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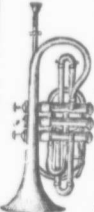
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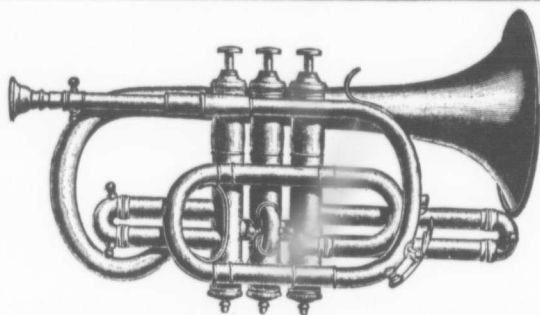
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EDITORIAL.

Ourselves.—It is not our intention to devote much space to this subject, interesting as we might be inclined to regard it, but we feel that in this our initial number a word with reference to our aims and our hopes will be quite apropos. Within the past month the personnel of THE JOURNAL has changed. Messrs. D. C. Nixon & Co. have severed all connection with the publication, and have transferred their interests to Mr. J. A. Fullerton and Miss Jean E. Shaw, the new firm to be known hereafter as Fullerton & Shaw. Mr. Fullerton will have charge of the commercial end of the business, and Miss Shaw will hold the editorial chair. Both members of the new firm have had a long experience in journalistic work, having been connected with The James Acton Publishing Co., Limited, one of the most reliable houses of the kind in Canada, for several years.

Our aim will be to give to the musical people and musical trades of Canada a paper that will be helpful, interesting and thoroughly alive, and we earnestly hope that in this endeavor we will have the hearty co-opera-

tion of all those interested in any way whatever. Our columns are open for contributed matter that contains information of general interest, and although we do not bind ourselves to publish any and every item sent in, a reservation will only be made when the nature of the article is not in keeping with the policy of THE JOURNAL. We would direct especial attention to our question department, which we trust will be freely used. We will at all times endeavor to give accurate information in a concise, clear manner, and although not infallible ourselves, we have access to some of the most reliable sources of knowledge of musical subjects in Canada, which will be of material assistance in this work. It is our purpose to print musical compositions from time to time, and in a short while we hope to be able to establish this as a regular feature of the paper. We are open for suggestions, and hope that our readers will feel sufficiently interested in our work to write us if they have any to make.

Legislation.—The efforts of the Incorporated Society of Musicians of England, since its inception in 1882, to secure legal registration of teachers, have been watched with considerable interest by musicians on this continent. The persistence of the active workers of the organization has made the subject a matter for discussion in the English Parliament, but a successful issue in the near future is not anticipated with any great degree of optimism. A writer in *Etude*, says: "It is to be hoped that the legal registration of teachers is a dream soon to be realized in both countries," referring to England and the United States, and considers that the following quotation from the above named Society's Year Book is equally applicable to conditions "on this side of the Atlantic." "Up to the present time there has been no legal registration of teachers of music, with the result that there has been no defined 'musical profession.' The term profession implies a body, entrance into which can only be obtained by those possessing the requisite knowledge to discharge the duties entrusted to the profession. Lawyers are required to know the law, medical men, medicine, and so throughout; but the 'musical profession' hitherto has been a sort of 'no man's land,' without definitions of limits; a body anyone could join at pleasure, whether qualified or not, and which, until the formation of the society, did not even possess a general association to represent it, and safeguard its interests. An author-

ized system of registration in the hands of a representative musical council would change all this, would draw a line of demarcation between trained and untrained teachers, would be a guide and protection to the public, and by securing better teaching, would lead to a higher development of the art." The advisability of legislation in the world of musical education is a debatable question, and one that has already received a great deal of thought among Canadian musicians. The standards that have been established in Canada by musical colleges and conservatories, and by the University of Toronto have stimulated a desire, if not established a necessity, for the holding of a certificate from an institution of repute, indicating the qualifications of the holder as a teacher. While it would naturally occur that those teachers who have spent time and money in qualifying themselves for the ownership of a much valued certificate should have legal protection, the fact must not be overlooked that there are many competent, skilled and reliable teachers, who hold no certificates, but by dint of indefatigable energy and devotedness to their art occupy the highest places of eminence among teachers. It is noticeable that the public in localities remote from the larger centres have become discriminate in the choice of teachers, and with them a certificate from a school of music of established reputation, has great weight. Whether this tends toward legislation remains to be seen. We would like to see the question fully discussed, and these columns are open for an expression of opinion from any interested person. Musicians are invited to write us.

What is Initiative.—The leader of a large choral society remarked recently that if he were a business man he would be able to pick out the members of his society who would make a success of life, in a commercial sense. These were those who were always content to follow the leading of the one in the adjacent chair without a thought of the necessity for puzzling out difficult passages for themselves. They would be found among the employed rather than the employers all through life; they would be the second rate teachers in the musical world. Content to be led, never leading. Apropos of this the leader quoted Elbert Hubbard's summary of what comprises initiative. For those who have not read it, here it is, and those who have will find an inspiration in dwelling on it thoughtfully: "The world bestows its big prizes, both in money and honors, for but one thing. And that is Initiative. What is Initiative? I'll tell you: It is doing the right thing without being told. But next to doing the thing without being told is to do it when you are told once. That is to say, carry the message to Garcia: those who carry a message get high honors, but their pay is not always in proportion. Next, there are those who never do a thing until they are told twice: such get no honors and small pay. Next, there are those who do the right thing only when necessity kicks them from behind, and these get indifference instead of honors, and a pittance for pay. This kind spends most of its time polishing a bench with a hard-luck story. Then still lower down in the scale than this we have the fellow who will not do the right thing even when some one goes along to show him how and stays

to see that he does it; he is always out of a job, and receives the contempt he deserves, unless he has a rich Pa, in which case Destiny patiently awaits around the corner with a stuffed club. To which class do you belong?"

Concentration.—If you have one thing to do, do that and nothing else. Concentration of thought and energy is one of the most profitable accomplishments to-day. It cannot be bought, but it can be cultivated and will respond very quickly if given any attention.

We frequently read in the daily press of the escape of some convict who has dug a hole in the walls of his cell or fashioned keys from scraps of wood. This work is usually accomplished without any tools whatever, or at most a few odd pieces that would be thrown away in disgust if the situation were not so strenuous. The achievement seems remarkable until we consider that the convict has had every force concentrated upon accomplishing this one thing, and in consequence even stone walls and iron bars were not strong enough to keep him from attaining his object. The convict in his prison cell has learned a truth which would be very helpful to many young men and young women on the outside. To be successful, concentrate every thought and effort and energy upon the work in hand. The low-browed criminal is able to do remarkable things with a very inferior set of brains, when those brains are entirely concentrated on the effort to escape; the average man with his average brain can do great things if he will only bend all his energies on one line of effort.



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IGNACE JAN PADEREWSKI.

THERE is always a difficulty in securing sufficient literary and artistic information respecting living artists to make an interesting biographical sketch. Even with such a distinguished personage as the great Polish pianist, Ignace Jan Paderewski, there is a singular and surprising lack of data obtainable.

Paderewski's career has been the most brilliant for one of his years recorded in modern history. From an obscure, though noble origin, in the little town of Padoulia, November 6, 1859, he rose to the astounding distinction of the first pianist of the world, and the greatest since Anton Rubinstein, before he had reached the age of 35. By the time he was eighteen years of age he had so far advanced in the science of music that he was appointed professor of piano instruction in the Warsaw Conservatory of Music. Here he also pursued a course of study in general literature, languages and analytical science. Already the young Pole had made a successful concert tour through Russia, Siberia, and Roumania, during which his programmes were composed largely of his own works. With the enthusiasm of youth he played with such fervor and unlooked-for skill that he made a profound impression, and was afterwards requested to return to certain of the larger cities he had visited.

When he decided to leave the Conservatory of Warsaw to take up a course of advanced study of harmony and composition in Berlin under Kiel, and later under Urban, the directors strongly urged him to remain, offering unusual inducements, but the inducements were declined. The young Pole had higher aspirations. After some time spent in harmony and composition he again changed his mind, owing to the great progress he had made with the piano, and he went to the celebrated Lechetitzki, at Vienna, and began a three years' course of higher technical study of the piano. His devotion to this branch of advanced study astonished Lechetitzki and profoundly stirred him. Paderewski developed the most remarkable powers as pianist of any pupil the famous technician had ever had, and the latter then predicted fabulous things for the youthful player. The latter had

found the road to the realization of his ambition; he would master the piano! Through all these years he had made research of the works of the greatest writers, from Handel, Haydn and Schumann to the moderns, down to Liszt and Rubinstein, and had mastered their teachings. His practice of the most profound compositions was unremitting. His skill and endurance were amazing, his comprehension vast. His work became Titanic, and with an intellectual grasp that seemed to ridicule overawing complexities, he gathered the riches from the mighty ones of the past and held them in the storehouse of his memory. The instrument was the idol of his heart, and over it his mastery was complete.

At Vienna he burst upon the public as a revelation:

then at Berlin, and at Paris, and at length in 1890 at London. Then the world recognized that a giant had arisen, and his name was Paderewski. It was in 1891 that he crossed the Atlantic and made his first appearance in New York at Carnegie Hall. Upon the first performance the critics wrote guardedly, but the audience approved with confidence. Paderewski was determined that he would convince the critics, and he did. Such masterpieces and such Herculean performances as Paderewski gave immediately overwhelmed any possible doubts that lingered in the minds of the elder critics who recalled the thunderous Rubinstein and the enigmatical von Bulow, and they acclaimed the true greatness of the newcomer. The city was in a fever of excitement. From highest to lowest Paderewski was hailed

by every tongue. It was the same in Boston, Philadelphia, and most of the greater cities of the land, and before Paderewski sailed away America had confirmed the dictum of Europe. This confirmation was the last strand in the laurel-wreath that crowned Ignace Jan Paderewski the mightiest power at the piano that the world knew at the period.

PADEREWSKI AT HOME.

Paderewski is something of an agriculturist. This may seem strange when said of a man who has spent his life in perfecting himself in one of the most exacting of all the arts, and who has made for himself enduring fame as the greatest of pianists. Yet it is true. And Paderewski knows quite a deal of matters agricultural



too. He possesses an estate in Poland to which he gives much attention when not on tour. He takes a keen interest in stock, and has splendid specimens of well-bred horses and cattle of his own breeding. In a working suit of one sort or another he goes about his fields giving directions as to planting and garnering of crops; and especially is he interested in his stock stables, which are his pride. He also has a summer home, the Chalet Riendbosson, on Lake Geneva, Switzerland, a beautiful spot, where he spends as much time as he can spare each summer. Here he is interested in raising flowers and rare plants, and his hot houses are the most extensive in the vicinity. It is here that he enjoys life most freely, yet he is never idle. Not a day passes that he does not devote hours either to composing or practice. If the mood for composing is upon him he will often work through the night, until dawn begins to streak the east. Then he will rest, and at 9 or 10 o'clock arise, have coffee and toast, and again work steadily until 1 o'clock. His first meal of the day is taken at that hour, and then he works again until 6 o'clock. It is time for recreation at that hour, and he rides or walks, and goes for a swim, for he is an expert swimmer. Dinner at 8, and a few hours of light amusement, billiards, or friends, or whatever fancy dictates. After all is over he usually plays over what he has composed, or spends much of the night again in composing anew. But at home or on tour, it is always and everywhere—work.

Paderewski's life has ever been a marvel in its devotion to intense and unremitting work in the one purpose of becoming a master of the piano. It is this undeviating course that has made him what all the world acknowledges him to be—the first pianist of the period.

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THE MENDELSSOHN CHOIR.

As announced last month, we have secured from Mr. J. W. Bengough, the manuscript of the very clever parody on the Mendelssohn Choir which was greeted with such hearty applause when given by the author at a recent recital in Toronto. The accompanying sketch is an emanation from the same clever pen.

I hear the soft note of an echoing voice,
'Tis the old old annual note,
Toronto's people and press rejoice,
And all cry Bully for Vogt!

The concerts are done and the Mendelssohn Choir
Has wreaths and money to burn,
And never, oh, never they sang before
Such laurels and praises to earn;
Yes, the dainty white frocks and the full dress suits
To the pegs in the closets return,
And never, oh never, you bet your sweet boots,
Did singers such laurels earn.

But chief o' a' the songs they sang,
For snap and vim and test o' lung,
Was when Herr Vogt the baton swung,
For grand old Scots Wha Hae.

Thunder power the bass attests,
Tenors swell and split their vests;
Ladies strain their throats and chests,
And shake their hairpins free.

When the glowing song was o'er
Bedlam broke from roof to floor,
In a wild tempestuous roar
From every mortal throat.

Every Scot jumped on his chair,
And danced and yelled and split the air,
Wi' gie us mair, oh gie us mair,
Or we'll kill you, Vogt!

Lest the blessed roof should fall;
Lest the row should burst the wall,
Just to save dear Massey Hall
He did it o'er, did Vogt.



Then did the choir go
O'er to show Buffalo
Just how to sing;

And Buffalo said,—no puff
Could be quite strong enough,
Toronto, you're the stuff!
God save the King!

WAGNER'S PARSIFAL.

A Lecture by DR. ALBERT HAM, F.R.C.O., at the Toronto Conservatory of Music, under the auspices of the Toronto University Women's Residence Fund.

IN dealing first with the origin of the drama of "Parsifal," the lecturer mentioned that Wagner drew his inspiration from Wolfram von Eschenbach, and from Chrétien de Troyes, together with the medieval stories of the knights of the Sangraal. He uses too, Sir Thomas Malory's ideas as re-iterated by Tennyson in his *Idylls of the King*, but the Parsifal as spiritualized and humanized in Wagner's drama, will be seen to be the more noble story. The plot of Parsifal is briefly as follows: Amfortas, son of Titurel, and King of the Knights of the Holy Grail, who dwell in the Castle of Monsalvat among the mountains of Gathie, Spain, is enticed by Kundry, a beautiful woman under the evil way of Klingsor, a magician (a rejected aspirant of the Holy Grail brotherhood, dwelling on the southern slope of the same mountains) into Klingsor's magic garden. While embracing her Amfortas drops the holy spear, which is at once seized by Klingsor, who pierces the King's side with and carries it off. Amfortas cannot recover from the wound until it has been touched by the sacred spear, which can be wrested from Klingsor only by the "guileless fool;" one who has been all his life ignorant of sin, who through deep sympathy with the anguish of Amfortas, becomes conscious of the King's sin, and can resist temptation though it come to him ever so enticingly. Such an one is Parsifal. By resisting Kundry's charms he regains the spear, destroys Klingsor, and thus frees Kundry from his evil sway, heals the wound of Amfortas, and is himself proclaimed King of the Holy Brotherhood. Wagner was not only a musical but a dramatic genius. Parsifal is one of the few great dramas of modern times. The lecturer then described the whole work taking music and drama concurrently. In the course of his remarks he pointed out the beauties shown throughout in the weaving of the music into subtle, compelling melodies. In none of Wagner's music dramas has he carried out his musical system with greater skill, in none has he shown a higher mastery in the moulding of the musical texture from leading motives or themes, in the suggestiveness and logical completeness, or in the sonority, richness and mellowness of the orchestral garb with which he has clothed the whole. The poetical beauty and subtlety of the Parsifal music, the expressive power with which it interprets all the characters, emotions, sufferings, aspirations that are embodied in the drama are unsurpassed. In none of Wagner's other works is the key to the understanding of all to be sought so continually in the music. The series of lone pictures has a veracity to which no other musician could ever have attained, his wonderful conception of life and character by means of music is vividly and triumphantly shown in such figures as Parsifal, Kundry and Amfortas. He remarked on the all-importance of the *leit-motif* or guiding theme which is so great a factor in Wagner's works generally, and of Parsifal in particular, and said that the recognition of them enabled the hearer to grasp the meaning of the subject.

These short passages are figures of melody of marked character, which label, so to speak, certain personages, situations, or abstract ideas, which occur prominently in the course of a story or drama of which the music is the counterpart. When these situations recur, or the personages come forward in the course of the action, or even when the personages or idea is implied, or referred to, the figure which constitutes the leit-motif is heard. In Parsifal every phase of thought and of movement is brought out in the various motives. The music throughout whispers of the wondrous grace of the Holy Sacrament, or the sweet beauty of God's world clothed in the radiance of Good Friday, it reveals the sorrows of the gentle Hezeleide, and the awful anguish of Amfortas, the deep rumblings of Klingsor's black art, the fascinations of the flower maiden's song and the two-fold nature of the unhappy Kundry; the elb and swell of mystic bells; the glory of the sacred spear and its marvellous healing power in the hands of the hero Parsifal. Parsifal is to Wagner, what a glorious Ninth Symphony is to Beethoven, a crown and climax in which art transcends the limits of song, and approaches those of prophecy.

The selections illustrated on the orchestral by Mr. Cyril E. Ham, were:—

Act I.—Vorspiel.

Amfortas Motif.
Das Heilthum.
Der Schwan.
March and Conversation of the Grail.
Das Liebersmahl.

Act II.—Klingsor and Kundry.
Scene of the Flowers.
Hezeleide.

Act III.—Good Friday Music.

MR. BLIGHT'S RECITAL.—Mr. Arthur Blight's song recital in Association Hall, Toronto, on the 11th was enjoyed by a very large audience. The assisting artists were Mr. Harry M. Field, pianist, and Miss Dorothea Davis, accompanist. The programme was a difficult one and of a very high order. Mr. Blight's numbers were from Leoncavallo, Schumann, Von Flieitz and Beethoven.

RUMORED CHANGE.—It is rumored that a change will be made in the near future in the handling of Bell pianos in Montreal.

YSAYE'S RECOMMENDATION.—Mr. Joseph Huggill, the Toronto violin maker, is justly proud of a letter recently received from E. Ysaye, the famous violinist, in commendation of the violins purchased by him from Mr. Huggill when in Toronto. Mr. Ysaye said: "After having played for a long time, and attentively, the two violins made by you, I am happy to tell you I found them perfect in regard to tone as well as to workmanship, which I find is done with care, and is worthy of the greatest violin makers. It will give me pleasure to recommend your beautiful instruments, and to play them myself."

CONGRATULATIONS and best wishes have been extended by a host of friends to Mr. and Mrs. Howard Montelius of Vancouver, B.C., since their wedding last month. Mr. Montelius is the son of the well-known music dealer of Vancouver. The wedding was planned to take place in June, but the young couple gave their friends a surprise. The JOURNAL joins in the good wishes.

OUR QUESTION DEPARTMENT.

OUR readers are invited to send in to the editor of this department any question upon which they would like enlightenment. We will appreciate the free use of this page and will endeavor to make our replies as clear, concise and pointed as possible. There will be no charge whatever, the only stipulation being that the questioner be a bona fide subscriber to THE JOURNAL. Communications of this nature should reach us not later than the 5th of the month in order to insure satisfactory attention. In every case the one desiring information must give the name and address in full, which will of course not appear in the reply. A nom de plume may be chosen as the writer fancies. All replies will be given in these columns and requests for personal correspondence will not be granted.

I. Q.—How will I learn to memorize?

ANS.—Commence with some simple composition. Analyze. Then study the first motive. Play it again and again. Consider the next motive. Couple it with the first, then you have the first phrase. Keep adding, and repeating. You will be surprised at the result, systematically attained.

II. Q.—Please explain meaning of (1) Kammenoi-Ostrow; (2) Der Freischutz; (3) A fugue on Bach's name.

ANS.—(1) Kammenoi-Ostrow is a name given to a set of pieces by Rubinstein. Each piece of the set is supposed to be a musical picture of persons he met at a Russian watering place.

(2) "Der Freischutz" literally means free marksman, "one who shoots with enchanted bullets.

(3) "A fugue on Bach's name" means that the letters B-a-c-h (used by the Germans to indicate B flat, as B is used for the degree we call B-flat) forms the subject or theme upon which the fugue is based.

III. Q.—How can I learn to like studying harmony?

ANS.—Instrumental or vocal students when they reach the compulsory point of theory are often discouraged or disheartened because of the dull, uninteresting subject. The trouble arises from the haphazard, hurried and imperfect manner of studying. In other words the lack of system in handling the subject. If the student would devote fifteen or twenty minutes each day to the careful preparation of the lesson, instead of, as many do, working their exercises outside the studio door on lesson day, the result would be gratifying both to the pupil and teacher; and the study of harmony would be endowed with an interest it does not now possess. What we can do well we enjoy doing.

AT THE COLLEGE OF MUSIC.

The Toronto College of Music announces its examinations for June 10th to the 17th in Toronto. At local centres the theory examinations take place on the same days as at the College in Toronto; the practical examinations at local centres are held the last two weeks in June and first week in July. Application forms to be returned on or before May 20th.

Recitals, piano and vocal, will be given in the College Hall on the evenings of April 17th, 20th and 27th, and one by the Senior Elocution Class on the evening of May 1st.

An ensemble programme, piano with strings, and concerted numbers for piano is dated for the evening of May 15th. Invitations to these recitals may be had upon application to the Secretary.

A LITTLE OF EVERYTHING.

PADEREWSKI is pronounced Pah-ter-erf-sky; Gluck, Glerck; Beethoven, Bay-toe-ven; Mendelssohn, Men-dell-son; Mayerbeer, My-er-been; Wagner, Vok-nur; Liszt, Leest; Hayden, Hydn.

Metronome Time.—The following figures indicate the metronome time for movements marked as follows: Largo, 40 to 60 beats per minute; Adagio, 50 to 62 beats per minute; Larghetto, 60 to 72 beats per minute; Andante, 72 to 84 beats per minute; Andantino, 84 to 100 beats per minute; Allegretto, 100 to 120 beats per minute; Allegro, 120 to 156 beats per minute; Presto, 156 to 180 beats per minute; Prestissimo, 180 to 208 beats per minute. By some composers "andante" is held to be slower than "andantino," but the more usual and natural rendering of the diminutive "andantino" is "a little slow."

Training the Left Hand.—Ambidexterity or two-handedness and two-brainedness is the subject of a very interesting book by Mr. John Jackson, founder and secretary of the society known as the Ambidextral Culture Society of England. Mr. Jackson says that school education is lopsided and children are not fitted to go into any of the varied handicrafts. He believes that common sense will yet prevail, and lead to the development of a two-handed instead of a one-handed race.

A Great Violin Teacher.—Sevelik, who, although he might well be proud of his ex-pupil Kubelik, does not speak to him at all. Sevelik, like many other clever persons, has what appears to be more than a fair share of idiosyncrasies. He is particularly absent minded, his memory seldom being good enough to retain the hour of an engagement. He loses almost everything it is possible to lose, misses trains, etc. In his methods of training one feature is that he will never allow a pupil to interpret a piece until he has mastered the notes; the latter including playing them backward as well as in the correct way. He makes a distinction between practice and study. A pupil can practice for hours at a time without exhausting any brain tissue, he claims, but he cannot study that long.

A New Song.—Mr. A. E. Reilly, a clever young Toronto musician, has just published a song entitled "Singing From Tree to Tree." It is in waltz time, is bright and will assuredly be one of the popular pieces this season.

BAND INSTRUMENTS.—Attention is directed to the advertisement of Whaley, Royce & Co., Ltd., 158 Yonge Street, Toronto, in which this well-known firm gives an idea of their new creation of an up-to-date "Imperial Bb" cornet, their own manufacture, in high and low pitch, which can be instantaneously changed crooks, etc. This instrument is meeting with favor amongst the best known instrumentalists of Canada and the United States. It is another evidence of this well-known firm's enterprise, and reflects credit on the only band instrument manufacturers in the music trade in this country.

WANTED.—Position as traveller for a well established piano firm; the West preferred. Long experience in piano business. Address, Box C, CANADIAN MUSIC JOURNAL.

ORCHESTRAL MUSIC IN TORONTO.

By A. S. Vogt.

MUCH has been written during recent years concerning the question of orchestral music for Toronto, and many and varied are the plans which have been advocated by those interested in the matter of establishing regular orchestral concerts by local forces. In choral music I believe it will be generally conceded that more than usual activity prevails here as compared with American cities of equal or much greater size. We have in Toronto the Festival Chorus, The Male Chorus Club, the Mendelssohn Choir, the National Chorus, the People's Choral Union, and the Sherlock Vocal Society, besides a number of smaller choral bodies, all actively engaged in the study of choral works, and all appearing more or less frequently in public performances. That there is room for all is amply demonstrated by the liberal patronage which has been accorded all of these societies during the past season. The importance of the work which is being done through the agency of our choral organizations in interesting many hundreds of choristers in serious music study can hardly be overestimated. During the season which is just closing our various societies have brought to hearing the following works:—The Messiah, Liszt's Psalm XIII, Brahms' Alto Rhapsody, Haydn's Seasons, Cowen's John Gilpin, Gounod's Galia, Mendelssohn's Elijah, Greig's Landverkennung, Sullivan's King Arthur, Part I of Berlioz' Faust, Parker's Harold Hartfager, besides excerpts from the works of Wagner, Bennett, Elgar, and others, and a *capella* compositions of greater or lesser importance by various composers. At the recent Birmingham festival, the Handel, Liszt, Brahms, and Mendelssohn works named were produced, an indication of the importance of our choral undertakings and of the annual comprehensiveness of the choral work which is being done in Toronto at the present time.

In the majority of the concerts given by our choral societies it was necessary to have the assistance of orchestral organizations in the accompaniments to the choral works, and it is estimated that about seven thousand dollars was, this season, expended by our various societies for orchestral assistance, a sum, which if spent in support of a first-class local orchestra would in itself appreciably facilitate the organization of a permanent professional local band. Our public has during the past three or four years been showing a markedly increasing interest in orchestral music as a result of the orchestral concerts which have been given here in connection with the work of some of our choral bodies by first-class visiting orchestras under such eminent leaders as Emil Paur, Victor Herbert and Frank van der Stucken. The visits of the Chicago Symphony Orchestra under Mr. Rosenbecker, and a comparatively recent visit of Mr. Walter Damrosch's orchestra during the period named must also be mentioned. Previous to this time some orchestral concerts were given by local forces and by various visiting organizations, but at long intervals apart, and generally under conditions, so far as public interest was concerned, most discouraging and depressing. The most important of the earlier concerts by visiting orchestras were those given by that great

conductor, Theodore Thomas, by Dr. Leopold Damrosch, and by an orchestra under Walter Damrosch, although mention should also be made of the visits here of an orchestra under the Boston Musician Karl Zerrahn and a concert which was given several years ago by a fairly efficient band from Leipzig under Herr Winterstein. During recent years the growth of interest in orchestral music on the part of our public appears remarkable, a very convincing proof of which was given in the large attendance which gathered to hear the purely orchestral concert given in Massey Hall recently under Mr. Paur's baton. Although there is now a growing disposition on the part of our minded men to support any properly conceived scheme for the establishment of a first-class orchestra in Toronto, the time has not yet arrived for aggressively taking the matter in hand. Public taste has been developing more rapidly than the wealth of the community, and it would be a great mistake were anything done in this connection before every detail were carefully considered, and before a sufficient sum were guaranteed to place beyond doubt the financial stability of the undertaking. A professional orchestra which would be but fairly efficient would not command the enthusiastic support of the community, and would, because of the lack of artistic achievement, soon discourage the guarantors. Pride in strictly first-class work would be a great incentive to our wealthy citizens to permanently support a high art organization, and an error would be made were steps taken prematurely to secure a local permanent band with the mistaken idea that a fairly good organization would answer for a time. In my opinion the time is not far distant when our leading citizens will be prepared to take up this matter seriously, on a scale no less effective than has been followed so splendidly in Pittsburg. The undertaking would, of course, mean the engagement of an orchestral conductor of high rank and of the requisite number of thoroughly competent players, with a willingness for a time, at least, to cheerfully pay the large deficits which would annually face the guarantors. Toronto is very favorably situated for such an undertaking, and I believe a Canadian circuit could be advantageously arranged in which guarantors might be interested in such cities as Hamilton, London, Belleville, Guelph, Berlin, Woodstock, Stratford, and other places, provided that the regular scheme of concerts would embody a certain number in each of the towns and cities named. Toronto might well arrange for a schedule of say, at least, eight regular purely orchestral concerts, Hamilton and London might perhaps arrange for three each, and other places for two each during the season, allowing for occasional single concerts in smaller centres and in larger places outside the Province. If the orchestra were undertaken as an art scheme for the entire Province, it should not be difficult to distribute the guarantee fund throughout the country and in this way the constituency of the organization would be widened and the responsibility and glory attached to it made of Provincial significance. Besides the purely orchestral concerts of the orchestra there should be a large scope for such an organization in assisting in choral concerts. On the whole there is much in the present outlook to encourage all lovers of orchestral music, and the matter of a permanent orchestra for Toronto, and the Province may be nearer of consummation than many may now deem possible.

THE CHOIR LOFT.

ENTHUSIASM begets enthusiasm. If a choir leader goes to the weekly rehearsal with the feeling that it is one of the unpleasant duties he must perform in order to draw the salary connected with the position it will not be very long before evidence of this spirit will be prominent in the work of those under his leadership. It is not always the man with the greatest ability that makes the biggest success in life. Ability without enthusiasm is like material for a fire without a match. We do not have to travel far to drop in at a choir rehearsal where the leader, if he is organist as well, will pick up something new and with a casual remark about "trying this over" will commence to run over it somewhat imperfectly. The members of the choir listen with ill-concealed indifference and the more assertive ones decide the fate of the music in question by "I don't like that," or "That is rather pretty," this verdict being accepted by the leader. Many choir leaders make absolutely no attempt to prepare their work prior to rehearsal and go there without any systematic plan for conducting this very important, and what should be very instructive and helpful service. Dr. Coward, in a recent address to choirmasters, gave this advice: "Remember that enthusiasm is catching. If you throw yourself heart and soul into the work in hand you will inspire the choir members to do likewise. Always work with an end in view. Do not be discouraged if one performance is a failure. Do not say it is too much bother. The price of a good performance must always be paid in hard work." Dr. Coward also recommended that a sight-singing class be held periodically in every choir.

SIR JOHN STAINER.—A programme note of "The Crucifixion," as given by the choir of St. Matthew's Church, contains the following resumé of the composer's career: "Sir John Stainer, M.A., Mus. Doc., D.C.L., was born in 1840, in Southwark, England. At the age of sixteen he became organist to St. Michael's College and three years later was made organist of Magdalen College, Oxford. He seized the opportunity while in Oxford to graduate in Arts as well as music, proceeding to his Mus. Bac. in 1859, B.A. 1863, Mus. Doc. 1865, M.A. 1866. In 1872 he left Oxford and succeeded Sir John Goss as organist of St. Paul's Cathedral, London. In 1888 he received the honor of knighthood, and in 1889 was appointed Professor of Music in the University of Oxford. He is a shining example of the excellent foundation of sound musical knowledge which may be got out of his various compositions, and in the music of 'The Crucifixion' we have an excellent example. Stainer died in 1901."

Mr. W. A. Staples has been appointed organist in Bond Street Congregational Church, Toronto.

Mr. T. M. Sargant will officiate at the organ in St. Bartholomew's Church, River Street, Toronto, the appointment having very recently been made.

On March 1st, Mr. B. Morton Jones began work as Choirmaster and Organist at St. Philip's Church (Anglican), Spadina Avenue. He is already getting musical matters in good shape there, and steady progress is being made along lines of development which

are at once artistic and in keeping with church work. Miss Mary Parker, a pupil of Mrs. H. W. Parker and of Mr. R. S. Piggott, has been appointed soprano soloist, and Miss Ruby Penderith, a talented pupil of Miss Nora K. Jackson is contralto soloist.

Mr. Geo. Dixon, tenor soloist in Bloor St. Baptist Church and second tenor in the Sherlock Male Quartette, appeared with much success recently in Brantford, the local paper speaking in the highest terms of praise of his fine singing. Mr. Dixon has been offered a position in one of the leading churches in Buffalo, but will in all probability remain in Toronto.

Mr. Arthur Blight has been appointed musical director at Grimsby Park for the season.

A successful Service of Praise was given by the choir of Central Presbyterian Church, Toronto, on Tuesday evening, March 14th, the large church being crowded to the doors.

The choir (40 voices) sang with smoothness of tone and splendid enunciation. Their numbers included Schaecker's "Onward Christian Soldiers," Baumann's "Dear Refuge of My Weary Soul," and Vogt's "Jesus Lover of My Soul." The latter was sung without accompaniment, and showed the careful training the choir had received, the light and shade effects being strictly adhered to, as was the pitch throughout. The assisting artists were: Miss Grace Lillian Carter (Mrs. Merry), Lillie Kleiser Paine, Master Ernest MacMillan, solo organist, and Messrs. Frank Bourrose and Donald C. MacGregor (choirmaster), Mr. H. Glenville West (organist), Miss Nellie Van Camp (soprano soloist), Mr. F. H. Curtis (tenor soloist), all of whom gave a good account of themselves. Mr. Donald MacGregor has every reason to feel gratified at the artistic success of the event, especially as it was the first he has arranged since taking charge, some eighteen months ago.

✓ ORGANIST, FIFE
NEW MEMORIAL ORGAN.

The memorial grand organ now being erected in the Central Methodist Church, Toronto, will be a gift in memory of the late Mr. W. E. H. Massey, who founded the Young Men's Bible League of that church. The organ will be the gift of his eldest daughter, Miss Ruth Lillian Massey.

The instrument, which is electro-pneumatic in principle, will have four manuals, and will comprise a main organ in the gallery, and a separate echo organ situated at the opposite end of the church, in the alcove behind the pulpit. The only other four-manual organs in Toronto are those in the Metropolitan and Sherboursa Street Methodist Churches, while the only other church possessing an echo organ proper at the opposite end of the church is the Metropolitan, two other city organs having what may be termed auxiliary organs at the opposite end of the church. This new memorial organ, while carefully adapted to the size of the building as regards power, will have great depth and richness, without stridency, in the full organ tone, and an almost inexhaustible variety of different tonal effects, both as regards contrast and gradation. There will be 46 speaking stops, 11 in the great organ, 12 in the swell, 7 in the choir, and 8 in the pedal organs. And there will also be 49 mechanical accessories, 95 in all, 95 in all.

There are several features which are worthy of attention. Two 8 feet open diapasons, one of extra large scale and robust tone, have been specified in the great organ, as well as a 16 foot one.

with the object of predominance of 8 feet diapason quality, rather than reed quality. The pedal scale is one of 42 notes, the highest octave not appearing on the pedals. This will give, when used with the pedal super-octave coupler, great firmness and distinctness to pedal passages, even when full harmonies are held on the great organ, an effect not heretofore attained in Toronto. Soft pedal stops, too, when used with this octave coupler, need no manual coupling, thus greatly facilitating manual changes in soft voluaries; 8 and 4 feet effects are also secured without additional stops, a great saving. Additional soft pedal effects are obtained by lowering the 16 feet stops of the swell and great organs. The combination pedals are of a new kind, being double acting, that is, returning to the previous combination, without disturbing the draw stops. By using the pedal labeled "Solo," solo stops are set on swell and choir, with appropriate accompaniment, coupling, and pedal, and this operates instantly no matter how many stops may be already drawn, and returns to them on releasing the pedal. There are also crescendo, forte, mezzo, reeds, and fine-work pedals, and 13 pneumatic thumb pistons, which operate on the draw-stops.

The bellows accommodation, a vital point, is especially ample, and of the highest kind of workmanship and material, and as the main bellows is placed behind the echo organ case, no damp cellar air is blown into the organ, only dry air from the auditorium being used. A 15 inch zinc pipe, 200 feet long, conveys the wind through the basement up to the main organ, and the universal wind chest being used the tone will be remarkably steady and even. New features will be a fine-draw in the echo organ, not needing tuning, the first to be used in this city; a bass clarinet in the swell organ, and a pedal reed of a new character, the tone being obtained by a series of rapid, regular puffs of air into a resonance chamber. The two cases, richly molded and carved, will have a dark brown-red mahogany finish, as will also the pews, pulpit, and choir chairs.

It may be seen, on carefully examining the specification of the organ, that, while great wealth of resource has been secured, and no cheap make-shifts employed, yet the expenditure of money has not been disproportionate or unduly lavish.

It is expected that the new organ will be dedicated on April 30th, and that the opening recital, by a prominent U.S. organist, will take place a month later.

The organ is being built by the D. W. Karn Company, of Woodstock, of which Mr. Charles S. Warren is superintendent of the church organ department. The Metropolitan Church organ, which was built by them, has turned out to be such a pronounced success that it was felt that no better builders could be secured. The specification is by Mr. T. C. Jeffers, Mus. Bae., a former organist of the church.

THE ST. JAMES' ANGLICAN CHURCH at Orlina was destroyed by fire on the 19th ult. The church had a very fine organ which was damaged to the extent of about \$1,000. The fire originated in the basement.

NEW ORGANS.—The musical services of St. Andrew's Presbyterian Church, North Bay, conducted by Choirmaster J. A. B. MacDougall, will in a short time be much improved with a new tubular pneumatic organ, now under construction by Breckels & Matthews of Toronto. Among other recent contracts of this firm are extensive alterations and enlargements to the organ in the Church of the Ascension, Hamilton, played by Prof. J. E. P. Aldous, and originally built by the above named firm. A prominent Toronto citizen who purchased one of the Breckels & Matthews organs has had a residence erected to accommodate the instrument.

NOW IN TORONTO.—The organ and choir of Parkdale Presbyterian Church, Toronto, are now in charge of Mr. W. H. Dingle, formerly organist and choirmaster of First Methodist Church, Hamilton, who succeeds Edmund Hardy, Mus. Bae., recently resigned, as stated elsewhere. Mr. Dingle was also a member of Alma College, St. Thomas.

MUSIC IN OSHAWA.

ONE of the chief features of the last month, in musical circles, was the reorganization of the Citizens' Band. This was accomplished by the efforts of Major Fowke, aided by the Town Council with a generous grant of money. It is hoped the band will attain to the high degree of excellence for which it was noted some few years ago. Mr. S. G. Trew has been engaged as leader.

Mr. Vernon Carey, Hamilton, has been in town recently. Mr. Carey is the possessor of a sweet tenor voice of much power with the knowledge how to use it. He strengthened the tenor side of Simcoe Street Methodist Church choir considerably, and was in much demand while here for solo work. The congregations of St. George Church (Anglican) and Presbyterian Church were favored with solos and were delighted.

Music lovers to the number of two hundred journeyed to Toronto by special train to hear the concert given by the Mendelssohn Choir on Thursday, February 16th. The excursion was under the auspices of the Simcoe Street Methodist choir.

The old favorite, Mr. W. G. Armstrong, baritone, Toronto, was greeted by congregations that packed St. George's Church at both services on Sunday, March 12th. Mr. Armstrong was in excellent voice, and never appeared to better advantage. In the morning he gave "Fear ye not, O Israel," Dudley Buck, and DeKoven's "Recessional," in the evening "Hosannah," Graefer, and repeated by special request, "Fear ye not, O Israel."

Dale's Royal Opera Singers of London, Eng., rendered a programme on Saturday evening, April 8th, in the Opera House that deserved a larger audience. The part singing was undoubtedly the most enjoyable feature of the evening, while Mr. Frederick Dale in his humorous selections made a decided hit. The work of Mr. H. Collman, accompanist, was performed in a manner seldom seen here and was much appreciated. The other artists were: Miss Edith Serpell, soprano; Miss Gwendoline Phillips, contralto, and Mr. Claude Anderson, tenor.

Mr. Dalton C. Nixon was in town recently. The McGregor & Fax combination, of which he is manager, will be heard in a concert in St. George's school room on May 16th, under the auspices of the Ladies' Guild.

R. NEWTON JOHNS.

ST. MARY'S ACADEMY, CRESCENTWOOD.

Winnipeg, Manitoba,
February 9th, 1905.

Mr. C. H. Forrester, Man'r
Williams Piano Co., Winnipeg, Man.

Since September, 1904, we are using the "New Scale" Pianos, and are happy to testify to their magnificent tone qualities, sweetness, richness and evenness.

We sincerely congratulate you on the wonderful improvements made in the construction of these Pianos.

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RECENT EVENTS.

The Klingensfeld Recital.—On March 15, the Klingensfeld String Quartette, assisted by Herr Wilhelmj, gave an enjoyable programme of chamber music in the Hall of the Toronto Conservatory. Mr. Klingensfeld has three very capable artists under his direction, and the quartette is one of the best local arrangements yet brought out. The programme included the Greig Concerto in G minor, Dvorak's in E minor, and a quartette for piano and strings by Arensky. The quartette was especially pleasing in piano or light passages where they displayed a sympathetic appeal, or a brightness that is more characteristic of the single instrument, and is seldom observable in ensemble playing. Herr August Wilhelmj, a baritone who is making a very great impression in Toronto musical circles, was well received, and gave a good account of himself. He was particularly pleasing in his German numbers, and was forced to respond to the demands of the audience for an encore after each programme number. Herr Wilhelmj has a pleasing stage appearance which acts as a stimulant upon an audience, and prepares them to receive him favorably.

Ysaeye's Visit.—Ysaeye, the great Belgian violinist, made what was announced as his farewell visit to Toronto, on the 16th of March. Toronto people have come to regard the "final appearance" of artists with an elevation of the brows and an inward suspicion. This may have accounted for the many empty seats upon the occasion when this wonderful violinist appeared for the second time this season in Massey Hall. Undoubtedly had the music people realized that this was actually their last opportunity of hearing Mr. Eugene Ysaeye, the hall would have been filled to overflowing. However, to use a somewhat stereotyped phrase, what was lacking in numbers, was made up for in enthusiasm, and the great violin virtuoso must have been gratified at the genuine expression of appreciation which greeted each performance. The programme he gave was an exacting one, and one which afforded plenty of opportunity for a display of the many wonderful qualities which have made it possible to say he is a master of the violin. The allegro movement of the Greig Sonata in C minor, a concertante work in which Mr. Jules de Bèvre at the piano proved himself a capable accompanist, was rendered with a depth of feeling, and a force that aroused the greatest enthusiasm in the audience. The second movement, the Romanza was a times a touching appeal, a cry, then a gentle whisper, and through it all the melody that suggested a bright ending. Ysaeye took some liberties with the Mendelssohn concerto in E minor, at which some students of Mendelssohn were surprised. The concerto was, however, pleasingly given, and probably because it was one of the most familiar numbers, was best appreciated. Three short pieces grouped were Tschaiakowski's "Serenade Melancolique," Ysaeye's "Reve d' Enfant" and a transcription of Saint-Saens' "Valse Caprice." Wieniawski's "Faust Fantaisie" was the closing number. De Bèvre's solos were Handel's "Harmonious Blacksmith," Rubinstein's "Barcarolle," and Saint-Saens' "Allegro Appassionata." Ysaeye is a thorough artist. His tone might be said to be superior to his technique, and his technique is magnificent.

A Marvellous Artist, an agreeable personality, and a just-like-other-men appearance; it is seldom one can group these three and apply them to one individual, particularly a great musician. Josef Hofmann is the exception. During his two performances in Massey Hall this winter he has demonstrated his right to be placed among the foremost musicians of this age; he has won the hearts of his hearers by his pleasant, half-apologetic, wholly unassuming manner, as well as with his masterly handling of the instrument, and he has come before his admirers conventional in appearance.

Hofmann's career has been watched with interest on the two continents. He came before the public as a boy prodigy, and there were, of course, fears entertained by his friends that his fame would be, as it is in many cases of precociousness, short lived. He has reached the age of twenty-seven, however, and his history has been one of steady progress. His earliest training was under his father, Casimir, and then under Rubinstein. At nine years of age he made a tour of Germany, Denmark, Norway, and Sweden. In 1887-8 he came to America, and during two and a half months gave fifty-two concerts. After that he rested from concert work until 1894. Hofmann is a sympathetic, satisfying interpreter, with an amazing power, and withal an exquisite delicacy that thrills and satisfies. He is in love with his work and his hearers are carried along with him.

At the concert given in Massey Hall, on March 28th, his programme included Chopin's Sonata in B-flat minor, wherein occurs the Funeral March; a group of three, Ballade in A-flat major by Chopin, Mazurka by Hofmann, and the Caprice Espagnole by Moszkowski; and Liszt's Valse Impromptu, the Loreley and the perennial Rhapsodie Hongroise, No. 2. So powerful was the effect upon the audience that at the close of one or two numbers, notably the Moszkowski Caprice, they broke into cheers and cries of bravo. Hofmann was ably assisted by Miss Russell-Duncan and Herr August Wilhelmj, baritone.

Miss Hope Morgan in her farewell recital at Massey Hall, on the 4th of April, enhanced the very favorable impression she has already created among lovers of vocal music in Toronto. She was in splendid voice and sang with a warmth of expression that was doubtless deepened by the nearness of her departure from her home-land. Miss Morgan sings artistically, and with a clear enunciation that has an especial charm. Her programme was a comprehensive one, and served to illustrate her versatility of style and her splendid attainments as an interpreter of song music. Her programme numbers included Scarlatti's "Se Florindo," Loeme's "Canzonette," German's "Who'll Buy My Lavender?" and "Have you seen but a Whyte Lillie Grow?" And those of a more pretentious character were "Caro Nome," Aria from Rigoletto, and the "Deh Vieni" from "The Marriage of Figaro." Miss Morgan was ably assisted by Mr. Howard Blight, baritone, and Mr. Hans Dressel, cellist. Mr. Blight has a rich, well-trained voice and is also an intelligent interpreter. Mr. Hans Dressel is a cellist of remarkable technique, and plays with expression. Mrs. Blight was as usual a most satisfactory accompanist.

VIVACE.

DEATH OF MR. BAUMAN.

The news of the death of Mr. J. W. Bauman, of Hamilton, the well-known teacher of the violin, came as a shock to many musical and literary friends throughout the Province of Ontario. Mr. Bauman was very highly respected and esteemed by a large circle of friends, and his loss will be keenly felt. "Of a kindly disposition, of an upright character, and with special gifts as an instructor, he commanded the respect of all who knew him," such was the tribute of one who had known Mr. Bauman intimately for a number of years. Deceased was born in Berlin in 1847, and after receiving a rather liberal education in his native land, he continued his studies in Leipzig and Berlin, Germany, taking up the violin under Professor Schiever. After his return he taught in many Ontario towns. Among his pupils were Mrs. George Fox, Miss Nora Clench and Miss Evelyn de Later Street. He attended the Von Veczy concert in Massey Hall in February, and appeared to be in robust health. He was enthusiastic in his expressions of delight at the boy's wonderful playing, and as he stood conversing with several friends, among whom were Mr. W. Bengough and Mr. W. R. Parkhurst, after the concert, spoke glowingly of the enjoyable evening. His death was caused by apoplexy.

AT THE CONSERVATORY.

A third pipe organ has been added to the equipment of the Toronto Conservatory of Music in order to meet the demands for practice and lessons. This is a two-manual instrument with all modern appliances, built by Breckels & Matthews of this city. The great organ stops are: "principal," "melodia," "dulciana," and "open diapason." Swell organ: "oboe," "harp," "flute," "aoline," "St. diapason." Pedal: "hourison;" and the usual couplers, swell to pedal, great to pedal, swell to great unison, swell to great sub, swell to great super, and swell to octave. There is also a composition pedal to connect great to pedal, and another to bring on full organ, also a crescendo pedal.

The pupils of the Piano and Vocal Departments of the Conservatory have arranged a comprehensive programme of select music for a recital on the 18th inst. Pupils of the following teachers will participate: Mr. A. S. Vogt, Mr. J. D. A. Tripp, Dr. Hanu, Mr. R. S. Pigott, Mr. W. J. McNally, Mr. Donald Herald, Mrs. J. W. Bradley, Miss Annie Johnson, Miss Maud Gordon, Miss Annie Hallworth, Miss Mary Caldwell.

On the 18th inst. the pupils of Mrs. J. W. Bradley will tender a vocal recital.

A successful evening was given on the 11th inst. by the pupils of Mr. Reehab Tandy, and the young vocalists who contributed to the programme did their worthy instructor great credit.

A TREATISE ON HARMONY.

By DR. HUMFREY ANGER.

This Treatise is divided into three Parts. Each Part is intended to represent about a year's study on the part of the average student.

The first edition of Part I appeared in 1903, and, having been sold out, a new edition is now in the press, and will be issued about the middle of April.

In the new edition three chapters have been entirely rewritten, the object of the author being to make the subject of harmony as clear as possible to beginners. These chapters deal with the common chord, harmonic progressions, and cadences, sequences, etc.

At the conclusion of each chapter throughout the work a summary of the contents of the chapter has been added. By

committing this summary to memory the student will readily remember the various points which have been considered.

The first edition of Part II, appeared in 1904, and immediately after the issue of the new edition of Part I, Part II, revised and considerably enlarged, will go to press. It is hoped that Part II will be issued about the middle of May.

The principal feature of interest in Dr. Anger's Treatise is to be found in the exercises at the end of each chapter. In addition to figured basses, which may be regarded as the staple form of exercise (and in the majority of works upon harmony they constitute the only form of exercise), there are also exercises on the analysis of chords; on the introduction, including the preparation and resolution of discords; on the harmonization of melodies and unfigured basses; on clothing blank rhythms with harmony; and on composing original passages, chants, hymn tunes, etc. In all cases the exercises have been carefully graded and have been arranged with a special view of assisting candidates in preparing for examinations.

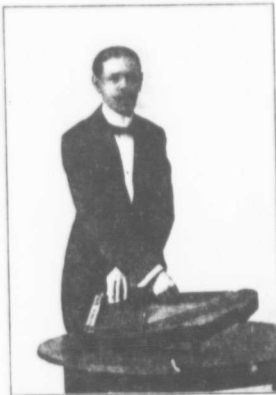
Part III, upon which the author is at present engaged, will treat of the chromatic element in modern music. This important feature will be considered from a standpoint different from that in any other work on this subject, the author being of opinion that what is generally known as "the Day theory of chords of the 11th and 13th" absolutely fails when applied to the works of modern composers.



THE LAST FOR THE SEASON.—The final musical event under the management of Gourlay, Winter & Leeming was held in the King Edward on the 7th inst., the programme being furnished by the Schumann Trio and Mr. Arthur Blight. The trio includes Mr. Frank Blachford, Mr. H. S. Saunders, and Mr. C. D. A. Tripp, all well-known solo artists, who have recently added to their laurels by their delightful ensemble playing. A Gourlay upright was used by Mr. Tripp upon this occasion, and many comments were heard upon the beautiful singing quality of the instrument, which was fully equal to that of a grand.

A LYRIC HARP

In the accompanying illustration is shown a Lyric Harp, being played by the inventor Mr. Chas. J. Hendricks, of Toronto. Although evolved some time ago the instrument has only recently been brought to the attention of the public. This harp has eighty eight strings, all of a special length and made specially for it. With the exception of the covered ones, the instrument is double strung, with the object of insuring a full organ-like tone. The inventor claims that no difficulty is experienced



in tuning it to concert pitch. It has also been designed with a view to securing the greatest volume as well as purity of tone. A sounding-box, also the invention of Mr. Hendricks, adds greatly to the tone. The special features claimed for the Lyric Harp are: simplicity of transposing mechanism and volume and purity of tone, besides beauty of appearance. Instantaneous transposition into any key known to the piano or organ with ease and effectiveness is also claimed for this harp.

Mr. Hendricks' invention received a number of favorable press comments in connection with engagements filled during the season with his harp at entertainments in St. George's Hall, Massey Hall, Association Hall and a couple of "Pops." He states that negotiations are now under way with a New York theatrical manager with a view to looking the attraction for a tour through the United States. Patent rights are pending in Canada, the United States and Great Britain.

THE LADIES' TRIO.—The Toronto Ladies' Trio gave their first concert on the 8th of April in Conservatory Hall. The trio includes Miss Eugénie Quehen, pianist; Miss Lina Adamson, violinist; and Miss Lois Winlow, cellist. The ensemble numbers were difficult, but were interpreted in a manner highly creditable, showing a sympathetic appreciation of the compositions and a technical execution that were both very pleasing to the critical audience assembled. In the first trio number, Mendelssohn's op. 66, the beauty was somewhat marred by Miss Adamson's instrument not being in perfect accord with the piano and 'cello. This affected her solo with piano accompaniment immediately following as well, but was remedied later. Miss Quehen is a young pianist of great promise, and both Miss Adamson and Miss Winlow are clever at their different instruments. The enjoyment of the evening was added to by Mr. Arthur Blight's singing and Miss Perry's able assistance as accompanist.

HALIFAX CONSERVATORY.

The Conservatory of Music at Halifax, N.S. is among the largest and best equipped of its kind east of Toronto. Its staff is composed of over thirty members and it enrolls about five hundred pupils each year. It was opened to the public in September, 1887, with Mr. C. H. Porter as Director. One of the leading features of its history is the number of successful pianists and violinists it has turned out, and since its establishment over fifty of its pupils and graduates have gone to study abroad, particularly in Germany, and not a few of whom have made some mark in their profession.

During the first part of each session fortnightly recitals are held, and for more than the last half of the season weekly recitals are given. These recitals are well attended by the musical people of Halifax.

The recital on April 7th was by pupils of Mr. Gordon, the leading piano teacher in the Conservatory. Mr. Gordon is a distinguished graduate of the Leipzig Conservatorium, and has rapidly risen to a conspicuous position as a teacher. The programme as given below was creditably rendered. The young ladies who opened and closed the programme were particularly distinguished for the correctness of their performances. Both these young ladies, Miss Elsie Taylor and Miss Genevieve Roop intend studying abroad. Miss Wood, also another of the performers, made a splendid showing, as indeed did all on the programme.

The following is the programme:—

Bach.

French Suite, No. 6.
Allomade—Contrante—Sarabande—Gavotte—
Polonaise—Bourrée—Menuet—Créque.
MISS ELSIE TAYLOR.

Mendelssohn.

Theme with variations in E flat.
MISS BESSIE FERGUSON.

Chopin.

Nocturne in D flat major.
MISS GLADYS LINTON.

Liszt.

(a) Concert study in F minor.
(b) La Campanella (Paganini).
MISS JEAN WOOD.

Tschaikowsky.

(a) Humoreske.
(b) Chant élégiaque.
(c) Polka de Salon.
MISS BERTIE STURMY.

Werber.

Concertstück.
MISS GENEVIEVE ROOP.
With acc. of second piano.

THE MEMBERS OF THE National Chorus took advantage of the last meeting for the season to give expression to their appreciation of the work of their conductor, Dr. Albert Haan, and presented him with a very handsome silver tea service and an illuminated address.

PRESENTATION.—Mr. Edmund Hardy, a member of the teaching staff of the Conservatory, has resigned his position as organist of Parkdale Presbyterian Church. Mr. Hardy's resignation was accepted with many regrets. He was presented with an illuminated address, and Mrs. Hardy, who has been associated with Mr. Hardy in choir work, was the recipient of a beautiful cabinet of silver.

NEW METHOD OF VOICE TRAINING.—Most satisfactory tests continue to be made of Mrs. MacLeod Ramsay's new method of voice training, for which is claimed thoroughness and brevity.

NEW SONGS.

"Time's Roses," words by Alice E. Gillington, music by Katharine Barry. In keys F-flat, E-sharp, and G-sharp. Marked *andante con moto*, is a rather plaintive little ballad, very effective and pleasing.

"The Easter Morn," a sacred song, with organ, violin or 'cello accompaniment. Words by Arthur Chapman, music by S. Caveridge-Taylor. A beautiful solo for Easter-tide. The accompaniment is especially fine.

"The Story of the Year" is another of Gerald Lane's catchy compositions. It is bright and brisk at first, taking on a tone of sadness as the story depicts the passing of the year.

"The Song of the Sword," by Frederick Bevan, is new, as is also "When All is Still," by Maxwell Croome.

Copies of any of these songs can be obtained at the Anglo-Canadian Music Publishers' Association, Ltd., Toronto.

"Lanigan's Leg" is a dashing, spirited song, with an Irish swing to the music and an Irish humor in the words. For an encore or a banquet number it is one of the best to be had. The words are by Fred. E. Weatherly, and the music by Hermann Löhr. It can be obtained at Whaley, Royce & Co., Ltd., 158 Yonge Street, Toronto.

VOICE CULTURE.—Mr. W. Y. Archibald, Toronto, announces that he will commence a course of lessons in Voice Culture and Artistic Singing at his studio at Nordheimer's, beginning May 1st, ending July 15th. The course is intended especially for teachers, professional singers and others who are unable for various reasons to study during the winter months. It is his purpose to explain during these lessons the fundamental principles of voice production in speaking and singing as taught by the Italian, French, English and German schools. The great question of breathing, so much discussed and so little understood,

and its relationship not only to the voice, but also to the nervous and physical health of the individual, will be an important feature of the course. Believing that health is not only teachable, but that it must be taught conjointly with the art of singing if great and permanent results are to be obtained, Mr. Archibald's method involves a deeper and more valuable training than that which is obtained by ordinary vocal exercises.

CONCERT IN THE WEST END.—A very enthusiastic audience enjoyed the concert given in the West End, 2 M. A. Hall, Toronto, on the 7th inst. The programme was under the direction of Mrs. Gillmore-Seager, the artists being Mrs. Gillmore-Seager, Miss Curtis, and Messrs. J. Jarvis Kennedy, Herbert Calder and Will J. White, with Miss Egan as accompanist. The audience was insistent in demanding encores, and each artist responded generously. Mrs. Gillmore-Seager was particularly happy in her selections, which were given with a brightness and an artistic finish which at once showed the beauty of her voice and her true conception of interpretation.

Mr. E. Taylor, Gen. Manager of the Hudson's Bay Company, Winnipeg, Man.

WINNIPEG, February 8th, 1905.

C. H. FORRESTER, Esq., Manager,

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DEAR MR. FORRESTER:—

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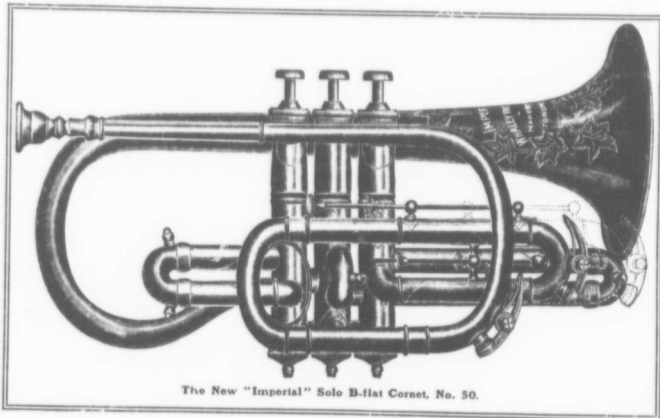
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THE PHONOGRAPH.

In a recent issue of the *Musical Herald*, London, appeared the following article, written by Nimmo Christie; some uses for the phonograph, which may not have occurred to music teachers, are given and we reproduce it for their benefit:

The Phonograph of to-day is a very different thing from the Phonograph of a few years back. Vast improvements have been made. What was formerly a pain to listen to has now become a source of almost artistic pleasure. Of this probably most people are aware. The purpose of the present remarks is to indicate one or two ways in which the instrument, or machine, may be useful to the musician, especially to the teacher of vocal music.

The most obvious way is by reproducing the voices of singers of reputation—singers who may be regarded as models. An Andrew Black, a Ben Davis, a Kirkby Lunn cannot be heard every day. Students who are tied to country places may never be able to hear them at all. But the possessor of a Phonograph, and the proper "Record" may enjoy, appreciate or criticise, a wonderfully accurate Phonograph of either singer's voice at any time. It may be too much to say that a voice is reproduced in all its beauty. Professor McKendrick when lecturing to the I. S. M., at Glasgow University, pointed out that the material composing the Phonographic recorder and "reproducer" had tendencies of its own which no doubt modified the pure effects of the vocal sounds. But there is quite enough of a singer's voice registered to serve

purposes both of pleasure and art. When we hear a singer in a concert-room there is after all but a brief opportunity for studying his style and method—even with encores thrown in. Let us possess that singer's "record," however, and we can have him at our leisure for as long or as short a time as we may desire. We can note his reading of a song, his *crescendos* and *diminuendos*, his variations in speed, the quality of his voice, and the manner in which high and low notes are produced, the pronunciation of vowels and consonants, and other points of importance. Sometimes we may learn what to avoid. For instance, the melodramatic emphasis of a certain eminent "record" in "Abide-a-with-a-me;" and the peculiar guttural "g" of another. Example is better than precept; a Phonograph may sometimes save a teacher's tired throat, and much tedious verbal instruction.

There is another way in which the machine may aid a teacher.

"O wad some power the giftie gie us,
To see oursel's as ithers see us."

sings the poet. Is anything more difficult? All of us cherish such fond illusions concerning our personal qualities. We may even be too modest about them. Let the teacher sing into his Phonograph, and then listen to the result—preferably at a future time. He may feel surprised. Dispassionately he will be able to regard himself from the outside—as others see him, or hear him, rather. All his own perfections and imperfections he will be in a position to set in a note-book, con, and learn by rote. And all the while his conscience will not permit him to deny the identity of what he hears with the tones and



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accents of his own voice. This is no slight service. So distinguished a man as Saint Saens admits that by means of the Phonograph he made the discovery that he was in the habit of playing incorrectly a passage in his *Valse Canariote*. In consequence he advises musicians to make use of it.

If the Phonograph reveals the teacher to himself, it is obvious it may be used in a similar manner for the pupil's benefit. Professor McKendrick showed by means of magnified photographs of air-wave forms how accurately vowel sounds are recorded. Pure vowels are often a difficulty with pupils. Custom has so dulled their senses to their own deficiencies. A student listening to his own voice as if it were the voice of some one else can hardly fail to perceive its defects when the teacher draws attention to them. Similarly other errors may be pointed out, and thus language and argument (to which some pupils are prone) may be avoided.

Further, the gradual progress of a pupil from his first feeble efforts to his final state of perfection may be recorded with precision, for the pupil's own gratification and for the encouragement of his successors in their moments of despondency.

One word more. There are Phonographs and Phonographs. Only the best makes and finest "records" are here written of.

Horatio William Parker, born Auburndale, Mass., September 15, 1863. Composed Harold Harfinger (sung in Toronto recently), in 1891.

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THE PIANO TRADE.

The Action Makers.—The piano action workers who quit work in Toronto some weeks ago, are gradually returning to work. The firms affected have been very considerably inconvenienced and naturally unable to make deliveries with their accustomed regularity. New men have been in training to take the places of those who quit work, and the latter, we are informed, are gradually returning to seek their old places, so that the business so seriously menaced is resuming its normal condition. Up to the present no serious shortage of actions is reported by the piano manufacturers though deliveries ahead have been impossible. The report that the workmen will establish a manufactory competitive to their former employers is not regarded seriously by the latter. The employers also emphasize their determination not to recede from their position, because of the principles involved as well as because of the claimed impossibility of competing with American manufacturers under the present tariff, with expenses of manufacturing increased by a ten per cent. reduction in the hours of work at the same scale of pay. It is claimed that the piano workers are directly responsible for the trouble, having urged the action makers to make their demands, promising moral and financial support. In the event of the success of the action makers the piano manufacturers would undoubtedly have the same problem on their hands as has been confronting the action manufacturers. No trouble among the piano workers is now anticipated, however.

Scarcity of Ivory.—The persistent rise in the price of ivory is responsible for a rumor to the effect that a combination was being formed for the purpose of controlling the supply. So far as we can learn, and our information we consider authentic, there has not been any more of this kind. The causes for the rise in price are perfectly legitimate—a depleting market and an increasing demand. Some concern is expressed by many of those most directly interested as to the probability of the supply becoming exhausted in the not too far distant future. There is an opportunity for some genius to make a fortune by giving to the world a satisfactory substitute for this very valuable product of the elephant. Piano manufacturers are confronted with the fact that while the high price of keys means considerable to them during the year the cost for the individual piano is severely sufficient to warrant them in adding to their selling price.

Falling off in Chicago.—There was a falling off in the output of pianos manufactured in Chicago during 1904 as compared with the previous year. This fact is accounted for by the makers' anxiety to get payment for their goods. The Musical Trades puts the matter in the following way: "Piano manufacturers early in 1904 began to tighten up on methods begotten by over-production during the previous year, and to look sharply after credits. Dealers were requested to pay particular attention to the matter of collections. The repossessions of instruments for lapsed payments were heavier than usual."

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REORGANIZED.—The choir of Central Methodist Church, Toronto, has been re-organized, and will in future be directed by Mr. Charles Eggott, a talented pupil of Dr. Longington, and a member of the staff of the College of Music. Mr. Eggott is also the organist, and will have a handsome new instrument to assist him in his work, and which is described elsewhere. The soloists recently appointed are Mrs. R. J. Dilworth, Miss Lillian Kirby, Mr. Frank Bemrose, and Dr. Bedford Richardson.

MR. CHARLES E. CLARKE, B.A., baritone, has gone to London and Paris to take a special vocal course under the best teachers. Returning in the fall, he will tour Canada and the States with Miss Lenora Jackson, violinist.

ADAM NICKEL'S INVENTION.—Mr. Adam Nickel, of Wessell, Nickel & Gross, piano action manufacturers, of New York City, has recently received the letters patent for a very clever invention relating to a repeating action for grand pianos. The new device has for its object the prevention of the lingering of the hammer at the string.

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MR. SHERLOCK, of the Sherlock-Manning Organ Co., London, is on a trip east as far as North Sydney. He reports business exceptionally good in the east, having opened several new accounts among dealers as well as securing larger orders from those who have been on their list.

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MASONIC MUSIC.—Whaley, Royce & Co., Ltd. are very active at the present time in their publishing department, having put on the market within the past few days a magnificent collection of male quartettes, the title of which is "The Orpheus Collection of Male Quartettes." They have also quite recently issued a publication entitled "Masonic Musical Ritual," which is being highly spoken of by those who are in a position to know the value of the work, and which no doubt will be of great interest to Masons throughout Canada and elsewhere. The firm represents in every department the publications of the best known American, English and German publishers.

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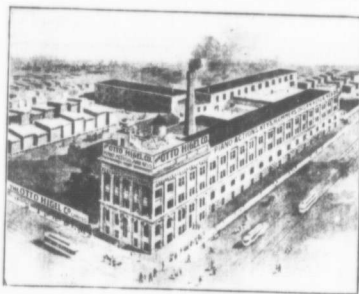
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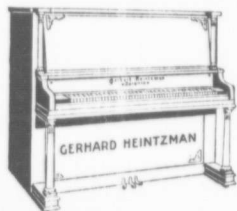
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