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This was once the largest bar in Toronto, where at five p.m. 200 men joined the booze line. It is now a cafeteria conducted by the Red Triangle Club on behalf of War Veterans by the National Council of the Y. M. C. A. From behind this bar, a few days ago, Rev. Col. Williams offered up prayer at the formal opening of the club.

MUSIC

DUTCH AND ORCHESTRA.

WHEN did we ever hear Dutch on the concert platform before? Memory does not recall that such a language was ever used in this country for song purposes until Tilly Koenen, Dutch contralto, came along last week to help out the programme of the reviving Toronto Symphony Orchestra. There are no Dutch operas on our repertoire. - We get French, German, Italian—even English in opera; Dutch never. Even The Flying Dutchman is sung in German. Why this discrimination against the Dutch? A Dutch opera should be a jolly business.

However, Tilly Koenen is Dutch enough, and twice on her programme—encores—she sang little Dutch songs. They were real treats of description. And Tilly herself, picturesque enough in her bizarre, subdivided dress that seemed to bring the bodice half way down the skirt. Raemakers could not have made a better cartoon. She has a good voice which she precious well knows how to use in ballads and the like, but not so well as such airs as Vitalia (Italian) of Mozart and Orfeo (French) from Gluck. Her group of four songs was quite captivating! In descriptive work she is what they call all to the good; especially was she so in her two little Dutch encores. A voice of peculiarly physical characteristics—except in description; rarely or never emotional, imparting no thrills; just an honest, upright Dutch voice as sincere as the nation she belongs to and full of old-fashioned humour.

The orchestra—here again we are led to speculate. Is this the Toronto Symphony that used to be, or is it not? Just before the war the T.S.O.

was disbanded. A year ago the name was copyrighted. Would it revive? Now and again it mysteriously comes together—three times during the past year—gives a concert and quietly vanishes. Each time it comes back it is a little different, but of course always with F. S. Welsman at the baton and Blachford at the first desk, Leo Smith centring in the cello section, and Frank C. Smith leading the violas.

The programme last week was probably a work-out for next season to help along the business of reorganization which requires money. There is in Canada just now not one professional symphony orchestra. Yet we call ourselves musical. That a first-class orchestra is possible was again proven by the performance of last week. The material in the band under Welsman was considerably better than that in the Russian Symphony which played here the past two seasons. That same personnel with a good organization, plenty of rehearsals and public support, should create an orchestra the equal of the Minneapolis Symphony or the Cincinnati. Buffalo, which used to move us to pity some years ago, has now a municipal orchestra and a good one.

In actual playing this band did some remarkably good work in the quick, loud things, showing no end of form, and snap and go. They were sometimes quite as effective in the pianissimos. Between these two extremes of expression they were not so good. The first violin section was particularly good, the seconds and violas only less so, the cellos rather light but excellent, the double basses much better than of yore, the brass of good quality and the wood-winds better than we have known them.

They played the Oberon Overture with much delicacy and dreaminess. The Grainger folk song Irish Tune from County Derry (strings) with much warmth of tonality and expression. They gave a really eloquent rendering of the Valse Triste (Sad Waltz) of Sibelius the Finlander and woke up with a bang on the Rakoczy March from Berlioz' Damnation of Faust. Elgar's Pomp and Circumstance they put over with a good big swing—and of course it's a very showy thing that always sets the feet going.

It was in the two movements from Tchaikowsky's Fourth Symphony that the real test of the orchestra came. In the Finale they measured up very well to the sonorous character of the movement, but in the Andantino they failed very noticeably to get the real Slav sinuosity of the phrases.

There is a curious curvilinear character about this movement that characterizes also the slow movements of the same composer's Fifth and Sixth. Mr. Welsman resolved the curves into straight lines and square corners. Which means a necessity for more serious study and more rehearsals.

Nevertheless, on the whole, for thus much diversion, considerable thanks from a public which has been in a state of beleaguement over orchestral music. If the T.S.O. really intends to compensate us for the lack of imported, more or less, Teutonic orchestras, let them go right ahead and do it.

* * *

MADGE MURPHY'S BOW.

MADGE MURPHY gave an unmistakable violin recital in Toronto last week. She is a pupil of Seveik and has been in Canada only a few months. A short time ago she appeared on a programme here and caused considerable interest by her resourceful technique and evident ease of expression. Again, last week, she demonstrated her ability to do a big programme in a very virile way. Her performance of the Greig Concerto was in most respects a satisfying, at times a really eloquent, piece of work. In a Brahms' number she was less successful. Brahms never is safe except in the hands of a Brahmsian. In her group of short pieces Miss Murphy swung in character from the Bach Aria in the G string which she did with any amount of force and considerable restrained power of interpretation, to Schubert's Bees which she made to buzz and hum with fine

