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C.M.R.

# CANADIAN MUSIC AND TRADES JOURNAL

VOL. II. No. 6

TORONTO, MAY, 1901

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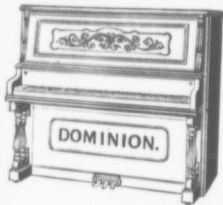
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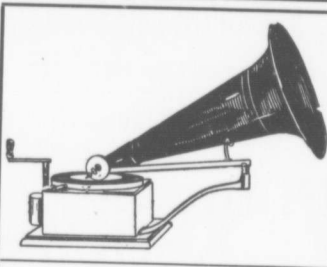
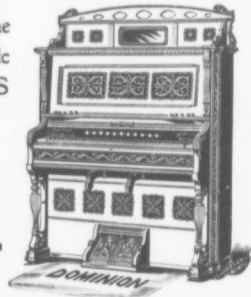
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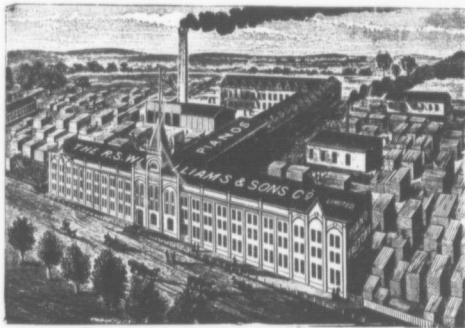
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VOL. II. No. 6

TORONTO, MAY, 1901

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## FRANK E. BLACHFORD.

IN last month's issue of this Journal Mr. Harry Field, our Leipzig correspondent, commented very favourably on the success attained by our talented young

Toronto violinist, Frank E. Blachford, who has been studying in Leipzig, Germany, for the past four years under Hans Sitt, the eminent violin teacher and composer of the Leipzig Conservatory. And it is with much pleasure we are able in this issue to supplement the fine criticism quoted by Mr. Field, by several others, as follows: 14th,

1901: "Lively interest was awakened in the young and very talented violinist, Mr. F. E. Blachford, of Toronto, Canada, by his performance of that difficult concerto of Saint-Saens in B minor, his technic and skilful bowing, combined with a beautiful tone and a warmth of expression quite out of the ordinary, assured the performer of his success."

From the *Tageblatt*, Leipzig, March 14th, 1901: "Mr. Frank E. Blachford, of Toronto, Canada, who played the Saint-Saen's violin concerto in B minor, possesses already in a high degree all the qualities necessary for such a performance; he showed ease and variety, and yet firmness in his bowing, and admirable skill in left-hand work; the difficult harmonic passages also stood out well; worth noticing was a certain swing in his playing, and a pleasant manner which showed that he had graduated from the pupil stage."

From the "*Neueste Nachrichten*," Leipzig, March 14, 1901: "Saint-Saen's violin concerto in B minor gave Mr. Frank E. Blachford, of Toronto, Canada, an opportunity of showing himself a thorough and well-equipped violinist; he showed true intonation and an exquisite tone, and in the last movement the zeal of the enthusiastic young artist deserves no small praise for the manner in which his violin dominated the orchestra, and we must compliment the soloist and orchestra in not only having caught the spirit of Saint-Saen's compositions, but in their faithful rendering of Schumann's style."

From the "*Berlin Times*," March 15, 1901: "Mr. Frank E. Blachford, of Toronto, Canada, figured as a real artist in Saint-Saen's B minor violin concerto; he has a fine rich and sympathetic tone in the cantilene and vigour in ample grade when needed, while his harmonics are remarkably good."

Mr. Blachford expects to leave for home shortly, and will be with us the balance of next season.

So far the genealogy of Edward VII. has been traced back to King David, who wrote the Psalms and played the harp. This explains Edward's penchant for grand opera.

## The Mendelssohn Choir.

The work of reorganizing the Mendelssohn Choir has begun, and on the 6th inst. the 500 applicants, new and old, were put on trial. Nearly all the old choir reapplied for membership and passed the examination, while new ones were taken to make a total of 200 voices over last season. The work for next winter has not been decided on, but it will consist of a similar programme to past years with the scope extended. Mr. Vogt, the indefatigable conductor, says that they have a better choir than ever before. Rehearsals will commence early in the fall. This is Toronto's pet organization.

## Amateur Opera.

The "Gondoliers" as put on by Miss Rolleri at the Grand, Toronto, April 25, 26, 27th and May 4th, was a very creditable production. The large chorus worked in perfect harmony with the house orchestra under the baton of Mr. Adam Dochray. Miss Alida de la Hooke, as Casilda, sang her part very acceptably and is an exceptionally good soprano. Miss Theresa Rolleri, as Tessa, is a finished artist and has a very pleasing voice, and her sister Cecilia, as Gianetta, ably assisted her. Miss Margaret George is one of the handsomest women ever seen on a Toronto stage, has an easy grace and a voice of no mean calibre. Mr. Jas. Fiddis and Mr. Cecil Elliott made fair twin kings. No better trained chorus was ever heard in comic opera in Toronto. The production is a credit to Miss Rolleri.

The Toronto Junction College of Music gave a farewell concert April 3rd to Miss Chattoe-Morton, vocal instructor of that institution for the past two seasons, and who is now leaving for New York. The affair was well patronized and Kilburn Hall crowded to the doors.

A new use has been found for the phonograph, and one likely to popularize the instrument to a wonderful degree. It was used instead of a clergyman at a wedding at Birmingham, N.Y., and proved not only successful but a delightful innovation. It alleviates the ceremonies of that painful restraint which is occasioned by the sedate and austere habits of the clergy as well as dispenses with all of the more solemn features. Think of the delights of being married without the presence of another human being save the adored one to note the blush of tender passion that flits about your burning cheeks and laughingly retires underneath your standup collar. Think of the luxury of sitting down while the ceremony is in progress, free from all that conventional tension which is terrorizing to a full-grown batch of love. What a blessing!

## MUSICAL HAMILTON.

(From our own Correspondent.)

THE last of the Monday Chamber Concerts was held April 8th, when the following programme was rendered: Gouvy, Variations, for 2 pianos, on an English melody, Messrs. Aldous and Alexander; Chaminade, "On the Shore," Miss Clara Carey; Hans Sitt, Concertino for violin and piano, Op. 28, Allegro—Andante—Allegro moderato, Miss Adamson and A. G. Alexander; Beethoven, Sonata in D minor, Op. 31, No. 2, allegro—adagio—allegretto, J. E. P. Aldous; Spicker, "A Dream of Spring," Miss Clara Carey; Franz Ries, Adagio from Suite, Op. 34, Miss Adamson; Saint-Saens, Danse Macabre, Messrs. Alexander and Aldous.

Miss Carey, who is a pupil of Mrs. Julie Wyman, has a very sweet, sympathetic, contralto voice; Miss Adamson's violin solos were played with taste and expression. The selections of Messrs. Aldous and Alexander were played with artistic and musical skill. These gentlemen have spared no pains to make the Chamber Concerts first-class in every way, and as a result every one is satisfied, something not always true of musical affairs. The attendance has been large and appreciative and the programmes varied and enjoyable to all music lovers, as well as very useful to advanced musical students.

The same evening, C. Percival Garratt gave a recital in Central Presbyterian Church to an audience of fully 1200

people. He was assisted by George Fox and Charles Spalding. Mr. Spalding's rich, round, baritone voice is always pleasing, and his solos were delightful. George Fox was in one of his happiest moods, handling his violin in a manner that enchanted the audience. That Mr. Garratt's organ solos were good, goes without saying.

Miss Mae Farmer, author of the "Pan-American Two-Step" and "La Wanda March" has composed a Cake Walk which will be published soon.

Mrs. Robert Campbell has resigned her position of soprano soloist of James St. Baptist church.

Miss Racie L. Boehmer, soprano soloist of Centenary Methodist choir, has been visiting her brother in New York. Miss Ethel Lazier took her place in the choir during her absence. Miss Lazier is always a favorite with Centenary congregation for her sweet singing and pleasant manner.

Ernest Theodore Martin, of New York, late of Hamilton, is one of the busiest men in the country, having engagements ahead until the end of the season. He will appear at the band concert in the Armory here May 21st. He sings at a concert in Buffalo on the 23rd, and in Erie, Penn., on the 24th.

Miss Grace L. Awrey, whose portrait appears in this Journal, has been appointed assistant musical directress at Grimsby Park for the coming season. She is a daughter of the late Nicholas Awrey, M.P.P., and has received a fine musical education. Her voice is a rich, powerful mezzo-soprano, which she manages with skill and expression. She is contralto soloist of James Street Baptist church. Miss Awrey is growing in popularity as she becomes better known, and is in constant demand for out-of-town concerts.

Miss Edith Spring, violiniste, of whom we also give a portrait, is a pupil of Mr. J. W. Baumann, who brought out Nora Clench, Geo. Fox and Lillian Littlehales. She possesses great talent, producing a fine, full tone. She bows with grace and firmness, and evinces a genuine musical temperament. She displays excellent technique and brilliancy in her playing and always captivates her audience. Both Miss Spring and Miss Awrey are on the staff of the Hamilton Conservatory of Music.

The concert of the Hamilton Symphony Orchestra, May 2nd, was rightly called No. 1 on the programme. Although it is a continuation of the Harris Orchestral Club, there have been several important changes in the personnel of the club, as well as in the name, though the number of members remains the same—42. The programme was as follows:—1. Wagner, Prelude to third act of Lohengrin; 2. Leutner, Fest; 2a. Saint-Saens, Le Cygne, Miss Lois Winlow; encore, Song to Evening,



MISS EDITH SPRING  
Violiniste, Hamilton



MISS GRACE AWREY  
Mezzo-Soprano, Hamilton



Wagner; 3, Abt, Im Thüringer Wald, Liebes Reichtum, Rosenzeit, "The Rosary," Miss Emily Gerhard-Heintzman; 4, Haydn, Andante from Surprise Symphony, Minuetto from Military Symphony; 5, Weber, Invitation to Waltz; 6, Bach-Tausig, Tocatta and Fugue in D Minor—Liszt, Liebestraume, No. 3—Chopin, Two Studies, Waltz in E Minor—Paganini-Liszt, La Campanello, Mr. J. D. A. Tripp; 7, Handel, Largo—Brahms, Hungarian Dance; 7a, Popper, Spinnfied Opus, 55, No. 1, Miss Lois Winlow, replied with an encore; 8, Faure, Valse Legendre, The Parting, Miss Emily Gerhard-Heintzman; 9, Von Blon, Emperor Frederick. Miss Josephine Egan, accompanist.

The audience, which was very large and fashionable, was very enthusiastic over Miss Heintzman's singing. Nature has given her a rich, sweet, flexible voice and a charming, easy, attractive manner, while cultivation has given her artistic skill and power to modulate her voice so that the faintest whisper is clear and distinct, and her trills are as natural as the warbling of a bird. Her enunciation is perfect; in her English songs not a syllable was lost, and the easy manner in which the guttural German words floated out on the air was a marvel to an English listener. The admirable manner in which her sister Miss Nelda Heintzman accompanied her was an additional pleasure. Miss Winlow's cello solos were greatly enjoyed by the audience, and she was accorded hearty encores.

It is a notable fact that Hamilton audiences are not fond of piano solos as a rule, and pianists, however famous, never draw good houses, therefore their wild enthusiasm over Mr. Tripp's playing was a very high compliment to him. The writer has attended piano recitals galore in Hamilton, but never saw any pianist get such a warm reception, even the most frivolous ceased their chatter to listen—yes, it is quite true—not a sound was heard in that opera house but the music, and music it was in the truest sense of the word, making you think of the rippling brook, and the gentle waterfall and the soft breeze among the trees of the forest. Player and instrument were in perfect accord. The piano responded to his every thought and mood. It was the new Gerhard-Heintzman concert grand—the largest ever made in Canada, in a handsome mahogany case, perfect in finish exquisite and rich in tone. No longer need Canadian dealers import Steinway, Knabe and other American pianos because of their superiority. The Madame Fish concert, where the Bell Baby Grand made its debut, and the work of the Gerhard-Heintzman Concert Grand at the Symphony Concert prove beyond doubt that Canada can and does make pianos second to none in the world for tone, finish, and general excellence. Wm. F. Robinson, director of the Symphony Club, was overwhelmed with congratulations at the close of the con-

cert, which were well deserved, for the playing of the club surprised every one, the harmony and flexibility of the various instruments blending into an expressive interpretation of each selection was a compliment alike to reader and player. Miss Josephine Egan, accompanist of the club, acquitted herself with honor. She is a most clever accompanist.

The next morning the Misses Heintzman, Winlow and Egan, with Mr. Tripp, gave a private recital at the Convent, at which a reverend father after the recital delivered an address to the school girls pointing out what hard work and study had done for Miss Heintzman and held her as an example for them to follow. He said that Toronto and Canada should well feel proud of such an artist. Mr. Tripp was too well known to them all for him to add anything more than Canada and the world have already said.

The Dundas Choral Society gave a production of "Belshazzar" under the leadership of C. Percival Garratt

May 2nd and 3rd. The cast was the following: Belshazzar, Arthur Moore, bass; Cyrus, Mr. Swartz, tenor; Zerubabel, John Bertram, tenor; Daniel, C. W. Williams, bass; Festus, A. Wismer, tenor; Nitocris, Mrs. A. Terryberry, soprano; Antonia, Miss Mabel Jarvis, soprano; Shelomith, Mrs. W. H. C. Fisher, alto; Myra and Angel, Miss Merne Wilson, mezzo-soprano; Jewish princess, Miss M. Coleman, soprano; Tamar, Miss Clarke, soprano; Atalia, Mrs. Swartz, soprano; Zerlina, Mrs. W. E. S. Knowles, alto; Magi, baritone, with a chorus of 100 voices. This was the first appearance of a new club and was a grand success, reflecting great credit on the skill of Mr. Garratt as leader, and on the members (most of whom appeared in public for the first time) for their good voices and excellent rendering of their parts. The Dundas Choral Society promises to take a high rank in musical circles.

Miss Ella J. Holman has been appointed soprano soloist of St. Paul's Presbyterian choir, of which Dr. C. L. M. Harris is organist and choirmaster. Miss Holman, who is a pupil of C. Percival Garratt, has a very rich, sweet, sympathetic voice, and gives promise of becoming a star. Since she began to accept out-of-town engagements she has become better known and is becoming quite popular. She sings and Miss Edith Spring plays at a concert in Newmarket May 10.

Master Wilfred Oaten is a young lad who will make his mark in music. He has passed examinations in junior piano and primary theory with flying colors. It shows his great ambition and perseverance when he will attempt to learn most difficult classical music by himself. Clarence Lucas, whose name will be familiar to many JOURNAL readers, sent him a copy of his "Prelude and Fugue in F Minor." It was first played in public by Mark Hamburg, of

MINNIE JEAN NISBET.



MISS ELLA J. HOLMAN  
Soprano, Hamilton

## WINNIPEG WAIFS.

*(From our own correspondent.)*

CARRENO, the great woman pianist, appeared to a large and enthusiastic audience in the Winnipeg Theatre, April 11th.

At the Grace Church Good Friday Concert, Theodore Dubois' "Seven Last Words of Christ" was given, together with a programme of church music of a high order, including Stainer's chorus, "God So Loved the World;" Tschalkowski's chorus, "Light Celestial" (unaccompanied); Handel's solo, "He Was Despised" (Miss Jean Forsyth); duet, Faure's "Crucifix" (Messrs. Douglas and Smith); Gounod's chorus, "Come Unto Him," and Mendelssohn's chorus, "Judge Me, O God." Mr. Bowles presided at the organ, while the seventy voices were under the direction of Mr. Tees.

Galoni Spence and Flora McDonald gave a concert in Selkirk Hall, April 9th.

The piano pupils of Miss Frida de Tersmeden gave their tenth recital, April 2nd, in McLean's Music Hall. The programme was very difficult, but well rendered, and showed great progress in the pupils and care in the teacher.

All Saints' Choir, with Mr. J. W. Matthews at the organ, gave the prologue and first part of Gounod's "Redemption," Good Friday. The choir numbers forty-five voices, and rendered the music, which tells of the Crucifixion, in a well-defined and spirited manner.

Only a fair-sized audience greeted Albani, March 30th. Her voice though still in evidence is not the voice of twenty years ago. The assistant artists were well received, Miss Foster especially making a hit.

The Central Congregational Church Choir gave a concert in the auditorium of the church Monday evening. The attendance was fair, and the rendition of the programme was praiseworthy on the whole. The ladies' double quartette deserve especial mention because of the unsatisfactory rendition of "Ah, 'Tis a Dream" (Hawley). The number lacked expression, and was altogether faulty. Miss Pullar sang "Sunset" (Buck) in an exceptionally even tone, with fine phrasing and expressive temperament. Miss Mackenzie's light soprano voice showed to good advantage in the intricate setting of "The English Nightingale." This young lady's vocalism shows careful and intelligent study. Barrowclough's orchestra exhibited an ambitious spirit, to say the least, in tackling, with so small a number of instruments, Suppe's elaborate overture, "Morning, Noon and Night." The result was satisfactory, for the rendering was highly creditable. Mr. Ward's violin solos were given with his usual grace and feeling. Mr. Ward easily maintains his position as Winnipeg's best violinist. A word or two of special praise is due the choir for its rendition of "The Cradle Song." The voices blended very nicely, showing careful attention to crescendos and diminuendos. Mr. Barrowclough has reason to be proud of his choir. Miss Mackie, the popular elocutionist, gave a couple of readings in her usual pleasing style, and was heartily endorsed, as was deserved. "The Venetian Boat Song," by Mrs. Parker and Miss Mackenzie, "caught the crowd" and was endorsed. Mrs. Parker in "Bid Me to Love," showed to good advantage, singing with feeling and intelligence, with voice well under control. The other numbers on the programme were creditably given, and altogether the concert was one deserving of praise and patronage—a condition of things largely due to Mr. Barrowclough.

WINNIPEGOSIS.

## Ingersoll Items.

Miss Edith Thompson sang a solo at the evening service in St. James' church on Sunday, Mar. 17th.

Mr. F. E. Aldrich, who for the past ten years has been leader of St. Paul's choir, has resigned his position.

At Canon Dann's lecture on St. Patrick at St. James' church, 18th March, Miss Louise Thompson and Christopher and Edith Wood supplied the musical programme.

Messrs. W. H. Hewlett, organist, and H. Ruthven McDonald, entertainer, of London, and Miss Racie-Boehmer, soprano, of Hamilton, were the assisting artists at the Star Course Concert, 28th ult., in St. Paul's Church.

Miss Ruby McLeod, A.T.C.M., daughter of Mr. Angus McLeod, of this town, has been appointed organist of Chalmers church, Woodstock. Our neighbors to the east know where to come when they want good talent.

The following compose the Y.M.C.A. orchestra: W. Loucks (leader), cornet; Miss McKin, 1st violin; F. Richardson, 2nd violin; Miss Gibson, mandolin; A. Uren, 2nd violin; G. Powers, 2nd violin; B. Partlo, clarinet; A. McDonald, trombone; H. McCarty, pianist. The orchestra, for a young organization, has been deservedly very popular in the town and vicinity, and their services may be obtained at a very reasonable rate by applying to either Mr. W. Loucks, leader, or Mr. A. M. Bunt, Gen. Sec. of the Y.M.C.A. The orchestra meets for practice every Wednesday evening in the Y.M.C.A. parlor, and consequently provides a social evening each week.

The Regina Musical Society, in fighting a claim of \$35 for royalty on "Pirates of Penzance," which they produced, were soaked several hundred dollars costs. It pays to be sure before you leap.

Since Bandmaster McKeown took charge of the band of the Oxford Rifles, Woodstock, Ont., it has greatly improved. The first concert was a great success, and a series of popular concerts will be established. The next concert is on the 18th, when the Sherlock Quartette of Toronto will take part.

Mr. F. Allen, leader of St. Mary's Town Band, has resigned and an outside leader will be secured. The town council has made a grant of \$200.00, part of which will go to the local orchestra, which will also be under the direction of the new leader. St. Mary's will have a good band this year.

At All Saints' Church, Toronto, Mar. 25, an organ recital was given by Mr. W. E. Fairclough, F.R.C.O., assisted by the choir. The programme represented: Hollins, Lemare, Best, Gounod, Mozart, Mendelssohn, Martin, Wolstenholme, Barrowclough, Guilman and Elgar. The recital was very successful both artistically and financially.

At Mr. Tasker's concert in West Presbyterian Church, April 29th, the following artists acquitted themselves creditably: Miss Ethel Webster, soprano; Miss Mabel Crabtree, pianist; Mr. Bemrose, tenor; Mr. Percy Bailey, violinist; Mr. S. Douglas, cornetist; Mrs. McGolpin, Miss Alice Halls, Mr. Geo. Robinson and Mr. Vanwinckel; the latter four being soloists of the choir. Mr. Tasker, among his members, played the overture to "William Tell."



CANADIAN  
MUSIC AND TRADES JOURNAL

PUBLISHED BY

D. C. NIXON &amp; CO.,

104 TEMPLE BUILDING, - - - TORONTO.

Subscription price \$1.00 per year in advance; Single Copies 10 Cents.  
Advertising Rates on Application.

Albani returned to Toronto May 3rd and 4th, and again sang to large houses.

Any church thinking of installing a new organ should write to Bennett & Wright, Toronto, re their organ blower. A full description of this blower will be given next month.

"Three Red Roses," which we publish in this issue, has met with such success that we present it to our readers with the assurance that they will agree with us in that it is one of the prettiest ballads written in late years. White-Smith, Mus. Pub. Co., of Boston, are the publishers.

The 57th Regt. Band of Peterboro', Ont., Mr. Rupert Giddon, conductor, gave a concert in the Academy of Music, Lindsay, Apl. 26th. Among the famous composers represented were Von Suppe, Mascagni and Verdi. Leon Ringuet, a Canadian composer, was honored by the production of his "March Philharmonique." Mr. Harold Clarke, trombonist, made the hit of the evening. The programme was repeated at Peterboro' May 3rd.

The famous organist, Wm. C. Carl, gave a recital April 22nd in Conservatory Music Hall, Toronto, before a large and critical audience. The heavy programme rendered did not tax Mr. Carl's powers. He proved himself a virtuoso in every particular. Especially good was his pedal work. The authors interpreted were: Thiels, Rameau, Lee, Bach, Lemmens, Handel, Guilmant, Dvorak, Tombelle, Merkel, Callerts, Plaut, and Loret. Mr. D. W. Karn, who rebuilt the organ, was at the recital.

Mr. Charles A. E. Harriss, has undertaken to develop the musical resources of Canada by the holding of a continuous series of musical festivals during the spring of 1902, commencing at Halifax, N.S., and terminating at Victoria, B.C. Large choruses would be required throughout the Dominion, rehearsing during the winter months one standard oratorio. The employment of a professional orchestra of, say, fifty men, with competent solo vocalists, means an expenditure of money. Mr. Harriss believes he can work up twenty or more choruses which would enable him to bring an orchestra from Boston, and with his other forces perform several works in quick succession throughout the Dominion and thus work out the financial part so as at least to meet expenses. We wish him success in the herculean task.

From our many correspondents we learn that Ellen Wright's "Violets" is being sung by many of the prominent outside artists. "His Majesty the King" and "Heroes and Gentlemen" are also meeting with great success. These songs are handled in Canada by the Anglo-Can. Mus. Pub. Ass'n, 88 Yonge St., Toronto. They have a very pretty cantata, "Love of God," by Arthur Berridge, a well-known English composer of church music. This cantata is within the range of any average choir, and makes a very pleasing production.

The Governor-General's Body Guards' Band had the honor of supplying the music for the opening of the Horse Show. They also gave the first popular band concert in the Armouries the following Monday night. The band will be strengthened, and Bandmaster Welsman intends making his band equal to any in Toronto. The other bands had their turn at the Horse Show, and all seem stronger than last year. It is to be hoped that an estimate-clipping Council will not deprive the poor, music-loving citizens of the Park band concerts.

People who have suffered at Hanlan's Point by that awful hurdy-gurdy will rise up and bless the new management, who have had it overhauled. It originally could play 27 tunes, but of late years has stuck to "The Letter from Ireland." Messrs. Breckles & Matthews, our local pipe organ builders, overhauled the instrument and brought it back to its original state. It now plays 26 others, besides "The Letter from Ireland," and will be a source of pleasure where it was once a source of torture. The hurdy-gurdy at Centre Island was so bad that it drove the engineer insane. In desperation he smashed it with an axe. Even in the asylum, awake or asleep, he heard that terrible machine, but death soon relieved him. It too will go under the hands of the organ repairer.

Lady teachers of music and lady students who have attained a knowledge of the fundamental principles of teaching and who desire to begin professional life, will, in many cases, be interested to learn that an opportunity for taking the course for teachers in the Fletcher Music Method, Simplex and Kindergarten, is shortly to be presented. Miss Evelyn Ashton Fletcher, the originator of this now universally famous system of musical instruction for children, will, in July, begin a six weeks' course of instruction at Buffalo or some convenient suburb of that city. But for this opportunity residents of Canada who desire to become teachers of the method may have to wait indefinitely, as Miss Fletcher has many calls from various parts of Europe and also to cities in the United States far distant from the Dominion.

Negotiations for the satisfactory and economical board of members of the class are now under way, a special effort to that end being deemed necessary in view of rates which otherwise might be expected during the Pan-American Exposition.

Mr. Edmond L. Roberts, secretary of the Metropolitan School of Music, Toronto, is again acting as Miss Fletcher's representative for Canada, and from him can be obtained printed and other information, including particulars as to Miss Fletcher's requirements on the part of applicants, special information regarding the practical (pecuniary) advantages which the method affords to teachers, etc. It is probable that members of the class who can meet at Toronto on a given date will be provided with an escort to their destination in Buffalo.

## MONTREAL AND NEW YORK.

(From our own Correspondent.)

THE "Messiah" was given on Holy Thursday evening at the Windsor Hall, Montreal, with a chorus organized for the occasion. The soloists were Mrs. Shannah Cumming, soprano, New York; Miss Jeanie Rankin, contralto, local; Mr. E. C. Towne, tenor, and Mr. Herbert Witherspoon, basso, both of New York. Mr. Horace W. Keyner, conductor, has been giving these Messiah performances for the past several seasons, but never with any satisfactory result. Financially the schemes were always good, but not artistically. The chorus was weak all through, and the orchestra was simply dreadful. Mr. Goulet, our popular violinist, took a hand in the orchestra after the pastoral symphony, and drew more tone out of his instrument than the entire orchestra. The most admirable work done by the soloists was that done by Mrs. Cumming. She has a clear soprano voice and knows how to sing. Her diction was as clear as her enunciation. The performance was repeated on Good Friday evening, but I left for New York, where I heard something better than that.

My annual trip, as usual, was most interesting; if not in quantity it was in quality. The first concert I attended was on Easter Sunday evening, given by an orchestra of seventy-five performers, under the direction of Mr. George Henschel. The soloists were Fritz Kreisler, violinist; and Ossip Gabrilowitsch, pianist, in conjunction with some eminent vocalists. Kreisler played the Mendelssohn concerto, and Gabrilowitsch the Chopin E Minor concerto. Kreisler is indeed a finished violinist, but not a great artist. He is emotional, dashing but a subjective player. The first movement of the concerto he performed with remarkable facility, but in the andante, where I expected to hear something great, Mr. Kreisler left me absolutely cold. He lacks poetic sentiments. Nor did he do any wonders with the finale. Considering the enormous technical ability he possesses, he played the finale with a tempo slower than any violinist who possesses half his technique. His left hand is a marvel, and his bowing is with a wealth of freedom, but his tune, although musical and polished, is small and not melting. On the other hand, Gabrilowitsch impressed me as a far more superior artist. He is broader and more sincere and better equipped with artistic conception. His performance of the concerto was indeed inspiring, especially the Romance, which he performed with noble sentiment. Among the vocalists I may mention Mrs. Dorothy Harvey, who seems to be quite a favorite, as she received applause before and after the performance. I may say that Mr. Henschel was one of the stars of the evening. He conducted almost the entire programme from memory, but the orchestra did not respond to his demand.

On the following Tuesday, April 9th, the Kneisel Quartet gave the last concert of the series in the Mendelssohn Hall. The programme was opened with Beethoven's quartet in E flat major, Op. 127. I frankly confess that I did not enjoy that quartet as well as I did the quartet which was played here. Mr. Finck, of the New York *Evening Post*, stated in his journal that that quartet was composed immediately after the ninth symphony. He claims that the composer was not at his best when he composed the quartet. That quartet was followed by Arthur Whiting's (a New York composer) quintette, which sounded to me somewhat like an artificial bunch of flowers, and to me the performance was greater

than the composition deserved. Schubert's quintette for two violins, viola and two violoncellos, in C major Op. 163 created a fury. Indeed, I never heard artists playing with more breadth, authority and sympathy, than they did on that occasion. The sublime adagio was divinely performed. The audience began to applaud before the artists removed their bows from the instruments, and it looked as though they would never stop. A well-known musician said to me afterwards, that "the adagio alone was worth your trip down here." The hall was packed to its utmost capacity. The audience was the most fashionable, appreciative and musical I ever witnessed in New York.

On Thursday, April 11th, the Women's String Orchestra of New York, under the baton of Carl V. Lachmund, gave their third concert in the Mendelssohn Hall. The programme was interesting. The performance as a whole was most enjoyable. The main feature of the entertainment, however, was the soloist, Miss Minnie Tracey, who is by all odds the best dramatic soprano in New York to-day. Miss Tracey sang an air, "Alceste," by Gluck, and a group of songs by Wagner, Brahms, Grieg, with rare beauty of tone, quality, admirable breadth and dramatic temperament. The audience insisted on an encore, and she responded with "Violets," by Ellen Wright; another encore was demanded, and she gave the "Serenade" by Strauss. The audience was a fashionable one.

Fritz Kreisler's playing reminded me of an argument I had when abroad with a well-known physician, that there are a good many musical students of both sexes who go abroad to study, and that once abroad they are ambitious to become critics. Their criticisms most of the time are absurd. Instead of devoting their time to their instruments, either the key-board or the violin, they hunt up some journals on this side, and neglect their musical education for the sake of journalism, and when they return to America they are neither musicians nor critics. This is what a musical student writes from Germany to an American monthly journal about Fritz Kreisler: "If you take Willy Burmeister's technique and the soul and poetry of Ysaye then you have Kreisler at his best." Mr. Kreisler may acquire the technique of Burmeister some day, if he has not already, but the soul and poetry of Ysaye, certainly never. Those qualities you cannot accomplish, they must be born in you.

Among the musicians whom I met, and whom I may mention, was Mr. Louis Blumenberg, the famous violoncellist and his sister Miss Blumenberg. Mr. Blumenberg invited me to call at the *Musical Courier* office, where I met my former editor, Mr. Marc A. Blumenberg, who was busy as usual, and whose callers in a day are perhaps greater than those of the Mayor of Greater New York. The concert which took place during my absence in New York was given by Mr. and Mrs. Henschel, who drew a big audience in Windsor Hall on April 10th.

HARRY B. COHN.

Montreal, May 1st, 1901.

Palmer Cox's "The Brownies" was produced at Massey Hall, Toronto, May 10th and 11th, by Mr. Malcolm Douglas and Mrs. Pond, of New York. The little ones acquitted themselves creditably and delighted the large audience. The specialties presented were: the original Brownie Cake Walk, the British Ballet Dance and many other interesting ones.

## LONDON LETTER.

(From our own Correspondent.)

MUSIC lovers enjoyed a rare treat in the original oratorio "Hezekiah," composed by Mr. Truman Wolcott, organist and choirmaster of the First Methodist Church, and to whom the greatest praise is due. The principal solos were in the hands of such well-known and competent singers as Mrs. Genevieve Clark-Wilson, soprano, of Chicago, and Mrs. Clements, contralto, of Detroit. The local favorite, Mr. H. Ruthven MacDonald, sang the baritone solos in a true musicianly manner, and left nothing to be desired. It is doubtful if his fine resonant voice has ever been heard to better advantage. Mrs. Wilson made her initial bow to a London audience and made a most excellent impression. Her voice is pure, inexpressibly sweet, and vibrant; she sings with exquisite taste and feeling, and in the principal and most difficult solo, "Therefore with Joy," she held the audience spell-bound with one succession of bird-like tones. Added to her beautiful voice, Mrs. Wilson has a most charming and handsome stage presence, and a second visit from this splendid artist will earnestly be wished for. Mrs. Clements' voice is a full, mellow contralto of great purity of tone, and her several selections were rendered in a very satisfactory and artistic manner. Mr. Newton Large, tenor, sang in his accustomed manner, but his voice, though true and convincing, did not seem adequate to the demands made upon it. His solos were, notwithstanding, very well rendered. The choruses, sung by nearly fifty people, were certainly one of the features of this delightful programme. The different parts allotted to them were given in a very finished manner and displayed careful and efficient training, and shared honors with the soloists. Mr. Wolcott conducted in person and was the recipient of numerous congratulations at the close. The work is very masterly, the solos well constructed, and the orchestration evenly balanced and forceful. The soprano solo, "Therefore with Joy," is a particular gem, and a delicious bit of artistic harmony. The production certainly deserved the patronage it received, and must be considered a meritorious conception.

The closing concert of the Women's Morning Music Club was another delightful affair of the month. The club has done much for the cause of music in London, and has just finished the most successful season's work since its organization some years ago. The concert given April 23rd was fully up to the high artistic standard that the club has always maintained. "The Romance" of Grieg's for two pianos was thoroughly enjoyed, as was also Miss Katherine Moore's delightful rendition of the charming little French "Chanson d'Amour," Miss Stella Regan's "Little Boy Blue," Miss Edith Magee's "Fiarellini," by Millotti, and Miss Bessie Moore's "A Dream," Bartlett. Other numbers equally enjoyed were rendered by Mr. R. Muir Burns, Inez Ethelyn Smith, Miss Elizabeth Walker and Miss Helen Fitzgerald. At the conclusion the officers of the club entertained their friends to a dainty repast. This splendid and deserving organization has taken a firm hold upon the musical portion of London, and its future success and prosperity is assured.

The Auditorium was filled to its utmost capacity April 23rd, to hear that magnificent artist Ernest Gamble, and Edwin Shonert, pianist. Both these performers are very popular in this city and their various numbers met with storms of applause. Mr. Gamble's rich, well-balanced voice was heard in several rousing numbers, and fairly

captivated his hearers. In "The Brigand" and "Hear Me, Ye Winds and Waves," it is doubtful if Londoners ever experienced such a rare musical treat. Mr. Shonert played faultlessly and with perfect mastery and feeling. His execution and phrasing were cleverly evinced.

One of the most enjoyable of the series of closing recitals given by the students of the Conservatory was that given by Miss Lotta Francis, pianist, and winner of the Barron Gold Medal, assisted by Miss Lena Labatt and Miss Edith Magee. Miss Francis was a revelation to her hearers and played with exquisite finish and control. Miss Labatt, in her solos, sang with expression and showed her sweet mezzo-contralto to most excellent advantage. Miss Magee's pure soprano showed careful training, and from the manner in which she acquitted herself, promises to become a popular vocalist.

A vocal recital was given by Miss Margaret Gunn, assisted by Miss Belle McLennan, at Conservatory Hall, April 30th. A splendid programme was rendered. The numbers particularly enjoyed were Miss Gunn's "Carita," (Bolero) by Mattei, and "When to Thy Vision," (Faust) by Gounod, which were charmingly rendered. Miss Belle McLennan gave Chaminade's "Theme Varie" and a "Tarantelle" of Leschetizky's splendid interpretation, and evinced careful study and excellent instruction.

The concert committee of the Y.M.C.A. have completed arrangements with the Central Lyceum Bureau of Rochester, N.Y., for the Auditorium concert course for the season of 1901-2. The course will have ten concerts.

Mr. H. Ruthven MacDonald, it is rumored, has accepted the position of baritone soloist in one of the leading Toronto churches. Mr. MacDonald's departure is to be sincerely regretted, as it will be hard to find a successor to this competent and energetic worker in our musical ranks.

Mrs. A. E. Brown, soprano soloist of St. Andrew's Church, has resigned for a similar position at the Talbot Street Baptist, and Miss Edith Hartson, contralto soloist of the choir, has also resigned.

Mrs. H. de M. Harvey, of New York, will sing on May 6th for the Art Club in Ottawa, under the immediate patronage of the Governor-General, Lady Minto and the viceregal suite, and later at a private musicale to be given by Lord and Lady Minto at Rideau Hall.

The Companions of the Forest gave a very fine concert, which was a complete success. Those who contributed to a most delightful programme were Miss Marion Hutchinson, Miss Florence Hutchinson, vocalists; Miss Philp and Miss Boake, pianists. Miss Marion Hutchinson's rendition of "One Kiss" and "A Rose Fable" were very much enjoyed. The duet, "I Live and Love Thee," by the Misses Hutchinson, was the gem of the evening and they were forced to respond to a double encore. Mr. Norman Howden and Mr. Hellmuth Lucas, two clever young musicians, also took part and received enthusiastic applause for their several numbers. Mr. Lucas is a composer of considerable ability and the success of his original marches, "Belle of the Hunt," "The Transvaal" and a delicious set of waltzes, the "Leonore" and "Verona," testifies to the cleverness and exceptional talent he possesses. Another beautiful set of waltzes are shortly to be published, and are to be dedicated to one of London's leading soprano singers.

BLANCHE VENTRIS.

## MR. FRANK WELSMAN.

AS is said in one of the appended clippings, "Canadian pianists are capable of standing in the fore ranks of pianists," is proven by the success which one, Frank Welsman, Toronto's talented virtuoso, has met with. As a piano virtuoso he stands second to none in Canada, and as a teacher has as much work as he can attend to. Besides being piano instructor on the staffs of several local musical institutions, he has a large class of private pupils and is looked up to as an authority on musical matters.

Mr. Welsman with Miss Emily Gerhard Heintzman gave a recital in Ottawa, on the 11th ult., and this is what the Ottawa papers had to say of him:

That Canadian pianists are capable of standing in the fore rank of pianists, was exemplified by Mr. Frank S. Welsman, whose playing delighted the large and critical audience to such an extent that they were loath to depart at the close of the recital, but demanded an encore.

Mr. Welsman is already well known in Canada and enjoys a well-deserved reputation. He has none of the eccentricities and sober and sincere. He is well balanced and his every effort seems to be put into the execution of the number he is playing. His execution is of excellent quality and his shading and gradation of tone exquisite. His programme was unique, the latter part being composed of selections seldom heard at concerts in Ottawa.

His first was Beethoven's Sonata Op. 31, No. 2, and was played with a crispness and thorough appreciation. Then selections from Chopin Nectarine Op. 9, No. 1; Mazurka Op. 17, No. 4; and these selections called forth an enthusiastic encore and he responded with a minuet in A, composed by himself and dedicated to Mr. H. Pudicombe, of this city. This was one of the prettiest of his selections and was thoroughly enjoyed by all.

A Canadian player, he played a composition by a Canadian composer as his opening selection of his third number, Clarence Lucas' Welsh Rhapsody Op. 32. This is a beautiful composition and was one of his best selections.

In his closing number Liszt's Rhapsody Hongroise, No. 12, his perfect technique was displayed to its fullest advantage. His playing at times was actually orchestral and was distinguished by full tones of the Gerhard Heintzman concert grand piano which he strains seemed wafted from the instrument under his skilful touch.—*Ottawa Free Press.*

A pianist can generally count on an intelligent audience in Ottawa, where the piano is almost the only instrument studied; and a singer welcome was extended last night to Mr. Welsman and Miss Heintzman; especially as both are true-born Canadians, and bear well-known names. Mr. Welsman has played here before, and the impression he produced has not faded out; but his playing last night independent virtuoso, with a style of his own, quite distinct from us. Mr. Welsman has abundant execution, of course; that goes distinguishing characteristic is clearness, every note telling in the result of academic coldness, nor of unambitious placidity; Mr. Welsman has both power and animation in plenty; his clearness is due through-going practice has taught him, for playing difficult passages with more firmness and grip than easy ones. Mr. Welsman No. 2). A group of pieces in Chopin and the Scherzo (Op. 20.) by Chopin, was very finely conceived, laid out with a rare sense of proportion, and executed with quite remarkable clearness and Minuet from his own pen, showing considerable power of writing suited him best, and was as well played as could be wished. Grieg's piano pieces on his own songs are much better than Liszt's arrangements themselves; and Mr. Welsman could not remove this impression; in D with astonishing brilliancy. In fact he was now thoroughly roused, and made light of the difficulties of Kollak's Octave Study, and Liszt's twelfth Rhapsody.—*Ottawa Journal.*

## The Frontispiece.

Mr. W. Francis Firth, one of Canada's greatest baritones, also well known for his ability as a vocal instructor, intends leaving in the near future for Italy, where he will reap the benefit of a year's sojourn in the garden of music. It is necessary, says Mr. Firth, for every artist who wishes to keep abreast with the times, to take a holiday from his every-day teaching and singing, to mingle for a time with the best artists and hear the best music in a country where art is in its fullest development. The benefit obtained from the climate of Italy is also a strong inducement for singers. It is Mr. Firth's present intention to return to Toronto and resume his work, also to continue at the head of the vocal department of the Hamilton Conservatory of Music, with which institution he has been connected for the past three years. As well as being a recognized authority on voice production and a vocalist of high merit, he has ability as a composer. He has written several songs of different characters and intends to soon put them before the public. His "O Father, Hear Me," just published, is certainly a credit to him, and is meeting with great favor. We expect to receive an interesting letter for each publication of our JOURNAL from Mr. Firth during his sojourn abroad.

## The Toy Symphony.

The annual ladies' night of the Toronto Clef Club, which was held at McConkey's on the 15th of April, proved a most enjoyable and successful affair. The programme was an excellent one and was carried out in a manner which reflected great credit on the well-known musicians who took part.

Haydn's Toy Symphony was the *pièce de resistance* of the evening, the members of the Club performing on the various toy instruments while the string parts were entrusted to an efficient body of instrumentalists. Dr. Ham conducted with as much seriousness as he could command. Messrs. Torrington and Anger—the cuckoos of the evening—distinguished themselves, particularly in the minuet, to the intense amusement of the guests. The nightingales cheerfully gave forth their melodious notes, responding in liquid tones to the desires of Messrs. Welsman and Tandy. Mr. Hardy's quail was also an important factor in the "woodwind" section. Dr. Fisher, Messrs. Vogt and McNally played the trumpet parts with precision and a careful regard for purity of intonation.

Father Haydn appears to have been in a decidedly jovial, not to say boisterous, mood when he planned the Finale, which is repeated three times, first at a moderate pace, then Allegro and finally Presto. In this movement the percussion instruments made the most of their opportunities. The rattles, drum and triangle, manipulated by Messrs. Cringan, Woycke, Fairclough and Harrison, came to the assistance of the other instruments, the whole resulting in a most appropriate climax. This little symphony is essentially humorous, a sense in which Haydn was not lacking, but apart from the comical side of it, the themes are full of beauty and indicate the work of a master. After much applause the entire symphony was repeated. The symphony supper and dancing were the events of the evening.

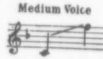
Mr. H. M. Blight's benefit in Massey Hall, Toronto, May 4th, was a great success. The assisting artists were: Mme. Julie Wyman, Miss Drechsler-Adamson, Mrs. Le Grand Reed, Miss Franzika Heinrich and Messrs. Carnahan and Blight, assisted by the Sherlock Quartette.



REVISED EDITION.

# THREE RED ROSES.

Words by ADELAIDE PROCTER.



Music by KATE VANNAH.

Andante con moto.

VOICE.

PIANO.

*mf* *legato* *rit.*

1. Just when the red June ro - ses blow, She gave me  
 2. Just when the red June ro - ses blow. I pluckd her

*poco rit.* *rit.*

one a year a - go A Rose whose crimson breath re - veald The  
 one a month a - go Its half blown crimson to e - clipse I

*a tempo* *a tempo* *a tempo* *con espres.* *p* *a tempo*



se - cret that its heart con - ceal'd \_\_\_\_\_ And whose half shy half  
laid it on her smil - ing lips \_\_\_\_\_ The balm - y fra - grance

tend - er grace, Blush'd back up - on the giv - er's face \_\_\_\_\_ A  
of \_\_\_\_\_ the South, Drew sweet - ness from her sweeter mouth \_\_\_\_\_ Ah!

*dolce* *poco rit.*

*p* *poco rit.*

year a - go, a year a - go \_\_\_\_\_ To hope, was not to know. \_\_\_\_\_  
swift - ly do gold - en hours creep To hold, is not to keep. \_\_\_\_\_

*rit.* 1. 2.

*colla voce*

*p* *dim. e rall.*

The red June ro - - ses now are past, This very day I broke the

last And now its perfumed breath is hid With her beneath the coffin

*patetico*

*p*

*marcato*

lid There will its petals fall a - part And with - er on her i - cy

*p*

*rit.*

heart At three red Roses' cost - My world was gained and lost.

*f*

*con dolore*

*colla voce*



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### Toronto Permanent Orchestra.

The last concert of the Toronto Permanent Orchestra was given in Massey Hall, May 7th. Mr. Torrington had nearly forty instrumentalists under his baton, five of whom were women. The string section was the best part of the orchestra, with the woodwind, though not overly strong, in good evidence. It was in the brass that the orchestra showed its weakness, but this will be overcome as the orchestra grows older. For the rehearsals it has had, the organization is very creditable. The overture to Wallace's "Maritana" was well rendered, the violins showing skill and finish. Mr. John Bayley came over from Buffalo to lead the orchestra, and it is only when he has left do we find what a loss musical Toronto has had in losing him. The last three numbers were given in a finished, masterly way. They were: Lacombe's "Aubade," Thallon's "Florence" gavotte, and Bernstein's "Winter Frolics" galop. The "Carmen" selection was a little faulty in the brass, but otherwise good. Kela Bela's valse "Souvenir de Lucerne" was exquisitely rendered. The cellos had their innings in Gruenwald's "Confession et Reponse d'Amour," and gave the part an artistic interpretation. The other numbers were: Adam's "Le Caid," Massenet's "Dernier Reponse de la Vierge," and Wagner's "Tannhauser" march, the latter having to be repeated. Miss Lillian Landell, pianiste, gave Chopin's "Premier Ballade," and received hearty applause. She exhibits promise of becoming a foremost Canadian pianiste, and in Beethoven's "Concerto, C Minor" (1st movement), with an orchestral accompaniment, though she was hampered by the orchestra, she fell into the proper idea when the piano was given the solo. Short time for rehearsal was probably the cause of the hitch. Miss Grace Lillian Carter, contralto, of Boston, sang the aria, "My Heart at Thy Sweet Voice," from Saint-Saens' "Samson and Delilah;" Delibe's "Arioso," Hawley's "Rose Song," Beach's "Ecstasy," and an old Lullaby song. She has a rich, powerful and sweet voice.

Not a seat was vacant at Mr. Geo. F. Smedley's concert in Toronto Association Hall May 2nd. It all goes to show the high estimation in which Mr. Smedley is held.

The Hartman Popular Course closed April 16th with the Page Concert Co., who gave a very pleasant recital in Massey Hall. The reorganized bureau will give an elaborate course next season, and have already booked many famous attractions.

The Schellings gave the song recital in Massey Hall, Toronto, as we went to press last month. It was a shame that only a corporal's guard turned out to hear this talented pair. Toronto does not get any too many such treats to allow them to pass such artists by.

### NO NEW ORGAN ۞ ۞ ۞

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## THE HEINTZMAN-TRIPP RECITAL.

FOR the first time in many years has a Toronto artist come back from abroad and made a success here; that artist was Miss Emily Gerhard Heintzman, soprano, whose features graced our front page last month. April 23rd, Association Hall was crowded to hear her and the assisting artists. Miss Heintzman has a soprano voice of much charm, though light; it is clear and pure and her singing is faultless to a degree. She is one of the most artistic singers we have heard in many years. Her programme comprised three German songs by Abt, Gounod's "Biondina," Faure's "Valse Legende," and for encores, Nevin's "The Rosary," and Roberts' "At Parting." Her graceful deportment, simplicity of production, interpretation and general management of her voice marked her as an artist. She was especially good in her German songs, her enunciation being clear and her German musical. In the difficult "Valse Legende," she distinguished herself in the able manner in which she sang the trying passages, and was a surprise to many who did not expect much from so young a singer. Mr. Chas. Sweet, her teacher, may well feel proud of her. Of the other artists Mr. J. D. A. Tripp never played with such skill and finish. In the Liszt Hungarian Fantasia his brilliancy came to the top; he seemed to be the master, not the pupil, and made one think it was as Liszt would have it. His other numbers were none the less well interpreted; they were: a Schumann-Paganini Caprice, Scarlatti's Pastorale, two old pieces by Bach and Scarlatti, Bach's Presto and Rubinstein's Barcarolle. Miss Emma Zoellner, Mr. Tripp's pupil, played the orchestral accompaniment to the Fantasia on a second piano. She is a clever accompanist, and assisted Miss Winlow, cellist, whose two numbers, Popper's Spinnlied, Op. 55, No. 1, and Saint-Saens' "Le Cygne," were well executed. Miss Winlow is of a retiring disposition and though a clever cellist needs a little more time before the footlights, before she gains confidence in herself, in the Spinnlied her execution was exceptionally good, and in Le Cygne she brought out a good rich tone. Miss Nelda Heintzman accompanied her sister and earned a great deal of credit for the able manner in which she did her part.

The new Gerhard Heintzman Grand which contains the new "bell-metal-tone-pulsating bridge," was heard under its new conditions for the first time in public in Toronto. Its singing tone, power and purity has placed it on a pinnacle that few pianos reach.

## VANCOUVER NEWS.

(From our own Correspondent.)

THE last of a series of recitals under Mr. T. V. Twining and Mr. Sydney H. Morse, the Orient tenor, was given in the Homer Street Methodist Church, on Thursday evening, April 18th. A very fair audience gathered to greet the performers, among whom were: Mr. S. H. Morse, Mrs. Campbell Sweeney, Miss Brown, Mr. Seymour, Mr. Emery Thomas and others. Mr. T. V. Twining acted as accompanist throughout.

On Easter Sunday merry chimes pealed forth the glad sound and joyous music everywhere proclaimed, "The Lord is risen." In nearly all the city churches special music had been prepared. Mr. J. H. Smith, organist and choir-master of St. Andrew's Church, had some very fine choruses. His programme for the day included: Organ, "Easter Hymn," *Proudman*; Solo, "I know that my

Redeemer liveth," *Handel*, Miss Zella B. Robinson; Anthem, "They have taken away my Lord," *Troubridge*; Solo, "The Resurrection," *Shelley*, Mrs. W. H. Gallagher; Duo, "Our Saviour," *White*, Mr. Bruce Eggo and Mr. A. Ross; Chorus, "Hallelujah," (*Messiah*) *Handel*; Organ, Voluntaries, "Adagio," *Mozart*, and "Fanfare," *Ascher*, the latter being very well played.

Madame Albani and her concert company rendered a very acceptable programme on Friday evening, April 12th, in the Vancouver Opera House. Every available seat had been taken, and at 8.30 a large and appreciative audience gathered to enjoy a lengthy and artistic programme. Surely one could not help but feel an absence of littleness, a freedom and largeness which emanates where true artists breathe. Madame Albani delighted her audience, receiving repeated ovations after each number. As the evening wore on her higher notes became fuller and under better control. The rendition of Handel's "Sweet Bird," with flute accompaniment by Mons. Brossa, stands alone as the gem of the programme. Miss Muriel Foster seemed to divide honors so far as the applause was concerned, and we believe worthily. The rich, mobile tones, sweet and soulful, admirably controlled, left little to be desired. "The River and the Sea," *Johnson*, and "Love the Pedlar," *German*, were among the best numbers.

Mr. Nachez showed considerable skill as a violinist, and rendered each of his numbers in an artistic manner. We feel like differing from those who consider he is not sympathetic in his playing, "Legende," *Wieniawski*; also "Scene de la Czarde," *Hubay*, were well executed, and each selection was but the signal for repeated encores.

The latter end of March a recital was given in Christ Church by Mr. Walter Evans, assisted by Mr. F. Dyke. The writer was unavoidably absent and thus unable to speak of it fully, but a crowded house speaks for the favor in which these recitals are always held. Solos and choruses, with orchestra, furnished the programme. "The Radiant Morn," *Woodward*, and "Hear My Prayer," *Mendelssohn*, were spoken of as being well rendered.

Mr. W. J. Spear has resigned his position as leader of the Congregational Church Choir.

A very enjoyable recital was given in the First Baptist Church, on Thursday evening, April 18th, by Miss Maud Underhill, of Victoria, graduate of the Celeste Langley Slanson School of Elocution, Seattle, Wash. Miss Underhill's deportment and charming demeanor added much to the finish of her renditions, the best of which we believe to be "The Song of Hiawatha," giving much expression to this difficult number. The Misses Graves, Olmsted, Fader and others contributed musical selections which were much enjoyed.

ZELLA B. ROBINSON.

The first band concert at Hanlan's Point was on Sunday, the 5th inst., when 4,000 went to hear the 48th Highlanders' Band.

The Hamilton Symphony Club next season will be strengthened in the string section, and the size of the orchestra otherwise increased. Rehearsals will start early in the fall.

The 13th Regiment Band of Hamilton, Ont., will spend the week of June 3rd to 10th at the Pan-American. They will give popular concerts every Tuesday evening in their Armories during May, June, September and October, while in July and August they will play in the parks. They will have assisting artists at each concert, and entertain from 2,500 to 3,000 people at each concert.

## Impartial Statistics.

To the Editor *Canadian Music and Trades Journal*.

The February issue of *CANADIAN MUSIC AND TRADES JOURNAL* contained an article under heading "Canada's Growth," and subscribed in a manner that might easily have been associated with myself, whose ideas were so vastly at variance that after allowing another issue to intervene, decided to take refuge in an answer.

It seems beyond comprehension that one titled "Dominion Statistician" would so far forget the necessary elements in the compilation of statistics as to make offensively apparent to all lovers of impartiality, his antipathy toward the commercial endowments of the American people, which evidences itself in what seems to the subscriber as effervescent with ludicrous comparisons. In order that he may enhance the cause for rejoicing over Canadian progress he cites the commercial results of 5,308,000 inhabitants of the United States in the year 1800, as against approximately the same number of Canadians a 100 years later, as a basis of forming an unfavorable opinion of the commercial activity of the American people, ignoring the great developments achieved in 100 years of commercial progress, ignoring the increased consumption of commercial commodities necessary to satisfy the demands of a more indigent and exacting race, (the results of civilization and education,) who instinctively call for progress in their environments, and lastly bringing to the front as a unit of measurement an American of 100 years ago, that he may obtain for the Canadian of to-day a comparison that will demonstrate the commercial activity of the Canadian people. To say the least the comparison is so unique that it is unacceptable to a statistician. If a comparison of an 1800 type of American and an early Canadian had been made, it would have been found that the net trade of the American was approximately \$17 per capita and the Canadian as late as 1832 (first official reports) had only reached the proportions of \$12 per capita. As to the exports of the two countries the first Canadian reports 1832 show the per capita export to have been \$4.50 while American reports show \$5.50.

In comparing the public revenue raised by the 1800 American as considerably less than the 1900 Canadian, the Dominion Statistician must know that the increase per capita in public revenue in Canada has risen from 3 shillings in 1840 to 23 shillings in 1898 and the American from 7 shillings in 1800 to 28 shillings in 1900, and such a comparison as made by the Dominion Statistician was not only futile but fallacious. Again, should I accept his statements as worthy of merit, would I not wonder that the Canadian could raise more revenue, meaning higher taxation per capita and without such revenue was invariably insufficient to meet the expenditures of the government, while the American from 1790 to 1809 raised a revenue of \$200,000,000 and had a surplus over expenditures of \$45,000,000 and his statement in face of the facts that the personal wealth per capita in United States is approximately 40% higher than in Canada, while the national debt in Canada is 3.50 per cent. per capita greater than United States, made it appear as if the least said on that question by the statistician the easier the explanation would be. As regards the American merchant marine, is it not the case that the merchant marine of the United States is the second largest in the world and double that of Germany, the third in the list? Is it not a fact that out of the entire world's shipping the American amounted to 9% of all? The statistician in question only tells that which pleases him. He states that it was 1850 before the American began to evidence the energy, activity and commercial enterprise that characterize the Canadian of to-day. This seems to an observer as an admission that an 1850 type of an American was as progressive as a 1900 Canadian and going back to the conditions of the gross trade of the two countries about that time we find the American leading the per capita. In making a comparison of the miles of railways in Canada in 1900 and the conditions in 1800 when there were none, it might be taken in evidence of the great commercial activity of the American people when we remember that in 1850 there were about 10,000 miles of steam railways in United States and not a mile in Canada. In conclusion, I wish to state that I have not made a statement in the above that has emanated from any other desire than to see justice in presenting statistics and a desire to see a Canadian measured by present conditions and not by something that existed 100 years ago, as he has a future that he may well enthuse on and has good cause to be proud of his commercial position in the world without seeking too high a pinnacle of comparative strength.

HARRY E. DEAN.

The National Piano Manufacturers' Association will hold their annual meeting in New York, beginning May 15th. An invitation has been sent out to the principal dealers of the United States to attend and discuss matters of commercial interest. The Canadian Association might well follow the lead for their next annual meeting.

Mr. R. B. Andrew.



The original of the above is without doubt the best all-around piano man in Canada to-day, and that is saying a great deal, for we have in this fair Dominion the brainiest men in the business. Mr. Andrew may dispute this statement, but we have it to those intimately connected with the trade to bear us out in the assertion. He is the best known man of the trade, either personally or by reputation, in Canada. His father was a pioneer in the business in St. Catharines, and our subject got further training in the nursery at Bowmanville—the Dominion Organ and Piano Co. Mr. Ruse, who is now manager of the Bell Warerooms, is an old partner of Mr. Andrew, they running a store 7 years ago in St. Catharines under the name of

RUSE—  
ANDREWS.

If you look at the combination long enough you will see the ruse. Later, Mr. Andrew was connected with the then Mason & Busch, for whom he did Trojan work. On the Morris-Feild-Rogers Co.'s remodeling, he was secured as general manager, and built up their business from almost nothing to become an important factor in Canadian and foreign trade. That far-seeing, shrewd gentleman, Mr. E. P. Hawkins, recognized in him the man to increase and look after the business of their many agencies, secured him last year and made him Inspector of Agencies for the Bell Organ and Piano Co. His work was barely begun until he had to take over the management of the Standard Piano Co., which they recently bought out and changed to the Palmer Piano Co. This entailed a deal of work, and it is but now that the factory is able to keep pace with the crowding orders that the change brought about. He had scarcely got the Palmer Co. in shape when he was given *carte blanche* to remove the warerooms from King street and make the finest piano rooms on the continent. That he has succeeded, is shown by the description of the store on another page.

He is now in Montreal, where a new store has been leased, and though we do not speak authoritatively, we think that he will eclipse the Toronto store, and when that is completed we have in mind another town that will be wakened up by him.

Mr. Joshua Gould was restrained from publishing three songs copyrighted by a New York house on an injunction obtained last September. Mr. Gould was committed for contempt of court, it being alleged that the injunction was not being carried out, but the case was dismissed, nothing being proved against Gould.

# THE TRADE

## EXPORTS AND IMPORTS.

ACCORDING to trade returns from the Federal Government our exports of musical instruments for the month of February and the seven preceding months has been more than satisfying. We exported in that month \$40,232 of pianos, organs and other musical instruments, and in the 8 months \$403,102, which averages \$50,388 per month, and if the other four months are as good as these the returns at the end of the fiscal year will be \$100,000 larger than that ending June, 1900.

The imports in these goods and their parts, including music totalled for February \$34,077, and for the 8 months \$307,417, an average of \$38,427 monthly, and if kept up till June will make a slight advance in imports over last year.

Out of our total exports of \$403,102, the British Isles took all but \$88,314. England has been kind to us. But out of all our imports of \$307,417 we have turned to Uncle Sam for \$26,457 and we threw a bone of \$15,164 for John Bull to pick. Is this fair to him? He buys nearly all we have to sell, while we take nothing from him in return. But our British friend will have the satisfaction in seeing us in a few years manufacturing our own parts, having our own supply houses, making our own band instruments and in all ways being self-contained, so that if he cannot get the business, neither will our neighbour to the south.

Here follows a detailed account of what we bought and sold during the month of February, 1901, and the 8 months including it.

In the second month of the year Great Britain sent us \$1,231 worth of band instruments and in the 8 months \$4,231; the U.S. sold us \$183 and \$4,862; France shipped \$553 and \$5,392; Germany's totals were \$91 and \$2,541, and other countries, while selling us nothing in February, remained the sum of \$39 in the 8 months.

Somewhere in this time Great Britain sold us 10 organs worth \$243, and we got from the U.S. 149 worth \$10,321, of which amount \$1,192 was for the 13 instruments in February. Other countries sold us up till January 12 organs for \$238.

London sold us in February \$17 of parts of organs out of their 8 months' total of \$170, while from the U.S. we took \$407 and \$9,058, with other countries \$318 and \$2,274 for the two periods.

One pipe organ worth \$1,142, drifted in from over the border somewhere in those 8 months.

Two pianos in the single month \$180 a piece and ten totalling \$1,602 in the 8 months came from Britain. Out of 391, worth \$99,312, came from Yankee land in February, worth \$7,755. Two came from somewhere, sometime, at \$202 each.

In parts of pianos February saw imported \$10 from Great Britain; \$11,391 from the U.S.; \$912 from France, and \$36 from Germany. For the 8 months from the above countries the figures were: \$131, \$87,551, \$3,885 and \$1,341 respectively.

Other musical instruments, not elsewhere stated, totalled for the month \$5,266, over a half coming from Germany, a quarter from the U.S., with the rest divided among British makers and the rest of the world. For the 8 months the sum was \$78,155, of which both Germany's and the U.S. share was larger than for February.

In music for the month we took \$1,052 from the Motherland and \$3,016 from Trustland, with \$139 from other lands. The total figures for the above were \$8,970, \$14,790 and \$863 respectively.

### THE EXPORTS.

Nearly 600 organs went to Great Britain in the month with a value of \$31,030, while the total for the 8 months was 5,190 at \$298,580. The U.S. kindly took 5 in February and 70 altogether, amounting in value to \$5,500. Of the 104 which went to Australia consigning in value to \$6,899, 17 of them went in February. Twenty left that month for British South Africa and 74 preceded them, their total value being \$5,530. One hundred and one were taken in the shortest month by other countries out of a total of 511, worth \$25,171.

February was a good piano month as 73 went to Great Britain that month while only 151 went there in the whole 8 months, value \$13,519. The United States took but 3 that month after taking 88 in the other seven, for a total value \$17,320. Other countries totalled in the 8 months 117 instruments, 40 of which were shipped in February, the value for all being \$24,860.

Of other musical instruments our sales for February were only \$28 of which the U.S. got all, and altogether took \$2,938, while Britain in the 7 months received \$1,940 and all others \$737.

Mr. Samuel A. Woodford, who for many years was prominent in the Canadian music trade, has identified himself with The Fitzgerald Music Co., of Los Angeles, Cal., and while at present in charge of their extensive retail business, we look to his merits to carry him still onward and upward.

### Baseball vs. Piano-making.

We find that with the opening of summer a baseball player, no matter how bad a piano-maker he may be, is able to find positions in some Toronto factories. Surely our manufacturers are not baseball managers, at least we hope they all are not. The head of a leading piano-house, on being accused of stealing baseball players by another factory, indignantly replied that no man could get a position in his employ, no matter how good a ball player he was, unless he was a good piano-maker, and would prefer that he knew nothing of baseball at all.

### \$100,000 of Pianos.

That is the amount that Willis & Co., of Montreal, have contracted for from the house of R. S. Williams & Sons Co., Limited. This company do nothing by halves and the Williams piano will boom in Quebec Province. Willis & Co. juggle with carloads as some people would with single pianos. They are to be congratulated on their large business ideas, and the Williams Co. on getting such representatives. Mr. Couturier, head of the piano department of the Williams house, has increased their sales wonderfully in the past two years. He says that not alone in Montreal but all over is trade good.

### Place Too Small.

Finding the factory of A. A. Barthelmes & Co. like a bee-hive, we elicited the information from Mr. Barthelmes that the factory was altogether too small, and that he would like to sell the building and build a more commodious plant. In case he does not sell so he might consider of proposal to rent. The factory floor space is 15,632 square feet, besides which they rent in the adjoining building 3,200 square feet of space. Heat and power from next door are supplied cheap, and an automatic sprinkling system has just been put in. The building is very suitable for a smaller concern and would make an excellent place for almost any manufacturing business such as piano, furniture, bicycle or any other manufacturing. Easy terms will be given.

### Another Trade Change.

An important exchange of stock was made in Toronto May 2nd, when the Bell Organ and Piano Co. purchased the controlling stock of the Compensating Pipe Organ Co., of this city. This showed enterprise on the part of the Bell Co. and an acknowledgment of the merits of the organ. The company will not be changed in the least, for Messrs. McIntosh, who owned the controlling stock, sold most of it to the Bell Co., giving it a controlling interest though both of the gentlemen are still interested. The move will be of great advantage to the Compensation Co. as their goods will now be put before the world as they were unable to do themselves. The Toronto store will be closed and the display stock taken across the street to the Bell warehouses. Messrs. McIntosh will be free to interest themselves elsewhere, and they already own stock in the American concern at Toledo, O. The new officers are President, E. P. Hawkins; Vice-Presidents, R. E. Gibson and J. A. McIntosh; Secretary, Treasurer, W. McIntosh (pro tem). The change has been an agreeable arrangement both to the buyers, sellers and other shareholders.

### The New Factory.

The new building at the corner of King and Bathurst streets, this city, occupied by the Toronto Lithographing Co., is now the property of The Newell & Higel Co., who will occupy it and the new additions now under way, by Sept. 1st. It was some time before the new company could decide where to locate, but they have secured a fine building when they did choose. It has a frontage of 40 feet on King St. and a depth of 200 feet on Bathurst. In height it is three stories with a basement, is of solid brick with a brown stone front, and is a very handsome edifice. But, of course, this building will not be large enough for their needs, so that ground in the rear has been broken, on which will go up dry houses, Kline boiler and engine houses and other extensive additions. They also own a large lot 160 feet wide on the King St. frontage, which will be used for lumber piling. The new factory and additions will, it is said, be large enough to employ 500 men. All the interests of the old Aug. Newell & Co. and the O-to Higel Co., including organ reads and read boards, piano actions and keys, besides their special machinery making plant will be housed on the new premises which, before the snow flies, will be a busy place indeed. The company now are behind in orders, but are catching up. Both Messrs. Wright and Higel are busy men these days.

Trade in Ottawa during the past month has not been very brisk, that in Montreal is picking up, while in Quebec City it is exceptionally good.

### The Dominion in Montreal.

Early in April, Willis & Co. opened their palatial quarters in the Empire Building which, though then not completed, are now in full swing and are very handsome surroundings for the high-class instruments the firm handles. Mr. Willis, before opening, made a trip to the Dominion Organ and Piano Co.'s factory at Bowmanville and de-fined everything there booming. They were away behind the de-mands of their trade, but are now striving to keep abreast of them. They are extending their facilities by adding much new and labor-sav-ing machinery and will soon be able to turn out 1,000 pianos a year, which means a big trade for one house. In organs they showed Mr. Willis some new piano-cased models with which he was greatly taken and was surprised at the extent of their organ trade. He is much impressed with the patent movable cupola, instead of iron posts, in the construction of the Dominion piano. This is the same system used on the successful stick piano. Willis & Co. are ever to the front and are placing the goods they handle in the best houses and homes of their district. Windsor Hall has a Dominion organ from their warehouses.

### A Progressive Organ Co.

A firm that has rapidly pushed itself to the front is Breckles & Matthews, pipe-organ builders of 106-8 Esther St., Toronto. They have lately installed a two-manual instrument in the Beverley St. Baptist Church, this city, and the venture is considered a marvel of organ building. As is the case in Baptist churches, the baptistry is behind the pulpit, and as no provision was made for an organ, the instrument had to be built into the wall above the baptistry, with the console on the floor in front of the pulpit, while the choir is ranged around the organist. The building of the organ into the wall, and the connecting of the tubes from the console to the organ was a most difficult and trying task, which those enterprising young men successfully performed and have given Beverley St. Baptist Church, the first tubular-pneumatic organ in the city. The tone is exceedingly sweet and powerful, the organ answers instantly to the performer's slightest touch; repetition on this organ is like that on a high-grade piano, and there is no vacillating tone whatever; everything about the organ is perfect. It is as powerful as man; three-manuals we have heard. The latest system of blowing is used and this firm is the first to use it. Breckles & Matthews have erected four other organs in the past year, in Toronto, which are as follows: Sacred Heart, St. Enoch's Presbyterian; Cowan Ave. Presbyterian and Fern Ave. Presbyterian, besides one in All Saints', Peterboro, Ont. They are building one for a Presbyterian church in Barrie, Ont. The following are a few of the organs they have either re-built or revoiced: St. Michael's Cathedral, St. James Square Pres., Erskine Pres., Bloor St. Baptist, and have a large number in Toronto under their care, the Metropolitan being among them, besides having a large list of organs in different towns and cities of Ontario. Mr. Vogt opened the Cowan Ave. Pres. organ, April 30th, assisted by several other organists and the Jarvis St. Baptist choir.

The business of D. M. Best & Co., hammer coverers, Toronto, is increasing satisfactorily each month. They have nothing to complain of in trade.

We are in receipt of a handsomely framed portrait of Mr. C. G. Conn, the maker of the famous "Wonder" band instruments. Mr. Conn will spend the summer on the Atlantic in his new yacht.

The Mendelssohn Piano Co. have issued a very neat catalogue showing new designs. Their style F is a good seller, style H has a very pretty top panel, and style J a newly designed triple panel.

W. P. Blair, dealer, of St. Catharines, who handles the Nord-holmer piano and other high-grade pianos, is doing an excellent business in that town, though competition is keen. His traveller, Mr. H. Collins, is having a regular harvest of orders.

Mr. W. Bohne, of W. Bohne & Co., hammer coverers, has just returned from a three-weeks' holiday in New York City. He spent the time pleasantly amid the rain and came back to a season as busy as last year, and orders coming in with steady regularity.

Fewer accidents have occurred in piano or organ factories in Ontario during the past year than in any other industry. No fatalities have been recorded, and the accidents were slight, which shows that our manufacturers are very careful of their employees.

Geo. R. Davis, of St. John, N.B., reports business prospects as being very good. He has received the sole agency for the Morris piano, of Listowel, Ont.; the Berlin piano, of Berlin, Ont., and the Beethoven piano, of Montreal. His new store is at 97 Germain street.

If the Ingersoll council will adjust the assessment suitably the Evans Bros. Piano and Manufacturing Co. will erect a large office and show-rooms alongside of the factory. Mr. Waterworth has advanced the wages of his men uncollected and the business is steadily expanding under his management.

Mr. Charles L. Ennis.



The gentleman whose portrait appears above, Mr. Charles L. Ennis, the head of the piano manufacturing firm of Ennis & Co., Hamilton, Ont., is an example of what stickativeness will do. Beginning as a manufacturer in a very small way in 1886, he has today a business of no mean proportions and a string of agencies from coast to coast. He is by birth and education a piano maker, his father being one before him, and for thirty years he has applied himself to piano making, and is an expert in each branch of the business. Five years of his time was spent in tuning, giving him an opportunity to study the weak points of many different pianos, none of which he has embodied in his. He is therefore known as the tuner's friend because his pianos are always at concert pitch, are pure in tone and easy to tune. Durability has ever been his watchword, and his reward is that the Ennis Piano is recognized as one of the most durable pianos on the market. Mr. Ennis is also a hustling salesman, and has managed the Hamilton retail end himself; but finding the manufacturing called for more of his time he has handed the Hamilton agency over to the energetic firm of Messrs. W. Carey & Son, King St. In their hands the sales of Ennis Pianos should multiply rapidly. One of the most elaborate cases in Canada is the Style O Ennis Piano which will be improved and exhibited at the Industrial, Toronto, this year.

Claixon & Weatherburn have issued a very handsome band and orchestra instrument calendar.

Mr. F. Prince, of the Prince Piano Co., is in Quebec City, towards which he has been working since late last month. One of his orders, a big shipment to Montreal, was shipped early this month. He finds the dealers down east well stocked, but business on the move. The company are increasing their employees.

Mr. Samuel L. Barrowcough, says the Winnipeg Press, the music dealer, who lost so heavily through the fire on Main street last January, is now established in the premises recently vacated by Chevier & Son, of the Blue Store. The Winnipeg Theatre box office has been removed to the new store.

## BELL CO.'S TORONTO HOTEL.

THE finest on the continent, is the expression of all who have seen the new warehouses of the Bell Organ and Piano Co., at 146 Yonge St., Toronto, which were thrown open to the public last month.

Curiosity had been so aroused in the minds of Toronto people that fully 10,000 paid their calls on the last day of the public opening, and a more surprised 10,000 people were never seen ary, but when it was extraordinary to see something out of the ordinary hand, many said it was very nice, but considered that guided people that there is not a piano store in America to equal it—new Wanamaker rooms in New York. From cellar to garret has of colors has been shown, and the combination is pleasing and restful to the eye. The building, of three stories, is a new structure of but two years' standing, but was overhauled throughout. New floors were put in, new fixtures, new everything. The place has an attraction about it that draws one to it. The beautiful fern in one window, and the handsome piano in the other, backed by rich curtains of plush, breathes an air of art and draws the cultured and uncultured to see more.

On entering the store you look through a vista of pianos and exotic plants to the handsome plate-glass offices in the rear, rich in their polished cherry, silk-draped windows and business-like aspect. The waxed floor gives back the reflections of the art pianos. Before each instrument lies a rich rug, while from a cornice running down both sides of the room above an eight foot deep, crimson ingranpending from the ceiling, shed a ruddy radiance over all. The quiet relief by a green and pink plastic frieze and green and pink ceiling panels, add a subdued but brilliant effect to the whole color scheme.

On the novel post of the staircase a figure of Spring holds a spreading electric candelabra which lights you up to the first floor, or if you care to ride, an attentive assistant lands you into the elevator, alongside of which is the office of Mr. Ruse, the Manager; who conceived and carried out all the plans of the store, has his headquarters. The general offices, replete with all modern office fixtures, are at the extreme rear.

The first floor is done in four shades of green, running from a flowered green carpet to a dark and light green striped silken wainscoting along the walls, which are finished in a dark-flowered green paper. The ceiling completes the effect with a light green floor into a hall which leads to the "Amber Room" where the New Art Series of Bell pianos for 1901 are shown. This room faces on the street through windows of stained glass in which are the faces of Mozart, Mendelssohn, Handel and Schubert, flanked by bars of "Auld Lang Syne." The glass doors opening into the "Amber Room" have designs emblematic of music, and are hidden by handsome rich plush curtains. The New Art Series of Bell pianos for the labors of a specially engaged designer (said to be one of the best in America) who spent several months in getting out of these the four smaller rooms spoken of hold two pianos, and can be shut off from the rest of the floor. Each room contains in the "Pink Room," and drapes to match, while even the electric globes are stained in Emerson pianos, and the other their neighbor, the Palmer. The rear room, or main room, contains every variety of Bell pianos, artistically arranged about the room, which is further brightened by the great composers in oils and engravings. Here the Apollo piano-player, for which they have the exclusive Canadian agency, is shown. The room is also used for small recitals. The large back windows are hung with heavy chenille curtains, while a well over the centre of the hallway gives additional light. Two old-fashioned lanterns, electrified, depend from the ceiling, while one button controls the lighting of the whole floor. Handsome chairs, settees and trunks are placed throughout, making a buying or inspection tour very pleasant.

The top floor contains the organs, second-hand goods and repair shop. The organ-room is a spacious, well-lighted room in the front, containing every style of organ made by the firm, from the plainest article. Here is also shown the richest pipe-topped export on which they have exclusive rights. The "Beilian," or organ-

player is the property of the Bell Co., and is the invention of an English gentleman, Mr. Warren, who is now in Guelph superintending the construction in large quantities. It is a wonderful invention, and holds the place of honor in the organ-room. The latest addition to the organ department is the Compensating Pipe Organ, which has lately been taken over by the Bell Co. These organs will be handled solely by the Bell agencies. Further information on the change is given in another column. All the Bell pipe lack now is a pipe organ.

The second-hand room surrounds the well and is lighted from above by a skylight. Here are shown some excellent renovated repair-rooms at the back. A ladies' toilet room is also on this floor. The art decoration is not forgotten up here, and the environment of the organ and second-hand rooms is as artistic as in the lower floors.

Everything in the building has a substantial and rich appearance about it. It is all laid out with the object to please and entertain prospective buyers. The reason that department stores have succeeded is because they spared neither money nor pains to make their customers. So it is with piano stores, and the Bell Co. have set an example that can be profitably followed by others.

Mr. Pegg, Nordheimer's smallgoods man, is pegging away in the east.

Hugh Crawford, of St. John, N.B., has returned from an extensive tour of Western States.

Mr. W. McPhillips, London, is doing the best small goods business in Western Ontario.

The factories of the Claig Piano Co. and George Ducharme at Montreal are running overtime.

J. Bush has recently opened a branch at Ottawa, and is handling the Dominion pianos and organs.

The Bell Branch at Montreal, in the east end of the city, reports increasing sales, and is showing good results.

Mr. T. D. Thomas, dealer of Owen Sound, bought a large order of goods from the Canadian-American Music Co. this month.

Mr. R. F. Dawson, of Orangeville, Ont., dealer in pianos, organs and sheet music, was in town a few days looking over Prince pianos.

John Harkness, organ regulator at the Karn organ and piano factory, has severed his connection with the company. He has been in their employ for thirteen years.

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Geo. Faulkner of Truro, N.S., burned out Mar. 1st. Stock of musical goods damaged to the extent of several hundred dollars. Insurance satisfactorily adjusted. Will continue business.

R. A. Briscoe, of Galt, Ont., gave a piola and gramophone programme at his spring opening, while Geo. W. Robinson of the same town entertained his customers with orchestral selections.

The bulk of the piano and musical supply trade of Ottawa is being done by J. L. Orme & Son, while Mr. Bert Williams is doing a land office business with Williams pianos, having ten men on the territory.

Many of the dealers in Montreal report business good, especially Layton Bros. and W. H. Leach; the latter is well satisfied with his Morris pianos.

Mr. John Nicholson, who handles the Edison phonograph exclusively in London, Ont., wishes to positively deny the rumor that he has decided to give up the Edison phonographs and records in favor of the gramophone.

J. W. Shaw, of Montreal, is jubilant over the success he had in business during 1900, his smallgoods trade is increasing, and the Gerhardt Heintzman Piano, of which he is representative, is meeting with increased sales under his care.

Mr. J. H. Superior has a branch store on Ste. Catherine Street, Montreal, handling musical instruments and phonographs. Mr. Arthur Davies, son of Ald. Davies, of Toronto, and formerly with R. S. Williams & Sons, has charge of the phonograph department.

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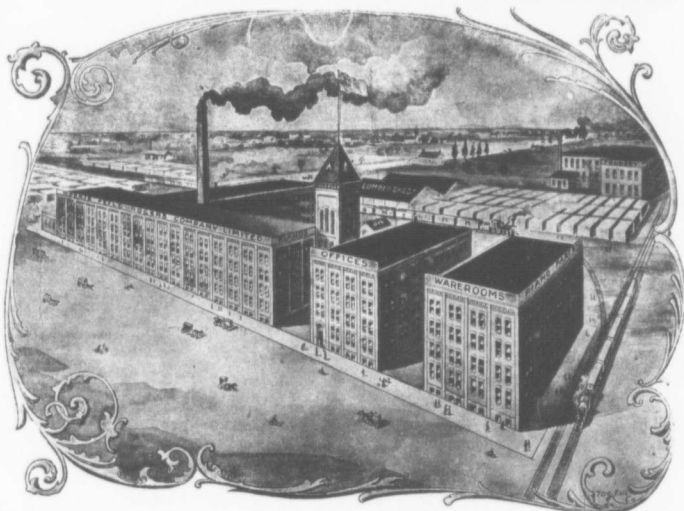
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