

MUSIC NOTES

THIS Christmas season marks a long step ahead in Canadian music. Just the other day a group of Toronto musical men were discussing a new musical project recently launched in this country with headquarters in the United States, Canadian headquarters in Winnipeg, and the Ontario chapter in Toronto.

"If I had taken the offer to be head of the Ontario branch—I could have cashed a couple of hundred thousand dollars," said one.

"On So-and-so," mentioning the name of the Ontario manager, "will look down on all of us yet—financially."

But of course mere money has nothing to do with music. The thousands of Canadian choristers who are now rehearsing for Christmas services and concerts after Christmas are not primarily concerned with box-office receipts. If they were—there would be no box-office receipts.

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along with the Berlioz "Te Deum" and a large number of unaccompanied works.

The National Chorus, under Dr. Albert Ham, will do a number of particularly good unaccompanied works and will be assisted by the great lyric tenor, Alessandro Bonci. This Society's concert will be in January.

Later in the season comes the Schubert Choir, with Kubelik, violinist, as one of the assisting talent. This society is steadily advancing in the character of solo talent imported.

The Toronto Symphony Orchestra have already given four of their biggest series of regular concerts, in addition to playing for the Schubert Choir, a number of popular repertoire concerts, along with some of out-of-town engagements. This society is on the steady road of advancement so often noted in the columns of the CANADIAN COURIER.

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NOR would any review of the past few months on Canadian music be anything like an adequate story, omitting the Hambourg Conservatory established in September of this year and now a very busy institution. Prof. Michael Hambourg is at the head of the Conservatory, associated with his two eminent sons, Jan Hambourg, teaching violin, and Boris, in charge of the cello and part of the ensemble work.

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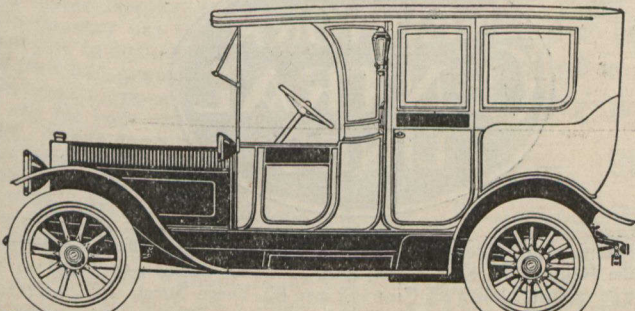
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