

## A Week's Music

By THE MUSIC EDITOR

THE people who think one symphony beats another by the same or any other composer, may not be so numerous, but they are quite as convinced in their opinions as those who argue about the comparative merits of baseball teams. And there is no composer of symphonies so likely to be argued about on this score as Tchaikovsky (you can spell the name as many ways as Shakespeare).

Connoisseurs have argued about the Sixth and the Fifth of this composer's symphonies. They have never settled it whether the melodies of the Fifth are not as compelling as those of the Sixth or Pathétique. Not until recently has there been so much argument about the Fourth; and nobody seems to know anything about the Third, Second and First. Ignace Tchaikovsky evidently began at the Fourth.

However, the programme of the Toronto Symphony Orchestra—whom one recognizes as Leo Smith, Mus. Doc., one of the principal cellists in the orchestra—has some argument that in some respects the Fourth is as good as the Sixth. With this we cannot agree. But we are bound to say that so far as playing the piece is concerned the band at its concert last week did their best to prove the case. They have now played all three. This is their second attack upon the Fourth. It was probably the best symphonic playing they ever did.

In the first three movements there is little that does not prove the Fourth to be a really if not profoundly great symphony. The third movement, the scherzo, played with picked strings, has somehow the character of the bizarre; and can scarcely be taken to represent very much in the eternal struggle of the soul against Fate that seems to be the subject motif of most symphonists, if we are to judge by the analytical notes. One might almost think that a symphony could be composed without any such programmatic background; that it was in the beginning very much absolute music, and that later composers and annotators have read into it the emotional intention.

And when we are calmly told that after the varied vicissitudes of emotion experienced by the Soul, it comes to a sort of heyday conclusion that all's well with the world, and proceeds to demonstrate the fact by a fantasia movement based upon a folk holiday, it looks like carrying the soul into the borderland of the burlesque. I don't believe Tchaikovsky ever credited the soul he was writing about—if any—with the hilarity expressed in the last movement of the Fourth Symphony; unless it was the soul of a man much possessed by a passion composed of degeneracy and what is commonly called booze. In the bang and go and the hulabaloo of this really fine musical movement there is much of the suggestion of the Carnaval Romaine. It is not absolute music. It is subject music, by some called "programme." It is purely descriptive; as much so as any fantasia; and it must be judged as such. It has no profound musical message. It does not deal subtly and poignantly with the problems of life. It simply more or less splendidly describes the tumult and the perhaps dignified hulabaloo of a big Roman holiday.

With these exceptions the Fourth may be put on the list of great symphonies; and the interpretation given to it by the Toronto Symphony Orchestra was good enough to give even the most critical ear an adequate notion of its real contents, whatever may be said of the ultimate intention.

The other pieces on the programme were done with great skill and much fine taste; all of them much lighter works, but all highly enjoyable items in a programme most excellently built up. And Mr. Welsman must claim much credit as a builder of good discreet programmes. He never tires his audience with giving them more than their money's worth.

Then there was Madame Alma Gluck, who made a series of delightful impressions upon a very large audience, by her singing and her personal presence. Which was the more admired it might be difficult to say. Her singing has most of the agreeable qualities that

go with the bel canto voice. It has little or none of the elements that make success in opera. She sang absolutely without passion. Her voice was as serenely smooth as a flute or a clarinet. She seldom attained any great heights; once perhaps B flat. Her coloratura work was excellent, but not deliriously brilliant. Her enunciation was perfect. Her phrasing was good. She never sang off key or afflicted the audience with a tremolo. She was sincere and lucid and always interesting. But it was a studio voice. For the most part it would be incapable of any great passionate part in an opera or a music drama.

And it must be admitted that Mdme. Gluck owes much of the fine impression that she created to her splendid physical charm and dulcet agreeableness of manner. She smiled a great deal. Sometimes she smiled a little too much. She enjoyed smiling. She seemed conscious that she was a fine-looking creature; and, by Jove! it wasn't only the gentlemen in the audience that thought so. But she never once sang anything or did anything so much as bordering on the suggestive. Her work was finely clean and pure, and for the most part absolutely sincere. Mdme. Gluck is a woman who, though young in experience, has travelled far along the road to a permanent place in popularity by right methods. For this quite apart from her art she deserves much credit.

But the same art delivered, if possible, by a homely woman—does any one think it would be the cause of heaped-up adjectives from the admiring critics?

### Sir Richard McBride

(Concluded from page 7.)

land for the development of our resources. We should be prepared to give invested capital the protection to which it is entitled.

"We feel certain that when the Prime Minister's statement is presented to the House, it will command the support of every right-thinking Canadian from the Atlantic to the Pacific.

"This question should be kept out of party politics as much as possible."

Sir Richard also eulogized the prospects of the Panama Canal as a possible wheat highway from Western Canada. He referred to the Western wheat movement that must take place when the two new transcontinentals are completed to the Pacific. He spoke of the friendly relations between Western Canada and the United States, since the defeat of reciprocity. He praised the Duke of Connaught and intimated that the Asiatic problem is one that should be dealt with at once. In which connection he said:

"The people of Eastern Canada who are not obliged to meet the competition of the Asiatics can scarcely realize how vital this issue is to our people."

And after all is said and done—what other Provincial Premier could possibly put over to the people of all Canada, speaking in the Capital of Canada, such an authoritative and national message as this of the Hon. Sir Richard McBride?

### Championship Football

ALL three central Canada football leagues have decided their championships. The three winners are Alerts of Hamilton, McGill University and Argonauts of Toronto. The latter two meet on Saturday of this week, and the winner then plays the Alerts for the championship of Central Canada. Regina are champions of the West, but there will be no meeting between eastern and western Canada.

#### Intercollegiate.

	Won.	Lost.
McGill	4	1
Varsity	3	2
Queen's	0	4

#### Interprovincial.

	Won.	Lost.
Argonauts	5	1
Ottawa	4	2
Tigers	3	3
Montreal	0	6

#### O. R. F. U.

	Won.	Lost.
Alerts	4	0
Toronto	1	2
Parkdale	0	3

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