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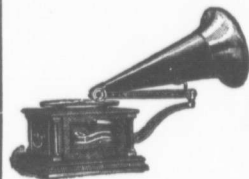
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# THE CANADIAN MAGAZINE

## TRADES

VOL. VIII, No. 1

TORONTO AND MONTREAL, JANUARY, 1904

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### PARSIFAL.

Music-drama in three acts by Richard Wagner.

Kundry ..... Milka Ternina  
 Parsifal ..... Alois Burgstaller  
 Amfortas ..... Anon Van Roy  
 Gurnemanz ..... Robert Blass  
 Titurel ..... Marcel Journet  
 Klingsor ..... Otto Goitz  
 First Esquire ..... Miss Moran  
 Second Esquire ..... Miss Brande  
 Third Esquire ..... Albert Reiss  
 Fourth Esquire ..... Mr. Harden  
 First Knight of the Grail ..... Mr. Bayer  
 Second Knight of the Grail .....  
 ..... Adolf Muhlmann  
 A Voice ..... Louise Homer

On Christmas Eve, at the Metropolitan Opera House, New York, Richard Wagner's last and by many considered his greatest composition, the "sacred festival drama," Parsifal, was presented for the first time in any theatre other than the Wagner Theatre in Bayreuth. The work was originally produced in Bayreuth in 1882; and in the following year Wagner, upon his deathbed, commanded that it should never be presented elsewhere. The wish of the master composer was respected by directors of opera in every land for twenty years. Heinrich Conried, upon assuming the position of director of the Metropolitan Opera House, announced that he would produce Parsifal—and, despite all protest, he kept his promise.

The production of the opera was one of the most spectacular events in the theatrical history of the city. Many hours before the performance began crowds surrounded the doors of the Metropolitan. The first act began at five o'clock and lasted until seven. Then came an intermission of an hour and a half for dinner. The second and third acts occupied the time from then on until nearly midnight. The huge audience represented almost every class of New York society, and it contained many persons who had come from cities near and far especially for the production. The "matter of dress—owing to the fact that the performance was first an afternoon and then an evening affair—occasioned considerable anxiety, beforehand, in the public mind. The difficulty was solved, however, in a truly American way. Every one came attired exactly as he or she saw fit.

Putting aside the question of Mr. Conried's right to produce Parsifal, which has aroused much bitter feeling, and also putting aside the question of the morality of the work, which has occasioned much discussion and much ill-grounded rage, it must be said that the opera fell somewhat short of the expectation of the majority. The lack was not in the production, nor in the work of the multitude of singers and instrumentalists, but in the

very soul of the work itself. The theme of the legend, sublime and inspiring as it is, does not appeal, when presented on the stage, with the overwhelming force that was looked for. The tremendous passions that surge through Wagner's other operas do not reach their highest point in Parsifal. Religious majesty is there, but ecstasy of human emotion is wanting. The musical structure that the master composer built around his libretto is as a vast and splendid cathedral, awe-inspiring by its magnificence and compelling the most thoughtless to reverence. The thoughtful man came away from the Metropolitan after the first performance of Parsifal with mixed feelings of pleasure and regret—pleasure derived from an approximately good representation of Wagner's festival play; regret that a New York manager, abetted by the New York public, had torn it from its legitimate and appropriate Bayreuth setting.

Curiosity—stimulated by the peculiar circumstances preceding the production—rather than aesthetic and musical interest seemed to be the dominant motive of the heterogeneous crowd that assailed the entrance to the Opera House on Thursday afternoon. It caused a frantic rush to get inside the doors on time. Men shoved women, women pushed men, elbows were used freely as fenders, and several policemen were required to maintain a semblance of order. Surely, the scenes at the portals scarce accorded with the decorous expectancy that should be associated with the American producers of a masterwork credited with religious significance!

The attempt to imitate Bayreuth in the non-essentials of the early hour of beginning and the summons by the horns was superfluous. The horn-blowers in the lobby were jostled about by the incoming crowds and the five o'clock curtain resulted in unnecessary inconvenience and hemerphrotic afternoon-evening apparel.

The orchestra showed the results of Alfred Hertz's careful rehearsing and fine conductorship. But it seemed to be ill-balanced—weak as to the strings and too assertive in the brasses. Although enlarged, such was the blunder in lowering the pit and removing the stage-apron, it lacked volume and sonority. The prelude was a mental and aural treat, however.

Easily first among the artists in point of vocal and histrionic quality and power was Van Roy as Amfortas. Ternina's Kundry was superb as an artistic impersonation, although lacking in voice. Burgstaller's much-hated Parsifal was a distinct disappointment—a note of effeminacy, a voice of unpleasant quality, a jerkiness of movement and gesture that suggested a marionette, conspired to abort his conscientious efforts. He is to

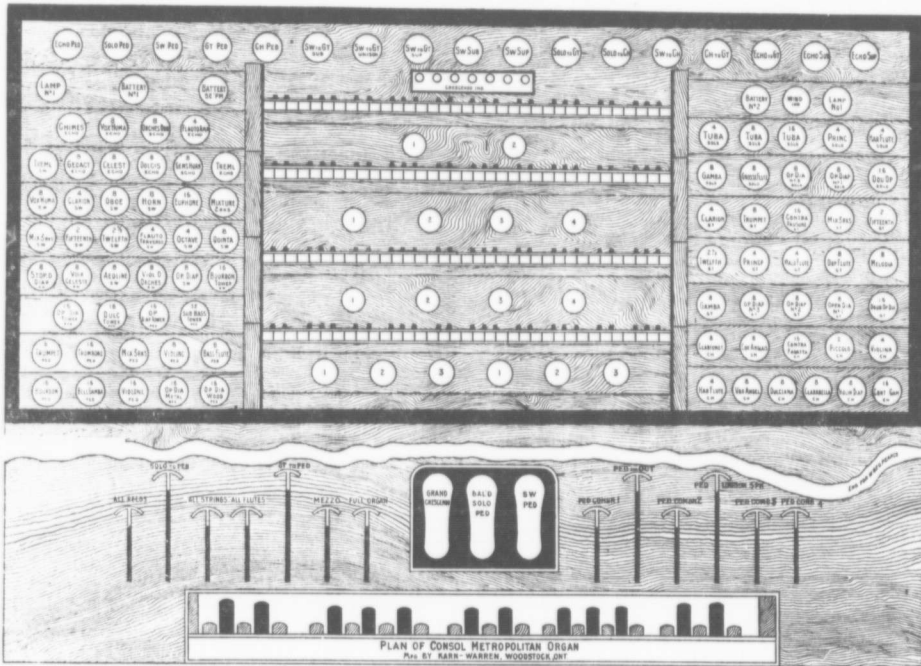
be commended, however, for avoiding a suggestion of the Sacred One in His last-act make-up. Blass was colorless and tedious in the long role of Gurnemanz, and the Klingsor of Goitz was scarcely adequate. The mixed voices of the chorus were heard to good effect in the Good Friday music.

The "production" scenically was ambitious and fairly successful. The Bayreuth scenes were copied, but not accurately. The Temple of the Grail was spacious and imposing, but like the rest of the pictures it was painted in a thin and theatric style and it was ludicrously flimsy in construction. "Leg-drops" were used throughout and the canvas pillars, walls, rocks and tree shock and wavered with every draught. Indeed, this suggestion of instability and flimsiness marred every scene. The drop showing Klingsor's Castle was skillfully painted and produced an illusion that was lacking elsewhere. The Gardens were gaudily brilliant and the Flower Maidens sporting in them were graceful and charming. The panoramic changes of scene were clumsily managed. No attempt was made to render them misty or poetic. Here, as elsewhere, the electrician's department was at fault.

Except to the musical effect, Parsifal, as imperfectly given at the Metropolitan, is not likely to provide genuine enjoyment. While it is regarded by many as the highest expression of Wagner's genius, it is less intelligible to the popular mind than any of his other works. Moreover, in New York Parsifal lacks the improviseness which surrounds it at Bayreuth. Herr Conried has done as much for its interpretation probably as would be possible anywhere else. It is still an open question, however, whether in and the singers and musicians associated with him in this enterprise have justified either in ethical or artistic grounds the seizure of Wagner's unique music-drama.—Dramatic Mirror.

### LOST ITS FINERY.

Windsor, Jan. 15.—The Kilites Band, whose headquarters are at Belleville, Ont., is in trouble with the United States custom authorities in Northern Michigan, and its elaborate Highland uniforms were confiscated. The uniforms were ordered last September from a Glasgow firm, but did not arrive in Belleville in time for the bandmen to don them before starting on their American tour. The uniforms were forwarded to Sault Ste. Marie, Ont., where the men exchanged them for their old clothing, and then recrossed the boundary into the United States. A duty of \$47 was paid on the outfit, but this was insufficient, and the uniforms were consequently seized, and are being held for undervaluation.



A MAMMOTH ORGAN.

The middle of February will doubtless see the completion of the second largest organ in Canada, which is being placed in the Metropolitan Methodist Church, Toronto. The instrument, including the case, will cost in the neighborhood of \$23,000, and is the gift of Mrs. Lillian Massey-Treble, and will be known as the Hart A. Massey Memorial Organ, the case bearing this inscription. The instrument is made by the Kera-Warren Organ Co. of Woodstock, Ont., and is built on what is termed the electro-tubular system, four coils of batteries being sufficient to operate the entire organ. The solo and echo organs are placed in the extreme end of the church from the main or great organ, and are connected by electric cables beneath the flooring of the church. The organ is of four manuals, as shown from the cut. The wind to the great organ is supplied by a two-horse power electric motor placed beneath the organ. The echo and solo organs are blown by a two horse power motor, and the tubas of the solo organ, which are on ten-inch wind pressure, are supplied by wind from a one horse motor. Both these last two motors are in the tower. All the organs are played from one console behind the pulpit, the touch being as rapid and as light as any up-to-date piano. The pedal board is concave and radiating, and brings the higher and lower pedal notes within easy reach of the performer, and is the scale adopted by the American Guild of Organists.

The main organ is 45 feet high, having a width of 63 feet. The case is of oak, being of heavy Gothic design made by the Globe Seating Co. of Walkerville, Ont., and designed by Sprout and Holph, Toronto. The opening concert will be given by the celebrated English organist, Edwin H. Lemare. The echo and solo organs, which have been finished some time, are very effective, and fill the church with majestic harmony, and the completion of the big organ will be more than a surprise in tone and beauty. The specification of the organ is given here with in detail

Great Organ.

	Feet.
1 Doubt Open Diapason . . . . .	16
2 Open Diapason No. 1 . . . . .	8
3 Open Diapason No. 2 . . . . .	8
4 Open Diapason No. 3 . . . . .	8
5 Gamba . . . . .	8
6 Melodia . . . . .	8
7 Tuppel Flute . . . . .	8
8 Wald Flute . . . . .	4
9 Principal . . . . .	4
10 Twelfth . . . . .	2-2-3
11 Fifteenth . . . . .	2
12 Mixtures, 3 Ranks . . . . .	8
13 Contra Pausanne . . . . .	16
14 Trumpet . . . . .	8
15 Clarion . . . . .	4
Swell Organ.	
16 Bourdon . . . . .	16
17 Open Diapason . . . . .	8
18 Viol Diapason . . . . .	8
19 Aeoline . . . . .	8
20 Voix Celeste . . . . .	8

21 Stopped Diapason . . . . .	8
22 Quintadena . . . . .	8
23 Octave . . . . .	4
24 Flauta Traverso . . . . .	4
25 Twelfth . . . . .	2-2-3
26 Fifteenth . . . . .	2
27 Mixtures, 3 Ranks . . . . .	8
28 Mixtures, 2 Ranks . . . . .	8
29 Euphone . . . . .	16
30 Horn . . . . .	8
31 Oboe . . . . .	8
32 Vox Humana . . . . .	8
33 Clarion . . . . .	4

Choir Organ.

34 Contra Gamba . . . . .	16
35 Violin Diapason . . . . .	16
36 Clarabella . . . . .	8
37 Dulciana . . . . .	8
38 Vox Angelica . . . . .	8
39 Harmonic Flute . . . . .	4
40 Violina . . . . .	4
41 Piccolo . . . . .	2
42 Contra Fagotto . . . . .	16
43 Cor Anglaise . . . . .	8
44 Clarionet . . . . .	8
Echo Organ, in Tower.	
45 Gema Horn . . . . .	8
46 Dolcissimo . . . . .	8
47 Celeste . . . . .	8
48 Godaet . . . . .	8
49 Flauta Amabile . . . . .	8
50 Orchestral Oboe . . . . .	8
51 Vox Humana . . . . .	8
52 Chimes . . . . .	—
Solo Organ, in Tower.	
53 Double Open Diapason . . . . .	16
54 Open Diapason No. 1 . . . . .	8
55 Open Diapason No. 2 . . . . .	8

✓ ORGAN, PIPE

56 Grosse Flute . . . . . 8  
 57 Gamba . . . . . 8  
 58 Harmonic Flute . . . . . 4  
 59 Principal . . . . . 4  
 60 Tuba . . . . . 16  
 61 Tuba . . . . . 8  
 62 Tuba . . . . . 4  
 Pedal Organ.  
 63 Sub Bass (in Tower) . . . . . 32  
 64 Open Diapason (in tower) . . . . . 16  
 65 Bourdon (in Tower) . . . . . 16  
 66 Dulciana (in tower) . . . . . 16  
 67 Open Diapason (wood) . . . . . 16  
 68 Open Diapason (metal) . . . . . 16  
 69 Violon . . . . . 16  
 70 Bell Gamba . . . . . 16  
 71 Bourdon . . . . . 16  
 72 Bass Flute . . . . . 8  
 73 Violoncello . . . . . 8  
 74 Mixture, 3 ranks . . . . . 16  
 75 Trombone . . . . . 16  
 76 Trumpet . . . . . 8  
 Mechanical Accessories.  
 77 Tremolo Swell Organ.  
 78 Tremolo Echo Organ.  
 79 Echo to Pedal.  
 80 Solo to Pedal.  
 81 Swell to Pedal.  
 82 Great to Pedal.  
 83 Choir to Pedal.  
 84 Swell to Great Unison.  
 85 Swell to Great Sub Octaves.  
 86 Swell to Great Super Octaves.  
 87 Swell Sub Octaves.  
 88 Swell Super Octaves.  
 89 Choir to Great.  
 90 Echo to Great.  
 91 Echo Sub Octaves.  
 92 Echo Super Octaves.  
 93 Solo to Great.  
 94 Solo to Choir.  
 95 Swell to Choir.  
 Pedal Combination Levers.  
 96 Solo to Great.  
 97 Great to Pedal.  
 98 All Reeds.  
 99 All Strings.  
 100 All Flutes.  
 101 Mezzo.  
 102 Full Organ.  
 103 Pedal Separation, Unison.  
 104 Pedal Octave.  
 105 Pedal Combination No. 1.  
 106 Pedal Combination No. 2.  
 107 Pedal Combination No. 3.  
 108 Pedal Combination No. 4.  
 109 Balanced Swell Pedal for Swell Organ.  
 110 Balanced Swell Pedal for Echo Organ.  
 111 Balanced Grand Crescendo Pedal, enabling performer to bring on organ from softest stop to full organ, and vice versa.  
 112 Electric Separation.  
 113 Battery No. 1.  
 114 Battery No. 2.  
 115 Lamp No. 1.  
 116 Lamp No. 2.  
 117 Wind Indicator.  
 118 Crescendo Indicator made with small electric lamps.  
 (Pistons Between Manuals.)  
 119 Combination to Echo.  
 120 Combination to Solo Organ.  
 121 Combination to Solo Organ.  
 122 Combination to Solo Organ.  
 123 Combination to Solo Organ.  
 124 Combinations to Great Organ.  
 125 Combinations to Great Organ.  
 126 Combinations to Great Organ.  
 127 Combinations to Great Organ.  
 128 Combinations to Swell Organ.  
 129 Combinations to Swell Organ.  
 130 Combinations to Swell Organ.  
 131 Combinations to Swell Organ.  
 132 Combinations to Choir Organ.  
 133 Combinations to Choir Organ.  
 134 Combinations to Choir Organ.  
 W. Geo. Pearce.

EMILE TARANTO.

Mr. Emile Taranto, violinist, who since last spring has been studying in Belgium under the great Baye, is about to return to Montreal. From reports received here, he has made wonderful pro-



gress in his studies. The great teacher himself speaks thus of him:

"I am very much satisfied with the progress realized by Mr. Taranto, and I believe he shall attain very artistic results. I feel for him much interest and sympathy." Montrealers will welcome this rising young violinist back to musical circles.

IMPERIALISTIC SONG.

Mr. Robert Eden has put to music the words of Mr. B. Fletcher Robinson, "The John Bull Store," which we reproduce below. This was written for The Daily Express of London and the proceeds go to the fund of the Tariff Reform League. It is a rousing song, cleverly written and should have a great success in Canada where we are nearly all trade imperialists. Ashdown's, Toronto, have the Canadian agency.

THE JOHN BULL STORE.

When our Nelson kept the British flag a-  
 flying,  
 When we hammer'd Boney on the  
 shore,  
 There were trading, coming hat in hand  
 a-buying  
 At the counter of the John Bull store.  
 When we'd beaten all our foes,  
 Then, as everybody knows,  
 They were begging for the things we  
 made;  
 For German, Yank and Russ,  
 Tho' they liked to sneer at us,  
 Weren't a patch upon John Bull at trade,  
 Weren't a patch upon John Bull at trade.  
 Buy! buy! buy! at the John Bull store,  
 The Deutscher and the Yank we shall  
 want so more,  
 And the money that we gain  
 Will in British hands remain,  
 If we buy at the John Bull store.  
 But an altered tale our present day is  
 telling,  
 For the Empire's glory seems to fade;  
 We are buying where we used to go a-  
 selling,  
 And the foreigner has grabbed our  
 trade.

Just when things are looking black,  
 And the orders getting slack,  
 Comes a champion leaping to the fore,  
 With an eyeglass in his eye  
 That the quicker he can spy  
 What is wanting at the John Bull store,  
 What is wanting at the John Bull store.  
 (Chorus)—Buy! buy! buy! etc.

And he's made a plan to draw our lads  
 together,  
 All the Empire standing hand in hand  
 That our trade may grow in fair or evil  
 weather.

And good fortune smile upon our land,  
 Now our "Joe" is straight an' I square,  
 And he's always played us fair,  
 When we've trusted him with jobs be-  
 fore.

So let's help him all we can,  
 And we'll find that Joey's plan  
 Is the saving of the John Bull store,  
 In the saving of the John Bull store.  
 (Chorus)—Buy! buy! buy! etc.

LITTLE BOY AT MUSIC CLUB.

The programme of the Women's Musi-  
 cal Club, January 7, arranged by Mrs.  
 Edward Fauld, was an exceedingly good  
 one. The little boy, Master Ernest Mac-  
 Millan, eight years of age, who closed  
 the concert, was a perfect marvel. As  
 an encore he came back and played "The  
 Hallelujah Chorus." The whole audi-  
 ence rose immediately to their feet, and  
 stood spellbound until the end, and  
 would gladly have stayed to listen to  
 more of his wonderful playing. The  
 programme was as follows:

- January 7th, 1904.—
- Piano—Praeludium et Fuga.....
- ..... Clarence Lucas
- In memoriam Johannes Brahms.
- ..... Mrs. Fauld.
- Song—"In August's Glare".....
- ..... Thomas Bedford
- ..... Miss Lela Roman.
- Trio—Violin, organ and piano.....
- ..... August Reinhard
- Mr. Frank C. Smith, violin; Mrs. Mit-  
 chell, organ, Mrs. Fauld, piano.
- Song—(a) Eidekka.....
- (b) Knabe and Schmecher-  
 ling.....
- Boy and Butterfly.....
- ..... T. B. Richardson
- Mrs. McLean Dilworth.
- Vocal quartette—(a) By the waters  
 of Babylon, Naidinger,  
 Sweethear, Sigh No  
 More.....
- ..... Paul Ambrose
- Mrs. Nielson-Lawrence, Mrs. Dilworth,  
 Mrs. Tower Ferguson, Miss Roman.
- Selected.—
- Organ—Master Ernest MacMillan.

"Why do you charge him with disturb-  
 ing the peace?" asked the magistrate.  
 "He has a photograph with a mega-  
 phone attachment," was the reply.

"That is very generous of old man  
 Moneybags, paying for the musical edu-  
 cation of the girl who lives next door to  
 him."

"Yes, but he has stipulated that she  
 shall learn it all in Europe."

The American papers say that Patti  
 has weakened a little on her upper regis-  
 ter. However, she seems to still have a  
 firm grip on her cash register.

Tom—Do you believe in music at din-  
 ner?

Dick—Well, I've sometimes encounter-  
 ed beefsteaks that needed a Wagner  
 background.

1100 Millen Street Campbell

## MONTREAL.

We are well into the season here which has not been of an extraordinary nature; most of the big attractions coming early, such as the Coldstream Guards Band, Melba and Patti. Schuman-Heink is promised for February 28, I believe, while Thibaud, the great French violinist, will appear in the Hall early in March. So far this season there has been no great pianist, which suggests the fact that none are in America at the present time. A very satisfying feature has been the immense success of the Symphony Orchestra concerts, under the conductorship of Mr. J. J. Coulet, now being given at the Academy of Music, with Mr. Courtine Brown, the eminent tenor, as one of the soloists.

Mr. Samuel Dunn, basso, a former Montrealler, has returned to the city and is now engaged as soloist of St. George's Church. Mr. Dunn has a splendid voice and of good appearance, and is in evidence at many social functions.

Mr. J. Leslie Teiferd, tenor, has left St. Andrew's choir and is now soloist at St. Paul's Church, with Mr. J. Henry Robinson, organist.

Mr. Harold Jarvis and Mr. Owen Smiley gave a recital at Windsor Hall January 18. Miss Turner, violinist, assisted, and Mr. W. Spencer Jones played the accompaniments.

Music lovers of the city will regret to hear that Miss Moylan's third concert, which was to have been given at the Hall early in February, has been cancelled owing to the fact that Miss Suzanne Adams, the prima donna, who was to have been the soloist has been called abroad. But Miss Moylan is busy preparing for her two operatic concerts to be given in Windsor Hall early next month. These concerts will be a decided novelty and should draw immensely.

Mrs. Homer Currie, a newcomer to the city, is staying at the Sherbrooke and is advertising for pupils.

Miss Enid Nelson, a former member of Dominion Square choir, and a pupil of Mr. O. Stewart Taylor, has left Montreal.

Miss Becky Kellert will be the soloist for the symphony concert January 22. Mr. Courtine Brown, tenor, and Miss Jennie Rankin, contralto, soloists at the first and second symphony concerts, respectively, were given splendid receptions for their work.

The following are the results of the examinations held at the Dominion College of Music:

Elementary—Albertine Chagnon, Agastie Landville, Eva Monte, Bernadette Dousse, Adelar St. Martin.

Junior—Blanche Lepine, Irene Marchand, Yvonne Froust, Mabel Taylor.

Intermediate—Aileen Cogle, Athalie Charlebois, Marion Elliot, Mary Beatrice Kavanagh, Maurice Lemieux, Laura Montreuil, Jean McDoug, Muriel Taylor, Claire Taylor.

Senior—Eveline Aabe, Emma J. Belanger, Flora David, Nina Lila Libary.

Mrs. Burton Yaw, who has been the organist of Dominion Square Methodist Church the past two years, has tendered her resignation and will shortly leave Montreal.

Mr. E. Renaud, the gifted young pianist, is preparing for a series of afternoon recitals which he purposes to give in Windsor Hall.

The Oratorio Society, under Mr. Reynard's baton, will give its annual concert at the Hall on the 27th and 28th inst. They will give Coleridge Taylor's "Hiawatha." The soloists will be Madame Bender, England; Mr. Edward Johnson,

tenor, New York, and Mr. Arthur Phillips, baritone, of the same city.

Schuman Heink, one of the world's greatest contraltos, will appear at Windsor Hall shortly under the local direction of Mr. J. W. Shaw.

Ratto Bros' orchestra supplied the music for the St. Lawrence Yacht Club ball, January 8.

Miss Kathleen Howard, contralto, who until recently has been singing in the Dominion Square Methodist Church, has joined the choir of St. James the Apostle as soloist.

Miss Varney, the new soprano soloist of the American Presbyterian Church will give a recital at the Art Gallery on the evening of the 19th inst.

Mr. Roland Paul, a former Montreal tenor, has returned to the city and has opened a studio in the Inglis Building, where he will receive pupils. Mr. Paul has a magnificent voice and is most popular in musical circles. He intends giving a recital at the Art Gallery at the end of January, and will be assisted by Mr. Hain, Ralph Larsen, violinist, and a soprano.

Mr. Emile Taranto, the former leader of "Les Nouveautés" orchestra, is about to return from Belgium, where he has been studying with Ysaye.

Miss Theodore McConnell, an advanced pupil of Mrs. Bell Rose Emalie, recently recited at Vanhook Hill, where she was assisted by Harold Jarvis, and given a great reception for her work.

A splendid crowd attended the third concert of the Symphony concerts at the Academy of Music January 8. The audience was most appreciative of the fine programme given by Mr. Goulet's forty-eight musicians. The "Tannhauser" overture; Mendelssohn's "Italian Symphony," and Saint-Saens' "Hymne a Victor Hugo," were the serious numbers, all given an excellent reading, and the ensemble work was masterful under Mr. Goulet. Much can be expected from the orchestra, in the next seven concerts.

Miss Enid Martin, a mezzo-soprano of ordinary ability, was the soloist, and sang "Nella fatal li Rimini" and "Lucrezia Borgia, and several ballads.

The Katherine Fisk-Kelly Cole recital at Windsor Hall was fairly well attended January 12. Mme. Fisk's claim of being a great contralto was hardly verified, for her singing was barely above mediocrity. Heuschel's "There Was an Ancient King," particularly, brought out three distinct qualities of tone. Mr. Kelly-Cole thoroughly pleased the audience and possesses an exquisitely melodious voice, although of no great range. Miss Cave, pianiste, accompanied and also played two piano numbers with more or less ability.

F. A. V.

## ORPHANS' HOME CONCERT.

The I. O. F. gave a concert in Massey Hall Jan. 12th, in aid of a home for Foresters' orphans. The programme was opened with a duet by Mr. Jarvis and Mr. MacGregor, "The Battle Eve," which they were forced to repeat. Mr. Jarvis appeared again in "Boys Will Be Boys" and in "Heidelberg," both of which selections were encored, and he responded with "Good-Bye" and "Afton Water." The Stein song was rendered especially well, and proved that his voice. Mr. MacGregor also was heartily encored for his renditions of "Sing Me to Sleep" and "The Old Green Isle" and gave with much acceptance "The Hiawatha Toast" and "Forgotten." Mrs. Myrick Shaffer was

very strong in the first scene of "Ingo-marr," and equally pleasing in her lighter numbers, "Pleasures of Marketing" and "An April Shower." The songs of Mrs. Calder Leonard were also received with much applause. After her first effort, "Summer," she rendered "Little One a-Crying" and "Love is a Tyrant" in a most pleasing style. The humor of Will White was all that was necessary to the completeness of the evening, and he rounded off the programme with great success. In his character sketches of "Farmer Giles" and "He Never Stopped Running," he took the audience by storm and was accorded a number of times.

## PATTI SUES FOR \$50,000.

While Messrs. Weber and Fields were trying their best to be gay in the middle of the matinee performance of "Whoop-De-Do!" recently, notice was served on them that a \$50,000 suit for libel in connection with the concert given by Mme. Adelina Patti at the West End Theatre had been brought against them by the Robert Grant Company. Since the two comedians entered the managerial field and took a flyer in Italian opera, they have had troubles which would furnish ground work for one of their own plays.

Clara Lipman recently sued them for \$50,000 damages for neglecting to star her at the head of a road company, and now they are accused of spreading information broadcast that their experiment in grand opera in Harlem was disastrous.

It is alleged in the complaint that Weber & Fields falsely and maliciously caused the publication of exaggerated and distorted accounts of their losses at the Patti concert, thereby injuring Robert Grant, incorporated, the plaintiff, and causing that corporation the loss of \$50,000.

Stripped of its legal technicalities, the complaint sets forth that Madame Patti, under her contract with the Robert Grant Company, was to be paid \$5,000 and fifty per cent. of the gross receipts at each concert in excess of \$7,500, and that her managers wished to cancel the Harlem concert when the advance sale failed to reach \$5,000. Weber & Fields objected, and are said to have verbally agreed to make up one-half of any deficit below \$5,000.

Under these conditions the concert took place, the total receipts being about \$4,000, according to the complaint, and it is alleged that the deficit has not been paid by Weber & Fields.

Messrs. Weber & Fields said that their answer to the complaint will be a denial that they sent out or caused to be published any of the accounts of the Patti concert.

## RENOVATE THE ORGAN.

The choir-loft, organ and the whole front of the Centenary Church, Hamilton, will be improved on an elaborate scale. The cost will be \$9,000. Mrs. W. E. Sanford will give a handsome quartered oak case for the organ in memory of her late husband.

## SOMETHING WORSE.

"What an awful voice that man's got!" said the manager, who was listening to the throaty tenor.

"Call that a voice!" said his friend. "It's a disease."

Mrs. McArthur has been appointed soloist of the First Congregational Church, Hamilton.

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## EDITORIAL.

Our Montreal correspondent remarks that no great pianist has been announced for there this season, it being evident that there are no great pianists in America this year. In fact, there are very few great artists of any kind in concert work in America just now. Malba and Patti have come and gone, and Nordica seems to be dodging a man with a knife, so that Canada cannot expect to hear her just yet. Since the Harris Band, no great band or orchestra has expressed its willingness to come across the pond and get our money. The foreign artists seem to have left the American field pretty well open to our own artists. This, indeed, is the new wonder we are to hear. Schumann-Heink will return after some years, but on the whole the musical season does not look as if there will be any great treats. Mr. Stewart Houston may bring on a makeshift edition of Parsifal, which will give us a slight idea of Wagner's great work, a work which he forbade being given outside of Bayreuth, but the piping hands of the modern amusement monger stops not even at the grave. Of local attractions Toronto at least is to have many. The Festival Chorus, under Dr. Forrington; the National Chorus, under Dr. Ham; the Mendelssohn Choir, under Mr. A. S. Vogt; the People's Chorus, under Mr. Fletcher; Mr. J. M. Sherlock's choir, and several other small bodies, are to give us a long winter of music. But as to orchestra concerts, all we have are a few well meaning amateur or semi-amateur organizations. What is the matter with Toronto? It has more singers than it knows what to do with, but no orchestras worthy of the name.

Montreal manages to support one or more good orchestras. Mr. J. J. Goulet has for years put on a series of orchestral concerts that have been a credit to him and to his city. This season the concerts will number ten, and those so far given have proven not only artistic, but financial successes. Mr. Goulet does not import his assisting soloists, but finds them right at home, just as Toronto can do in nine cases out of ten. Nor does Mr. Goulet's orchestra depend on the donations of Montreal's wealthy citizens. Not! He gives a series of good concerts, the people know what to expect, and he patronizing him handsomely. The same can be done in Toronto.

Some complaints are heard as to the high prices paid for the use of concert halls in Toronto. Patti's management had to say farewell to \$500.00 before she could sing in Massey Hall. The Hiblerian Society could have had it for less. There are accounts of other advances on the part of the management of Massey Hall; but that is their business. The hall is theirs and they can charge who and what they please. Massey Hall is a beautiful hall and an edifice Canadians may well take pride in. For large gatherings it is unequalled for comfort in Canada. There are larger buildings, of course, such as the Arena, in Montreal; but for the average concert Massey Hall is too large. As a hall for a piano recital it will not do. A piano is lost in it. But what are we to do? What other hall will hold a fair-sized crowd and be as centrally located? What we must do is to have a new hall, and that under civic control. Last year's Council promised to rebuild the Pavilion, but so far nothing has been done. But before going on with the work, the Mayor should call a meeting to discuss ways and means of constructing a new pavilion. This new structure should have an auditorium of a seating capacity of four thousand, half of which could be shut off by rolling doors for smaller affairs. Its stage should be deep and roomy, and every accommodation in the matter of dressing rooms should be seen to. A portable platform for concert work could be placed immediately before the proscenium. But the width of the stage is a most important thing. It should be wide enough to hold, with the portable platform in front, at least 500 people, so that oratorio and chorus work may be given. Arrangement should also be made for the use of the ground floor of the auditorium as a ball room and as a place for exhibitions. The Mayor would do well to consult a few of the leading conductors and concert managers, the Park Commissioner, besides other experts, and the city architect. The pavilion when it goes up should be as substantial and serviceable in its way as is the City Hall in it.

## CANADIAN'S CANTATA.

The attendance at the service of praise Dec. 28th in St. Paul's Church was somewhat affected by the festivities of the season. The choir of forty-three voices, under the direction of Dr. C. L. M. Harris, never sang better. The quality of tone was beautiful, while the attention to the shading was very marked, the pianissimo, crescendo and fortissimo effect being splendidly worked out. The choir excelled itself and Dr. Harris has reason to be proud of his band of singers. The programme consisted of Hayley's Trisagion and Sanctus, Chadwick's Hark! Hark! My Soul, two fine compositions in eight parts, the latter opening with a fine contralto solo, which was beautifully sung by Miss Laura Barmann. Handel's Hallelujah chorus, which was given with a precision that was refreshing, and a "cello solo by Hitzsbergen was played by E. A. Burtmann in a smooth and finished style, completed the first half of the programme. PROBABLY THE MOST IMPORTANT PART OF THE PROGRAMME WAS THE CANTATA, THE BIRTH OF CHRIST, BY CLARENCE LUCAS, WHICH WAS A DECIDED NOVELTY IN TWO RESPECTS—THE WHITER BEING A CANADIAN AND THE WORK HAVING NEVER BEFORE BEEN GIVEN IN CANADA. The text of the work is taken from the works of different poets, such as Milton, Tennyson and other celebrated men. This is

rather unusual, as the Bible usually furnishes the text for works on scriptural subjects. The work was written especially for the Apollo Club of Chicago, and consists almost entirely of choruses, there being only two tenor solos which were done that night, on the advice of the composer, by a soprano voice. The cantata opens with a choral recitative, followed by a lovely chorus entitled The Dawn Bore Red. The chorus, Come Ye Lofly, is in five parts, and was beautifully sung by the choir, the quality of tone and the shading being particularly fine. The chorus, Carol Christians, is a most elaborately worked out theme, while the last chorus, Ring Out Ye Spheres, is sublime in its effect. This chorus was given with a rhythmic swing and power that was sublime. The very difficult solo, Brightest and Best, was given in fine dramatic style by Miss Lillian B. Stickle. The work on the whole was most enjoyable, and reflects great credit on the composer, and goes to show that a Canadian can write music of sterling worth. While the work is a very difficult one and abounds in chromatic changes and difficult intervals, it did not seem, however, to weary the chorists, for they had evidently studied it most thoroughly. St. Paul's choir will give the work again in St. Catharines on January 26, in Knox Church.

## CONRIED AND MOZART.

When Mozart died and his papers were overhauled, a memorandum was discovered, saying:

"Be sure to tell Conried to give my 'Magede Plate' in German. I always intended it to be sung in that language, and I'm tired to death of the Italian versions of it that Graa has been giving. Ask Charles Henry Metzler, of the Metropolitan, with whom I have frequently discussed these matters, to tip off the New York papers to the effect that I preferred it sung in German, and that it goes very much better that way."

At least something like this must have been discovered, for Mr. Metzler has tipped off the papers in accordance with what was evidently the last dying wish of dear old Mozart. So the Herald, always ready to print the latest news from the living or the dead, draws particular attention to the fact that to-morrow night Mr. Conried will give "Die Zauberflöte" in the old original language, as Mozart preferred it that way.

An excellent cast he has provided, too, the *Astriflammante* being Frau Sembrich, who sings equally well in German or Italian at \* \* \* per night (fill in the figures to suit yourself); Fraulein Ternina, Erste Dame; Frau Paula Ralph, Zweite Dame; Frau Gadski, Famina; Fraulein Heidebach as Papagena, the role once on a time taken by "that little devil," Fraulein Fritz Schoepf; Herr Dippel, Tamino; Herr Klopffer, Sarastro; Herr Goritz, Papageno; Herr Diess, Monastatos, and other capable people in the long list.

Seriously, it is quite a feather in Mr. Conried's cap that he is able to give the opera both in German, which he does to-morrow, and in Italian, which he will do later in the season. It shows the cosmopolitan character of his company. And there are those who believe that if he were to give an Irish opera we should discover that he had singers who could give it in the original Celtic. Who knows? Perhaps he may. If Frau Wagner were to forbid him to do so he would certainly have a try at it just to show her that she doesn't control Dublin and Limerick any more than she does Bayreuth.—New York Exchange.

## A MONTREALER SPEAKS.

Mr. A. P. Willis, of Montreal, spent several days in and around Toronto this month. He had with him his city manager, Mr. C. D. Patterson, a young man who began with him as a boy. On being interviewed at the King Edward Hotel, Mr. Willis said that his course his prolonged stay in the West had some significance. The fact that they spent a day each in Bowmanville and Guelph, and nearly two days at Newcomb's, in Toronto, meant that they were carefully inspecting stock and making their annual contracts. "We think nothing of a quarter million dollar contract, and that is what we placed with the Dominion Organ & Piano Co.," said Mr. Willis. "Our order with the Bell is almost as large, and our Newcombe business is most important." "Mr. Willis has made the Newcombe piano more popular in the East than it is in the West," said one manufacturer.

At the Dominion factory everything is prosperous, and they are working very hard. "I believe," said Mr. Willis, "that they will add a wing if I seriously endorse it. I think they will any way, as their business is growing so fast. Their new style '20' is a beauty.

Willis & Co. have handled the Bell goods for eighteen years, with the exception of a short time during Mr. Hawkins' regime. "We do a great Bell business, and the Bell Co. make a beautiful instrument. Our visits to Bowmanville and Guelph were very pleasant. Mr. J. W. Alexander, of the Bowmanville factory, entertained us at his home, and Mr. Brown, of the Bell Co., had us to lunch with his family, and afterwards introduced us to the Guelph Club.

"We spent a pleasant time at the Palmer factory with our old friend, Mr. W. T. Giles, with whom we made another large contract. Palmer pianos are a new venture with us, and we are bound to make big sales for them in the East.

"Though we do an aristocratic business from Kingston to Sydney, we cannot ignore the cheap trade, Quebec demanding more cheaper instruments than any of our other provinces. Why, do you know, that there are 2,000 pianos made annually in the Province of Quebec! And that province is the hardest in the world to sell pianos. A well-dressed Frenchman thinks nothing of offering no more than four dollars a month in instalments, and then the instalment laws are veritable. There is continual trouble between the landlords and tenants. We are protected in a way, but the landlords bring in new bills each session which we have to fight. Any law we get is not half as protective as your laws in Ontario, and trade is thereby handicapped. The dual system is another disadvantage under which we labor. The dual language necessitates bilingual salesmen or a double staff, usually the latter. We do the same expense in advertising. Montreal itself is like two cities in one, each district having to be approached by different methods. And then with all this extra expense, we do not get better prices than prevail in Ontario, if as good. As I stated before, they expect to get pianos on the \$4 a month plan, and without interest, and there are thousands sold that way, but not by us; we must have our price. Dealers who sell at such small figures must ultimately go to the wall, and not alone do they suffer, but the manufacturer with them."

Asked why the Eastern manufacturers have not made a success of branch houses

in Montreal, Mr. Willis laid the blame on mismanagement. Mismanagement had done much to spoil business for the legitimate dealer. The manufacturers advertised to the people to buy direct from the manufacturer and save middlemen's profits. To-day they see the folly of it. The general public soon found that they could pit the manufacturer against the dealer and profit by their foolish, fierce competition. The manufacturers soon found that they could not run large branches, pay big advertising bills, take shaky risks and undersell the dealer. They thus degraded the trade and left it to the old-established dealers to get it back on a respectable basis. Mr. Willis says that it is his aim to be as friendly as possible with his competitors, and looks to the time in the not distant future when there will be a more amicable understanding among the trade, to the betterment of all concerned.

When one considers the immense territory controlled by the Willis Co., from and including Kingston and north to Ottawa, to Sydney, C.B., embracing all of Quebec, New Brunswick, Nova Scotia and Prince Edward Island, the head of it must have great executive ability and the advantage of a willing staff of assistants. In his brother, Mr. J. F. Willis, manager of the Halifax branch, Mr. Willis considers he has the best salesman in Canada, if not on the continent.

Besides selling Bell and Dominion goods direct to the consumer, the Willis Co. job to all the old agents of the above companies in St. John, Woodstock and Fredericton, N.B., Quebec city, Sherbrooke and other large centres. Where there are no local dealers, the country is covered by house representatives. The goods handled by Willis & Co. are the Dominion and Bell pianos and organs, Newcombe, Palmer, Willis, Kimbrough, Cable and Knabe pianos, and the Ceciliano piano player. They sell about fifty Knabe pianos a year to such people as the Lieutenant-Governors of Nova Scotia and New Brunswick, the Chief Justice and Prothonotary Judge of Nova Scotia, the multi-millionaire Jas. R. Osborne, etc., etc. The trade is unique. They give weekly recitals on the Cecilia in Montreal and Halifax, and do a large trade in these goods.

While in Toronto, Mr. Willis interviewed Mr. Dewey, the division freight agent of the G.T.R., on the handling of freight. It has been the custom that when goods are shipped over two lines the second line charges local rates from, while the first line charges the minimum rate. Thus a shipment to be carried fifty miles by the second road is charged about as much as the first road charges for 250 miles. This is extortionate and unreasonable. Mr. Dewey promised to try to arrange with other roads for the benefit of shippers, and would see that goods are handled in the future with more care. He seems disposed to do all he can to have such sensitive things as pianos handled properly. Mr. Willis has nothing to complain about freight rates from Toronto, as there are two competing lines, but hopes that other shipping points will enjoy the same privileges of more competitive centres.

Mr. Willis hurried home to his wife's side, who is slowly dying of cancer. In his affliction he has the sincere sympathy of his many friends.

As I was leaving him, Mr. Willis said: "Don't forget that the output of the Canadian factories will be increased this year. They who talked of 1,000 pianos now talk of 2,000. The Dominion will add another wing. The Bell Co. will re-

quire to enlarge, and other factories I have been in are contemplating it. The future of the trade is good. I expect to see a great increase of population. Now is the time for the trade to forget past differences, petty animosities, use toleration in competition, sell to benefit yourself, not to hurt the other man, and let reasonable principles prevail."

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# Mendelssohn Choir's Concerts

## PROGRAMMES

### Wednesday Evening, February 10th.

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| <p>1. Overture—"Egmont" - - - - - <i>Beethoven</i><br/><b>Pittsburg Orchestra</b></p> <p>2. Psalm 98—For Eight Part Chorus and Orchestra<br/>—<i>Mendelssohn</i><br/><b>Mendelssohn Choir and Pittsburg Orchestra</b></p> <p>3. Tone Poem, Op. 20—"Don Juan" - <i>Richard Strauss</i><br/><b>Pittsburg Orchestra</b></p> <p>4. Motet—"By Babylon's Wave" - - - <i>Gounod</i><br/><b>Mendelssohn Choir</b></p> <p>5. 'Cello Solo—<br/>(a) "Andante from Concerto for Violoncello<br/>and Orchestra," Op. 30 - <i>Victor Herbert</i><br/>(b) "Scherzo" - - - - - <i>Van Goyen</i><br/><b>Mr. Henri Merck</b></p> | <p>6. Part Song—(a) "Lullaby of Life" * - <i>Henry Leslie</i><br/><b>Mendelssohn Choir</b><br/>(b) "Hunting Chorus" from "Fridolin" - <i>Randegger</i><br/><b>Mendelssohn Choir and Pittsburg Orchestra</b></p> <p>7. Overture—"Carneval," Op. 92 - - - - <i>Dvorak</i><br/><b>Pittsburg Orchestra</b></p> <p>8. Chorus—(From the Church Russian); "Cherubim Song" 4<br/>—<i>Tchaikowsky</i><br/><b>Mendelssohn Choir</b></p> <p>9. Ballet Suite—"Ruses d'Amour," Op. 61 - <i>Glazounov</i><br/><b>Pittsburg Orchestra</b></p> <p>10. Ode for Chorus and Orchestra—"Blest Pair of Sirens"<br/>—<i>Sir Hubert Parry</i><br/><b>Mendelssohn Choir and Pittsburg Orchestra</b></p> |
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### Thursday Evening, February 11th.

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| <p>1. Overture—"Flying Dutchman" - - - <i>Wagner</i><br/><b>Pittsburg Orchestra</b></p> <p>2. From Suite for Strings, Op. 12—"Love Scene"<br/><b>Pittsburg Orchestra</b> <i>Victor Herbert</i></p> <p>3. Madrigal—"When Love and Beauty"<br/>—<i>Sir Arthur Sullivan</i><br/><b>Mendelssohn Choir</b></p> <p>4. Symphonic Impressions—"Paolo and Francesca"<br/>—<i>Percy Pitt</i><br/><b>Pittsburg Orchestra</b></p> | <p>5. (a) Legend—"Christ When a Child" - <i>Tchaikowsky</i><br/>(b) Chorus—"The Chimes of Oberwesil" - <i>Baumer</i><br/><b>Mendelssohn Choir</b></p> <p>6. First Movement of Concerto for Violin and Orchestra in<br/>B minor - - - - - <i>Paganini</i><br/><b>Soloist, Luigi von Kunitz</b></p> <p>7. Bacchanale from Tannhaeuser (Paris Version) - <i>Wagner</i><br/><b>Pittsburg Orchestra</b></p> <p>8. SYMPHONIC CANTATA for Chorus and Orchestra—<br/>"THE BLACK KNIGHT" - - - <i>By Dr. Edward Elgar</i><br/><b>Mendelssohn Choir and Pittsburg Orchestra</b></p> |
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### Saturday Evening, February 13th.

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| <p>1. Symphony—No. 5, E minor, Op. 34 - <i>Tchaikowsky</i><br/><b>Pittsburg Orchestra</b></p> <p>2. Choruses (a) "Farewell" No. 4, Op. 93a - <i>Brahms</i><br/>(b) "It Comes from the Misty Ages"<br/>—<i>Dr. Edward Elgar</i><br/><b>Mendelssohn Choir</b></p> <p>3. Prelude—"Parsifal" - - - - - <i>Wagner</i><br/><b>Pittsburg Orchestra</b></p> <p>4. Songs—(a) "Drei Wanderer" - <i>Hans Hermann</i><br/>(b) "Mother of Mine" - <i>Berthold Tauss</i><br/>(c) "Stand to Your Horses" - <i>Maud Valerie White</i><br/><b>Mr. Herbert Witherspoon</b></p> | <p>5. Motette for Double Chorus (<i>A Capella</i>)<br/>"Judge Me, O God"—Psalm 43 - <i>Mendelssohn</i><br/><b>Mendelssohn Choir</b></p> <p>6. Indian Rhapsody (new) - - - - - <i>F. H. Cowen</i><br/><b>Pittsburg Orchestra</b></p> <p>(a) Chorus—"My Love Dwelt in a Northern Land"<br/>—<i>Dr. Edward Elgar</i><br/><b>Mendelssohn Choir</b></p> <p>7. (b) Choral, Solo and Finale—"The Meistersinger"<br/>—<i>Wagner</i><br/><b>Mr. Witherspoon, Mendelssohn Choir<br/>and Pittsburg Orchestra</b></p> |
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First system of musical notation. Treble clef, bass clef. Key signature: two flats. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains accompaniment with dynamic markings *p* and *f*.

Second system of musical notation. Treble clef, bass clef. The treble staff includes fingerings (1-5) and dynamics *p* and *f*. The bass staff continues the accompaniment.

Third system of musical notation. Treble clef, bass clef. The bass staff features a more active accompaniment with dynamic marking *f*.

Fourth system of musical notation. Treble clef, bass clef. The treble staff has a melodic flourish with dynamic marking *f*. The bass staff continues the accompaniment.

Fifth system of musical notation. Treble clef, bass clef. A key signature change to three flats occurs in the middle of the system. Dynamics *f* and *mf* are present.

Sixth system of musical notation. Treble clef, bass clef. The treble staff includes fingerings and dynamics *f*, *p*, and *mf*. The bass staff concludes the accompaniment.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *mf*, *f*, and *p*. The key signature has two flats.

Second system of musical notation, continuing the piece. It includes dynamic markings like *ff* and *f*. The notation shows complex rhythmic patterns and articulation.

Third system of musical notation, showing a continuation of the melodic and harmonic lines. The bass line features a steady eighth-note accompaniment.

Fourth system of musical notation, featuring a prominent melodic line in the treble clef with various ornaments and a strong bass accompaniment.

Fifth system of musical notation, showing a continuation of the piece with dynamic markings like *f* and *ff*. The piece appears to be approaching its conclusion.

Sixth system of musical notation, the final system on the page. It includes dynamic markings like *f* and *mf*, and ends with a double bar line. The notation includes fingerings and a final chord.

## LARGEST ORGAN IN THE WORLD.

Continued from December issue.

The organ consists of two departments, manual and pedal, commanded respectively by the hands and feet of the performer. The manual department, comprised of 110 speaking stops and 8,907 pipes of metal and wood, is controlled by five clavers or keyboards of 61 keys each. The five clavers command the five separate divisions or organs. The pedal organ is the largest and most complete in the world. It is provided with all the leading varieties of what is technically known as the unimitative and imitative tones, furnishing appropriate bases for all classes of musical combinations. Thirty-six couplers when joined to the pedal key-board produce 28 different relations. There are eight pedal organ couplers, eleven unison couplers, seven sub-octave couplers and ten octave couplers—an array of couplers never before approached in any organ.

Thirteen speaking stops in the first sub-division of the Great Organ form the foundation tone of the entire instrument. Its second sub-division including the three important reed stops is capable of multiplying the tonal effects tenfold.

The third or swell organ introduces for the first time the true orchestral element from which the World's Fair organ derives its advanced position among the great concert organs. It possesses the flute, piccolo, clarinet, oboe, corne di bassetto fagotto and contragetto, the horn and violin, beside the human voice.

Another division of the swell has no counterpart. It contains 1,281 pipes, every one of which is string tone. Nearly all of these pipes are made of pure tin. It is claimed by the inventor, W. B. Pirning, that the orchestral effects which can be produced by this division of the instrument will transcend everything hitherto possible on the largest organ. The brass-wind division is represented by the Solo Organ. Here are placed such stops as the orchestral flute, orchestral clarinet, orchestral trumpet, trombone, bass trombone, tuba and bass tuba.—T. E. McMechen.

## ORGAN FITTINGS LOST.

About eight thousand dollars' worth of carved oak for the casing of the new Metropolitan Church organ was lost for two weeks between Walkerville and Toronto, and 72 messages were hurled back and forth on the wires between here and various places in Western Ontario before the vagrant car which contained them was located. The car left Walkerville two weeks ago, billed "fast freight." When it did not reach the contractors here in the course of a couple of days they made a protest, and the railway company sent out tracers. The car was traced as far as St. Thomas, but the St. Thomas yard authorities denied that it was there when the first message of enquiry reached them. Then a systematic hunt was instituted, and it was proven conclusively that the car had entered St. Thomas yards. St. Thomas was wired a peremptory order to locate that car, and the yardman torch in hand, set out to make a diligent night search through the big yard. Car 432, the missing vehicle of transportation, was found lurking in an out-of-the-way corner of the yard behind some derelict cars. It was hustled right through and landed in Toronto, much to the relief of the railroad men and the church contractors.

Tess—He was pleased to say I sing like a bird.

Joe—I heard him say that to you, and just after that he began to talk to me about owls and their habits.

## MENDELSSOHN CHOIR'S NOVELTIES.

Among the numbers to be given by the Mendelssohn Choir and Pittsburg Orchestras are many novelties and others never before given in Toronto, including Richard Strauss' "Tone Poem," op. 20; Herbert's "cello solo Andante from Concerto for cello and orchestra, op. 30; Dvorak's overture, "Carnival," op. 92; Glazounov's ballet suite, "Buses d'Amour," op. 61; Parry's ode for chorus and orchestra, "Blest Pair of Sirens;" Herbert's scene from suite for strings, "Love Scene," op. 12; Percy



VICTOR HERBERT.

Pitt's symphonic impressions, "Paolo and Francesca;" Sullivan's madrigal, "When Love and Beauty;" Paganini's first movement of "Concerto" for violin and orchestra in B Minor; Elgar's symphonic cantata for chorus and orchestra, "The Black Knight;" Cowen's Indian Rhapsody (new); Tchaikovsky's legend, "Christ When a Child."

Never before has any choir or orchestra introduced so many new numbers in Canada at any series of concerts. The Mendelssohn Choir is a credit to our city and our country, reflecting much glory on its indefatigable leader, Mr. A. S. Vogt. The three programmes appear on another page.

Very much interest was shown in the solos by Miss Margaret Nelson on account of her having a large vocal class in town. What strikes the listener in Miss Nelson's case is the evidence she gives of her superior training in voice management, and the resulting ability to teach others on the line of vocal culture. She certainly has a fine voice, and sings beautifully.—Georgetown Herald.

Miss Nelson is a pupil of Miss Florence Graham, Toronto.—[Ed.]

## CHAMBERLAIN'S ALLY.

"The strange political and patriotic power of a song that has caught the popular ear has before now been proved, and it seems that Mr. Chamberlain is to gain his most valuable ally and agent in a new song. "The John Bull Store," which is now being sung at the Alhambra. The pulse of London may nowhere be felt so well as at the music halls, and especially such a one as the Alhambra, which is representative of all classes. Here each night 'Buy at the John Bull

Store' meets with a reception which we only wish could reach the ears of Mr. Chamberlain. Apparently, the invitation, "Let's help him all we can," finds no dissentient voices, and certainly none is to be heard among the cheers which nightly greet the singing of this splendidly rousing song by Mr. George Whitehead. "Buy at the John Bull Store" is bound to become the battlecry of Mr. Chamberlain's campaign."—From the Court Journal.

## EDITOR WAS FRANK.

But Doubtless Knew as Much Music as Many Critics.

This is how the editor of a paper acknowledged the other day the receipt of a new song, entitled, "When First We Met." The review of this more or less melodious effort appeared as follows:

"As the editor of this paper doesn't know a demisemiquaver from a diapason or a bass clef from a bone tumour, he will not be expected to give an extended notice to this production. We can say, however, that the type used in printing the song is clear and plain, and the paper seems to be of the best quality of rag. The design on the front page is artistic, and the words are as tender as a veal steak and as poetic as the song of a meadow lark on a May morning. The melody is sound and all right, with no wind-galls or collar marks. The harmony also seems to be in a healthy condition, with no patent defects or noticeable blemishes. The tonality, according to our office boy, who knows all about it, is clear and resonant, and rests, so he says, on harmonic relations and melodic elements."

## AN INCREASING INDUSTRY.

London's wholesale and retail merchants are well pleased with the amount of business transacted during the year 1903. With many of the firms their output has been doubled, and in some cases considerably more than doubled. Extra help has been employed in every manufactory in London and besides the regular hours of labor, overtime has been necessary to turn out the completed articles to supply the heavy demand. One of the most noticeable successes of the year in a new industry is that of the Sherlock-Manning Organ Company. This is one of London's most recent industries, and the strides made since the plant opened in that city are remarkable. A second addition to their factory has just been completed, which means an increased output.

In May last the Sherlock-Manning Organ Company commenced to ship their organs to all parts of Canada, and they have steadily turned out over 100 complete instruments per month. They have yet to hear of one single case of dissatisfaction, as not one instrument has been returned for repairs. This speaks well for the construction of their organs.

The firm presented to every married man in their employ a large turkey, and to the single men a handsome necktie as a Christmas gift.

## NEW COLLEGE BRANCH.

That progressive institution, the Toronto College of Music, has opened a second branch at the corner of College street and Davenport road, for the convenience of pupils in that locality. Examinations will be held the second week in February. Syllabus and application forms may be had on application to secretary.

## The Trade

### GAMBOLES OF GRIM GRIPPE.

The last week in the old year and up to the present time has seen a deal of sickness in all parts of Canada. In Toronto alone it is estimated that on New Year's Day there were 30,000 sick with all forms of colds. It caused a halt in many lines of business, and particularly affected the piano trade. A man or woman with gripe is a poor subject on which to try your wits as a piano salesman. The latter, too, was numbered among the disabled, there being very few stalls in the music stores having a full complement.

### A HIGHER TARIFF.

The Presidential elections are coming on this year in the country to the south of us. They will bring with them all the disturbing elements peculiar to such events. The United States enjoys every four years for six months proceeding the elections the pleasure of not knowing where she is at. It seems to be the signal for the slaughter of prices to foreign countries. Their surplus is almost given away. Should we have another session in the Federal House before our own elections the Liberal party could strengthen their hands for four years more by increasing our tariff on manufactured goods against the United States. Those exponents of free trade could soon have their wishes granted were we for a time to increase our duty. Nothing effects Uncle Sam like a pocket, and if we were to shut him out of our market, he would raise heaven and earth, and make any overtures to get back our trade. Try and see what a high tariff will do, anyway.

### INEFFICIENCY ON THE G. T. R.

The way the newspapers, and especially those of Toronto, are handling the Grand Trunk for its awful passenger and freight service is commended to the public in general. Our piano organ men can tell many a tale of the Grand Trunk's negligence in handling freight, and where they have no objection, their indifference to the rights of their customers. The Dominion Organ Piano Co. of Bowmanville, and not Williams Piano Co. of Ottawa, get their supplies and have their shipments made just when it suits the comfort of the Grand Trunk. Mr. J. W. Alexander, of the Dominion Company, said that an urgent order of half a dozen pianos remained in the Bowmanville freight shed a week before it was sent off, and then would not have gone had he not accidentally discovered them and remonstrated with the Grand Trunk officials. The Bowmanville Foundry Co., who make piano hardware, cannot get their goods to Toronto as soon or as cheap as can opposition firms in other towns, though they are closer to Toronto. We do know how such firms as Doherty, Godrich, Morris or Uxbridge get along, but they are on branch lines unopposed. The C. P. R. and I must accordingly suffer. The D. W. Kern Co. were incommode for two weeks on their work on the Metropolitan Church organ in Toronto by a carload of organ fittings going astray for two weeks. The Grand Trunk is either trying to ruin the commerce of the branch lines or are a bankrupt or genuine.

### WHEAT AND WAR.

Should war break out between Russia and Japan (which seems inevitable) wheat is bound to go up, some say to at least \$2 per bushel. In such a case the Canadian farmer, and especially the Northwestern farmer, will be rolling in wealth. It should be a great year for the piano and organ trade. Aside from war, many well informed authorities predict a steady increase in the price of wheat on account of the growing use of breadstuffs in countries hitherto not using wheat as a matter of diet. "Wheat in Europe, and especially the West, at \$1 per bushel under conditions now prevailing will be as common as 70 or 75 cents during the past few years," says F. W. Thompson of Ogilvie Flour Mills Co., Montreal, "and no agricultural country in the world has a brighter future than our Canadian Northwest."

### A CUE FOR THE MUSIC TRADES.

Ottawa, Jan. 12.—The Manufacturers' Section of the Carriage Makers' Association of Canada were in secret session at the Russell House this morning. Among those present were Messrs. J. B. Pudgee and R. H. Tudgee, Orillia; T. H. Whitehead, Brantford, and W. H. Steele, Mount Forest. The object of the meeting was a discussion of freight rates. A deputation was appointed to urge the government that the minimum duty on carriages be fixed at \$50 each. The object of this is to meet American competition in the Canadian Northwest. Manufacturers in Indiana and other States are shipping cheap American carriages into the Northwest by the score. These sell for \$25 or \$30 each, or from \$8 to \$10 less than in the country of manufacture. In some cases, it is claimed, whole trainloads of these carriages can be seen on their northward journey bearing the placard "Bound for the Canadian Northwest." It is claimed that a minimum duty of \$50 would exclude such carriages. The deputation waited on the Cabinet this afternoon.

### BANKING ENTERPRISE.

The progress of commerce in Canada in the past year may well be exemplified by the number of branch banks opened during that time. Over 150 new banks have opened their doors since January 1, 1903. There must be good reason for this. We are either going ahead rapidly or our banking system is becoming more energetic. It will soon be that no hamlet of 500 population will be without one or more chartered banks.

### UNION MUST SHOW BOOKS.

The books of the Iron Molders' Union will have to be produced and shown in court.

This was the decision the other day of Mr. Justice Britton, of the Divisional Court, and it was concurred in by Chief Justice Falconbridge and Mr. Justice Street. The case is the outcome of an appeal made by Messrs. Barnett and Emmett and others of the union against the judgment of Mr. Justice Meredith, who ordered that the books be produced. They were wanted by the counsel for the prosecution in the case Canada Foundry Company of Toronto v. The Union, in which the former alleged that the union had been aiding certain of their employees to leave the city, thereby breaking the statutes. The judgment reads in part:

In my opinion the order appealed from is right and cannot be interfered with.

So far as Atkinson is concerned, there can be no possible question, because that he has repeatedly sworn that the book kept by him is his own book, and he has adhered to his own statement.

The only assertion that anyone else has an interest in it comes from the defendants' solicitor.

As to the books in the possession of Barnett, he appears, so far as the evidence is concerned, to be the actual and proper custodian of them. They are in his own possession always, as the corresponding secretary of the union, and not only is the union itself, but its officers and many of its members representing the union, are parties to the action.

He has the actual legal possession of them, and the persons other than himself who might have an interest in them are all parties to the action.

They could not be protected from production under the ordinary order to produce, and they should not have been withheld upon the cross-examination of the proper custodian of them.

In my opinion the appeal should be dismissed, with costs payable by the appellants.

### YANKEE INVASIONS.

London, Dec. 3.—The Board of Trade Journal for December prints a warning to British manufacturers from Seymour Bell, the British Commercial Agent in the United States, prophesying an extensive invasion of the British markets by American firms in the future. Mr. Bell writes that the decreasing demand in the United States for many classes of goods indicates that American firms will soon be looking abroad for markets in which to dispose of their surplus products at almost any price.

"It would be well, therefore," says Mr. Bell, "to bring before British manufacturers and shippers in an unmistakable manner the progress made in recent years by American exporters in securing hold on the markets within the British possessions, particularly for certain classes of goods which could be manufactured in the United Kingdom."

Mr. Bell asserts that the great extension of their plants by American manufacturers in recent years was necessitated by the home demand, which has already begun to fall off, and hence he foresees an extensive "dumping" of American goods in British markets.

He says that while the total of American exports during the past year has decreased 4.6 per cent., American exports to the British possessions have increased 17 per cent., and this, Mr. Bell adds, is a decidedly larger increase than is shown in the statements of exports from the United Kingdom.

### A GOOD DECEMBER.

The Williams Piano Co. under date of the 4th inst., send us the following, which shows that they are doing a wonderful business:

"We had a most excellent month in December, in fact, the best month of our business year. We wound up by booking for our last order two carloads of pianos for Dyke, Evans & Callaghan, Vancouver, B.C., and we start the new year with an order for a carload of pianos from Fletcher Bros. Victoria, B. C. These orders were wired in to us by our Mr. Scythes, who is at present on a business trip to the coast. Not too bad for a wind-up and a good start for 1904."

## PHILOSOPHY OF THE CHEAP PIANO.

Tell the truth and shame the devil! This is an old proverb that is particularly vital when applied to the cheap piano.

There is only one course for the manufacturer to follow when the cheap piano is up for formal discussion. That is to make the piano as good as he can for the money and to sell it to the dealer for just what it is. And in return for this mark of confidence the dealer should not represent the instrument to the retail buyer for anything other than it really is.

Elaborate exteriors are often used to hide defective workmanship within, and many a light-hearted individual is allured into buying a cheap piano with an ornate case under the supposition that a good exterior is generally accompanied by a good interior. The manufacturer who concentrates his efforts on a showy case at the sacrifice of a substantial interior mechanism makes a mistake. He unquestionably perpetrates a fraud, intentional or otherwise, on the public, when he conveys the impression to be conveyed that because the outside is attractive the interior mechanism is of the grade that will give the purchaser a full and satisfactory return for his money.

If the piano manufacturer desires to put the price of his piano at a figure that will yield him no more than a fair margin over the cost, he should practice economy in the construction of the instrument where the least injury will be done to the instrument. The saving must not be effected at the cost of the interior mechanism of the piano. Let the saving be where the customer may see it. Rather let celluloid keys be used in the building of a cheap piano and a stained case and have a good piano inside than to use ivory and double veneer the case, and give the interior that will fall to pieces when subjected to any more than a delicate usage. This is the moral phase of cheap piano construction, and a phase that must be observed. There is as much necessity for the observance of business ethics in piano-making as there is in jewellery-making, or dress goods making, or, in fact, any other line of industry.

The cheap piano that has the celluloid keys and the stained case and the substantial interior will give the honest dealer an irresistible talking point, an sensible people will buy such an instrument because they appreciate the fact that they know exactly what it is. Talk facts and tell the truth. That counts in the business. The honest and intelligent dealer with a piano of this kind, who will set forth the details of construction in a way that will appeal to the confidence of the prospective buyer, will sell his product where others who try to sell an elaborate case with a deficient or defective interior, will utterly fail. All that the dealer has to do is to emphasize the fact that the piano is an honest one, that it is made with conscientious care, that celluloid keys are used instead of ivory keys, and a stained case instead of a double veneer, so that a saving in price may be effected without sacrificing one jot or tittle of the mechanism within, the mechanism being the phase of the instrument that establishes the true value. Special emphasis should be laid upon the interior in a way that would be convincing to the buyer, and that would far outweigh the more ornate case of the rival instrument.

If the piano manufacturer who puts a cheap piano on the market spends his money in double veneers and elaborate casework, he must sacrifice the inner mechanism, or the interior of the piano in order to restore the equilibrium between the cost of production and the selling price. There are no "ifs" and "ands"

about this proposition. It is so true that no one can attack it successfully. If you make the saving on a cheap piano where the customer can see it and understand it, he will the more readily believe that the excellence of the piano inside is maintained. Frank dealing begets confidence.

The fundamental principle of the honest maker of an honest cheap piano should be to give the buyer an honest article. Let him have the piano with the celluloid keys and a plain case with a thoroughly good interior. He will then know just what he is getting for his money. The chances are that in three cases out of five he will prefer the piano which represents the better phase of interior construction because he realizes that that is the only thing that will give him the full worth of his money. If the buyer wants an ornate case, let him pay for his embellishments. The piano that we are now considering is the cheap piano with a thoroughly good interior and a plain case for a medium sum of money. When this sort of piano is entered into competition with the better grade of instruments it will stand a good show, because it stands on the intrinsic merits that it absolutely possesses.

If the buyer has not the money to purchase the better grade of piano, he will be glad to choose the cheap piano with the plain case and the good interior. Where there is such a wide variance of purchasing power it seems to us that it is a duty that the manufacturer of cheap pianos owes to the people to give them a piano that is something more than an elaborate case—that is, in fact, a musical instrument. The only way to reach that desirable end is to keep up the interior standard of the piano. Under no circumstances can there be any other chance for the cheap piano to enter into competition with the better class of pianos among people of good sense. It may always be set down as a foregone conclusion and one that cannot be impeached, that when genuine ivory keys and double veneers are used on a cheap piano, the interior mechanism is worthless. Not for a low price can the manufacturer put into his piano ivory keys, double veneers and a good sounding board, good strings and a good action. Impossible!

The dealer, when he sells a good cheap piano, where the exterior is plain and inexpensive and the interior is really good and reliable, can afford to appreciate the fact by showing how the saving has been made to keep up the interior standard. Build the cheap piano so that it will always cut an honest figure.

The greatest weakness of the piano trade at the present time is the way that the cheap piano is made and sold. The maker of the cheap piano who tries to emulate in his product the more ornate and more expensive, and, in fact, superior piano, makes a serious mistake. His ambition resolves itself into this: That he seeks to give the piano buyers a cheap piano with an attractive exterior and a worthless interior, whereas he, as a sensible business man, ought to know that people of sense who happen to be poor, or of only moderate means, would prefer the musical instrument to the piece of furniture every time. They buy the instrument for its musical worth. The first-class hammer that by the saving on exterior expense the manufacturer will be able to put into his piano with a stained case, will give far greater satisfaction to the buyer than the cheap hammer that cannot wear, and the veneered case. The one makes a musical instrument, where the other makes a piece of furniture. The manner in which the cheap piano is now manufactured and marketed is an everlasting reproach to

the piano industry. In the majority of instances it represents definitely a dishonest principle, and one that we do not hesitate to say brings disrepute upon the trade. No manufacturer can build a piano that costs the dealer at wholesale \$100, and put upon it an elaborate or otherwise expensive case, double veneered, and ivory keys, and give it the interior mechanism that a good piano of reasonable price ought to have.

There are two phases to this discussion; two horns, as it were, to this dilemma. If the cheap piano with the double veneered case and ivory keys has the interior that can win for it recognition as a reliable musical instrument, then the high-priced piano is being sold for more than it is worth, and to that extent is an imposition upon the public. However, we ought to know better than that, and can come to no other conclusion that the high price piano is the same investment and the cheap piano with the double veneered case and the ivory keys is the one in which the principle of *overcut captor* (let the buyer beware) will specifically apply.—*The Piano Trade.*

## NEW BERLINER RECORDS FOR JANUARY.

## POPULAR SONGS.

By Mr. Robert Price, Montreal.  
I Got Mine.  
In the Sweet Bye and Bye (waltz song).  
Sammy (from "The Wizard of Oz"),  
Jessamine.  
Pinky Planky Poo.  
My Old Dutch (Coster song).  
Boozing Around (coon song).  
The Same Old Crow.  
On a Starry Night.  
Sing Hallelujah (coon song).  
Just Break the News to Mother.  
I Wonder If She's Waiting.  
Please Let Me Sleep.  
Sing Again That Sweet Refrain.  
Won't You Come Home, Bill Bailey.  
When the Harvest Days are Over.  
A Mansion of Aching Hearts.  
Answer.

## TENOR SOLO.

By Mr. Harry Maedonough.  
Heidelberg—Stein! Song from the  
"Prince of Flanders."

## VOCAL SEXTETTE.

Tell Me Pretty Maiden—From "Flordora."

## COON SONGS WITH BANJO.

By Spencer & Osman.  
Hot Time on the Levee. (Trotto; number of negro melodies.)

## GREENADIER GUARDS BAND.

The Two Butterflies. (With piccolo duet.)

## H. M. COLDSMITH GUARDS BAND.

Melley of Scotch Airs.  
Valse "Coppelia" (Delibes).  
Regimental Marches of the Coldstream Guards.

## PIPERS AND DRUMMERS OF H. M. SCOTS GUARD.

Jermine's Rawbaw March.  
"Earl of Mansfield" March, "Strathpey" and "Because He Was a Bonnie Lad" Reel.

## THOMSONE SOLOS.

The Sunflower and the Sun.  
Congo Loby Song.  
The Message of the Violet. (From "Prince of Pilsen.")

## VARNISH FACTORY BURNED.

Berry Bros.' varnish factory at Detroit suffered from a severe fire early in the first week of the new year. Its building was completely destroyed. Their Canadian factory at Walkerville will not be incapacitated in filling Canadian orders.



NINE LOADS.

The accompanying cut from a photograph taken in front of the Heinzman factory shows nine loads of four pianos each on C.P.R. lorries on their way to different parts of the Dominion. This is the largest shipment of pianos ever made out of Toronto, besides being the largest ever made in Canada, and is the output of less than a week. The factory has been rushed to its limit to keep up with the heavy demand for the Gerhard Heinzman. It is not to be wondered at that this piano has such a sale when we consider that it is handled in all parts of Canada by such firms as Orms, of Ottawa; Shaw, of Montreal; McPhillips, of London; Dyke, Evans & Callaghan, of Vancouver; Fletcher Bros., of Victoria, etc., etc., all through the country.

## SUCKLING'S TO NORDHEIMER'S.

About nine years ago Suckling's Music House went out of business, and the staff drifted into different music houses or quit the business. Just this month the House of Nordheimer secured the last man of that staff who remained in the business, in the person of Mr. Johnston, lately in an important position in another house. So that to-day all of that staff, from Mr. George Suckling down, is now in the employ of the House of Nordheimer.

## DOHERTY DOINGS.

Messrs. W. Doherty & Co., of Clinton, are doing a most gratifying foreign trade. Their organs are growing in popular favor with every shipment. In domestic trade their travellers find a shortage for home demand, which will be met by increased facilities to be added soon.

## EXPENSIVE WINTER SHIPPING.

Mr. Alex. Saunders, of the Goderich Organ Co., has just returned home from an eastern trip. Things are running smoothly at the new factory, and both domestic and foreign trade is booming. Speaking of railroads, Mr. Saunders says that the G.T.R. uses him handsomely in supplying him with cars and getting goods away, but once away, he never knows when they will reach their destination. In shipping an organ to Dawson City, worth about \$62, it missed the last boat connection by a day or two. To ship it by the winter overland route, it would cost \$167 freight charges, so he decided to hold it back till spring.

## WILL NOT CLOSE BRANCH.

Referring to the article in "Music Trades," re the closing of the Mason & Risch branch in Montreal, Mr. H. H. Mason said that there was no truth in it, and that no offer was ever made Messrs. Willis & Co. Mr. Willis while in Toronto called on him, but found him out. Mr. Mason does not know Mr. Willis by sight. If there had been any significance in the rumor Mr. Willis would have certainly been anxious to see the Mason & Risch people during his stay here. Mr. Willis told us that there was nothing in the matter, and that he had called at the Mason & Risch Co., as he had on Heinzman & Co. and other houses with whom he had no business dealings.

## HAVE YOU HEARD

## "LACES AND GRACES"

the new Novelties for Piano by GUSTAV SALZER & JOHN W. BRATTON.

It is another "IN A COSEY CORNER."  
M. WITMARK & SONS, - Publishers  
New York. Witmark Buildings, CHICAGO. LONDON

## MONTREAL TRADE.

Mr. G. A. Coallier, proprietor of the Haydn Piano Co., died recently, after a few days' illness, of pneumonia. We are as yet not informed as to the disposal of the assets or the conduction of the business.

Mr. Ralph Villeneuve, of Villeneuve Freres, has severed his connection with the firm. Mr. J. T. Villeneuve will direct the business, and another brother, George, will be in charge of the repair department.

Mr. Alfred de Seve, one of Montreal's prominent musicians, recently purchased a Guarnerius violin, valued at \$5,000. Several other rare instruments were sold in Montreal during Mr. R. S. Williams' (jr.) exhibition there.

Mr. L. J. Rivet, the St. Denis street dealer, has just returned from an European pleasure trip. While abroad he became affianced to a Montreal girl travelling abroad. He had an audience with the Pope.

The Martin-Stanley Piano Co. of Peterboro', is negotiating with Ottawa to remove there.

Mr. W. R. Dunn, lately gone in partnership in the Uxbridge Piano & Organ Co., writes to say that he is getting things into shape for an immense business this year.

"Don't worry about the past. Look ahead. Leave the ancient history business to the book stores."

## NORDHEIMER'S SMALL GOODS.

The small goods department of the Nordheimer Music and Piano Co. are making enlargements in their showrooms. Mr. Shelton, the manager, was unfortunate in losing the foreman of the wood wind manufactory, Mr. Wunderlich, who died recently. His successor has as yet not been named. Business for the past year has been larger than any preceding year.

## "REX." AUTOHARP.

A new line of autoharps has been put on the market by the R. S. Williams & Sons Co. These are made at their factory in Oshawa, and are a great improvement on the old styles. The firm have also secured the agency of Holton's trombone and valve instrument oils, said by the profession to be the best.

## NEW ORGAN AT ST. AUGUSTINE'S.

The new organ in St. Augustine's Church, Toronto, was opened with an impressive and beautiful musical service, with Mr. T. A. Reed at the organ, Sunday, Jan. 24th. A full description of the organ, made by Breckels & Matthews, will appear in next issue.

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## TRADE NOTES.

Mr. W. Williams, general western representative of the Packard Co., Fort Wayne, Ind., was a recent caller at the Bell warehouses.

The epidemic of the gripe now very prevalent in Toronto has considerably affected the Bell Co.'s Toronto staff. Two of the salesmen and two of the tuners have been confined to their respective homes.

On Jan. 5th the Bell warehouses had a narrow escape from being destroyed by fire. The wooden partition in the motor room caught fire from the smoke pipe leading from the boiler. Luckily it was discovered in time. The damage was trifling.

Messrs. Weatherburn & Gliddon are doing a big business in band instruments. They have a large repair department, and are very busy in that line. They have supplied this month a full set of Monopole instruments to an out-of-the-city band.

## TRADE CHANGES.

The year 1904, just begun, promises a startling number of changes in the music trade in this country. Already a number of changes have been made with which the trade are familiar, such as the severance of Mr. W. R. Dunn's connection as manager of the Morris-Feld-Rogers Co., in Listowel, and his identification with the Uxbridge Co., where we understand he has become a partner. Mr. M. E. Webber, who has been manager of the Morris-Feld-Rogers Company's Toronto warehouses, has retired and been succeeded by Mr. A. Everton as manager. It is also a well understood fact that at least two outside manufacturers are dissatisfied with their representation in Toronto, and are quite prepared to open branch warehouses in the city, providing capable men can be secured as managers. Such men are impossible to find at the present time; there are no men who can sell pianos out of employment at the present time, and we are assured that a general demand exists throughout the entire country for piano salesmen. It is also reported that the energetic proprietor of a recently acquired piano factory in Toronto will shortly have as a partner a hustling

wholesale representative of an out of the city factory. There is also the advent of the York Loan & Savings Co. in a new scheme, "The Liszt Piano Co." This company, which has agents, principally young women, established throughout the country, proposes to do business on a novel plan. We are informed that of late there have been numerous withdrawals of subscribers to this association and it is thought that the management in order to head off this defection, resorted to the scheme of the formation of the "Liszt Piano Co." We do not know whether the charter of the York Loan & Savings Co. permits of their investing their clients' money in the piano business; but it is said that some of the shareholders intend to find out, and have brought the matter to the notice of Mr. J. P. Downey, M.P.P., who is already intimately acquainted with this loan company and their methods of doing business. As far as we have been able to ascertain, the loan company's methods are as follows: They will supply you with a piano for \$300, on the following terms: They will accept as a cash payment whatever sum that a subscriber to the company may have to his or her credit as having been paid in for shares; they further agree to accept payments for the balance at the rate of \$1 per week without interest, 20 per cent. of this amount being retained by the collector for his or her commission in securing the cash and transmitting it to the head office of the company. Now, none of the legitimate piano dealers can do business on such a plan. The lowest amount of monthly payments on which a piano can be purchased in Toronto is \$6, and on all time transactions 6 per cent. interest is collected. We are assured by careful enquiry at the different piano houses that these are the minimum terms, and as a straight business proposition it does not appear to us how a honestly constructed piano can be sold lower than such terms. The address of the "Liszt Piano Co." is advertised as 109 Wright avenue, Toronto, but the representatives of this factory there, and the question naturally arises, where are the Liszt pianos made? and by whom? They do not belong to the Canadian Piano & Organ Manufacturers' Association, whose members all have well-known factories located and estab-

lished. In the city of Hamilton changes have been noted. Heintzman & Co.'s branch warehouses, which have been under the management of Mr. F. Röhlin since their opening, are now under the management of Mr. Carle, formerly in the employ of the Raymond Sewing Machine Co. Mr. Röhlin, we understand, has accepted a clerical position under Mr. Ruse, who is now connected with the Compensating Pipe Organ Company at Battle Creek, Mich., which is said to have no connection with the Compensating Company which recently failed in Toronto.

Amongst piano dealers generally there seems to be a desire to go into manufacturing. Gourlay, Winter & Leeming, of this city, have for some time had in the market the "Gourlay" piano, which they claim has been received with satisfactory success.

It is also reported that Toronto will shortly have a new musical institution for the theoretical and practical instruction of music. It will be presided over by a man who has already acquired the reputation of being one of Canada's most accomplished musicians, a talented leader, and a gentleman. Rumor also has it that he will be assisted by a brainy man who at present occupies a very prominent position with a large music house, and who is recognized as being one of Toronto's most cultured vocalists and a man of great business ability. Plans for a new and original building are in contemplation, and before the end of the present year, we believe that the matter will have assumed a very definite shape.

The talking machine industry is being more thoroughly pushed in Toronto than ever before. A representative of one of New York's leading houses spent three days in Toronto last week, endeavoring to induce a prominent Yonge street piano warehouses to install their machines, but without success. The Columbia Co., of which Mr. Tyrrell is the manager, has secured the premises at 107 Yonge street, three years ago were known as Suckling's Music Store, and will fit up the finest phonograph parlors in Canada. At present they are located at 277 Yonge street. All these items being considered, the present year promises more changes being made in the realm of music than any of its predecessors.

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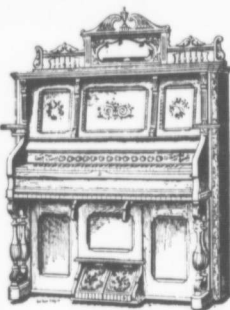
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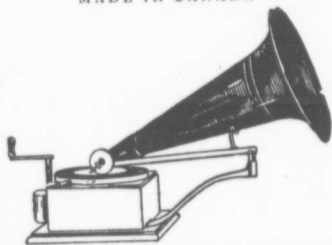
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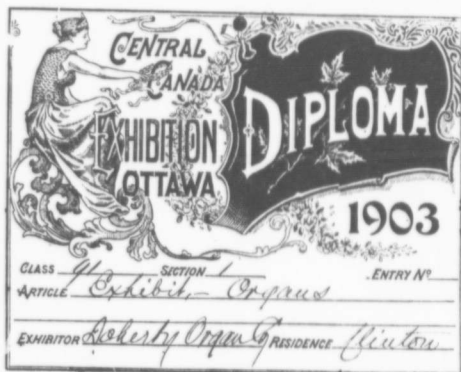
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