



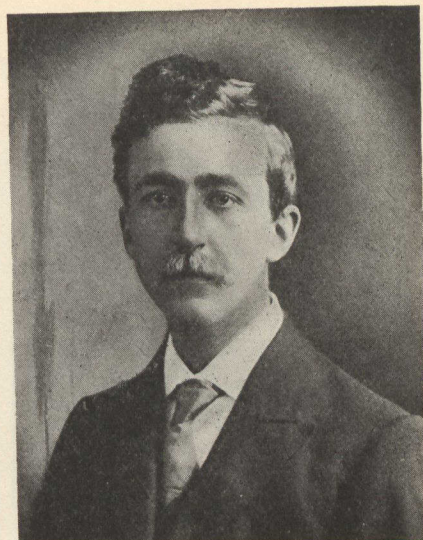
Paul Hahn, who played the 'Cello in Toronto when 'Cello-playing was a rare thing.



Gustave Labelle, who first studied the 'Cello with his father, Charles Labelle, in Montreal.



Boris Hambourg, who this season has a hundred performances booked in Canada and the United States.



Leo Smith, musical scholar, composer and gifted teacher of the 'Cello.

## Music In the Far West

By J. D. A. TRIPP

TO expect much in a musical way at this stage in the development of that part of the Great Dominion, west of the Rockies, would be somewhat unreasonable as it is quite within the memory of most of us that the city which is to be one of the greatest, if not the greatest, of the Canadian cities, was visited by a fire which left practically nothing, and when there was no railroad to bring foreign artists and concert companies to these shores. Able men in different lines of the musical profession came in those days but left again for towns farther East, where there was some encouragement, and where they might gain a respectable livelihood by teaching.

Music, then, naturally, fell into the hands of enthusiastic amateurs who worked tooth-and-nail to keep music alive, and to create something in the way of diversion and entertainment in the place before the days of picture shows and various other forms of amusement.

With the development of the great North Country money began to pour in and the concert agencies were not slow in recognizing the fact that in Victoria and Vancouver there were elements that would surely support something more than the efforts of musical amateurs, and to-day the latter place is known as one of the best entertainment towns in America.

The musical situation, strictly speaking, is about on a par with most other situations, and there is plenty of room for development. The cities have increased so very rapidly in population, and there has been so little cohesion existing among the best musical forces, that one finds it rather difficult to discover much of what might be termed "a musical atmosphere."

Efforts have been made from time to time to establish orchestras, and teaching institutions, but at present there are none such held in any respect by the musical people. We have, in Vancouver, several capable specialists with international reputations, who occupy the enviable position of being among the best on the continent.

These masters have a large clientele, and their pupils appear in public concerts from time to time with much credit to themselves and their teachers.

One of the most prominent of the local musicians was far-seeing enough to secure a charter, recently, for a large conservatory of music, with a capital of one hundred thousand dollars, and he has a number of public-spirited citizens signed up on his directorate.

When this institution can be properly supported the enterprise will, no doubt, be launched on a scale that will make it of great value and a credit to the city and province. It is to be regretted, but nevertheless true, that local concerts of much excellence are not well patronized by our citizens from the mother country, for the reason that they do not think anything outside of the British Isles is worthy of their consideration.

Vancouver has its vocal society, musical society, two male choirs, and several excellent church choirs. Victoria has its choral society, musical union and the Arion (Male Voice) club.

Other places are falling into line. Every few days I learn with pleasure of some new musical organization which has for its object the performance of good musical works. One regrettable feature of the country is the existence of certain musical examinations which, fortunately for our middle Canada's musical future, were discounted some fifteen years or so ago, and the place of which has been taken by some of our Canadian examining bodies with a much higher standard. To the women's musical clubs, both of Vancouver and Victoria, much is due in a general way for the development of music. In these clubs there are many talented amateurs and semi-professionals who have had instruction from some of the best continental teachers, and who take this means of keeping their music up. While the musical situation may seem somewhat crude, one has only to look back to the time when our larger cities were the same size as our young coast cities and ask—were they farther on in a musical way at the same stage of development?

## The 'Cello in Canada

THE 'cello is peculiarly an instrument of culture, less popular because in some respects more difficult than the violin. It is worthy of note that Canada as a 'cello-playing country is now well up in the race. The artists whose portraits are here reproduced are by no means all the serious exponents of the 'cello in Canada. But they are numerous enough to call marked attention to that branch of art. Boris Hambourg, born in Voronej, Russia, and studying the 'cello under the greatest European masters, is in many

respects one of the world's most eminent 'cellists. Mr. Gustave Labelle well inherited his distinction on the 'cello from his distinguished father in Montreal. Leo Smith, the scholarly Englishman, is a real interpreter of 'cello music and a fine type of the cultivated English musician. Mr. J. B. Dubois has been known for many years in Montreal as a true artist, and is now leader of the Dubois string quartette. Mr. George Bruce is one of the few Scotchmen who have mastered an instrument so unlike the bagpipe. Dr. Fred Nicolai, the Belgian in the Toronto String Quartette, has for some years been one of the best-known 'cello-players in Canada. Paul Hahn, who plays the 'cello more because he likes it than because of any strictly professional connection, is by no means an amateur.

Chamber music, which depends so vitally upon the 'cello for a foundation, has begun to be a recognized permanent form of art in this country. Montreal became addicted to this earlier than Toronto, largely owing to the cultivated enthusiasm of a few French-Canadians and Belgians. The Dubois Quartette is now the leading established organization of that kind in Eastern Canada. In Toronto the first permanent chamber music corps was the Toronto String Quartette, following a brief season or two by a quartette under direction of Herr Klingensfeldt. For six seasons now these four players have been developing a refined ensemble and a most extensive repertoire. The Brahms Trio, Messrs. Richard Tattersall and George Bruce and Miss Nora Hayes, gave a successful season or two. The Hambourg Trio came next, Messrs. Jan Hambourg, Paul Hahn and Richard Tattersall. The Hambourg Concert Society is the latest arrival, Messrs. Jan and Boris Hambourg and Miss Mary Campbell, of which more will be known when their series of historic recitals begins later this month.

And the viola must not be overlooked. This beautiful instrument, so much like the violin, is not taught by many people. The leading exponent of the viola in middle Canada at least is Mr. Frank C. Smith, of the Toronto String Quartette. Neither must it be imagined that playing "second fiddle" well can be done by any but a real artist.

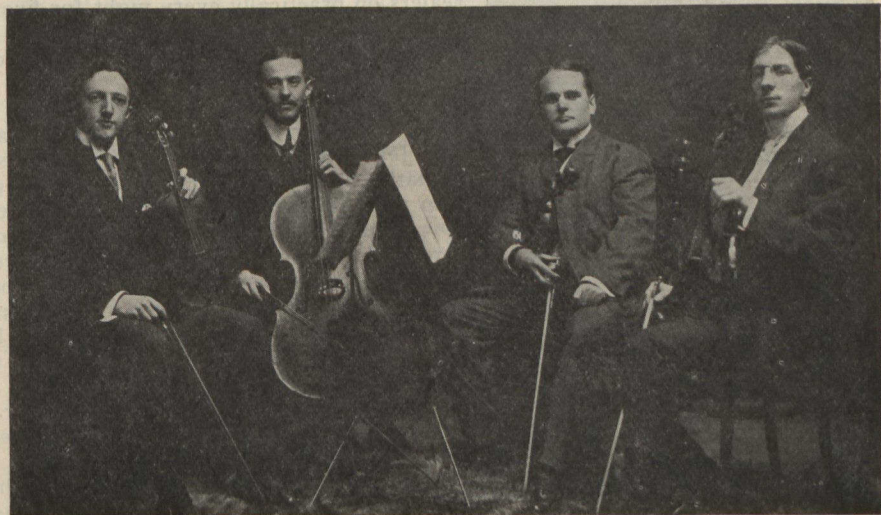
### PLAYERS ON THE VIOLONCELLO



J. B. Dubois, Leader of the Dubois String Quartette, Montreal; born in Belgium, and first-prize graduate Brussels Conservatoire.



George Bruce, who is proof that a Scotchman has an affinity for a very un-Scotch instrument.



The Toronto String Quartette, first Chamber Music Corps established in Toronto. Leader, Frank E. Blachford; Second, Roland Roberts; Viola, Frank C. Smith; 'Cello, Dr. Fred Nicolai.