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14

## MATTERS MUSICAL

THE coming appearance in concert at Massey Hall, Friday evening March 3, of Mme Tétrazini, is her second venture in the concert field, but she will not be heard anywhere this year in opera until her return to England in April and May. In this connection the following article in The New York Times will be of interest to her many admirers:—"To the Editor Times: Mr. Gatti-Casazza has doubtless done his best to present patrons of the Metropolitan Opera House with excellent productions this season: but there are thousands of operagoers who deeply regret that Madame Tétrazini has declined to sing there. To those who have been spellbound by the inexpressible charm of her singing, the operatic stage seems to lack its crowning glory when she does not appear. What is it that invests Tétrazini's singing with this marvellous power of fascination? What is it that brings the tears to the eyes—that stops the heartbeats? It is not merely the phenomenal flights of her coloratura; it is still more the intense expressiveness of the simplest passages in her singing; her coloratura amazes, her rendering of a plain melody goes direct to the heart."

MISCHIA ELMAN, the youthful violin genius who will be heard March 1 at Massey Hall, was born in Russia just twenty years ago, and received his first violin lessons from his father at the age of four. At the age of five he went to Odessa to study with Professor Friedmann. In 1902 Leopold Auer brought him to St. Petersburg, where in 1904 he made his debut in the Tchaikowski concerto. His first appearance in London was on March 21, 1905. His American debut took place with the Russian Symphony Orchestra in Carnegie Hall, New York, on December 10, 1908, and that season he played more than one hundred times in the United States, thirty of those concerts being given in New York city alone, so great was his success. Everywhere large audiences turned out to greet the young master, who was proclaimed, not to be a copy of any great master who had been heard before him, but an artist of unique attainments, whose ability stood out strongly in contrast with those of his contemporaries, and whose position as one of the greatest violinists was incontestable.

### Mendelssohn Choir

THE cycle of Mendelssohn Choir concerts, which included five events, of the first importance in the musical world, proved of undiminished artistic quality and undoubted popularity. In spite of the worst blizzard of the season, the first concert was attended by the traditional Mendelssohn audience, which packed Massey Hall with enthusiastic music-lovers. From that first evening it was manifest that both Choir and Orchestra had established themselves more firmly than ever, both in the artistic estimate and popular regard of such audiences as seldom face a Canadian organization. With the passing of the years the hearers have become increasingly critical and have been educated in a nicety of discrimination quite unusual in the earlier years. However, each section of the Choir was found more brilliant and confident, while the ensemble effects were such as to deepen the impression that the Mendelssohn Choir is determined in "lifting better up to best." Two old favorites roused the audience to enthusiasm during the Monday concert—each of them a composition by Sir Edward Elgar—"My Love Dwelt in a Northern Land," and "It Comes From the Misty Ages" from "The Banner of St. George." The applause which followed the latter number reminded one of the great reception which greeted this selection years ago on its first rendering.

The great feature of the cycle was the production on Tuesday evening of Verdi's "Manzoni Requiem," a masterpiece of color and dramatic devotion. It is of the Italian school and therefore possesses a fervor not associated by the less emotional Northern races with the expression of religious feeling. The general impression of the most impos-

ing part of the composition is told in this description:

"The second section, the 'Dies Irae,' for chorus with orchestra, is considered the most striking and remarkable portion of the work. The chromatic passages for the orchestra, suggesting the cries of those who witness the 'passing away of the heaven and earth,' the use of the bass voices and instruments in their higher registers, the general choral progression, all produce a vivid realistic effect."

The production of this great work was so entirely satisfactory and illuminating that Dr. Vogt will probably be urged to repeat it next year. On Wednesday and Thursday nights the great success of last year, Gabriel Pierné's "The Children's Crusade" was repeated, with an increased strength and dramatic appreciation. The production of this work alone, declared several visitors from distant cities, was worth a long journey.

The orchestral work was up to the superlative standard set by the Thomas Orchestra, and the conductor, Mr. Stock, shared honors with Dr. Vogt. The Monday night performance of Tchaikowski's "Solennelle" was probably the most popular orchestral number, while the same composer's Fifth Symphony was chosen for the most imposing number at the orchestral matinee on Thursday afternoon. The soloists were most acceptable in their various exacting roles, and Toronto audiences were especially glad to welcome again Mr. Herbert Witherspoon, the bass soloist.

The value of the Mendelssohn Choir's work to choirs throughout the country can hardly be estimated too highly. It has raised the tone of choral ambition and has inspired a multitude of choir-masters with the desire for higher things than the ordinary village accomplishment. To have made one week of the year a series of choral delight for thousands of his countrymen, and to have formed an organization which is professionally recognized as "the Champion Choir" are among the proud achievements of the "great little man from Waterloo."

### Questions and Answers

#### Concentration in Piano Practice

Could you advise some good rule as to piano practice that I may accomplish a great amount of work in a short time?—R. T.

Commence work the moment you reach the piano. Do not run idly over some little thing you know or let the mind wander from your work, but pick out the difficult passage first and master it. Determine to accomplish that which the composer means you to do. Without determination failure is certain.

#### Church Piano Work

It is noticeable that few pianists play hymns musically. Can you give me any suggestions?—Mabel G. R.

Few students study the beauty of hymn music. They may be played more effectively by filling in the chords written, by occasionally playing arpeggio or by working in little variations such as playing the alto or tenor part prominently as an obligato. This latter is especially pleasing, and requires only a little practice.

#### Children's Piano Study

As I have removed from a town in Ontario to a rural section in the West, we find teachers of piano scarce, and want your help in suggesting a few pieces which may be studied by my eight-year-old girl, who has been fairly successful in her work up to the present.—Mrs. T. B. Smith.

The following should prove of value for home study under your help: Krogmann's "Robin's Lullaby," "Santa Claus Guard," "Little Patriot March." Paul Ducele also has written two or three very pretty things, which may be had in book form at any music store, or if not to be had in your section, we would be glad to look after same for you.

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87