

# The MUSICAL JOURNAL

Published Monthly, in the interest of the Art Universal in Canada.

No. 18.

TORONTO, JUNE 15TH, 1888

\$1.00 per Annum.  
Single Copies 10 cents.

J. E. P. ALDOUS.

JOHN EDMOND PAUL ALDOUS, organist and choirmaster of the Central Presbyterian Church, and the most popular musician in Hamilton, is an Englishman, and was born in Sheffield on Dec. 8th, 1853. He is a son of the Rev. John Aldous, Vicar of Trinity Church, Wicker, Sheffield. He was educated at Repton School in Derbyshire, and Trinity College, Cambridge, where he took an honor degree in the classical Tripos of 1876.

Mr. Aldous has been an earnest follower of music since seven years of age, and at Cambridge was associated with such men as the late Professor G. A. Macfarren, Joachim, the violinist, C. Villiers Stanford (now Mus. Doc., and one of the present leading composers and conductors in England), and others. He was Secretary of the Cambridge Musical Society under C. V. Stanford as conductor, and started the Wednesday popular concerts which are still continued. He soon after went to Paris, France, where he was organist at the chapel of the British Embassy, during 1876-7, but left there for Hamilton in the latter part of 1877, where he held the post of organist at his present church for one year, and subsequently was organist of St. Mark's and St. Thomas, which choir, under his direction, had the reputation of being the finest in Hamilton.

Mr. Aldous returned to the Central Presbyterian Church in April, 1884, when the choir was re-organised and strengthened, and now assumes the proportions of a small choral society. Each season they give sacred concerts, and under Mr. Aldous have produced Dr. Stanford's "Resurrection;" Schumann's "Advent Hymn;" Cobb's "Arise, shine;" Mendelssohn's "Hear My Prayer," "Ninety-fifth Psalm," and "Thirteenth Psalm." He also gives organ recitals every spring and fall, which are much appreciated. Mr. Aldous has been professor of music at Brantford Ladies' College, 1883-5, and Woodstock Baptist College during the past year. He will go to Chicago

as the representative of the Canadian Society of musicians to the M. T. N. A. meeting in July.

For a young man, who is not a travelling virtuoso, he has had a brilliant career, and is one of those energetic and pushing men whom we need in Canada. Hamilton should feel proud to possess him, and make every effort to retain him, but, to change a proverb regarding Rome, "in Canada all musical roads lead to Toronto."

## THE MUSICAL USES OF POETRY.

THE association of music and words, involving many so-called "vain repetitions" of the verbal text, is a subject but little understood by the outside world. As a matter of fact the subordination of the poetry to the utterances of the composer is a necessity of the situation. The sentiment of the words serves to concentrate the thoughts of the composer, and afford him food for inspiration. He does not seek to illustrate the subject matter of the verse in detail, but gives expression to the emotions aroused by a mental digest of the poet's ideas.

That the musician appeals more powerfully to the minds of his auditors than his collaborateur is proved by reference to those songs which have achieved conspicuous success. In the majority of instances their popularity is certainly not due to the excellence of the poetry—indeed, as a general rule the maudlin sentimentality that does duty for poetic thought and feeling would never be tolerated for its own sake. Its subject, generally love in one of its numerous phases, either hopeful, despondent or exultant, serves, however, to arouse the emotional instinct of the composer, who in his embodiment of the theme, develops it without reference to the quality of the verses. He really uses the words simply as a means of articulation, and as distinct enunciation is not a predominant characteristic of singers in general, poetic weakness is not always apparent in their performance of the songs in question.

As before stated, the constant reiteration of words,

