

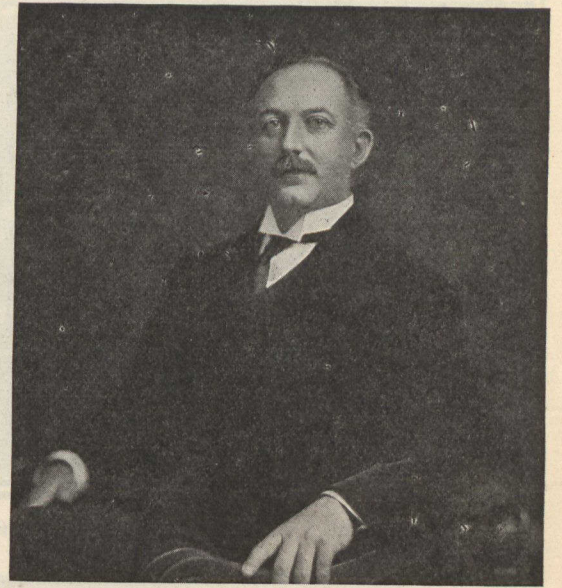
PROFESSOR MICHAEL HAMBOURG,
Principal of the Hambourg Conservatory of Music; born in Russia and the first teacher of Mark Hambourg.



MR. W. O. FORSYTH,
One of the most gifted piano teachers in Canada.



MR. WALTER HUNGERFORD,
Head of the piano faculty in McGill Conservatorium.



J. D. A. TRIPP,
Late teacher of piano in Toronto Conservatory; now Principal of the Vancouver Conservatory.

NO country whose piano culture is backward has ever achieved much in music. If the growth of music in this country traces back to the reed organ—or the melodeon—its highest development has been marked all the way along by increasing accent on the teaching and playing of the piano.

The article below concerns mainly the remarkable status of piano-making in Canada. But a record so almost startling was never got by the same methods that have placed Canada in the front rank for making self-binders and steel rails. A basic cause of the tremendous expansion and perfectibility of piano-making in Canada was—the piano teacher. And in this respect Canada has come to compare favourably with any country in the world.

The portraits on this page are but a few of the many eminent teachers of piano in Canada. On other pages of this issue may be found portraits of several men who, besides specializing in piano, teach also choral, orchestral, organ and theory. Those who are pictured herewith are a few of those who teach only the piano. It is well worth noticing that of the eight chosen five are Canadian born.

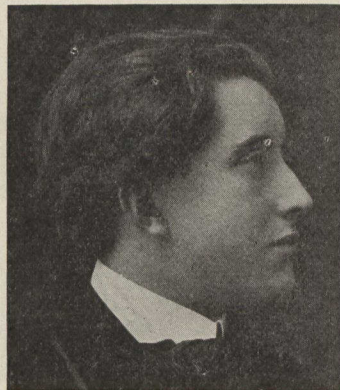
Making Canadian Pianos

By D. C. NIXON

AFTER you have bought it, or at least paid the first instalment, and the burly carter has got it in through the front door, breaking a chandelier and a commandment, you look about for the most suitable place in the drawing-room, sitting-room, living-room, parlour or whatever you wish to call it. Perhaps you don't realize that one hundred other pianos made in Canada are going into one hundred other homes at the very moment yours arrived. Thirty thousand pianos are being made in Canada this year. That means that at an average of four hundred dollars each Canada spends twelve million dollars annually on pianos. We pay out another half million for pipe organs. Of reed organs there will be six thousand made this year, of which the bulk are exported, Quebec and the Maritime Provinces being the chief Canadian market for organs. We find a market in Great Britain, South Africa, Australia and New Zealand for our export organs. To handle their foreign piano trade, one house has established a factory in London, England. We export about three hundred pianos and about four thousand organs. We import a few hundred pianos, but few reed organs. Our piano importations are mostly from the United States, only a small percentage being high grade grands.

When this century opened Canada was making only twelve thousand pianos, so we have advanced one hundred and fifty per cent. in that time. Reed organ manufacturing declined twenty-five per cent. Twelve years ago a third of the piano actions were imported; to-day our importations are less than ten per cent. There were no player-pianos made in Canada in 1900; to-day we are doing an export business in player-piano actions. England, France and Germany are away behind us in this branch of musical instrument manufacturing.

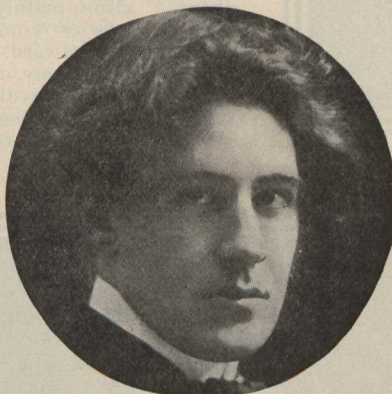
CANADA can boast a better average piano than any other country in the world. We have practically no cheap pianos on the market. Taken grade by grade we give better value for the money than is given in the United States. While the wealthy western farmer, who is becoming a good piano buyer, has raised heaven and earth for a reduction of the tariff on agricultural implements, he hasn't said a word about pianos. Very few English pianos get into Canada. A dozen would cover our annual importation of German and French pianos. A current rumour has it that an



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MR. EDOUARD HESSELBERG,
Born and studied in Russia; Toronto Conservatory of Music.

old English piano house contemplates manufacturing here.

We are making better pianos than we did in the earlier days of this century, but despite the advanced price of material and labour, one can buy a better instrument for the same money now than then. This is due to improved methods of manufacture and keener competition.

It will be news to the little girl in pinafore and pigtailed that her craving for the esthetic has built up an industry in the making of pianos and organs of which fifteen million dollars would not buy out the combined interests. There are thirty piano factories in Canada making from 200 up to 3,200 pianos annually. Six of these factories also make reed organs, while there are two factories which make reed organs alone. One piano and organ company also make pipe organs in a large way.

ABOUT half the pianos made in Canada are from Toronto factories. Since pianos were first made in Toronto the manufacturers have always been behind any movement for the betterment of musical conditions. Toronto's Symphony Orchestra was given encouragement by the guaranties of the piano manufacturers. Of the thirty thousand pianos made this year in Canada Toronto will make nearly fifty per cent., or in actual figures thirteen thousand five hundred. The Province of Quebec will turn out forty-one hundred. The rest are all made in thirteen towns and cities of Ontario—no pianos being made outside of Ontario and Quebec. Close to five thousand employees are engaged in the manufacture and sale of pianos, reed and pipe organs, which means that twenty-five thousand people depend on the making of these instruments for their livelihood. The salary list totals three and a half million dollars annually. It takes six months to manufacture a piano. Dividing the number of employees, workmen and salesmen into the number of pianos and reed organs we find that seven instruments are allotted to each man, which he must take out of the raw material, manufacture and sell.

Two years must elapse from the cutting of a tree until the wood is ready for the dry kiln. Two weeks it "cooks" in the kiln, and then it must go through a six months' journey from the saws to the finishing room. So that thirty months is the quickest possible time that a good piano can be produced from forest to family.

Piano-making, like many other industries, has developed into specialized departments. There are no such men as piano-makers, and not even is a piano made wholly under one roof. Two specialized foundries in Guelph, Ontario, make for the whole trade the piano plates, or iron frames, for the strings. All the actions, except those imported, for both pianos and player-pianos, are made in Toronto. Keys and hammers, all but the imported exceptions, are Toronto made. The strings

for the most part, too, are manufactured here, and some of the varnish. Most of the interior of the reed organs are made in a Toronto factory. It is almost impossible to have a Canadian-made instrument that hasn't something "made in Toronto" in its composition. These supply houses, as they are known, employ close to one thousand people, making in all about one-half of the total employees engaged in the piano trade living in Toronto, which city would be somewhat injuriously influenced were Canada to buy less cigars and pianos, as Sir Edmund Walker once rashly advised us. A Toronto supply house has a branch in New York City.

Canada could produce a piano wholly the product of the country, but no matter how skilled the workman it would be almost impossible to induce a Paderewski to exploit it. We have to go abroad for many things that go towards making a piano. We cannot induce the sheep of this country to

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