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EDITED BY BETTY BARLOW

### A BRILLIANT CANADIAN SINGER

An interesting sketch of the phenomenal success of one of Canada's foremost vocalists and vocal teachers.

It is with a good deal of pleasure that we are able to present to our readers the photograph of Miss H. Ethel Sheppard, who as a soprano vocalist stands in a foremost place among this country's most cultured and most successful singers, possessing a voice of remarkable sweetness and strength and of wonderful compass, over which she has perfect control, combining with this an attractive personality and artistic style, marks her as one of the most captivating singers in this country.

The success of Miss Sheppard can safely be attributed to the innate ability which she possesses and which was evident in the days of her girlhood. Indeed, as a child of five or six, she gave evidence of having exceptional musical ability, and was even at that early age destined to fill the place which she now so ably occupies. Her father was a man of rare musical talent, possessing the genius for music in a marked degree, and from whom his daughter may be said to have inherited her exceptional gifts.

Her mother was also a gifted musician of singular talent, and whose practiced eye saw that in her child were gifts of an extraordinary nature and who knew that if they were to prove permanent and lasting that it was requisite they should be put under careful and experienced teachers. This she did, and within a few years had not only taken a brilliant course in all her subjects, but on the night of her graduation was given the honor



Miss Ethel Sheppard, a distinguished Canadian singer.

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of being placed upon the faculty of the Conservatory, where but a few years previously she had been admitted as a junior pupil, but this honor was well deserved, for the head girl of the graduating year had not only taken the gold medal in vocal work, but had also taken two scholarships, and these in the most difficult subjects on the curriculum. Besides accomplishing this extraordinary and exceptional achievement Miss Sheppard had during her course held some of the most prominent church soloist positions in Toronto, as well as devoting herself to other exacting professional duties.

Immediately after graduating she began to look for new worlds to conquer, and other hills to climb, and so when away off in Texas, came the call to be musical director of one of the finest musical colleges in America, she, while reluctant to leave home, decided to go where in all probability her qualifications would find a congenial sphere. During her sojourn in Texas Miss Sheppard occupied the foremost place in the City of Dallas as a vocalist and teacher, and when the time came to attempt still greater things, the authorities were warm in their praise for the one who had brought honor to the college and reputation to the state.

An Appreciation of Paderewski.  
By Hans Wendt of Germany.

Before a house that had almost been sold out, which is rare here, except in the case of the Mendelssohn Choir, Paderewski, the pianist most favored by Canadians, made his appearance, and no one to whom fortune has given, in addition to the musical vein, the possibility of doing at least a dollar, would have missed the opportunity of hearing and enjoying him. Of course, all were present who have social aspirations and the desire to have their tolls grace a worthy occasion. There were people present who were so fashionable that they did not come before the end of the second piece and left before the last number, a thing that is possible only during the pauses between the doors of the hall are closed during the numbers—unfortunately not a custom in all music halls. About seventy per cent. of the audience consisted of ladies—in contrast to the audiences of the continental countries of high musical standard, where the ladies are in the majority only in the dress circle, or in the higher-priced seats. In the best seats we saw the four hundred who can save themselves during the day in order to enjoy the evening with full strength and to be "au courant" at next day's afternoon tea.

As for the people who pay only one dollar—the most patient of them succeeded in getting a seat after standing for hours in a long line on feet tired and more or less sore. In the gallery appeared whole boarding schools of young girls, the lady piano teacher sitting beside the old spinster whose enthusiasm has found in art and its representatives a grateful field of devotion after having vainly tried in practical life and Paderewski seems to be a girl, confides to her diary her inmost thoughts.

Paderewski appeared, received with loud applause and seated himself on a very low chair, ill-adapted for most players, before a Weber piano, the excellence of whose quality may be disputed, and began his performance with a composition of his own, which showed mastery, wrought-out themes, closely adapted to his peculiar technical facilities. This was an agreeable change from the usual Bach fugue introduction which, played nowadays, only critics is not appreciated by the average audience, and indeed only intelligent and well-educated musicians. The composer Paderewski seems to be a virtuoso, and just as Liszt did, he makes compositions that are playable by himself. Yet, while Liszt has

left to posterity a splendid and dominant school of virtuosi, which continues in immortalizing his colossal personality, I fear that Paderewski, for lack of a known school of his type, will not succeed in keeping such virtuoso compositions in the concert repertoire. His compositions would not be advisable, because a composer knows best how to reproduce his own feelings; and how long could it be a very effective piece.

But as to his reproduction of Beethoven, a few words may be said: Sonatas, op. 2, 4, 7, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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