

## Music and the Drama.

November will see a new step forward in Canada's musical progress, when the famous Sheffield Choir comes over the seas to tour the Dominion. This event is unique in the annals of musical history, and possesses a double significance to this country. It will serve to strengthen both art and trade relations between the two countries, for many of the members of the choir are also among the leading business men of the Midlands, and the fathers of many of the ladies who are coming out with them are men who stand at the top of the commercial ladder. It is hoped that the mutual accumulation of knowledge which must inevitably follow the meeting between leading men on both sides of the Atlantic will have for its eventual result a material development in trade such as Sheffield and the environs can serve and be served by. And with this object in view, it is essential that there should be active co-operation between commercial and musical bodies in every town visited by the choir, in order that nothing may be left undone to afford both sides every facility for becoming better acquainted. Some idea of the importance of the visit of this choir, apart from its musical significance, which will be touched upon later, may be gauged from the fact that among those coming are men of the calibre of E. Willoughby Firth, director of the great firm of Thomas Firth & Sons; H. P. Marsh, head of the equally celebrated firm of Marsh Bros., the Ponds Steel Works; W. S. Skelton, of Messrs. C. T. Skelton & Co., one of the largest manufacturers of agricultural and mining implements in the Old Country; Edgar T. Woolfhead, a great educational expert; J. H. Lawson, of the firm of T. S. Smee, iron merchants, metal brokers and mineral agents, who do a very large business with steel and iron manufacturers; P. M. Hunter, ex-President of the Liverpool Cotton Association, and H. M. Leah, of the stamping firm of Henry Leah & Sons,—to mention a few at random out of dozens. It will be clear that this is no ordinary event, but that a great pacific invasion is in progress, whereby great singers and leading commercial men will combine in a mutual endeavor to become better acquainted with Canadian conditions, and prospects in the relative spheres to which they belong. Should the tour prove a success, it is intended that the Mendelssohn Choir of Toronto shall be invited to pay a return visit to England next year, with a similar object. So far as the choir itself is concerned, Dr. Coward, the conductor, needs no introduction to any musical people. He is well known the world over, and his work with this choir has won for him especial recognition. German critics say of him that he is to the chorus what Leschetizky is to the piano and Sevcik to the violin. The work of the choir itself has quite recently been praised by the leading and severest of German musical critics in language very far removed from their usual coldly dispassionate phrases—proof conclusive that it is upon an exceptionally high level. The world's greatest conductor—men such as Richter, Nickisch, and Weingartner—declare the choir is the greatest in the world today.

The reopening of the Winnipeg theatre with a season of comic opera promises to prove a most popular move upon the part of the management of this theatre. The Winnipeg under the regime of stock performances of the past three years, has become the home of a clientele of patrons that might well be the envy of any play house in the land, and with the remarkably artistic productions of "Robin Hood," "The Wizard of the Nile," "The Pirates of Penzance," and "The Geisha" as forerunners of what is to come this season, there is little doubt but that the Winnipeg's patronage will increase in proportion with

the increased size of the house. The company is an excellent one and many of its members have already won very high favor with local theatre-goers for their clever acting and singing.

The Walker Theatre has been to the fore during September with a series of dramas, comedies and musical comedies, all of which proved strong drawing cards. The most prominent pieces were undoubtedly "The Rivals" and "The Clansman," both of which in their different styles are masterpieces, especially Sheridan's witty comedy in which the leading roles were taken by the Jeffersons who seem to have inherited all the histrionic talents of their sire.

Brandon theatre goers will be pleased to know that during the next few months this city will be visited by a number of first-class attractions playing at popular prices. These attractions, which have been booked by Manager Walker, of the Walker Theatre, Winnipeg, for Brandon, will all appear at the Auditorium, where there are ample facilities for splendid productions. In the coming attractions there will be bright comedy, tuneful opera, and instructive dramatic bills—a variety of attractions to meet all tastes.

So successful have the "Starland" theatres been at Brandon and Portage that the management has decided on extensive improvements of the bright bills that are now being presented. Vaudeville features will be introduced at Portage, and in Brandon the "Starland" people will open a vaudeville house, having secured the Rosser avenue store owned by T. L. Orchard. The theatre management have made such arrangements as warrant them in assuring the public that the brightest and best of vaudeville features will be provided with a frequent change of bill.

On September 7th a successful concert was given at Maple Creek when the following programme was presented: Chorus, Glory and Love to the Men of Old. Solo, Mr. A. J. Brown. Solo, Miss Beckett. Solo, Mr. Halliday. Recitation, Mrs. Jas. Mitchell. Chorus, Men of Harlech. Solo, Mr. M. H. Baker. Recitation, Mrs. Jas. Mitchell. Instrumental duet, Miss Hurebert and Mrs. J. Cooil. Solo, Mr. Halliday.



The above is a cut of Prof. C. Newman Olding, D. C., Elocution & Arts attached to the Imperial Academy of Music and Arts. Judging by present indications this academy will soon succeed in transforming Winnipeg into an art centre as the cream of European professors have been engaged and no expense has been spared to give the best possible tuition. For the convenience of those residing outside Winnipeg there is a boarding house under the direct supervision of the academy.

## Imperial Academy of Music and Arts

PROF. EMIL CONRAD ERIKSON, Musical Director.

This institution is affiliated with

### "Die Konigliche Hoch Schule"

of Berlin, Germany, which is one of the largest of the leading conservatories of the world.

The academy will open to receive pupils on October 9, when the fall term will commence.

The musical director returned this week from Europe where he secured the services of professors to assist him in offering to students a thorough and finished course of instruction in violin, piano, organ, and all wind and string instruments. An eminent vocal teacher has been secured for voice production and coaching in interpretation and repertoire.

Dramatic Art and Elocution in their various branches have been added to the curriculum. The Academy having secured the services of Prof. C. Newman Olding, D. C., of London, Eng. He will also give a series of lectures on the Art of General Department in Public and Social Life, etc.

Students of the academy have all the advantages of studying under teachers direct from the "Art" centres of Europe, thus obtaining as thorough and finished a musical education as could be secured in either America or on the continent. A boarding establishment will be instituted for the convenience of out-of-town students.

Prospectus containing full particulars of the various courses and terms will be compiled in a few days, and applications for them will be received at the business office of the academy, 209 Kennedy Building, Portage Avenue Winnipeg.

F. C. N. KENNEDY, President.

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Some months ago it was remarked that music was not included in the curriculum of the University of Manitoba. Perhaps the senate did not deem the cause of music sufficiently important or needful to justify itself in seeking legal powers to confer degrees in music. And apparently the colleges have not seen fit to incur the expense of preparing candidates for the musical examinations of other universities. It seems that St. Boniface College is the only one that recognizes music in its calendar, though it does so outside its regular subjects—that is, it at least extends the opportunity to students who are musical of studying music as a pastime and pleasure; and this college can boast one or two professors of music on its staff. But be that as it may, there is in Winnipeg and throughout Manitoba and the North West an overwhelming evidence pointing to the need of putting music educationally on the same basis as the other arts. Take, for instance, the large number of people in Winnipeg who get their living from music alone, and the larger number who get a material part of their living from the same source. Take again the grand aggregate of such persons in the whole province of Manitoba. That alone, without going more into details or further afield, should be ample evidence for enlarging the technical field of music and for widening the foundations upon which the principles of the noble art should stand.

### Sister Annie and Chopin.

The Black Key Study and What Was Wrong With It.

When sister Annie plays the Black Key Study the family may express wonder why she does not give it the whirling abandon which Josef Hofmann gives it. The reason is plain.

Sister Annie has not been studying long enough to have fingers as strong as steel and as quick as lightning. She knows how the study should be played, but it may be ten years hence before she is able to even approximate to Hofmann's performance. In other words, she has musical insight and appreciation, but her mechanical equipment is not adequate to her requirements. What is a mechanical equipment? It is merely the means to an artistic end. There is nothing artistic in piano technique. Yet there are many artists who are debarred from music because they have no technique. If some good angel could grant them that technique they would be full grown, poetic artists. A good angel has done so. The Angelus is a piano player operated on the pneumatic principle. But it is not like other players. It is so devised that the operator can bring out the melody of any composition as definitely as any great artist, the accompaniment remaining unobtrusive. Instant ritard or accelerando are possible, the touch can be strong and virile, or delicate, indeed, everything that the fingers of a virtuoso can do the Angelus can do. This marvelous player, unquestionably the best on the market as it was the first, has been secured by Messrs. Gourlay, Winter and Leeming, and can be purchased as an interior part of their magnificent Canadian piano, the Gourlay. There is no finer piano in this country, and there is no finer player than the Angelus in any country. The Gourlay-Angelus is no larger than an ordinary Gourlay piano, nor can the presence of the mechanism of the player be seen until the time comes to use it. It must be seen to be appreciated. If interested write for catalogue to Gourlay, Winter & Leeming, 188 Yonge St., Toronto.

Protect the child from the ravages of worms by using Mother Graves' Worm Exterminator. It is a standard remedy, and years of use have enhanced its reputation.