

acteristics. Perfection of phrasing, unity of thought as shown in the works of good composers cannot be rightly conceived. Artistic conception, subjectivity with intellectual supervision, is thrown aside for probably a well regulated, calculating mechanism. I have a Clavier, the first one brought in Toronto; it stands in my studio and occasionally I use it myself and also with pupils. So I am not speaking from hearsay or at random, for I have made myself thoroughly familiar with its peculiar advantages. These I have spoken of, and they perhaps, are helps when conditions are favourable; but notwithstanding all this, two-thirds of the practice at least, should be done at the piano, and everything from the simple exercise or scale to the finished piece should be studied with a view to tonal beauty and *nuance*. Tone should not come by chance, for the touch should reveal the tone which the mind feels and dictates. A responsive, accurately adjusted and artistically developed technic is necessary to produce this effect, and both (which makes the artist if the mind is trained musically also) can only be acquired by practising on an instrument of tone (a piano). Beautiful piano playing in its most finished and elevated aspects demands a perfect execution, with a corresponding degree of exquisite tonal beauty. They cannot be separated nor can they (I repeat it again) be developed to such a degree on any instrument void of tone, no matter how ingenious or perfect, as regards machine-like precision.

Miss Ella Butler gave a piano recital at Loretto Abbey, of which institution she is a pupil, on Tuesday evening last, to an appreciative audience. Her programme was a difficult and varied one, consisting of pieces by Beethoven, Bach, Liszt, Chopin, Rubinstein, and several others, and these she gave a spirited and robust performance. She is talented and reflects credit on her teachers, who have been the sisters of the Abbey. The Bach Tocatta was particularly well performed, being neat, clean and rapid. The young ladies who assisted were the Misses Le Bel, Chapin, Shea and Hughes, the latter being an elocutionist of much ability and skill. The singing of the other three was much admired, as they all have unusually beautiful voices, which they use with much refinement of style.

The concert given by the University students who form the Glee Clubs (the Ladies' Glee Club being more recently organized) came off very successfully. The singing was lustily cheered and merited all the applause. Mr. Walter H. Robinson, the conductor, succeeded in getting from his choruses very good effects in shading and attack and must be heartily complimented upon the result, for it is not an easy thing to get among students voices of equal value from a musical standpoint. The Banjo Club, under Mr. Smedley's direction, came in for a large share of the applause, although the soloists—Mrs. Clara Barnes-Holmes, of Buffalo, contralto; Mr. H. M. Field, pianist, and Mr. Robinson himself—did not suffer in this respect either. Mrs. Holmes sang with delightful tone and expression, her intonation being very exact and true. The same may be said of Mr. Robinson, whom I never heard sing better. Mr. Field repeated former successes, and played with much technical brilliance. Massey Hall looked very ornamental, being decorated with bunting, etc., representing the colours of the various colleges affiliated with the University.

W. O. FORSYTH.

The remarks made in this column a short time ago in regard to the position occupied by music in our schools would be incomplete without some reference to the manner in which our higher institutions of learning deal with this question. Many of them, especially the colleges for young women, give due prominence to music, but in the institutions designed primarily for the training of young men the art is frequently neglected in all its aspects. This is greatly to be deplored, for it should be borne in mind that the majority of students attend colleges and universities for the sole purpose of obtaining a general education, and not to fit themselves merely for some particular profession. They wish to lay a broad foundation for their future development, special study for any branch of commercial or professional life being usually commenced only after graduation. Surely when such is the case a fair opportunity ought to be given to every student to learn something about music, along with his other studies. "What!" some conservative friend may

exclaim, "demand a certificate that every student has played five-finger exercises for one hundred hours on an approved key-board? Or have compulsory performances of Hungarian Rhapsodies arranged for sixteen hands at four pianos! Or hold an oral examination in sight-singing!" No, not exactly that; at least not until every student of Shakespeare is required to present a certificate of having served a number of nights as supernumerary in an approved theatre, and to recite, in costume, a scene from his favourite play. What is needed, however—in our Provincial university, for instance—is that there should be classes for the study of musical history, theory, and analysis, together with a series of illustrated lectures on the works of the great composers. In writing this, the College of Music affiliated with Toronto University is not being overlooked; but that is an institution designed primarily for those who wish to make a special study of music in lieu of a liberal education. Perhaps the courses here suggested might be given by teachers from the College, but the important point would be the placing of music on the curriculum of the University so that it could be taken, by all who desired, not as extra work but as a part of a regular course for the degree of B.A. In this way it would become possible for a bachelor of arts to have some slight knowledge of at least one of the subjects usually included under the term *art*.

Two books have lately appeared from the press of G. Schirmer, New York, which are of particular interest in connection with this question of music in schools and colleges. The first of these is a small work entitled, "A Popular Method of Sight Singing," by Frank Damrosch. While the author does not claim that he is putting forth an original system, still the arrangement of the subject is new in many points and the method deserves special attention from the fact that it has been used in the People's Singing Classes in New York, classes for sight-singing, the members of which, at the time of joining, do not, as a rule, possess any education in music. The success of the method as applied to the needs of these people is said to have been most gratifying.

"The Structure of Music," by Geo. C. Gow, is a larger work, though not extending over more than two hundred pages. The title is well chosen, for, notwithstanding that a large part of the space is devoted to the study of harmony, the book, on the whole, is far broader than most of the mere text-books on that subject. The first fifty pages, under the heading "Notation," contain nearly all the matter commonly included under "Rudiments of Music," as well as many suggestive paragraphs not usually found in text-books. The remainder of the volume is devoted to the subject of Harmony, the various rules being briefly discussed and being illustrated by many short passages from the works of noted composers. The very large amount of information contained in the book is presented in so condensed a form as to render it unsuited to the use of students who are working without the aid of a master, but when used, as it is intended to be, under the direction of a teacher, it should prove very valuable. It has already been adopted as a text-book in several colleges in the United States, and is worthy of the attention of everyone who is engaged in teaching those branches of music which are discussed in its pages.

The first Quarterly Concert, of the present season, in connection with the Toronto Conservatory of Music, was given on the 12th inst., in Association Hall, before an appreciative audience. The number of pupils who participated in the lengthy and exacting programme was so large that detailed comment is impossible. The performance served to demonstrate that the students of the Conservatory are working earnestly to advance themselves in their various departments, some of those who took part displaying abilities of quite an exceptional order. The programme included organ solos by Miss Edith C. Miller, Miss May Hamilton and Miss Birdie Buchan; piano solos by Mr. Dorsey A. Chapman, Miss Lily Dundas, Miss Alice E. B. Bull, and Mr. Napier Durand; vocal solos by Miss Gertrude Smith, Miss Edythe Hill, Miss Gertie Black, Miss Katherine Ward, Miss Teresa Tymon and Miss Dora L. McMurtry; an arrangement of Liszt's "Les Preludes," for two pianos, played by Miss Jessie Perry and Miss Mabel Bertram; and a duologue entitled "Marie's Secret," given by Miss Gertrude Trotter and Miss Ida M. Wingfield, pupils of the Conservatory School of Elocution.

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