

conductor of various choirs in Canada and may be expected to continue giving a good account of himself in the musical and especially the choral world.

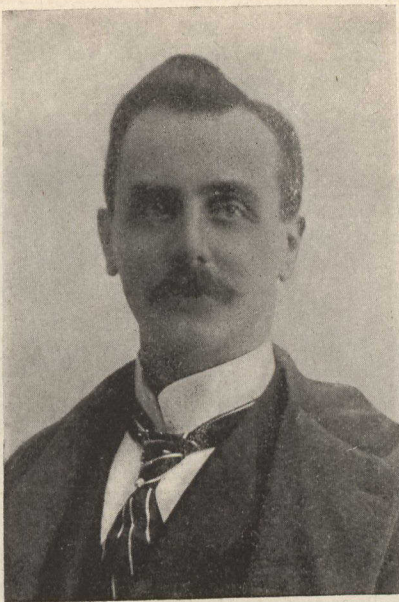
Hector Charlesworth is known to thousands of readers in Canada as the late "Touchstone," the music critic of the *Mail and Empire*, in which position he succeeded Mr. Parkhurst. In a peculiar sense he combines the qualities of a critic of music and drama, a real newspaper man and a literary writer. He put in several years as reporter on Toronto dailies. For several years he was city editor of the *Mail and Empire*, of which for some years previous he was chief reporter and music critic. For two years he was reporter and critic on the *Toronto News* under its reorganised management. He is now special writer and critic of *Saturday Night*—which is another of his old loves, for years ago he was associated with Messrs. Sheppard and Clark on that paper. As a writer of graceful and convincing English few excel Mr. Charlesworth. He was once considerable of a minor poet. Besides he has a capacity for hard work of a variegated kind that makes him a most interesting personality on a paper where quality and quantity and hustle are a desideratum.

The doyen of Canadian music and drama critics is Mr. E. W. Parkhurst of the *Toronto Globe*. Mr. Parkhurst is an Englishman who before he came to Canada many years ago—in 1870—played the violin in the orchestra of the Italian Cathedral in Hatton Garden. His opinions on music and drama have been studied more consecutively than those of any other man in Canada. When he first came to this country he was a short-hand clerk in the offices of the General Eastern and Western Freight Agents of the Grand Trunk Railway at Montreal and Toronto. He went from that to a reportorial job on the *Mail* and for years he did music and drama on that paper as well. Eleven years ago he was appointed to a similar capacity on the *Globe*. He was for ten years musical editor of *Saturday Night*. Three years ago he started the paper known as *Musical Canada*, of which he is still publisher.

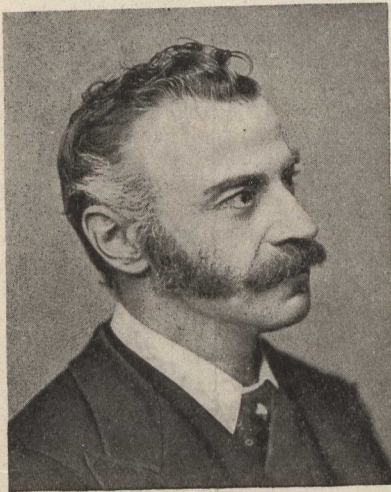
Mr. W. O. Forsyth has for years been one of the leading teachers of piano in Canada. He has studied and taught piano and nothing else—except theory and harmony. He has found in the piano an instrument which quite satisfies him for a life work; and he is a born enthusiast in that class of work. In his knowledge of the piano he has no superior and few equals in Canada. He has a long list of clever and some distinguished pupils to his credit, all of whom owe much to his power of teaching, his enthusiasm and his special knowledge.

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"More than half a century ago Dr. Torrington left behind him his beloved England, the country of music-



Edward Broome, Mus. Doc.
President Toronto Clef Club



Mr. E. R. Parkhurst
Critic of Music and Drama

lovers and of soft voices, to cast in his lot with the people of Canada. His first position in Canada was as organist and choirmaster of St. James Methodist Church, Montreal. During his twelve years there he was connected with many musical organisations, had charge of the 25th Regiment (King's Own Borderers) band, the Montreal Orchestral Union, and other companies. When the patriotic people decided on a musical festival by way of welcoming the Prince of Wales, our late King, on his visit to Canada, the leadership was given into the hands of Dr. Torrington. When, later, the cousins across the line were about to celebrate the first Peace Jubilee in Boston they invited the Doctor to take charge of the Canadian contingent. Not content with having his occasional help, they set about securing him for themselves, and to this end offered him the organ in King's Chapel, Boston, which he accepted. He formed and conducted societies throughout the state, conducted the mass rehearsals for the second Jubilee, took part in the Harvard Symphony, and Handel's and Haydn's orchestra, keeping up the while the organ recitals in many churches, among them Henry Ward Beecher's, and also in the Boston Music Hall.

"In 1873 he came to take the organ and choir of the Metropolitan Church, Toronto. So strong a factor in the success of the church did his music become, that in places throughout Ontario the Metropolitan is still spoken of as 'Torrington's church' by the middle-aged men and women.

"Among Dr. Torrington's early efforts was the reorganising of the Philharmonic Society, which, under his direction produced such works as 'The Messiah,' 'Elijah,' 'Hymn of Praise' and 'Creation.' At the present time the Toronto Festival Chorus, organised by him in 1886, West Toronto Chorus, with the Toronto Orchestra, are, under his direction, producing similar works. Dr. Torrington stands identified with many musical events of note, among them the special performance to celebrate the late Queen's Jubilee of succession to the throne; the opening of Massey Music Hall in 1894, by request of Mr. Hart Massey, the donor of the Hall, with Handel's 'Messiah,' and the gala musical performance with orchestra and chorus in honour of the present King's visit in 1901. In recognition of his worth, the University of Toronto bestowed upon him the degree of Doctor of Music.

"To the world at large, Dr. Torrington is the musician pure and simple; to his pupils he is known as autocrat; but to the 'hearthside folk' he is the genial, kindly soul, the faithful friend, the 'Torrington' whom his followers admire as a man and love as a boy—yes, as a boy—for enough of the eternal genius of youth is his to keep him a boy till the end of the chapter."—Jean Blewett in the *Canadian Magazine*.

MUSIC IN CANADA

A Form of Art which has done Millions for Trade

QUESTION is often asked—is Canada a musical country? That depends. On a basis of spending money for music—yes. Perhaps no people anywhere spend quite so much *per capita* for the art of music as Canadians. Part of that depends on the fact that Canadians are fairly well off. Musical education costs money. Ask the piano teacher or the director of the Conservatory. Also—ask the piano man; and the vocal teacher, and—well, there's no end to the list of people who are building up Canada's reputation as a country addicted to, fond of, and spending much of its money on music.

Just by way of illuminative figures—to show how money is spent on music in this country. Take Toronto, which is considered the music centre of Canada; which largely it is. Toronto spends every year on choral music alone more than fifty thousand

and dollars; of which twenty thousand and upwards goes to the Mendelssohn Choir, six or seven thousand to the National Chorus, ten thousand to the Fletcher choruses, three or four thousand to the Oratorio Society under Mr. Sherlock, and as much or more to the Toronto Festival Chorus under Dr. Torrington.

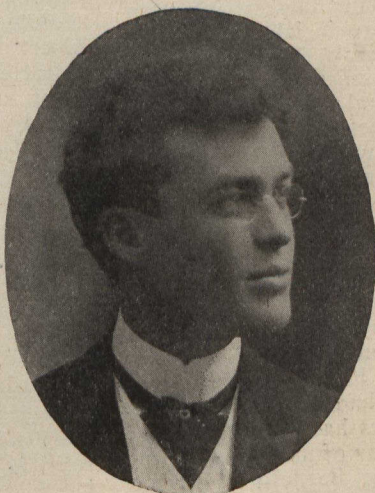
This takes no account of the fact that the Toronto Conservatory of Music, one of the most gilt-edged concerns in America, takes in a gross aggregate of just what you may be able to figure out on a basis of seventeen hundred students regular and casual, spending anywhere from fifty to five hundred dollars each in a year. The College of Music, less ambitious but doing quite as good work so far as it goes, helps to augment the amount. The Metropolitan School of Music at

West Toronto is another; and there are a score of ladies' colleges and semi-private schools whose annual receipts for musical education alone run up into many thousands of dollars. Besides there are the scores of private teachers who have fees varying from fifty cents a lesson to twenty-five dollars, and some of them fifty dollars a quarter of twenty lessons each.

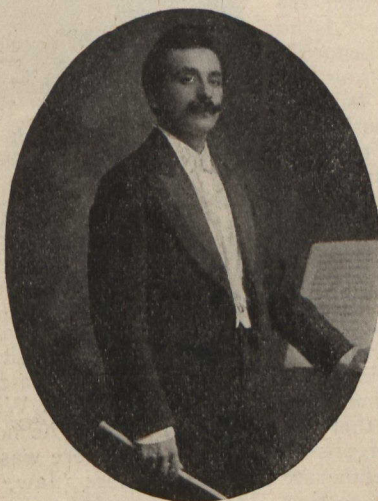
All this vast annual aggregate in a single city is independent of the grand total spent for pianos alone. Toronto is the centre of the piano-making industry in Canada. There are ten firms in Toronto making pianos. Every week upwards of three hundred pianos are turned out of Toronto factories—to be sold all over Canada. The average price of a piano is not less than two hundred and twenty-five dollars; ranging in price from twelve hundred dollars for a cabinet grand down to a hundred and fifty for a commercial piano. Thousands of people all over Canada are discarding the old cabinet reed organ, swapping it for the piano. Never was such a piano boom known in any country of equal population as has been known during the last ten years in Canada. This is a mark of progress. The piano has worried its way into the wilds of the new coun-



Mr. Hector Charlesworth
Critic and Special Writer



Mr. G. D. Atkinson
Whose Choir won the Earl Grey Trophy



Prof. J. J. Goulet
Conductor Montreal Symphony Orchestra



Mr. Frank Blachford
Leader Toronto String Quartette