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THE 10th ROYAL GRENADIER'S BAND.

THIS favorite band has done splendid service during the past summer and is steadily advancing in popularity. The following are the members:

Piccolo and Flute—W. Taylor; E-Flat Clarionets—R. C. Manning, C. Cooper; 1st B-Flat Clarionets—W. Brickenden, H. A. Iyr, T. Manning, A. Morrison, S. Lovatt; 2nd B-Flat Clarionets—J. Alderson, J. Brickenden, W. Crossland; 3rd B-Flat Clarionets—C. McArthur, G. Haughton; Alto Clarionet—H. Woodroffe; Oboe—F. Van Valkenberg; Bassoon—L. H. Barnard; 1st Cornets—T. Tresham, F. Cowley; 2nd Cornet—R. Johnston; Saxhorns—H. Cull, T. Tomlin; Althorn—T. Brickenden; Trombones—T. Stump, T. Mannton; Euphonium—T. Nolan; Bombardons—C. Rose, D. McClay, T. A. Darch; Bass Drum—W. Jackman; Side Drum—C. McNeill; Cymbals—J. Cuseck.

ITS BANDMASTER,

Mr. Jno. Waldron, was born in London, England, in 1846. At an early age he joined the 88th Connaught Rangers, with which gallant old regiment he served a long term (13 years) of foreign service, arriving home from whence he proceeded to Kneller Hall (Royal Military School of Music) studying there from '73 to '75. It was during this period Herr Mandel (the celebrated professor of harmony and military band scoring) died, and Mr. Waldron, being one of the senior students, was selected to temporarily fill the position, to the satisfaction of General Whitmore, the Commandant of the Military School of Music as well as to that of the whole body of students. He was accorded a hearty vote of thanks and immediately on the arrival of the new professor was appointed bandmaster of the 8th, the King's Regiment, which appointment he continued to hold till arriving here last March.

The band of this regiment, under his care, attained the highest possible proficiency, which fact, as well as Colonel Thompson's (present commandant M.S. of M.) personal knowledge of his character, induced that officer to select him as bandmaster to the Royal Grenadiers.

Mr. Waldron, on leaving his old regiment, (which will shortly start for the East Indies) carried with him the best wishes of all ranks, as well as more substantial tokens of the special esteem in which he was held by the officers, sergeants and his bandsmen.

Since arriving here he has been gradually bringing the band of the Royal Grenadiers into good shape and has great hopes in the near future of still further increasing their efficiency. He also undertook the tuition of the Dominion Organ and Piano Company's Band last May, with which band he carried off all the first prizes of this year's tournaments, viz: at Berlin, Walkerton and St. Catharines.

This brief sketch would be incomplete without

mention of Mrs. Waldron, who is a musician of very high order, with large experience of concert playing, performing both on violin and piano, the former of which she studied under the maestro and composer, Guido Papini.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

No. 6.—ST. SIMON'S CHURCH.

THE present building used by this congregation, although possessing very beautiful interior decorations, is only temporary, being intended ultimately to serve as the Sunday school. The permanent church which is to be a large and imposing structure will be erected between the present one and Howard St., as soon as the congregation is large enough to require it. This, it would seem, will be the case before long as the church has been crowded since its opening and except during the hot weather it has been necessary to be there fifteen minutes before the service in order to obtain a seat. At present there is no organ, a Hamilton Vocalion being used as a substitute. This instrument possesses remarkable beauty of tone and is probably destined before long to supersede the larger reed organs entirely. Steps are now being taken towards the placing of a good organ in the chancel where ample space has been provided for the purpose. In this church the aim from the outset has been the maintenance of a service which should be bright, warm, and artistic, presenting the beautiful service of the church in all its integrity, using music wherever it is prescribed, but not presenting such elaborate compositions as would preclude the possibility of a hearty congregational service. Processional and recessional hymns are sung at both services; at Matins everything is sung on a monotone and the entire Communion Service is musical. At Evensong the general confession is harmonized, Tallis' responses used for the versicles and the psalms chanted. The offertory sentences are sung at both services. In view of the diversity of taste and feeling in church music the organist is now making arrangements to use Gregorian music for the canticles and psalms at Evensong whilst retaining the Anglican music as at present used at Matins.

THE ORGANIST,

Mr. J. W. F. Harrison, is an Englishman, a native of the Cathedral City of Bristol. His talent for music having early manifested itself he was systematically trained for the profession. His first teacher for the pianoforte was Esain, a Spanish musician resident in



Bristol and the most prominent pianist at that time in the West of England. Mr. Harrison also studied in London, chiefly under Lubeck. Under this artist Mr. Harrison acquired a knowledge of technical resources and their subordination to the requirements of expression, which has made him highly successful as a teacher of the piano.

He conducted the music in connection with the dramatic readings of Mrs. Scott Siddons, Mrs. Stirling and Mr. J. M. Bellew, with whom he gave the "Antigone," "Macbeth," "Midsummer Night's Dream" and "Tempest." His first experience as conductor of oratorio was at the age of twenty when he was engaged to superintend the production of the *Messiah*, Henry Leslie being the conductor and the public performance. On the organ he was a pupil of Mr. Geo. Riseley, organist of the Bristol Cathedral, his first appointment being at the Parish Church, Henbury, near Bristol, and his second at St. John's, Redland, where he had charge of a surpliced choir. After studying in Naples with Vincenzo Magnetta, and acting as choirmaster in the English Church in that city, Mr. Harrison returned to England, when he was offered the organ at St. George's, Montreal, and came to this country in 1872. In Montreal he gave frequent piano recitals and in his capacity of conductor being the first to produce Mendelssohn's "Antigone" and "Oedipus" in this country. Being offered the posts of Musical Director at the Ladies' College and Organist at Christ Church, Ottawa, he removed to that city in 1879 and there founded the Ottawa Philharmonic Society, which organization while under his direction produced, with full orchestra: *The Messiah* (three times), *Creation*, *Hymn of Praise* (twice with symphony entire), *Elijah*, "God Thou art Great," *May Queen*, *Ancient Mariner*, *Fair Ellen* and Frederic Cowen's *Sleeping Beauty*, etc. Two years ago the post of organist at the Jarvis St. Baptist Church being vacant, Mr. Harrison received the appointment, and on the new parish of St. Simon's being set apart by the Bishop of the Diocese he was engaged to organize and train the choir in preparation for the opening, which took place last March, and shortly afterward he resigned the organ of the Baptist Church to devote himself exclusively to the congenial work of conducting the choral services of the Church of England.

THE CHOIR

consists of eighteen boys and twelve men, the parts being well balanced and the adult members all efficient readers. There is also a probationary choir of boys to supply the places of those who may leave the first choir through change of voice or any other cause. Immediately adjoining the nave is the mens' vestry and another in the basement where the boys' cassocks and surplises are kept, numbered and so arranged as to be accessible without noise or confusion.

The following are the members of the choir:

TREBLES—Masters A. Silvester, B. Gray, E. Amey, H. Creswell, W. Brent, V. Hutchison, F. Hutchison, J. Clarke, H. King, P. Stacy, J. Dash, W. Dixon, J. Crookenden, W. Dixon, E. Ivens, W. Cates.

ALTO—O. Wenbowme, A. Blythe, H. Champ.

TENORS—Messrs. Dr. Brent, Casmiore, Clarkson, Hughes, Massie, Norrie.

BASSES—Messrs. Ald. Drayton, Capt. Hooper, Clarke, Hooper, Jun., Wood, Wright.

Deputy Organist taking Wednesday eve., and daily p.m. service, Mr. Ernest Wood.

CANADIAN SOCIETY OF MUSICIANS.

The next Annual Convention of this body opens at the Normal School Toronto, on Wednesday, December 26, at 2 p.m. It may be interesting to note that all applicants for membership this year, must qualify by passing examinations in one (or more) of the following departments: Piano, Voice, Organ, Theory, Orchestra (String or Wind). All candidates must evince a certain general knowledge of musical history, and if under twenty years of age, pass an examination in reading, writing, spelling, composition and literature; candidates over twenty, may take the foregoing, or write an essay on a subject submitted by the examiners. We append the regulations governing these examinations, for which application should be made not later than December 1st.

PIANO DEPARTMENT.

The candidate shall select not less than two works from the following list, one classical and one modern;

F. S. Bach—Inventions (two voiced).

" —Bourée in G. minor.

Mozart—Sonatas.

" —Fantasia in D. minor.

" —Concerto in A major (No. 23), first movement.

Beethoven—Sonatas.

Haydn—Sonata in D No. 7. (Peters).

Schubert—Impromptus in E flat and A flat.

Mendelssohn—Lieder ohne Worte.

" —Rondo Capriccio in E minor.

Weber—Polacca in E major.

Chopin—Nocturne in E flat major and Valse in C sharp minor.

" —Polonaise in C sharp minor.

Schumann—Romance (F sharp major), and Novellette (D major).

" —Arabesque.

Scarlatti—Tausig—Pastorale in E minor.

Liszt—Consolations (Nos. 4 and 6).

Reinecke—Gavotte (E flat).

Grieg—Perceuse (G major), and Humoreske (C major, No. 3).

Rubinstein—Romance (E flat), and Barcarolle (F minor).
Bruno Zwintscher's or Plaiddy's Technical Exercises.

The Candidate shall be required to show a good knowledge of the rudiments of music, the major and minor scales in the various movements, the common chord and inversions, and the dominant seventh chord and inversions. He shall also be required to perform at sight a composition to be furnished by the examiners of about the difficulty of Mozart's Sonata in F (No. 12, Novello edition), or the easier Sonatas of Clementi.

VOCAL DEPARTMENT.

Candidates must exhibit a thorough knowledge of tone-production, and execute exercises in intervals, scales, arpeggios and fiorituri.

Candidates may select from the following textbooks:—

For Vocal Technique—Garcia, Lamperti, Randegger.

" *Solfeggi*—Concone First Book of Fifty Studies, for Trebles and Tenors, Romanne and Nava, for Altos and Basses.

Candidates will be classed as teachers and performers.

Teachers of Singing will be further required to give explanation of the difference existing between the four classes of voice: Soprano, Contralto, Tenor and Bass, and answer some very simple questions regarding the mechanism of the Vocal Organs, the three different modes used in breathing, and give vocal demonstration of the utterance of vowels and consonants.

Applicants must select two from the following list of Recitatives and Songs, one simple and one difficult:—

Recitatives (Soprano)—

- "There were shepherds," and three following recits.—*Messiah*.
- "And God said, Let the earth bring forth grass."—Haydn's *Creation*.
- "Care Compagne."—Bellini's *Sonnambula*.

Songs (Soprano)—

- "With verdure clad."—Haydn's *Creation*.
- "Let me dream again."—Sullivan.
- "Tacea la notte."—Verdi's *Trovatore*.
- "The last rose of summer."—Irish Melody.
- "Auld Robin Gray."—Scotch Melody.
- "Chantez, riez, dormez."—Gounod.

Recitatives (Mezzo-soprano and Contralto)—

- "Woe unto them."—Sullivan's *Prodigal Son*.
- "Behold, a virgin."—Handel's *Messiah*.
- "Weep not, my mother."—Costa's *Nauman*.
- "O Patria!"—Rossini's *Tancredi*.

Songs (Mezzo-soprano and Contralto)—

- "But the Lord is mindful."—Mendelssohn's *St. Paul*.
- "Love not the world."—Sullivan's *Prodigal Son*.
- "The Lady of the Lea."—Henry Smart.
- "My mother bids me bind my hair."—Haydn.
- "Regrets."—F. H. Cowen.
- "Kathleen Mavourneen."—Crouch.

Recitatives (Tenor)—

- "Comfort ye."—Handel's *Messiah*.
- "Thy rebuke."—
- "And they stoned him."—Mendelssohn's *St. Paul*.

Songs (Tenor)—

- "Good bye, sweetheart, good bye."—Hatton.
- "My own, my guiding star."—Macfarren.
- "Il mio tesoro."—Mozart's *Don Giovanni*.
- "I arise from dreams of thee."—Salaman.
- "If with all your hearts."—Mendelssohn's *Elijah*.

Recitatives (Baritone and Bass)—

- "Thus saith the Lord."—Handel's *Messiah*.
- "Call him Louder" (Nos 12 and 13.)—Mendelssohn's *Elijah*.

Songs (Baritone and Bass)—

- "Arm, arm, ye brave."—Handel's *Judas*.
- "The heart bowed down."—Balfe's *Bohemian Girl*.
- "Tis jolly to hunt."—Bennet's *May Queen*.
- "Thou art passing hence, my brother."—Sullivan.
- "Tis I."—Pinsuti.

Candidates must also sing at sight a song to be selected by the Examiners of about the difficulty of the "Last Greeting," by Schubert, and will also be tested in playing accompaniments of moderate difficulty at sight.

ORGAN DEPARTMENT.

The candidate shall satisfy the Board of Examiners that he possesses a good general knowledge of the organ and its resources, and shall demonstrate his skill in its manipulation by satisfactorily performing one selection from each of the three classes of organ compositions hereinafter named.

Class A.—

- Bach.—Prelude and Fugue, D minor No. 2, Book 8 (Peters).
- Mendelssohn.—Prelude in G major, No. 2.
- Merkel.—Adagio in F, Opus 35.
- Hesse.—Air and variations, A flat major.
- Volckmar.—Three adagios, Opus 257. Either one of the three.

Class B.—

- Smart.—Andante Grazioso, G major.
- Barnby.—Allegretto, E flat, entitled "Joy."
- Dudley Buck.—"At Evening."
- Hainsworth.—Offertoire in A.

Class C.—

- Guilmant.—Pastorale (1st Sonata.)
- Batiste.—Offertoire, D minor, Opus 3.
- Wély.—Offertoire, G major.
- Lemmens.—Fanfare.

The candidate will also be required to play at sight (as in a church service) an ordinary choral or hymn tune, an anthem of moderate difficulty, and to arrange and play at sight, in the form of an organ solo, a song with piano accompaniment, say of about the difficulty of Handel's "Lascia cho painga." It is recommended that the candidate be prepared to play one of the choruses (of his own selection) from the *Messiah*, although the latter test will not be compulsory.

THEORETICAL DEPARTMENT.

Candidates must exhibit a thorough knowledge of rudimentary theory, musical terms, intervals and formation of scales. In harmony, three parts to be added to a figured bass in common chords and inversions, and dominant sevenths and inversions.

Modulation in eight measures from a given key to a nearly related key and back.

Harmonization of a given melody of not more than four bars in four parts without modulation.

ORCHESTRAL DEPARTMENT.

In this department candidates will be required to undergo a short examination in the technique of their respective instruments, and in addition to performing a composition of their own choice that they have prepared, shall perform at sight a piece of medium difficulty to be chosen by the examiners.

Compositions by resident Canadian musicians, either professional or amateur, are invited, and if approved by the examining committee will be performed at the convention, if practicable. Such works should be sent in not later than November 1st.

THE usual mystery that precedes a new Gilbert & Sullivan opera has been thrown about the work that is to be produced in October. After a statement had gone the rounds of the press to the effect that it was to have a Swedish "color," we are now told that the scene is laid in the time of Henry VIII, and that it will be called "The Yeoman of the Guard." According to this story, which emanates from *Vanity Fair*, the prima donna is a singing girl with a sick mother. A noble prisoner, who must die in an hour, wants to marry somebody to keep his bad cousin from inheriting the estate. The prima donna consents to marry him for the sake of her mother. The prisoner escapes, the prima donna falls in love with another man, and feels very guilty until she finds that it is her real husband whom she has never seen. The funny man is a court jester. This will work all right but there is not much originality in this skeleton.

EXPERIMENTS are being made on the Telephone between the Grand Opera at Paris and the Brussels Exhibition. But not yet with sufficient success to make the venture practical.

RAFAEL JOSEFFY will give several concerts with full orchestra in New York this year.

Fond Remembrances.

— ❧ —
A SKETCH.

Andante espressivo.

GEO. H. FAIRCLOUGH.

mf *p* *dim.* *cres.* *mf*

Ped. *

1st. 2nd.

FOND REMEMBRANCES.

1st. *crec.*

The first system of music features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The treble clef contains a melodic line with various ornaments and a first ending bracket. The bass clef provides a rhythmic accompaniment. The dynamic marking *crec.* (crescendo) is placed above the treble staff.

2nd. *sf* *f* *ped.* *rall - en - tan - do*

The second system continues the piece. It includes a second ending bracket in the treble staff. The dynamic markings *sf* (sforzando) and *f* (forte) are present. A *ped.* (pedal) marking is in the bass staff. The tempo instruction *rall - en - tan - do* (rallentando) is written across the system.

Tempo Mo. *p* *ped.*

The third system begins with the tempo instruction *Tempo Mo.* (Tempo Moderato). The dynamic marking *p* (piano) is used. A *ped.* (pedal) marking is in the bass staff.

The fourth system continues the musical piece with consistent notation and dynamics.

The fifth system continues the musical piece with consistent notation and dynamics.

dim

The sixth and final system of music on the page. The dynamic marking *dim* (diminuendo) is placed above the treble staff.

FOND REMEMBRANCES.

The musical score for "FOND REMEMBRANCES" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a piano (*pp*) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system features a *dim.* (diminuendo) marking, a *ten.* (tenuto) marking, a *ped.* (pedal) marking, and a *pp* dynamic. The piece concludes with a double bar line and a star symbol.



The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed

TORONTO, SEPTEMBER & OCTOBER, 1888.

AN EXPLANATION.

THE reason for this very late issue of the JOURNAL is due to the arrangement entered into, as previously announced, with Mr. E. W. Schuch, who was to undertake the editorial and business management. Everything was prepared and almost ready for press a month since, but, for some reason, still unexplained, the columns were not closed, and nothing definite done to that end. Considering this uncertainty and delay detrimental to the interests of the JOURNAL, and our own business standing, we determined to take the matter again into our own hands, and we issue the present number apologizing for the delay and the antiquity of some of the items. In all fairness to Mr. Schuch, we may say that the greater portion of the matter published this month is the result of his efforts.

CHOIR TRAINING.

IN our last issue, we printed a letter from Mr. C. Lee Williams, organist of Gloucester Cathedral in which he made reference to a fault in boys' singing where every vowel sound seemed inclined to run to "ah," accompanied by insufficient consonantal enunciation. While Mr. Williams, as a remedy, pointed out a very easy and decidedly necessary exercise, that of singing sustained notes and scales softly on the different vowel sounds, he did not go far enough. He did not touch either the cause or the remedy of the trouble.

The cause is as easily found as the fault is universal. It arises from incorrect tone-production, which in its turn has its root in the ignorance or negligence of choir instructors. Wherever you find boy choirs, you will find a constant tendency to carry the chest voice too high. This register should never be permitted to go higher than F, Philharmonic pitch, on the first space, and then only on "ah" or "ee;" the other vowel

sounds should change on lower notes. The evils resulting from this fault are manifold. They are: a constriction of the throat, which tends to give all vowels the sound of "aw," and which, from its muscular and nervous intensity, prevents the tongue and lips from giving proper enunciation of the consonants, causing indistinct pronunciation; a disposition to flatten in pitch; and last but not by any means least, the early impairment of the voice, and perhaps its permanent annihilation.

The proper remedy is one that is easily applied by the exercise of a little patience on the part of the choirmaster. Let the boys sing "ah" with the fullest, roundest, and even loudest tone procurable, say on C below, in a well sustained tone of equal force, carry this up, changing the notes sung by semitones, as far as F. Confine the practice to this work for a few days, then let them sing softly all notes between F-sharp and C. If the chest tone has been properly broadened, the tone of the medium voice will easily show itself, soft and round. Develop the soft tone to a full one, taking care that the "quality" is not lost; then sustain *forte* with the tone reached by the *crescendo*. When this result is reached, scales may be undertaken, but before these are taken up as regular practice, the boys must be taught to comprehend the "break" between the chest voice and the medium voice, and when they are singing scales should always be warned of the change in register by the instructor calling on them to "break." Then they may be practised on the other vowels in this order: "oh," "aie," "ee," "oo," taking care to obtain the "ee" sound far enough forward in the mouth, and the "oo" sufficiently free from throat pressure and from the elevation of the larynx.* These vowels should always be studied on sustained single notes before scales are attempted.

These suggestions, carefully followed will abate the difficulty, and give a choir a beautiful, soft, clear tone, and in this respect need not be confined to boy trebles, but can easily find a wider usefulness. The head voice, after this, will fall into what may be called "scale," quite easily if this system is carried out, and the instructor will find that his choir develops a surprising compass, both upward and downwards.

*Some instructors favor "oo" as a first study, but this has a tendency to produce superficiality of tone, and a waste of breath in emission, and does not cultivate depth and roundness of tone. In the order above given, each vowel prepares the way for its successor.

TORONTO CONSERVATORY OF MUSIC.

IT is pleasing to note that what was an experiment a year ago has become an established fact at the present day. The Conservatory, under Mr. Edward Fisher's careful and judicious direction, has placed

itself firmly and securely before the public as a teaching institution, and its tentative stage is now past. A large number of pupils, over six hundred, attended its sessions last year, who gave most excellent account of themselves at the various recitals and concerts which took place during the season. This year public interest and confidence has caused a similar large attendance which is received in enlarged quarters, the adjacent building having been included in the Conservatory. The staff of the school is constantly being added to, and its system crystallized into the most common sense and progressive modes. Such success is phenomenal, and speaks volumes both for the excellence of a system which can enlist so quickly so many followers, and for the material and artistic progress of the country which by its patronage makes such a school possible.

TORONTO COLLEGE OF MUSIC.

DURING a long residence in Toronto, Mr. F. H. Torrington has won for himself a most enviable reputation as musician and teacher, and has had the rare satisfaction of feeling that an active sympathy with an appreciation of his labors was always evident. In establishing his Toronto College of Music he has been able to meet the demands on his time in a manner otherwise impossible, and has now a large and well-attended music-school, in which the practical is judiciously blended with the theoretical. Its practical side is well displayed in the erection of a fine three manual organ, and in the opportunity offered instrumentalists for study with Mr. Torrington's orchestra. The veteran leader of the Philharmonic is justly proud of these two departments, and of the handsome building in which the work is carried on. The other departments of the College are in the hands of well-known teachers, and the school opens with the brightest prognostications of success.

ONE of the events of which the present year is the Centennial, is the composition of three of Mozart's great symphonies, the Jupiter in C, the G minor symphony and the Grand symphony in E \flat . Mr. Torrington's Orchestra will very appropriately play the Jupiter Symphony at its first concert this season.

As a bit of real, all wool, yard wide self-conceit, we offer the following from *Kunke's Musical Review*, (St. Louis, Mo.):—It will not do to sneer at the unmusical quality of our patriotic songs, for, if it be true that we have no "Marseillaise" it is equally true that as a national song, "The Star Spangled Banner"

is worth (both words and music a dozen "God Save the Queens," and that "Hail Columbia," though inferior, may well stand by the rather ponderous "Wacht am Rhein."

* *

At the Convention of Public School Inspectors held last month, it was stated that music was taught in half the schools in the Province, and eighteen inspectors would go so far as to say that music was taught in 75 per cent of the schools in their districts. Inspector Morgan, of Barrie, made an effective plea for the teaching of music, and concluded by saying very truthfully that if a man has the capacity to sing the diatonic scale, he can start with his school and keep ahead of it in the study of music. The Minister of Education said that the Department did not recognize any method as such, but simply desires to procure singing in the public schools by the Tonic Sol-fa, the Holt, or any method whatever. He said they might easily satisfy their own complaints of the lack of musical knowledge among teachers by drawing the lines closer as a Board of Examiners and deciding not to recommend any Model School for the Government grant unless music is well taught within its walls.

* *

This is all very well as far as it goes, but is the statement of the Inspectors not rather *couleur de rose*? Without wishing to doubt the veracity of these gentlemen, we question whether music is actually taught in "half the schools of the Province." Certainly not systematically in all the rooms of these schools, and right here is where the difficulty comes in. In all the schools, a certain progress is expected in, say, the three R's, but, as a rule, if the year shows no progress in music (where it should be so fortunate as to be a subject for examination) the shoulders are shrugged and the hope is expressed "that it will come all right next year." That there are exceptions to this cannot be gainsaid, but the fact remains that the teaching of music in the schools of Ontario generally, is not practical, continuous or thorough, and that the teachers do not regard it as of equal importance with the other branches taught. Remedies may be suggested and plans proposed, but so far the most practical idea yet evolved is that of Mr. Ross—who, by the way, is nothing if not practical—that of withholding the Government grant from any Model school that does not carefully teach music.

* *

WE frequently hear the question, "I would like my child to learn some instrument beside the piano; which had it better study?" The answer to this question should invariably be "The Violin." It is the most graceful, the purest toned, and the nearest resemblance to the human voice. It affords the means for pleasure in its own repertoire, and in the practice and performance of countless gems with other instruments, as well as in participation in larger musical centres in orchestral work, and is equally fit for the daughter and for the son. By all means, parents, let the children learn the violin, and perhaps later its cousins, the viola and the violoncello, but certainly the violin.

LAST season, Mr. H. Guest Collins conducted the Northern Choral Society, numbering forty excellent voices, and performed Farmer's "Christ and His Soldiers," and McFarren's "May Day," with other miscellaneous works. These performances were most creditable to all concerned, and met with so much approbation, that the members were encouraged to plan larger efforts for the coming season. The name was changed to "The St. Cecilia Musical Society," and the new society will perform Mendelssohn's "Athalie," and Spohr's "Hymn to St. Cecilia," both with orchestral accompaniments.

THE ART OF BREATHING.

RESPIRATION so seldom lays claim to our attention, and is conducted with such instinctive ease, that few suppose that there can be any art in taking breath. Precisely that which least occasions thought and labor is, however, what often most repays intelligent inquiry and care. This is certainly to be said of respiration.

There is scarcely a person who may not profit by an endeavor to improve this life-sustaining function. It is to the singer and orator, however, that breathing assumes a significance which justifies its cultivation as an art.

The interior of the chest may be enlarged in one or a combination of three ways. These different modes of effecting inspiration are known as clavicular, costal and diaphragmatic breathing.

Clavicular breathing is characterized by the forcible raising of the upper ribs by the contraction of powerful muscles which pass from the neck and shoulders to the chest. It may be recognized by a feeling of strain about the neck, by the accompanying elevation of the shoulders, and by a jerking upwards of the entire chest.

Individuals afflicted with diseases that render respiration a task, are obliged to breathe in this fashion. Clavicular breathing must be condemned as abnormal and fatiguing. It moreover ruins the voice by causing muscles to press upon the larynx in such a manner as to interfere with the adjustability of the vocal cords.

Contrasted with the labored efforts of clavicular breathing, is the quiet, circumferential enlargement of the thorax by the movement of the ribs in costal breathing. Equally natural is the vertical increase of the chest by the descent of the midriff in diaphragmatic breathing. The conjoint employment of these two methods constitutes the only safe and correct way of filling the lungs with air.

When inspiration is thus produced, the chest walls (especially in the region of the lower ribs) should be felt gradually to expand and the abdomen be noticed to bulge forward.

Thus far we have dealt solely with the mechanism of inspiration. Expiration, as ordinarily performed in health, is mainly the result of elastic rebound of the lungs and thoracic walls to their former condition, and is achieved as soon as the muscles of inspiration cease to act. The muscles of this cavity, tend to press the midriff upwards, and thus assist the latter in emptying the lungs.

When the expired air is being utilized for vocalization, it is obviously of the greatest importance to be able to completely control the rate of outflow. Opportune inflation of the lungs and skilful management of the emitted breath, are two of the most desirable accomplishments of a fine vocalist.

A few simple breathing gymnastics are described in the following, as facilitating the achievement of this result:

I. Take a long, deep inspiration, filling the lungs silently, very gradually and without straining, but to their full capacity; hold the breath four seconds, and then empty the chest with one quick inspiration.

II. Reverse the exercise, by making the inspiration rapid, yet complete, and prolonging the act of expiration as much as possible.

III. Make both inspiration and expiration very long and slow.

IV. Produce a series of alternate inspirations and expirations, all of them full, but of short duration.

V. Practice tremulous breathing by generating a succession of inspiratory and expiratory sobs.

In order to secure the benefit which accrues from these lung gymnastics, they must be repeated diligently and attentively during a number of months. It is not necessary to carry them on for more than a few minutes at a time. They should be employed in due moderation, especially at the beginning, and every forced effort is to be discontinued. The interval during which the air is retained within the lungs should be lengthened by degrees.

All the exercises are to be practiced at first while lying in horizontal position, afterwards in sitting posture, then standing, and finally while walking with varying degrees of rapidity.

Correct methods of breathing imply the observance of several general principles, whose mention will claim the remaining lines of this article.

The singer or public speaker, above all others, needs the urgent injunction to discard everything which can embarrass respiration. This is done by stooping or otherwise constrained positions of the body, by a too great inclination of the head, and particularly by apparel which tightly girds chest or abdomen.

Respiration is always to be an absolutely noiseless process, excepting only when emotion dictates violent breathing.

The inspired air should at all times pass through the nose (not through the open mouth), saving rare occasions when this is utterly impossible. It is advisable to take breath as often as may be done without interruptions of phrase, yet guarding carefully against inflating the lungs with more air than can be conveniently used.

The ideal aim of art in breathing consists in the adjustment of a perfect balance between the amount of air inspired and the quantity necessary for the production of tone.—*Musical Review*

THE largest organ in the world will probably be that now being built for Sidney, New South Wales, by Hill & Son. It is to contain 126 sounding stops and will have five manuals. On the pedals is a novelty in the way of a 64 foot reed.

Music in Toronto.

Everything points to an active and progressive season in musical Toronto. The various musical organizations are hard at work with the subscription lists, and commenced their operations with opening rehearsals last month. The absolute dearth of concerts, outside of band music, this summer, will make this opening welcome alike to chorus and public, a result that is made additionally sure by the high class of work that is included in the plans of the various societies.

THE PHILHARMONIC SOCIETY.

This society, under the energetic direction of Mr. F. H. Torrington, began rehearsals on Tuesday 11th Sept. and will this season perform two splendid works: Handel's "Samson" and Beethoven's "Mount of Olives." The Christmas performance of the "Messiah," which this society hopes to make a permanent feature of our musical life, as it should undoubtedly be, will take place on Thursday, December 27th, at popular prices. All these performances will be placed before the public with the characteristic efficiency of the society, and with the best vocal and instrumental artists. The society, in its circular for 1888-9, indicates that the subscription will be, as last year, ten dollars, entitling the subscriber to three seats at each of the two principal concerts. The officers of the Philharmonic Society are: Mr. Geo. Gooderham, Hon. President, Mr. John Earls, President, Mr. W. D. Matthews, Vice-President, Mr. J. T. Jones, Vice-President, Mr. F. H. Torrington, conductor, Mr. Edgar A. Willis, Treasurer, Mr. Secretary, Mr. A. L. Ebbels, Assistant Secretary, with the following Executive Committee: Mesdames Revell, Cummings, Morrison, and Messrs. L. J. Clarke, W. C. Matthews, C. P. Orr, H. W. Williamson, J. F. Kirk, C. D. Daniel, Joseph Oliver, A. H. Gilbert, Thos. G. Mason, W. H. Fairbairn and R. Finning.

THE CHORAL SOCIETY.

Owing to the resignation of Mr. Edward Fisher, as conductor of this organization, it was at one time supposed that it would give no performance during the coming season, but we are glad to note that better counsels prevailed, and that Toronto will not yet be deprived of the work of a Society that has made a progressive record of nine years' hard and conscientious work. The Choral Society will this year sing the Creation, with all the splendid effects that a specially and actually selected chorus of one hundred and fifty voices can give it. Great care and time will be spent upon this concert, it being intended to make it a perfect performance as far as the chorus is concerned, and also that the Orchestra should be made more than usually efficient. The officers of the society this year are: President Mr. A. Toshaek; 1st Vice-President, Mr. Chas. Boeckh, Jr.; 2nd Vice-President, Mr. E. A. MacLaurin; Conductor, Mr. Edward Fisher; Hon. Treasurer, A. G. Hodgetts; Hon. Secretary, Mr. E. A. Minkler; Committee, Messrs. S. B. Brush, J. F. Bryce, A. Bolte, I. C. Barr, W. A. Douglas, E. A. Scadding, A. Ross, T. Symington, G. C. Warburton, A. Cromar.

THE VOCAL SOCIETY.

This thoroughly progressive band of singers will this year, add to its former successes by two concerts, for which Mr. W. Elliott Haslam and the committee have chosen some excellent music. The programme for the first concert will include "The Cloud-capt Towers," Stevens; "When Winds Breathe Soft," Webbe; 100th Psalm, de la Pole; "Night," Blumenthal; Boatmen's Chorus "Lily of Killarney," Benedict; "The Wine Cup is Circling," Stewart; "Old Daddy Longlegs," MacLrone; "Song of the Vikings," Fanning. The Musin Concert Company will assist at this Concert, which takes place on Tuesday, Dec. 18th. The officers of the Vocal Society are: President, Mr. J. K. Kerr; 1st Vice-President, Mr. D. Kemp; 2nd Vice-President, James Hedley; 3rd Vice-President, Mr. Geo. Musson; Musical Director, W. Elliott Haslam; Hon. Sec.-Treas., H. G. Bourlier; Executive Committee, Mrs. J. B. Hall, Mrs. Geo. Jaffray, Mr. W. H. Blake, Mr. J. R. Ambrose.

THE ST. CECILIA MUSICAL SOCIETY

Will, under the direction of Mr. H. Guest Collins, give two Concerts, at which Mendelssohn's "Athalie" and Spohn's "Hymn to St. Cecilia" will be performed. Its officers are: Hon. President, Rev. John Burton; President, Mr. H. N. Baird; Vice-President, Mr. Charles Joselin; Sec.-Treas. Mr. Percy Roberts; Committee, Messrs. J. Lister Nichols, W. Poulett Thompson and Mrs. H. L. Thompson.

UNIVERSITY COLLEGE GLEE CLUB.

This Society has commenced its labors early this year under the direction of Mr. E. W. Schuch, having been requested by Sir Daniel Wilson, the President of the University, to formally assist at the opening Convocation in October. It is the intention of the Club to enlarge its repertoire, and to prepare a choice programme for the Conversazione in February, in addition to providing entertaining music for the various collegiate literary meetings.

AT THE OPERA.

Manager Sheppard will give us a very pleasant bill of fare of a musical kind this season. The items comprise Duff's Trip through Africa, the Kellogg Hawk Company, the new Gilbert and Sullivan Opera, the new American Opera Company, and Rice's Pearl of Peking.

CONCERTS.

The outlook this year is fair in the matter of concert combinations. The probable visitors will be: the Musin Concert Company, the Boston Symphony Orchestra Club, the Mendelssohn Quintette Club, Moritz Rosenthal, the pianist, the Giulia Valda Concert Company and the Campanini Concert Company. In addition to these, there will of course be the usual local concerts, which promise to be unusually good this season.

Crotchets and Quavers.

THE Mendelssohn Quintette Club of Boston has again changed its *personnel*, and this year promises to be exceptionally good. Mr. Thomas Ryan of course remains as the permanent nucleus, and has engaged Herr Alois Bruch, soloist of the Berlin Philharmonic, as first violin; Herr Max Adler, pupil of Joachim and Wirt, as second violin; and Herr Anton Hecking, solo 'cellist of the Berlin Philharmonic. He intends to add a first-class man who can play both viola and 'cello, so that they can play quintettes for two violins, viola and two 'cellos. Miss Alice Ryan will be the vocalist.

Mr. Edmund L. Stanton announces two virtuosi for American concerts this season. They are Moritz Rosenthal of Roumania, a pianist of brilliant European reputation, and Fritz Kreissler, a young violinist who was lately awarded the first prize at the Paris Conservatoire. They make their first appearance at New York on the 14th.

THE Orchestra at the Wagner Festival at Bayreuth is composed of 106 musicians. There are thirty-two violins, twelve violoncellos, five clarinets, five oboes, four bassoons, one contra-bassoon, four horns, four trumpets, one trombone, four harps and two kettle-drums.

LONDON *Figaro* says:—Another "prodigy," also from Vienna, is little Leopold Spielmann, who is of the mature age of four and a half, who plays Bach fugues and Beethoven's "Waldstein" sonata. I suppose between the intervals of taking his pap!

CAMPANINI will be on the road again this year with Signor Del Puente, baritone; Signora De Vere, soprano leggiera; Signor Carbone, formerly with the Gerster Company, and Signor Cuffo, Signor Bologna and Miss Marie Grøbl.

MR. GEO. W. CHADWICK'S symphony which met with so much applause when performed at the M. T. N. A. convention at Chicago, was offered to the Committee of the Birmingham Festival, but the score did not reach Herr Richter, the conductor, until after the programme had been decided. Had it reached him sooner, it would probably have been accepted. As it is, Mr. Calixa Lavallee has a decided promise that an American composer will be invited to contribute a work for the 1891 festival.