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Quite apart from any set notions as to his kind of voice or particular style of handling it, the fact sticks out bigger than all others—that Hollinshead has mastered the art of making any sort of solo profoundly interesting to either the most critical or the most unmusical listener. I have heard him sing by the hour to almost any sort of audience. He never causes a yawn, or fails to get the most hearty and unstinted applause.

Which is precisely the quality that distinguishes Paderewski from most other pianists, Kreisler from most other violinists, and Nikisch from any other living or dead conductor. It's the sort of thing that masters can't teach. That kind of singer is born—not made; except that as in Hollinshead's case he is so seized of music that he teaches himself. And this young man, just about twenty-five years of age, has done a heap of observing of other singers, weeding out the good from the bad, learning from any and all of them, even from phonographs—what to emulate and what to avoid. Over in London and Paris and Milan, which three centres of song he expects to do in the next three years, he will learn from a few masters what he has picked up that he might have avoided, and what there still remains to acquire that he may have missed.

How did he get this gift of song? Not by chance; nor by accident. Three generations on both his father's and his mother's side were musical. He sums them up. He was born in Devonshire, son of a Baptist minister who, when Percy was still a child, came to Canada and settled somewhere up around Richmond Hill, north from Toronto. Later, when Percy was a growing boy, the family went to Manitoba. And it was in the West that the young man discovered himself the possessor of a voice that gave at least himself a lot of pleasure and as many others as had a mind to listen. He put in some years driving gang-ploughs and harrows on the farms of Manitoba, shouting at the horses and drooning to himself all sorts of songs and solos he had picked up in church and school and anywhere else.

It was in Winnipeg that the young man got his first bent towards any sort of serious singing. There he took part in a number of amateur operas and sang in a church. But he succeeded in provoking a large number of decidedly different opinions concerning his strongly individualistic style of singing. He had a lot of raw elements in his vocal make-up. He was only emerging. Critics made him something of a mark. Of course they would!

And Percy has gone to Europe, not as an American nor as an Englishman by birth—but as a Canadian. He knows Canada; such as he has seen of it mighty well. He knows the hills and coulees of Manitoba, the ways of No. 1 Hard—same quality as his voice without the Hard—the birds and flowers and skies of a big country that never can have quite as much art as it has geography. He may come back to Canada to live. There is no reason why he should not do so and still sing in grand opera for American and Canadian audiences.—Augustus Bridle in Winnipeg Saturday Post.

Interesting Programmes

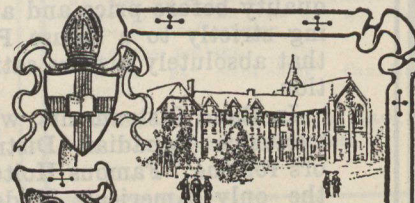
THE choir of Parkdale Presbyterian Church, under the leadership of Mr. Edmund Hardy, Mus. Bac., the organist and choirmaster, are busily preparing an interesting season's work. Upon the 24th and 25th of October they will give two costume concerts of "Ye Olden Tyme Musick," and among the numbers to be performed will be Haydn's "Toy Symphony." Later in the season they will give a concert at which every number rendered will be chosen on account of its artistic excellence. Coleridge Taylor's cantata, "Hiawatha's Wedding Feast," will be included in the programme, and also several novelties, such as Sir Edward Elgar's "Serenade" for women's voices, two violins, and piano.

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