

LONDON LETTER

London, Oct. 8, 1913.

NO fewer than five Queens will be present at the wedding of Prince Arthur of Connaught and the Duchess of Fife at St. James' Palace next week, these being Queen Mary, Queen Alexandra, the Empress Dowager of Russia, the Queen of Norway, and the ex-Queen of Portugal. This is probably a record at a royal marriage function. There will also be included two reigning sovereigns, and three heirs-apparent, the former being King George and the King of Norway, and the latter the Prince of Wales and the Crown Princes of Sweden and Norway, while the Duke of Saxe-Cobourg and Gotha is a reigning prince. In many ways the Royal gathering is destined to be a very notable one. Their Royalties will reassemble on the evening of the marriage, when the King and Queen propose to give a "family" dinner party in their private dining-room at Buckingham Palace.

The guests, numbering from 200 to 300, will comprise the foreign royalties nearly related to the contracting couple, Mr. and Mrs. Asquith and various Ministers and ex-Ministers of the Crown, and a full attendance of foreign diplomatists.

Canadian lovers of music will note with interest the musical arrangements for October 15, at the various stages of the wedding ceremony for the carrying out of which Dr. Alcock and the "gentlemen and children" of the Chapels Royal are responsible. Needless to remark the music will form an important feature of the proceedings.

As the guests are assembling the organist will play the march from "Tannhauser," "The Imperial March," by Sir E. Elgar, and the "Marche la Reine le Saba," by Gounod; while the clergy will pass in procession to the accompaniment of Sir Hubert Parry's "Birds" of Aristophanes. On the arrival of the Queen with other Royal guests the organist will render Guil-mant's "Marche Nuptiale," and some of Sir Charles Stanford's processional music from "Drake," and later upon the bridegroom entering the chapel a "Marche Nuptiale." As the bridal procession subsequently passes down the aisle the choir will sing the hymn "Lead Us, Heavenly Father, Lead Us, O'er Our Life's Wild, Restless Sea."

Immediately before the Archbishop's address to the newly wedded couple the choir will sing Mendelssohn's "Lift Thine Eyes," and immediately before the address—and before the final blessing—the children will sing as an anthem "O Perfect Love," to Lady Arthur Hill's setting. Following the Benediction, and during the joint procession of the bride and bridegroom from the chapel Mendelssohn's "Wedding March" will be played. No other musical instrument will be used to reinforce the organ for the musical service.

IT is now finally understood that Lord Kitchener has abandoned his wish to become Viceroy of India. This chiefly arises from the fact that he finds more to do in Egypt than he expected, and has clear ideas of what he is going to effect in the "Land of the Pharaohs." Few know that "K" is an astute financier, and his vigilance over the Egyptian banks is all the sharper because he does not proclaim it. Under these circumstances it is practically certain that Lord Grey—although a Unionist and an able man above parties—will succeed Lord Hardinge in the Indian Viceroyalty, and a better selection could not be made.

DR. DIESEL — whose disappearance from a steamship on a voyage between the Continent and England has taken place in such mysterious circumstances—will rank as one of the most eminent engineering inventors of the past few years. The engine known by his name has the enormous advantage of being able to utilize crude and heavy oil, and it is

opening up a new era in marine engineering, having been adopted for liners and warships. It is also being experimented with for locomotive purposes.

His invention was not an accident or the flash of a momentary bright idea, but one thoroughly worked out, as the voluminous patent specification testifies. Apart from the achievement as a landmark in the annals of invention, a noticeable peculiarity of Diesel's work was the union of technical and commercial activities. Whereas, Britons too frequently allow their science to be divorced from business, on the other hand, it was in the striking combination of the inventor and the commercial mind that the chief lesson of Dr. Diesel's career lies. Had it not been for this commercial ability and courage, which British scientists rather affect to despise, the world would be the poorer by the absence of a practical Diesel engine, for the difficulties of development would never have been incurred without strong commercial incentive. The significance of Diesel is that British enterprise must commercialize science. The world cannot afford to let science be the plaything of the dilettante.

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THE seventy-sixth birthday anniversary of Miss Braddon, the famous novelist this week coinciding with her composition of novel number seventy-five at such an advanced age is an outstanding occurrence. Miss Braddon lives at a charming flower-embowered home at Richmond on Thames, and is exceedingly popular in the river-side town. There she has extended a kindly welcome to innumerable friends through the long flight of years. Than the gifted writer, few, if any, more industrious literary workers could be named. She usually plies her busy pen on or immediately adjacent to the table on which Wellington wrote his dispatch describing the battle of Waterloo—for that is, unquestionably, the most treasured possession in the authoress' workroom at Richmond. Few careers in literature have been happier or more successful than Mrs. Maxwell's—as she is known in private life. Her late husband was a member of a well-known firm of publishers. The majority of Miss Braddon's readers would no doubt give "Lady Audley's Secret" and "Aurora Floyd" the first place in charm.

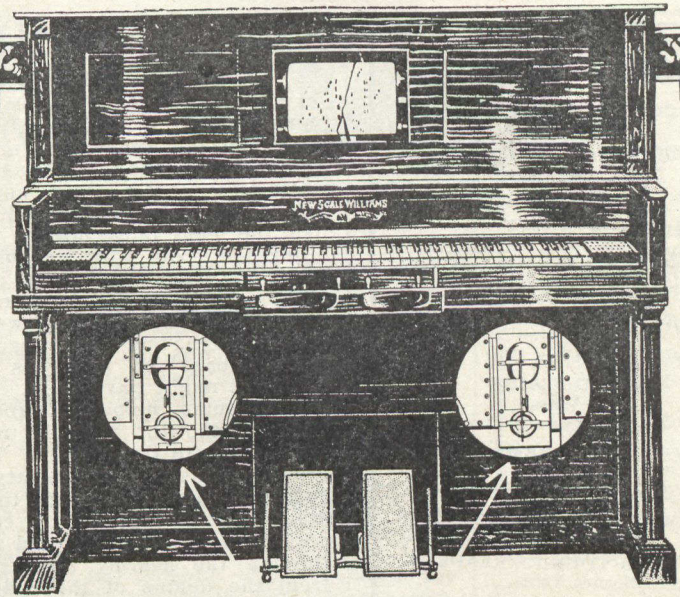
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WITH Mme. Pavlova voyaging to the West—the farewell extended to her last night at the London Opera House being characterized by phenomenal demonstrations—Miss Lydia Kyasht at the new Empire ballet—an adaptation of "A Midsummer Night's Dream," remains the supreme danseuse on the stage in the metropolis. It is scarcely possible to say anything new in praise of her dancing, but here at last, in Titania, it seemed she had found the part in which she was to achieve the triumph of a lifetime. The audience was rapturous on its presentation. She received ovation upon ovation, and recall after recall. One felt that this was indeed a realization of the exquisite charm and beauty of the fairy scene. Especially delightful was Miss Kyasht's interpretation of the reposeful melodies of Mendelssohn's music. The ballet was superbly mounted and the colour effects all that artistic talent could command. CALEDONIAN.

A Practical American.—She had returned from a tour through Italy with her father who informed a friend that he liked all the Italian cities, but most of all he loved Venice.

"Ah, Venice, to be sure!" said the friend. "I can readily understand that your father would like Venice, with its gondolas, and St. Mark's and Michel-angelos."

"Oh, no," the young lady interrupted, "it wasn't that. He liked it because he could sit in the hotel and fish from the window."



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