orchestras who have played in big bands and orchestras in Great Britain. In the west there are hundreds of musical workers who have passed through the hands of F. H. Torrington. The most active musical workers in Vancouver and Victoria come from Ontario.

Take the case of such an organization as either the Operatic Society, conducted by Dr. Horner, in Winnipeg, or the Halifax Amateurs, both pictured on the front page of this issue. Is it possible to put on such works as these people do with full chorus, orchestra and complement of soloists without a great deal of talent, tuition and organization? And there are in Canada scores of such amateur operatic societies.

**N**O doubt about it, there is at present, and will be for a long while to come, a huge wave of musical development all over this country comparable to the best known in any country, and on a basis of population superior to any. Music is no longer the cult of a learned and mysterious clique. It is the pastime of the people. It is as popular as baseball or politics or railroads. It is the most democratic and most practical of all the arts, because it brings some sort of message, from ragtime to grand opera, to the greatest number of people.

On this basis Canada may be called a musical country. So far we have not got much beyond

that. We have not yet a grand chain of symphony orchestras; but we have at least five permanent organizations of that kind, of which the latest is the Calgary Symphony, noted on another page of this issue. We have a circuit of grand opera, for the first time in 1913 and 1914, a company growing out of the Montreal Opera Company giving performances all through the west as well as in the east. We have not a school of Canadian composers. But we have a number of people who rank as producers of original works, and pictures of these may be found on other pages of this number. Some day we shall have a real Canadian school of composition that gets its material and inspiration direct from Canadian life. The very fusion of races is sure to produce a marvelous development in music, not only in performance at festivals, sangerfests and eistedfodds, but also in the production of native music. The French *chanson* is already a national asset far more musical than the negro melodies of the South. Our Indian melodies are a mine of material not yet exploited by the writers of "programme" and dramatic music.

Photo by T. L. Johnston.

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**B**UT we are a long way yet from being a musical country in the same sense as Germany is, or Russia. Our people do not sing folk songs, unless we except the *chansons*. Some day they may. When the musicians are done with mystery and have got over the novelty of making money, the common people will produce music that comes, as Emil Paup once naively put it in a talk to Canadians, "from de middle of de people." When that day comes a music number of the CANADIAN COURIER will be a far different product from this of 1913.

### Choosing a Teacher

**S**O often we are asked—"What vocal teacher should I get for Mary Ann?"

Well, a good deal depends upon Mary Ann, and the good teacher knows it. The kind of teacher to avoid is the individual with a "new method." There is nothing particularly new about the human voice, though we are attempting to do some new things with it. For the average girl or young man who wants to get ordinary vocal culture there is nothing to be gained by studying for the stage. There are a lot of vocal-culture fakirs. The reason is that so many young people's parents and friends imagine they should study for the stage or the concert platform, when the most they can ever do is to perform a little, sweet, comfortable singing right around home. The shrewd music-fakir knows all about that. He encourages it. If he were to discourage Mary Ann from singing in public Mary Ann's papa might relieve him of his job. Half of some people's vocal culture is just plain vanity.