

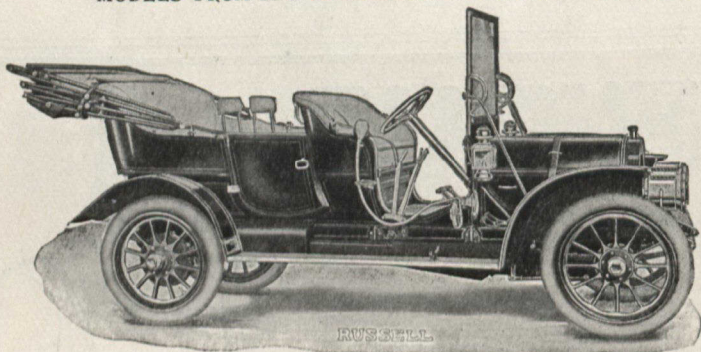
**R**oads are drying rapidly—the greatest automobile season ever known will soon be in full swing. Decide upon your car quickly

==and decide upon a

**Russell**

**R**USSELL Automobiles are made to meet Canadian road conditions and every car gets a thorough road test. Many factories simply build a car, adjust it and turn it over to the customer. It saves equipping the car with test wheels, mud guards and testing body; it saves using gasoline and wearing out tires. But can you feel the same confidence in an untested car as you can in one that has been proved?

This is one point among many. Send for catalogues.  
MODELS FROM 18 to 50 HORSE-POWER, \$1,500 to \$4,500.



**CANADA CYCLE & MOTOR CO., LIMITED**

Makers of High Grade Automobiles  
WEST TORONTO

Branches: Toronto, Hamilton, Ottawa, Montreal, Winnipeg, Vancouver, Melbourne



It is better to  
buy an Under-  
wood than to  
wish you had.

In the past four years the public has thrown away thousands upon thousands of dollars by buying imitations of the Underwood and soon afterwards exchanging them at a fraction of their cost for the original visible-writer perfected by 14 years of persistent endeavor. The Underwood is not the cheapest in price but it is the cheapest in service. If you pay less you get less.

**UNITED TYPEWRITER CO. Ltd.**  
TORONTO

**HOLBROOK'S**

Adds a delicious zest  
and piquancy to  
**SOUPS, FISH, MEATS,  
POULTRY, GAME.**

**SAUCE**

MADE AND BOTTLED IN ENGLAND—SOLD BY ALL GROCERS

## MUSIC AND DRAMA

### WINNIPEG MUSIC FESTIVAL.

WINNIPEG holds its second annual music festival during the first three days of this week. To the Oratorio Society of Winnipeg is due the splendid series of concerts that mark the close of the season just as the country becomes interested in the wheat crop again. Two of the works given this year are Mendelssohn's "Elijah" and Grieg's cantata "Olaf Trygvason." These are not new works, but in a sense they are big works; quite big enough for the Sheffield Choir who did the "Elijah" in Toronto last fall, and the Mendelssohn Choir who for two seasons have given the Grieg cantata as one of their big repertoire numbers. The Minneapolis Symphony Orchestra has been engaged for the entire festival. This is the usual band that Winnipeg gets, because Minneapolis is only a few hours ride from Winnipeg. It is a good band; by one enthusiastic Winnipegger last year said to be the equal of any in America; but of course there are others. It will never be practicable to send the Toronto Symphony Orchestra to Winnipeg. It is matter for great pride, however, to reflect that in choral work the wheat city is able to produce its own talent; and that the Oratorio Society is doing just as big work for its day and country as any other choir in Canada is doing. There is no end of talent in Winnipeg; plenty of enthusiasm; plenty of money; and the festival of 1909 ought to be a fine achievement in art.

\* \* \*

### SINCERITY IN AN ORCHESTRA.

IT seems probable that even the crack American orchestras have something to learn from the modest yet marvellously efficient Dresden Orchestra that came to Canada the other day and got a house so small in Toronto that it was hardly worth while for the conductor to go to his desk at all. There have been big orchestras here from the United States; all the biggest ones except the Philharmonic of New York under Safonoff. We have been told that American orchestras because they pay big salaries have bigger players and a more perfect ensemble. True, but little fault can be found with the mere ensemble of such bands as the Boston Symphony, the Theodore Thomas, the New York Symphony—or even the Pittsburgh, perhaps. All these bands have a degree of technical perfection that is satisfying and in some cases astounding. Nobody ever suggests that the Boston Symphony makes the whimper of a mistake; or the Theodore Thomas plays out of tune. Nobody doubts that Damrosch has some of the best players in the world. But after all—do not these big bands play largely as show bands? Have they the perfect reflective atmosphere and the quiet sincerity that the Dresden people brought with them? These people did not pretend to be the greatest orchestra in the world. They are not the greatest. There are better orchestras in Europe. They are not as high on the salary list as the big American orchestras. Perhaps as individual players they are no better than any of the big ones this side of the water. But behind all that and bigger than all—they played with a temperate enthusiasm and a sincerity of motive and an absorption in the work that seems a long way from the stunning technical performances sometimes given here by United States bands. This is not to say that there is no sincerity in an American orchestra. Perhaps it means that the sincerity is sometimes of another kind. It certainly does mean that the Dresden Orchestra did not come as a star aggregation largely for the purpose of beating other bands; but they came to play Tchaikowsky and Dvorak; not so much to do "stunts" or to capture the almighty dollar.

\* \* \*

### POPULAR-PRICE CONCERTS IN MASSEY HALL.

SATURDAY of this week the Toronto Symphony Orchestra are making an experiment. For a good while back there has been a lot of newspaper criticism and kicks from so-called music lovers in Toronto that Massey Hall has departed from the straight and narrow way set down by its founder, and has practically euchred the poor man out of his cheap concert. For the high price of concerts in Massey Hall the authorities of the Hall have been blamed; which to begin with is a very shallow judgment. No doubt the Hall management fix the price of their own special attractions; events for which they alone are responsible. But who ever heard that the management were responsible for the price the Mendelssohn Choir charges for tickets, or the National Chorus, or the Toronto Symphony Orchestra? These organisations fix their own scale of prices at just the figure they think they can collect from the public and at the same time pay all necessary expenses, making a profit if possible. Few of them make any money. Some of them lose. The cost of a choral concert in Toronto has been going up of late years. Public taste demands more now than it used to do. Criticism is abroad. Societies are competitive. Each is after special attractions. Time was when no society dreamed of importing an orchestra. The Mendelssohn Choir fetched over the Pittsburghs about ten years ago. Now most of the choral societies import orchestras. This means they have to charge more for tickets. The Hall also costs more. Quite logically, perhaps, the management argue that a society which charges two dollars maximum for a ticket has a greater earning power than a society which charges a maximum of one dollar. Wherefore the rental of the Hall is graduated according to the price of admission fixed by the society. So that having established a certain high average of price for a certain type of concert, it would be suicidal perhaps for the Hall management to bring on similar concerts themselves, charging only half the price. In fact a big orchestra or a big artist exacts a certain high price which makes a low-price concert impossible. The number of these is increasing. However, the popular-price critics remain. To prove how sincere a number of them are, the Toronto Symphony Orchestra are putting on a concert this week without reserved seats. Twenty-five cents admits all over the house. This is as cheap as dirt. What will be the result? Will the hall be packed with eager cheap-lovers? That remains to be seen. But it seems almost obvious that if Toronto is to have a large number of cheap concerts it should be in some building other than Massey Hall.