

Canadian Music Journal

AND TRADES

VOL. I. NO. 6

TORONTO, NOVEMBER, 1900

PRICE 10 CENTS

MENDELSSOHN MALE QUARTETTE

J. LINCOLN NEWHALL

MALDWIN EVANS

AUGUSTA GRIMM
READER

HOWARD S. BARNETT

U. LEO ALKIRE

GERHARD HEINTZMAN

CANADA'S GREATEST HIGH GRADE PIANOFORTE.

A Quarter of a Century Before the People

Gourlay, Winter & Leeming,
188 Yonge Street, Toronto.



GERHARD HEINTZMAN PIANOS Sold at

Ottawa by	J. L. Orme & Son	London by	W. McPhillips	Winnipeg by	The Grundy Music Co.
Montreal by	J. W. Shaw & Co.	Sarala by	J. Barron	Vancouver by	Walter Boult
Quebec by	Arthur Lavigne	Windsor by	B. J. Walker	Brantford by	S. G. Read
Sherbrooke by	G. A. LeBaron	Calgary by	Tempest, Smith & Hinde	Napanee by	W. R. Rockwell



"DOMINION" PIANOS and ORGANS

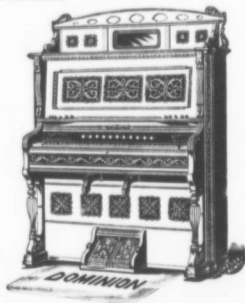
The Oldest in Canada
No Better Made

To-day our Pianos and Organs are handled by the Best Dealers, and are more popular with the Public than at any time during OUR THIRTY YEARS OF MANUFACTURE.

Write for Catalogues and Prices to

The Dominion Organ and Piano Co.

Bowmanville, Ont.



SOMETHING NEW IN BAND INSTRUMENTS

Altophones

Same shape as French Horn. Crooks in F, E^b and D.

Same scale as regular Alto Horn and is equally effective in Orchestra or Band. Price, **\$35.00**

DOUBLE BELL EUPHONIUMS, \$40.00

BAND INSTRUMENTS REPAIRED

Concert Companies, Lectures, and Musical Attractions Furnished.

THOS. CLAXTON

197 Yonge Street, TORONTO

NEW YORK

CINCINNATI

The Great Eastern Lyceum Bureau

Of Toronto.

564 CHURCH STREET.

AN AGENCY FOR LEADING

Lecturers, Concert Companies, Orchestras, Humorists, Readers, Singers and Entertainers.

WE SELL YOUR TICKETS IF YOU WANT US TO.

WRITE FOR PARTICULARS.

The talent for all the leading Star Courses of Canada, including the great Hartmann Popular Course of Toronto Massey Hall, is from this Bureau.

P. GROSSMAN'S SON'S



65 James Street North, Hamilton, Ont.

...DEALERS IN...

Sheet Music, Music Books and Musical Goods

OF EVERY DESCRIPTION.

Agents for Besson & Co.'s (London, England), celebrated Prototype Band Instruments.

Special attention paid to furnishing Bands and Orchestras with complete outfits.

Our sheet music Department embraces the best issues of the leading publishers, including Peters, Litoff, Augener, Cotta, etc.

Silk Piano Drapes

Large assortment in stock.

Prices \$1.05 to \$3.00 apiece.

Sizes: 23 x 90 inches and 23 x 99 inches.

Organ Scarfs

20 x 60 inches, \$1.00 to \$1.50

apiece, in the following colors:

Nile, rose, old rose, sky, olive, old gold, cardinal, orange, apple, etc., etc.

K. ISHIKAWA & CO.

24 Wellington St. West

TORONTO, ONT.



Karn is King

Piano..... Selection

There are many things to consider in choosing a piano; musical qualities, effectiveness of action, grace of design and probable durability. Many agents gloss over the lack of certain of these requirements. Our way is to court the closest inspection. The Karn Piano is so good in every way that it satisfies the most critical customers.

The D. W. Karn Co., Limited

Manufacturers of

Pianos, Reed Organs and Pipe Organs,
WOODSTOCK, ONTARIO

Fletcher Music Method

(Simplex and Kindergarten)

THE aim of the Method is to eliminate the drudgery of the study of music and to give a fundamental, systematic and logical musical education in a thorough, natural and measurable way, and so make it possible for Music to exercise her threefold power of development. The System was originated by Evelyn Ashton-Fletcher, and the following are a few of the many endorsers and a partial list of the Conservatories in which the System has been adopted:—

W. O. Forsyth, Dir. Metropolitan School of Music, Toronto.

H. M. Field, L.O.M.C.

Edward Fisher, Director Conservatory of Music, Toronto.

C. L. M. Harris, Dir. Conservatory of Music, Hamilton.

Caven Barron, Dir. Conservatory of Music, London.

Dr. Wm. Cummings, Dir. Guildhall School of Music, London, Eng.

Franklin Taylor, London, Eng.

Signor Garcia, London, Eng.

Antoinette Stirling, London, Eng.

Also by the leading American Musicians and Conservatories, the following being a partial list:—

University of the State of New York, the Institute of Applied Music.

Departments: Metropolitan College of Music, Metropolitan Conservatory of Music, American Institute of Normal Methods, Synthetic

Piano School, Fletcher Music Method.

American Conservatory, Chicago.

Gottschalk Lyric School, Chicago.

Mrs. John Vance Cheney School, Chicago.

Detroit Conservatory.

Broad St. Conservatory, Philadelphia, and others.

ALSO IN THE LEADING CONSERVATORIES OR COLLEGES OF MUSIC IN CANADA.

There are already over 250 teachers of the System, but the demand is greatly increasing. Miss Fletcher studied for five years in Europe, and has already successfully introduced her System in the European centres, Leipzig, Berlin, Brussels and Paris. Special advantages to those willing to go abroad with the System. The different sets of apparatus patented by Miss Fletcher are fully protected by patents in Canada, the United States, England, Germany, France, Switzerland, etc. This System cannot be taught by mail, and the Fletcher certificate of authorization to teach is only obtainable with the apparatus, by taking the course of instruction. Write for information and circulars, with letters of endorsement, to Miss Evelyn Ashton-Fletcher, 1125 Madison Ave.; or Mrs. E. A. Sturgeon, 3155 Cornell Ave., Chicago; or to the Corresponding Secretary of the Fletcher Musical Association, Miss La B. Brown, the Nightingale, Dudley St., Roxbury, Boston.

H. A. CASTRUCCI

MANUFACTURER

OF

**Artists'
Casts**

ALABASTER
STATUES
AND PLASTER
WORK

CLASSIC MODELS
FOR STUDIOS
MUSIC ROOMS, ETC.

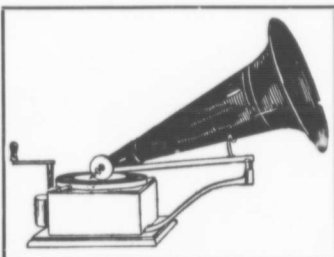


Main Office—423 Yonge St., Toronto, Ont.

—BRANCHES—

168 Michigan Avenue - - - Chicago, Ill.

318 East Fifth Street - Cincinnati, Ohio.



The Berliner Gram-o-phone

Was awarded the **MEDAL** at the
TORONTO EXHIBITION, 1900

The phenomenal success of the **Berliner Gram-o-phone** is the talk of the musical world—showing that the sterling quality and simplicity of the machine—the excellence and durability of our records—are appreciated by the public, and notwithstanding the **crafty collusions and bluffing buncombe** of a lot of disgruntled talking machine companies, the Berliner Gram-o-phone is forging its way steadily to the front. **Two million** Gram-o-phone records were sold last year.

To show the Trade the vast superiority of our records over all others and the necessity of protecting our interests against the "pirates", we are now stamping our records with our **Trade Mark** through the sound waves, as we found that a concern with an office in Montreal was selling poor reproductions of our records—after erasing the name of **E. BERLINER** and the various patent numbers but they failed to remove the catalogue number.

E. BERLINER

Factory: 367-371 Aqueduct Street
MONTREAL

2315 St. Catherine Street
MONTREAL

EMANUEL BLOUT, General Manager for Canada

Retail Price

\$15.00

including a 16-inch
Horn and 3 Records

DEALERS' DISCOUNTS
QUOTED ON
APPLICATION

Write for Catalogue and
Record Lists

Sheet Music and Music Books

WE desire to call the attention of the Canadian Musical Public to our very large and complete stock of SHEET MUSIC and MUSIC BOOKS. We have superior facilities for filling almost any order that may be sent us, as in addition to our copyright publications and English imported works, both of which are constantly being added to, we have a very complete stock of the leading American and Foreign publications in demand at present.

The following are a few recent Novelties which are meeting with success, and which should be in the stock of every up-to-date music dealer in the country.

SONGS

"**ONCE.**" By **Arthur Hervey**. One of the most charming love ballads ever introduced into Canada. Will be a welcome addition to the repertoire of every vocalist. Three keys. Price, 60 cents.

"**GO TO BYE BYE.**" A dainty, darkey lullaby song. By **Jos. Fredericks**. The melody is exceptionally good. Will make an excellent "encore" number. For medium voice. Price, 50c.

INSTRUMENTAL

"**A FRANGESA MARCH.**" By **P. Mario Costa**. A great European success. Price, 50c.

"**COONTOWN REVELS.**" Cake Walk. By **Chas. Musgrave**. Now in its third edition. Will be in great demand this season. Price, 50c.

"**LADYSMITH WALTZES.**" By **W. D. Shanks**. One of the best waltzes of recent years. Well marked and very melodious. Price, 50c.

SEND FOR CATALOGUES

Anglo-Canadian Music Publishers' Association, Limited

ASHDOWN'S

88 Yonge Street, TORONTO, ONT.

The R. S. WILLIAMS & SONS CO.

LIMITED

...MANUFACTURERS OF...

HIGH-CLASS PIANOS

And **STRINGED INSTRUMENTS** of all descriptions.

Our Special Brands, "THE ECHO" and "ARTIST," are Endorsed by the Profession, and Warranted.

Importers and Dealers in MUSICAL MERCHANDISE.



The Largest Musical Instrument Factory in Canada.

CATALOGUES
FREE.

CATALOGUES
FREE.

CANADIAN AGENTS FOR

The EDISON PHONOGRAPH,
BETTINI MICO-SPEAKER,
POLYPHONE ATTACHMENTS,
REGINA MUSIC BOXES.

Large Stock of Machines and Records to select from.

CORRESPONDENCE SOLICITED. - WRITE FOR CATALOGUES.

FACTORY:
OSHAWA, ONT.

HEAD OFFICE and WAREROOMS:
143 Yonge St., TORONTO.

The R. S. WILLIAMS & SONS CO., Limited.

CANADIAN Music and Trades Journal

VOL. I. No. 6

TORONTO, NOVEMBER, 1900

10c. PER COPY

BUYING A "PIANER."

BY M. QUAD.

IT was evident to the salesman at first glance that the woman knew what she wanted. She was a dumpy, sawed-off woman with a double chin and compressed lips, and he knew from experience that if she wanted strings for a guitar she could not be prevailed upon to take a gospel hymn-book instead.

"I want," she began as she rapped on the steam radiator with her closed umbrella to emphasize her words, "I want to see a pianer."

"Exactly, ma'am—of course. Do you wish to rent or buy?"

"I'm goin' to buy it if I like it, but I want to tell you right here and now that it's got to be up to the mark from head to heel. It's for my niece, Mary, on her birthday, and I don't propose to deceive the poor child with any broken-backed music box."

"In other words, ma'am," said the salesman, "you want a first-class instrument. We keep nothing else. Do you prefer an upright or a grand?"

"I never heard of either Upright or Grand. Are they turnin' out anything extra?"

The salesman didn't think it best to notice the slip, but escorted her into the salesroom and ran his fingers over the keys of an upright and said:

"This is one of the finest toned instruments on the market, as you will agree."

"Mebbe I'll agree and mebbe I won't. I want to hear you play Bloomin' Mary."

"I—I don't think I know the song."

"Then try 'I Want To Be an Angel.' My niece plays 'em both, and she plays 'em to make me shed tears. She put the peddler on when she plays 'em. How many peddlers has this pianer got?"

"Two, ma'am, as you can see. I'm sorry I don't happen to know the songs you speak of, but listen to this. Don't you see how the tone is brought out?"

"I don't see much but a lot of bangin' and janglin', but mebbe the tone is there. Has it got seventeen octaves?"

"It has seven octaves, ma'am—the full number. They never make over seven."

"Well, I won't dispute about that, though I thought I heard Mary say that if she couldn't have a pianer with seventeen octaves she had rather have a yaller-tailed parrot. What about the chords?"

"How, chords, ma'am?"

"Why my niece plays chords, and if this pianer hain't got any she'd dump it on its back in a hurry and sulk for a month. Has it got chords or not? Don't try to deceive me."

"It's got 'em ma'am," explained the salesman after a moment's thought—"got the full number. You can see for yourself as I open the lid."

"Yes, them look like chords," said the woman as she peered among the strings and hammers. "Mary plays chords in a way to make you think you are floatin' around in the night over a graveyard. So this was made by Mr. Upright, eh?"

"This is an upright piano, ma'am. Over there you see is a grand."

"I think I prefer this. I used to know a man named Upright, and he was so honest that if he found a button in the road he'd advertise it. I don't want a pianer to crowd everything else out of the room. I like to see a broom and a cat and a rockin' chair around. Lemme see what else I wanted to ask about? Oh! Has it got a compainment to it?"

"Do you mean accompaniment, ma'am?" queried the puzzled salesman.

"Yes, I guess that's it. I know that when Mary's bow comes he sings and she plays the what-d'ye-call it. It won't be no use of talkin' if this pianer hasn't got the—"

"Accompaniment, ma'am. Let me inform you that it has. Your niece can play the accompaniment to anything anybody can sing."

"Is it strong enough to stand five thumps and ten bangs?"

"Entirely so, ma'am—entirely so."

"'Cause that's the way she always winds up, and I don't want nothin' to give way and blow her to smash. I don't know as I ever heard of a pianer explodin', but I don't see why they can't, same as an ice-box or a coal-stove. Has it got a soundin' board inside?"

"Oh, of course, ma'am—of course. Yes, indeed, ma'am, it has one of the finest sounding-boards of any piano in the world."

"Well I'm glad to hear that. My niece says that what ails her old pianer is that it never had no soundin'-board. Lemme see? Lemme see? Fact is, I don't know nothin' 'bout a pianer, you see. Has this one got all the attachments?"

"All of them, ma'am—every one," replied the salesman.

"I've seen Mary pour a whole pitcher of water into her pianer, and she said it was to tighten up the strings. Do you have to tighten these that way?"

"Indeed not, ma'am. They all tighten with a key."

"I should think that was better. Could Mary reach high 'G' on this pianer?"

"Certainly, ma'am. She won't have the slightest trouble."

"I hope she won't. She can't reach high 'G' on her old one, and it makes her so mad that she jumps up and kicks the chairs over. Is there such a thing as comin' pitch?"

"Oh, yes. You can have it tuned to concert pitch."

"I should want it. My niece always wants concert pitch when she sits down to play, and if she don't get it she'll throw hammers among the strings and sass her mother. I think that's about all I want to ask, though if Mr. Upright is around I might think of somthin' more."

"I'm sorry to say he's just stepped out, ma'am," replied the salesman, with a face as grave as a rock.

"Well, he didn't know I was comin', of course. What do you call this wood?"

"Mahogany, ma'am. It's the finest wood in the world."

"Yes, it looks nice, and I hope it won't turn out to be painted pine. That's what Mary's pianer is, painted pine, and when the stove gets too hot and blisters the legs you can smell 'em all over the house. I guess that's all, except the price."

"Do you desire to pay cash down, ma'am?" asked the salesman as he began to pat himself on the back.

"Of course. I don't s'pose you'd take butter and eggs?"

"Hardly, ma'am. Well, the cash price is \$350, and I assure you that is a low figure, a very low figure. Some of our rivals—"

"Stop, young man!" she interrupted with her umbrella pointed at his scarf-pin. "Did you say the price was \$350?"

"Yes, ma'am, and I assure you—"

"Stop again! Do you take me for an idiot? Do you imagine I have had a sunstroke and gone out of my head?"

"I am making you a low figure," said the salesman with anxious voice.

"Don't stand there and lie to me, young man! When you can get a first-class bike for \$35 don't try to make me believe that a pianer is worth \$350!"

"But what has a bike got to do with a piano?"

"Everything. And so has a music box. I was offered one which played a hundred tunes for \$25. Just started right out and goes rippy-te-rip-te-lal, and all you've got to do is to listen. And up the street, not an hour ago, they offered me a hard-wood, double-breasted refrigerator for \$14, and you can put onions and butter side by side and they won't taste of each other."

"Heavens, woman!" gasped the salesman as he sat down on the nearest piano stool, "but you are not classing pianos with bikes and refrigerators?"

"Why not?" she demanded, as she tapped on the floor with her umbrella—"why not? And look at them hossless carriages. Do you know I was offered one for \$150, and only half down. You haven't got to thump and pound a hossless carriage. You just get in and fold your arms and hold your head up, and she goes, zip-rip-rip! And mebbe you don't know what folding beds are selling for?"

"Fal-folding beds!"

"Yes, folding beds. I was offered one yesterday which looked every bit as good as this piano for only \$22, and the man said that if it ever folded up on me and squeaked me to death he'd return half the money. No wonder you look pale. You thought you had got hold of a spring chicken."

"Then—then I couldn't sell you a piano?" he feebly asked as he rose up with a tired frown in his knees.

"That's accordin', was the reply as she waved the umbrella around her head and tucked it under her left arm for the moment. "I want to give my niece a birthday present, and I'd rather give her a piano, but I won't pay over a hundred dollars. If you want a trade—"

"I couldn't mix an—couldn't possibly do it."

"Not with lossless carriages at \$120, music boxes at \$22 and great big Japanese screens with gold birds on 'em for \$3 apiece?"

"No, I'm sorry, ma'am, but you don't seem to understand."

"Oh! I don't, eh? Well, I think I do."

"I'm sorry."

"You needn't be," she said as she waved the umbrella around.

"It will be a bike. Mary will fix up and down with it. She'll go through mud-holes and over fences. She'll zig-zag up hill and she'll scoot down hill, and she'll give two circus performances a day and have twice as much fun as with a piano. Young man, good-bay. Give my love to Mr. Ureight!"

And as she passed with a frozen look on her face and dignity in her carriage the point of her umbrella went tunk! tunk! tunk! on the floor, and the salesman looked after her and rubbed his cold hands together and shivered.

THE EARLY PIANO.

A lecture delivered before Trinity University, continued from October number.

By J. Humphrey Anger, Mus. Bac. Oxon.



THE harpsichord, deriving its name from the harp, was, however, the most important of all these instruments. It had a fuller and richer tone than the others, and was capable of more expression, it varied with the clavichord for the approval of the greatest masters; it was Handel's favorite instrument, the clavichord being Bach's favorite.

The action in all these instruments (excepting, of course, the clavichord) has been thus described: "On the back end of a balanced key-lever is placed a jack, a wooden upright usually of pear tree, having a central tongue of holly, kept in its place by a spring of bristle behind the tongue. A spike, or cutting of cross-quill, projects at a right angle from the tongue. The little plectrum twangs the string. As the key regains its level the jack descends, the plectrum passing the string without pressure to again cause sound. The bristle spring is to let the plectrum escape the string and leave it vibrating, to be damped (silenced) by a small piece of cloth, attached to the jack above the quill, which falls upon the string as the key rises to its level." The note thus produced has been humorously described as "a scratch with a sound behind it."

The general appearance of the harpsichord was very much the same as that of the ordinary concert grand piano of to-day, but without pedals. Some harpsichords had two rows of keys, in fact the great makers did all in their power to improve the mechanism, so debilitated for having really been playing.

Fetis, in his history of the piano, says that "Harpsichords were constructed with more than twenty different modifications, to imitate the sound of the harp, the lute, the mandolin, the bassoon, the flageolet, the oboe, the violin, and other instruments. In order to produce these different effects, new rows of jacks were added, which were furnished with various materials for dampers, and yet with all the complications of stops, springs, extra rows of keys, and Venetian swells over the strings, the grand secret, the real shading of the piano and forte was still wanting."

The original compass of the harpsichord, clavichord and spinet, etc., was only three octaves, representing the combined compasses of the human voices, but in course of time

the compass was extended to five octaves, while our modern piano has a compass of seven octaves, and in an up-to-date large church or concert organ the extreme limits of pitch are even as much as nine octaves apart.

We must not leave these old musical instruments without saying a word as to the position they occupy in the history of the development of the art. For a period extending from the 14th to almost the end of the 18th century, they took the place of the piano, being used for solo performances and for accompanying purposes as well. They were to be found not only in the houses of the musicians of that period but also in the houses of the nobility in every country in Europe. They may almost be claimed to be the heralds of our modern art of music; for they appeared with the rise of the first great school of music—the Belgian School—in the 14th century; they held full sway throughout the period of the Renaissance; they saw the birth of harmony as a separate science from counterpoint; and the gradual ascendance of the modern diatonic scales over the ancient Ecclesiastical modes; they saw the birth of the opera and of the oratorio, and they also saw both the opera and oratorio, together with the senata and the symphony, brought to a high degree of perfection; nor did they pass away without fulfilling all the requirements in their own branch of the art, to the satisfaction of such great masters as George Frederick Handel and Johann Sebastian Bach.

Their death-blow, when at last it did come, was received from a master even greater than these, Ludwig von Beethoven, whose deep emotional character craved for an instrument which could respond to his inmostmost nature—one that would anon depict the silvery shadows of the fairy moon, or rising in tumultuous waves of sound would flood each listener's ears with the roaring blasts of the mighty storm.

It was the pianoforte which could alone supply this want, and the advent of the piano was the death-knell of the harpsichord. "Sic transit gloria mundi," as the grand old Handel had inscribed on his own harpsichord. This very instrument, I may add, is now preserved in the South Kensington Museum, London, having been presented to that institution by the eminent firm of harpsichord and later pianoforte makers, Messrs. Broadwood & Sons.

I will now play a composition written especially for the harpsichord, the air in variations commonly called the Harmonious Blacksmith, by Handel; a piece which seems more effective on this old-fashioned instrument than on the modern piano.

As you will see by the programme, I shall introduce variety in the course of the piece, by the use of the Sordine again, and by the disuse of the dampers.

I may say in passing, that when the dampers are once raised they have to remain out of action until a convenient pause occurs, when they may again be brought into play. Such an effect on a modern piano would be intolerable. It can easily be tried; place your foot on the loud pedal and keep it down, regardless of convenient pauses and everything else.

I rather believe this atrocious effect is sometimes perpetrated in the Music Hall at the Toronto Exhibition and elsewhere.

ILLUSTRATION (4).

Air with Variations (from the 6th Suites de Pieces) George Frederick Handel, 1085-1759

Theme—

Var's 1 & 2—Con sordino

Var's 3 & 4—Con sordino, senza sordini

Var 5—Senza sordino, senza sordini.

The Zumppe square piano, of which this little instrument is a very good specimen, was the first of the early attempts at piano making to meet with popular approval, and to John Broadwood we are indebted for having really settled down to improve upon Zumppe.

He transferred the wrest-plank with its tuning pins from the right hand side of the instrument to the back of the case; and then improved upon the system of damping, making it more effective; and finally, in 1784, he patented two pedals, one to raise the dampers and the other to produce a soft effect, by dropping a piece of cloth upon the strings, and this was the earliest adaptation of pedals to a piano.

He next devoted his attention to the Grand Piano, the invention of which is attributed to a Dutchman, Ameyers Backers; Backers, however, is to be especially remembered for the invention of the so-called English action, which Broadwood adopted, regarding it as far as in Germany was the so-called Viennese action; compared with the English it was less capable of variety in tone, but more easy in respect to execution.

The most important pianoforte maker in Germany at this time was Andreas Stein, of Augsburg; he improved the Viennese action, and added knee-levers to take the place of the Zumppe hand-stops.

(Continued on page 21.)



J. HUMPHREY ANGER.

MUSICAL HAMILTON.

WE present our readers this month with two portraits of Hamilton singers. Miss Clara Carey, whose portrait appears next month, is the contralto soloist of Erskine Presbyterian choir.

She is a pupil of Mrs. Julia Wyman, and won the scholarship at the recent examinations at the Toronto Conservatory of Music. She has a rich, clear, sweet, voice of good compass, her manner is charming and she enunciates very clearly. Competent judges pronounce her to be one of unusual merit and a great future is predicted for her. Her repertoire is large and varied and her services are in constant demand for solos at concerts both in Hamilton and outside. She sings as easily as a bird, the sweet notes seeming to float out involuntarily. She has been brought up in a musical atmosphere. Her father, Geo. W. Carey, is a well-known singer; her brother,

Bruce A. Carey, is choir leader and baritone soloist of Erskine choir; her sister, Miss Edith Carey, is contralto soloist of McNab St. Presbyterian choir and some young-brothers are singers. In fact, the Carey family often provide entire programmes for concerts.



LITTLE STELLA CAREY.

Little Stella Carey is a cousin of Miss Clara Carey, and is a charming little maid nine years old, with a sweet voice and a natural attractive manner. Her specialties are lullabies and character songs, her most popular selections being "My Baby's Kiss," and "My Honey dat I Love so Well." The operetta "The Trial by Jury" has been produced here twice within the past year, and Stella as bridesmaid scored a great success, her sweet face and modest, retiring manner making a most favorable impression. A New York critic, who was present at the performance given at Hotel Brant Roof Garden, predicted that she would become a second Patti. One of her greatest charms lies in her natural, unaffected manner; although she is praised, flattered and made much of, she retains her simple, sweet, childish manner, with just a touch of womanly dignity,—there is no self-consciousness, she appears before a large audience with the same simplicity with which she would sing in her own home. It seems as if she is so full of music she is happy to give it vent without any apparent feeling that she is doing anything worthy of special praise.

Miss Mary McCartie is a coming soprano. She is a pupil of Prof. C. Percival Garratt, and her improvement has been almost phenomenal. Her voice is rich and powerful and of good compass. Already she is receiving many engagements for solos, and in the course of another year she will surely make her mark as a leading Canadian soprano soloist. She has a good stage appearance and sings very easily, two important factors for success in a singer.

E. Pearce has resigned his position as organist of St. Thomas' Episcopal Church and as yet no successor has been appointed.

Ben. Arthur resigned his office in James St. Baptist Church to go to Kingston, where he has been appointed

organist and choir-master of St. Andrew's Church.

The choir of Christ Church Cathedral, under the direction of Wm. F. Robinson, sang Dr. Garratt's "Harvest Cantata" on Nov. 1st, and reproduced it by request the following Sunday.

There were about fifty voices in the chorus and the singing was smooth and harmonious. The solo parts were sung by Mrs. K. Eardly-Wilmut, soprano, Miss Grace Walton, contralto, and Wm. A. Spratt, tenor, and were all rendered in magnificent style.

Hamilton is feasting on good music now. Through the efforts of C. Percival Garratt we have enjoyed the fine concerts given by the Bostonia Sextette Club, and The Fadette Woman's Orchestra, of Boston. The Strauss Orchestra will play here on the 7th, and Freidheim on Nov. 13th. The first of the Monday Chamber Concerts, under the auspices of J. E. P. Aldous and A. G. Alexander, will be given Nov. 12th.

An amateur company, under the leadership of R. Thomas Steele, will produce the comic opera "The Gondoliers" the latter part of this month.

The choir of All Saints' Church, under the leadership of Mrs. Geo. S. Papps, will give Spohr's "Last Judgment" at an early date. Among the soloists will be Mrs. Olive Fillman, Mrs. Frank Wanzer and Mrs. J. F. McDonald.

Central Presbyterian Choir, under C. Percival Garratt, are rehearsing Mendelssohn's "Hymn of Praise."

M. J. N.

In the September issue of the *Musical Times* will be found a very interesting article on "The Wives of some Great Composers." It is chatty, and full of information. The first lady on the selected list was an English-woman. Frances, the wife of Henry Purcell, the chief glory of English music, lies near her husband in Westminster Abbey. Her maiden name is unknown. To judge by Purcell's reference to his "loving wife" in his will, their married life seems to have been a happy one, and there is no need to credit the story that Purcell's death was brought about through his wife having purposely caused him to be kept waiting outside his own door because he did not return until a late hour. John Sebastian Bach not only married twice but was blessed with twenty children, so verily he was a domesticated man. Haydn fell in love with the younger of the two Misses Keller, but she took the veil, and so he married the other one. They had no children, and their life was passed in "unutterable domestic misery." Mendelssohn espoused the beautiful Cecile Jeanrenaud, whose mother was so youthful in appearance that it was at first assumed that the handsome young composer had fallen a victim to the charms of the elder lady, who was a widow. The bride was eighteen, the husband twenty-eight, and they enjoyed complete domestic felicity. Among the great composers who remained unmarried were Handel, Beethoven, Schubert and Brahms.



MISS MARY MCCARTIE, SOPRANO.

MUSICAL MONTREAL.

THE MUSICAL JOURNAL, which was received for the first time by a great many musicians in this city, is doubtless the best of its kind that has ever appeared in the Dominion of Canada, and if the musicians from the Atlantic to the Pacific will try their utmost to support that journal, it will be in time one of the best journals on the continent. Canada was, indeed, in need of a musical journal for many years past. The only thing essential for the Canadian musicians to place themselves on a level footing with the United States musicians is to have a Canadian journal. The American journals look upon us as a side show and will devote neither space nor time—the writer is having the experience, as THE CANADIAN MUSICAL JOURNAL is the fourth musical paper that I have been correspondent for, and as I said if our Canadian musicians will take an interest in the paper, we will have a Canadian journal for the Canadian musicians. Let me now proceed to give an account of the musical events which took place since writing you last.

The first musical event which drew my attention was a concert given by Miss Beatrice La Palme, a daughter of a local notary, who won the scholarship for the Royal College of Music in London, which was the gift of Lord Strathcona. She left here as a violinist and has remained abroad for about four years, and paid us a short visit and made her appearance not only as a violinist, but as a vocalist as well—a performer which the writer, as a rule, does not take any notice of, as there is enough to accomplish in one branch instead of two. Miss La Palme, however, plays the violin well for a vocalist, and sings well for a violinist. She was assisted by Miss Cartier, Pianist, and Mr. Lamoureux, Tenor. The audience was a most fashionable one, especially when Lord Strathcona was present. The concert took place in Karn Hall.

The Fadettes Orchestra, of Boston, composed of twenty-one female performers under the baton of Mrs. Caroline B. Nichols, gave a concert in the Windsor Hall on Tuesday evening last. Miss Charlotte Lynn, Soprano, and Miss Bertha Webb, Violinist, were the soloists. The following was the programme:—

"Coronation March".....	Meyerbeer.
Overture—"Der Freischütz".....	Von Weber.
Andante Cantabile (String Quartet, Op. 11).....	Tschaikowski.
Flitterwochen.....	Stitz.
String Orchestra.	
Recitative and Aria—"Farewell, Ye Hills," from the "Maid of Orleans".....	Tschaikowski.
Miss Lynn.	
The Dance of the Hours (La Giacconda).....	Pouchell.
Romance and Allegro (a la Zingara) from 2nd Concerto.	Wienawski.
Miss Webb.	

Grand Selection from "Lohengrin".....
 Wagner. || Three Songs..... | |

Maid of Cadiz.....	Delibes.
Mattinata.....	Tosti.
A May Morning.....	Donza.

Miss Lynn.

"Czardas" from Ballet Music to "Coppelia".....
 Delibes. || Descriptive—"Charge of the Rough Riders"..... | Annandou. |

If the organization would have as many performers as the Strauss orchestra, the performance would have been just as good if not superior to the Vienna organization. I say superior, because the tempo which Miss Nichols took in Der Freischütz Overture was far more satisfactory than Mr. Strauss took in the Mignon Overture; but, as I said, the organization is small, and to do justice to Web-

er's overture it requires a complete orchestra, which this organization has not got. The main feature, however, was the movement from Tschaikowski's Quartet, which was performed with delicacy and refinement. The audience demanded encores and got them.

Miss Lynn should in the future eschew Tschaikowski. It is not within her scope. She, however, was successful in an encore as well as in the other selections. She has a light soprano voice and fairly well trained. Miss Webb, too, gave technically a good performance of The Romance and Allegro from Wienawski's 2nd Concerto, but musically she was not satisfying—she was like her associate, successful in the encore, to which she responded with the "Last Rose of Summer." Miss Webb has lots to learn yet before she will be able to do justice to Wienawski's concerto. The audience was large and enthusiastic.

The entertainment was under the management of Mr. J. W. Shaw.

The Teutonia Glee Club, composed of twenty-four male voices, gave a concert in the Windsor Hall on Thanksgiving night, under the leadership of Professor Pabst. The soloists were, Miss Hollingshead, Soprano, and Mr. Ernest Jenking, Baritone. The performance all through was acceptable.

The Sacred Concerts which have been given since the beginning of the season at Her Majesty's, under the direction of Mrs. Jean D. Ives, have been very successful. The programmes for the two concerts which I attended represented Mozart, Wedd, Tours, Gounod, Conte de Stellenin, Karnell, Aylward, Gilet, Bemberg, Alliste, Mendelssohn, Pinsuti, Handel, Mascagni and Dubois. The performers were Mrs. Ives, Pianist; Miss Jennie Rankin, Contralto; Mr. F. J. Smith, Tenor; Miss Marie Terroux, Soprano; Mr. N. E. Daignault, Tenor; Mr. M. Langlois, Baritone, and the Goulet String Quartette, composed of Mr. Goulet, first violin; Mr. I. Silverstone, second violin; Mr. Zimmerman, viola, and Mr. Charbonneau, violoncellist. All the performers distinguished themselves satisfactorily.



J. J. GOULET.

The popular concerts at the Karn Hall on Saturday matinee began on October 20th. The performers were Miss Hollingshead, Soprano; Mr. Alfred Laresen, Violinist, and Mr. F. H. Blair, Pianist. Mr. Laresen's performance of "The Son of Pusztai," by Keler Bela, pleased the audience very much, and he was invited to an encore to which he responded with the second Mazurka by Wienawski. Mr. Blair played several organ solos and the accompaniments in a satisfactory manner.

Edward Strauss, with his orchestra, gave four concerts at the Academy of Music beginning October 25th, till October 27th. The organization is known to be the best of its kind in existence, playing mostly popular music, which, of course, suits the public at large. That was in evidence at one concert which I attended when the audience was most enthusiastic. Mr. Strauss was very liberal with his encores and gave at least half-a-dozen, and if the performance pleased the audience, the audiences pleased the manager, as the business was just as good as the playing of the orchestra.

I paid a visit the other day to my friend E. A. Gervais, the manager for the Karn Piano business, who is one of the most popular piano men in this city. In fact, if any musician passes the Karn building he always calls in and pays a visit to Mr. Gervais. Mr. Gervais has made quite an alteration in his warehouse. He has put the general office to the front of the building and the sales-room is behind this, so when a customer comes in he can be better attended to than formerly. Back of the sales-room is Mr. Gervais' private office, where we had quite a chat together.

He told me that the trade has been very satisfactory this season so far, at which I was not surprised, because if there is any business to be done Mr. Gervais is sure to get more than a share of it.

The Ladies' Morning Musicales are announcing the following attractions for their musical events this season: Ernest Von Dohnanyi, the great Hungarian pianist; the Kneisel Quartet and Mr. and Mrs. Henschel.

Arthur Freidheim is announced for a piano recital some time this month.

Mr. P. J. Illsley, Organist of St. George's Church, informs me that Mr. Frederic Archer, the well-known

Organist of Pittsburgh, Pa., will give two organ recitals on the 13th and 14th instant.

I paid a visit the other day to Mr. J. C. Landry, one of our leading vocal teachers, and I had a chat with him. He told me he was very busy and has quite a group of pupils who will appear on the concert platform soon.

Mr. Alfred De Seve, the eminent violinist, whose portrait appears, is well known in Canada and the United States. He received his first education on the violin in this city when quite young. He went to Paris, studied with Vieuxtemps and also with Leonard. After many years' study he returned to Canada under the patronage of Princess Louise.

He found the field too small; he went to Boston and resided there for nineteen years, holding the following positions: Concert Master of the Boston Philharmonic Orchestra, soloist and leader of the Boston Orchestral Club, soloist of the Boston Symphony Orchestra, and director of the choir of Boston Cathedral. He was also first violin teacher of the New England Conservatory of Music. He accumulated a large fortune, which he invested in numerous enterprises in this city, and returned to this city last autumn. He however occasionally gives concerts in the New England States and has a limited number of pupils.

We furnish our readers with an excellent likeness of Mr. J. J. Goulet, violinist. He was born in Liege, Belgium, studied in the conservatory in that city, gaining a gold medal in that institution, which is considered one of the greatest

in Europe. He came to Canada nine years ago, and has resided here ever since. He is conductor of the Montreal Symphony Orchestra, and director of the choir in Holy St. Sacrament church. He organized a string quartette this season and does a great deal of concert work throughout Canada. He had many offers to go abroad, but prefers to reside in this city, where he has a large circle of friends. He has an enormous class of pupils and has his studio located at 76 Cathcart Street.

Tickets for concerts as well as subscriptions can be addressed to P.O. Box 254.

HARRY B. COHN.

Montreal, November 3rd, 1900.



ALFRED DE SEVE.

MUSICAL LONDON.

MUSICAL events in London, beyond the visits of Strauss and a few of the minor travelling organizations, have been few and far between. With the exception of a few organ recitals and the customary doings of the schools and colleges, nothing locally brilliant has as yet transpired, but there are several high-class concerts under way, and our readers will hear all about them in our next number. We give below the biographies of two of London's leading musicians. Cuts of many more will be seen next month.

Miss Marion Hutchinson is soprano soloist and leader of the First Presbyterian Church, London, and one of that city's most popular concert singers. She has studied three years under Miss Katherine Moore, at the London Conservatory of Music, and is a sister of Mrs. Dorothy Harvey, one of New York's leading sopranos, well known to Toronto audiences.

Miss Hutchinson's voice is a clear, high soprano, of great purity of tone and sweetness, and she sings with power and distinct enunciation. She has a splendid repertoire, comprising opera, oratorio and concert ballads, and purposes taking a finishing course under one of New York's most celebrated teachers, in the near future.

Mr. W. H. Hewlett, organist of Dundas Centre Methodist Church, London, is well known to the musical world of this Province. Mr. Hewlett is a Gold Medalist Graduate of the Toronto Conservatory of Music, under the tutelage of Mr. A. S. Vogt, and was for nearly six years organist of the Carlton St. Methodist Church, Toronto, before undertaking his present appointment in January, 1896.

Mr. Hewlett is an Englishman by birth, but having resided in Canada since he was a boy, we may regard him as one of our representative young musicians. He is a most efficient accompanist, and as such is constantly in demand when resident in Toronto. Indeed, even now he officiates quite often in that capacity in this city, as many will remember that he acted as accompanist at the Clara Butt, Schumann Heink and Watkin Mills concerts in Massey Hall last season. He is indefatigable in his efforts to advance the cause of music in London. He is now entering upon the third series of organ recitals in his own church, and also in the Methodist Church, Sarnia. As a solo organist he is constantly in demand throughout the country. During the last five years he has given recitals in all the large cities and towns in Ontario, in addition to Montreal and Cleveland, Ohio, and Erie, Pa. In addition to many other representative Canadian organists, Mr. Hewlett has received an invitation to give a series of recitals at the Pan-American Exposition in Buf-

falo next year. The choir of Dundas Centre Methodist Church has long had the reputation of being one of the best in Canada, and under Mr. Hewlett's direction it is keeping up its usual standard. Last season a very successful performance of Gaul's "Holy City" was given, and they are now at work upon Sphor's "Last Judgment," which is to be given early in December. We present our readers with a portrait of Mr. Hewlett at the organ.

New Music.

The Anglo-Canadian Music Publishers' Association of 88 Yonge St. have never in all their experience enjoyed so successful a year as that just closing. The demand for good music is on the increase and the manager views with satisfaction the decline of the coon song and the rag-time melody. They make a specialty of the works of the leading foreign publishers, in which particular line they carry the largest stock in Canada. Some of the leading English songs just received are: "Barque of Dreams," by Hamilton Grey; "Salvatore," by Paul Rodney; "Matches," by J. Michael Watson; and "The Cyclone," by Frederick

Rosse. They have just taken off the press Mr. Chas. E. Musgrave's march and two-step, "The Queen's Defenders." They have lately issued "The Pianist's Repertoire," a collection of pianoforte music (foreign fingering) by Stephen Heller, Fritz Spindler, Edward Gorman, G. Bachmann, Edward Rohde, Carl Ganschals and others. The book is of 100 pages, handsomely gotten up and makes a valuable and instructive addition to any musician's library, while the price is moderate.



MR. W. H. HEWLETT.

ton, to whom we owe many favors in the past, have increased their library by many recent additions in good music. They have always had a large number of composers under contract to them, among whom is Adam Geibel, the blind composer, whose "A Melody in A Flat" we reproduce. This song without words has met with much favor and we will be glad at some time in the future to reproduce more of this famous composer's works. The White-Smith publications are on sale at all dealers or to the trade from The Canadian-American Music Co., Toronto.

Those who look too much at the commercial side of art seldom understand its vastness and power.

Many concert managers are having their programs printed on cards. It saves the scowls of the man in the next row who looks black at you when you rumple up a paper program to make a fan of it. This little trick of the manager adds much to the pleasure of the nervous person, and is appreciated even by the musicians in the audience and on the stage who enjoy music best when unaccompanied by noise and conversation.

CANADIAN MUSIC AND TRADES JOURNAL

PUBLISHED BY

D. C. NIXON & CO.,

104 TEMPLE BUILDING, TORONTO.

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

Music.

Is there a heart that music cannot melt?
Alas! how is that rugged heart forlorn!
Is there, who ne'er those transports felt
Of solitude and melancholy born?
He needs not woo the Muse; he is her son;
The sophist's rope of calveeb he shall wine;
Mope o'er the schoolman's peevish page; or mourn,
And delve for life in Mammon's dirty mine;
Sneak with the scoundrel fox or grant with glutton swine.

—*Beattie's Minstrel.*

In the near future we hope to be able to give full accounts of the musical doings of the great European musical centres from our own correspondents.

It is a very good practice to take the music of a concerto or sonata to a concert and read it during the performance, but get off somewhere so you will not annoy me and others in turning the pages. (That word "performance" sounds like a circus.)

Any one having original musical compositions in the manuscript, would oblige us by sending them to the "Musical Critic" of this paper, who will be glad to review them. Original articles on music will also receive his attention and, if worthy, will be published.

I have noticed that critics make it a point to get to a concert when it is about half over, and then give a full criticism. It seems their delight to get together or talk to their friends in anything but a stage whisper, while those who have paid their money and desire to hear the balance of the concert are prohibited from doing so.

That some organists are lunatics is borne out by the story coming from a little cathedral town. The organist had a fast friend to whom he stuck closer than a brother. His friend died, which threw him into a despondent state bordering on lunacy. He commanded a picture to be painted of his friend's face on his own body, saying, "We were united in life; death cannot divide us." His queer actions were watched by his friends with alarm, till one night he was found in the darkened church in a dead faint, with the moonlight streaming in through the colored windows on his upturned, senseless face. Seeing that something must be done for him, his employers offered to secure him a position thousands of miles away, thinking

that thus he would grow to forget his dead friend Richards, but all to no avail. He refused all offers and said he could not leave Richards. Thus our article in the October issue proves that some organists are lunatics.

Lord Strathcona, a man who has no interests in Toronto, who is seldom in Canada, was good enough to donate a substantial sum to the Toronto Orchestra. It is to the shame of Toronto millionaires and comfortably wealthy people that music is not better fostered than it is. Every musical society of any worth at all should not want for funds in this city of culture and wealth.

Mr. Stewart Houston, Manager of Massey Hall, has proposed a grand monster choir, made up of the choirs of this city, to give a festival in Massey Hall. That the choir leaders have demurred is not surprising, seeing that there is much jealousy among them. We propose that some rich musical enthusiast donate, say, \$500.00 for competition among thoroughly volunteer choirs, and one of the conditions to be that they give one or more choral concerts together.

What a queer individual is that teacher who "just makes you learn." Sometimes we hear him talked about quite seriously as a very remarkable person. He "just makes you learn," whether you have ability, time and inclination to study or not. His teaching may be good (we hope it is), but the learning is all done by the pupil, not the teacher. One teaches, the other learns. The best a teacher can do is to just make the way easy so you can learn; he merely blazes the road so you can do the work.

The playing of a musical instrument is such a relief to most children of school and college age that it may be considered a higher branch of kindergarten training, as taught in Froebel's philosophy. "Mind-impressing" seems to be the chief aim in most educational institutions, and unless the pupil is allowed "mind-expression," which can only be done by the educated hand or tongue, all interest in the impressions is lost. Expression, through the hand, of impressions on the mind, is true education; no higher or more interesting form exists than performance on a musical instrument.

We beg to draw the attention of our readers to our Christmas number, which will be out about the first week in December. The size will be increased, the cover done in colors, interesting Christmas stories and musical information. There will be a series of portraits of the leading choir-masters and choir-singers of the Dominion, and an important part of the paper will be its increased and interesting advertisements. The price is put at thirty-five cents, but all subscribing before the 10th of December will receive it and twelve full copies up till December, 1901, at the regular rate of \$1.00 per year.

MUSICAL HINTS FOR THE MILLION.

BY K. Z.

WE were once visited by a tuner who offered to tune our piano to such a degree of perfection that it would never get out of tune again. As well might your physician give you some medicine so that you would never get sick again. Some people are ready to believe anything the stranger the story, the greater the faith; and rogues are ever ready to play upon their ignorant credulity.

Every branch of art has its self-constituted detectives. Music has them! Their great delight is to hunt for plagiarists, for forbidden Octaves or Fifths and other mistakes. They consider it a duty which they owe to mankind to hunt for their law game. Like a setter, they are always on a hunt when not otherwise engaged; and as the animal wags its tail when game is found, so the detective shouts: There! now raise the gun and kill the brute! But then every animal has its own nature!

For none of the arts does man's nature seem so well adapted as for music. None of the arts are as extensively cultivated, or have penetrated the masses as deeply as music. All love it, and the majority feel a desire to know something about it. Hence so many pretenders who will permit themselves to criticise or talk about music, when, with an equal amount or want of knowledge in other arts or sciences, they would probably hesitate to express an opinion. Hence we find many willing to instruct and lead choirs, who are by no means fitted for the task; hence the sensitiveness when we happen to differ from them in musical matters. Many choir-members are so sensitive on this point, that, while you may perchance disagree with them in matters of business, politics and religion, or even speak to them of their personal faults without throwing them off their balance, you cannot correct them in musical matters, without producing a confusion of mind, or calling forth resistance.

To ask him to laugh who feels like weeping; to respect him to read a novel who wishes to pray to his God; to tell him a joke who is in distress, is scarcely more unreasonable than to expect musicians to be always ready to play to your bidding, and to play that which is contrary to their feelings.

Painters have represented the terrible, and have idealized it to such a degree that works of this character are as works of art, not less worthy of our admiration and study than those representing calmer and more genial subjects. Music, being called upon to portray the inner man, has, like her sister art, not unfrequently to give expression to the passionate and terrible. There was a time when but the simplest harmonies were allowable. Now, we listen to and even enjoy harmonies which would then have been called discords. Be not afraid of, nor refuse to listen to harmonies, because they seem strange and new, or because at first they sound harsh. Hear them more frequently, study them, and you will eventually not only derive pleasure from the contrasts which these harmonies produce, but from their vigor and boldness. While we do not sanction the course of some composers, who grovel in the intricacies of harmony, and who, by over-

diligent search, find nothing worthy their labors or music; so, on the other hand, we cannot defend that party whose constitution can endure but milk and water harmony, and who for this very reason prefer the modern Italian music to any other.

Many things can only be compared with, or placed alongside of each other. So in music: we cannot at all times with justice pronounce men or works as superior to others. One master may have been great in one field of musical composition, while his brother artist was equally great in another. One was great, having walked in new paths, while another was great in continuing in that path and reaching on it almost to human perfection. One composition may be remarkable for what another wants, or lack what another possesses. Do not crown your favorite master as the king over all others, but rather love and study them all. Seek the good in all men and nations, and do not prefer the one blindly to the other.

It is highly injurious to sing with or play on instruments out of tune.

Not everything *old* in music is necessarily classic or even good, nor can it be said that everything *new*, merely because new, can *not* be classic. The poetic quality of the composition, and not its age nor the reputation of the composer, entitle a piece of music to be considered "classic."

Music may become a burden to your children if you force it upon them. Teachers and parents should strive to make practising a pleasant duty. By proper explanation of the necessity of practising, by creating a proper stimulant in your pupil's mind, you may take away much of that irksomeness so often connected with practising in the minds of the young.

Our cities should do more towards establishing public parks and towards giving public concerts at such places, for the enjoyment of the poor. By giving pure pleasures to the people, you will improve their morals, and counteract wickedness. Musicians also might do something in this respect.

Kind Words of Worth.

The following letter from Mr. J. D. A. Tripp, the famous Canadian pianist, and examiner in the piano department at the Toronto Junction College of Music, was written after the piano examinations in June, 1900, and expresses that artist's opinion of the quality of work done at the College:—

513 Jarvis St., Toronto, June 29th, 1900.

Miss Via Macmillan, Toronto Junction.

Dear Miss Macmillan:

Permit me to write a few words of congratulation on the work done by the pupils of your Conservatory during the past season. It has been my privilege to examine those coming up from time to time for examination, and I must tell you that the improvement in the playing of the students has astonished me; it has been most marked, and I venture to predict a splendid future for your institution.

Very sincerely yours,

J. D. A. TRIPP.

BAND OF THE 48th.



REAT will be the crowds that will welcome the crack band of the 48th Highlanders, who leave on an extended tour of the prominent Northern cities of the United States, under the direction of the Powers Bros., of Belleville, who managed Dan Godfrey and his band two years ago. The band consists of forty pieces, including pipers and dancers, while Drum-

Major McLeay will not be the least important member of the band. Bandmaster Slatter, of whom we give a cut, gives us the first twelve days' itinerary as follows: Niagara Falls, N.Y., Nov. 12th; Rochester, 13th; Lockport, 14th; Buffalo, 15th; Erie, O., 16th; Cleveland, 17th; Akron, 18th; Columbus, 19th; Dayton, 20th; Springfield, O., 21st, and Cincinnati, 22nd.

to its ranks, it purposes to give some of the good choral works in conjunction with the Orchestra, the new organization will be "The Halifax Symphony Orchestra and Choral Society." Perhaps it is not too much to hope that before the close of the season we in Halifax shall have the pleasure of listening to such a grand work as Beethoven's Ninth Symphony, presented by this organization. The orchestral numbers will consist of the beautiful overture, "Figaro's Marriage," and two very pretty Norwegian dances by Grieg. The chorus will give two cantatas, "Feast of Adonis" and "May Day," with orchestral accompaniment. Among the soloists will be Miss Annie Shirreff, soprano, and Lieut. Du Domaine, of the 3rd R.C.R., a violinist whose playing is highly praised.

The Orpheus Club has been fortunate in retaining Mr. Porter as conductor for the season. This season Mr. Porter will have associated with him Mr. C. B. Wikel.



BAND OF THE 48TH HIGHLANDERS, TORONTO.

If the United States don't go wild over the "Braw Highland Laddies," they will show poor taste. We predict that if Bandmaster Slatter would walk down Broadway with fifty bare-kneed bandsmen behind him and McLeay in front of him, Madison Square Gardens wouldn't hold the crowds.

Halifax Letter.

The coming season in musical circles promises to be even more successful than last. The Orpheus Club and Symphony Orchestra have been hard at work. Both of these clubs have done much to promote love of good music in this city, and it is largely owing to their influence that Halifax is now one of the most musical in Canada.

The Symphony Orchestra has branched out in a new role this year. Having now a large choral society attached

Mrs. Katherine Fisk, the eminent contralto, gave two concerts here early in the season. She has a beautiful voice of great range and power, combined with a most charming personality. She gave us by far the best individual song recital ever heard in Halifax, and we are much indebted to Mr. Max Weil for bringing such a good artist here. Mrs. Fisk was assisted by Miss Lillian Farquhar, violiniste, and Miss Margaret White, pianiste.

Miss Frances Travers, soprano, and the Misses Margaret and Elizabeth White, pianiste and 'celliste, respectively, and Miss Gladys Tremaine, violiniste, gave a very successful recital in Orpheus Hall last month.

Mlle. Antoinette Trebelli, after having given us three disappointments, is advertised to sing in Orpheus Hall, the end of November. We trust that we shall be fully recompensed for the delay. ELIZABETH WHITE.

MELODY IN A FLAT.

Andantino con espress.

By ADAM GEIBEL.

PIANO

p

cresc. poco accel.

cresc.

dim. a tempo.

dim. poco rit.

p a tempo.

cresc. poco accel.

cresc.

dim. a tempo.

ben marcato

la melodia.
f^c mf
f^c
dim
f^c

f^c
cresc.
mf
dim.

cresc.
più agitato. mf

dim
p

poco accent
dim
poco rit
poco riten.
p
pp

Figured bass notation: 4 1 2 4 6 2 3 4 1 2 3 4 1 2 3 4 3

p a tempo.
cresc. poco accel. cresc. dim. a tempo.
2. p
sempre p
pp
S...
L.H.

Canada's Virtuoso.

The name of J. D. A. Tripp, of whom we give a portrait, is well known throughout Canada and the United States wherever there is culture and love of good music. His influence on the development of piano playing and interpretation has been great, and a splendid welcome is assured him whenever and wherever he plays.

Recently Mr. Tripp was offered the direction of a leading conservatory of music in the east, and another in the south, both of which he declined, and was also asked by the late Mr. J. V. Grottschalk to consider a proposal to tour in company with Putschnikoff for three months of the coming winter; his large *clientele*, however, and his connection with the Toronto Male Chorus Club, as its conductor, precluded any possibility of accepting. He has also many concert engagements, all of which hold him to Toronto. The Male Chorus Club, of which he is the director, numbers seventy-five voices, making an excellent chorus. The concert will be Feb. 26th, with Miss Clara Butt, and David Bispham, soloists.

A few press notices in praise of Mr. Tripp would not be out of place. They are as follows:

"The most brilliant pianist before the American public."—*V. J. Musical Courier*.

Extract from a Moszkowski letter:

"Mr. Tripp's playing is marked by a full, rich, penetrating tone, pearly passage playing, and surety in all technical difficulties. I have the highest hopes for his future as a concert pianist."—*Moritz Moszkowski*.

"His technique is next to flawless and he has a very marked temperament. If Sauer is great, beyond cavil or doubt, Mr. Tripp is approximately great. In his Schumann number, Chopin's difficult etude in G flat, and especially in the last number, La Campanella, Mr. Tripp rose to a height which left no doubt in the mind that he is easily the very greatest piano virtuoso in Canada."—*Belleville Daily Sun*.

Coming Events.

The Mendelssohn Male Quartette, of Cincinnati, will appear at Massey Hall, Nov. 22nd. Arthur Freidheim, the eminent pianist, always welcome in Toronto, is at Massey Hall, Nov. 19th.

The Toronto Singers' Club, which begins a new year, under Mr. E. Shuch, will hold their concert in Massey Hall, Dec. 5th, with Ernst Von Dohnanyi, pianist, as artist.—"The Messiah" will be given by the Toronto Festival Chorus, assisted by the Toronto Orchestra, both under Mr. Torrington's leadership, Dec. 18th.—The Leipzig Solo Quartette, for Church song, will be heard here on Nov. 17th; they are under the auspices of the Lutheran Church.

New Music Club.

An enthusiastic meeting of music lovers was held at the residence of D. W. Karn last night for the purpose of organizing a musical association. There was a good attendance, and from the interest manifested there will be at least one successful musical organization in Woodstock.

Organization was effected under the name of the Orpheus Musical Association. Charles White, organist St. Paul's Church, was appointed Conductor, H. Sykes, of the Thomas Organ Co., Secretary-Treasurer, and Charles White, H. A. Little and Miss Florence Karn a Committee of Management.

Music and Fraternity.

Several attempts have been made to bring musicians together on a common footing. That success failed to perch itself on the project is ample proof that the promoters have gone the wrong way about it. There is only one way out.—Fraternity.

While listening to the Bostonia Sextette Club in the Temple Music Chamber, it struck me that this was the place and this the Order. Fraternal societies offer exceptional inducements to any body of men—or women—of the same walk in life to band themselves together for mutual good. Newspaper men, business men and others have done it and their courts have flourished and benefited all concerned. Take the Foresters, for example, they own the finest society building in Canada; they have beautiful lodge rooms; a handsome music chamber; the best restaurant in town, and everything that would go to make pleasant surroundings for those of cultured minds. A meeting together once a month would bring them to a better knowledge of each other, and monsters, at close range, would be found to be but humans. Two aims would ever be before this court of musicians—the advancement of Music and Brotherly Love. Is there not some sympathetic chord between music and fraternity? Music is a gift that God, in all His wisdom, gave us that we might use it in sorrow or in joy, in life or in death, in riches or in penury. What sympathetic chord attaches fraternal societies to music, you may ask? Only this—members of a fraternal society are bound together in a bond of brotherhood, in sorrow or joy, in life and in death, in riches or in penury, at all times and in all places. What greater good could a body of men do were they to have the two common objects, of Music and Brotherhood? It is to be hoped that in this centre of culture such a project may be brought about for the good of the Divine Art.



J. D. A. TRIPP.

ESTABLISHED 1891

BEETHOVEN PIANOS

GEO. DUCHARME, Manufacturer
The Best Seller in the Market

MONTREAL

For full particulars address
J. P. BICKELL,
307 St. James Street

LATE CONCERTS.



REAT were the crowds which thronged Massey Hall, Nov. 2nd and 3rd, at the Patriotic concerts in aid of the Women's Branch of the Red Cross Society. The funds are to be devoted to the erection of a permanent arch to commemorate the deeds of our brave boys in the late war in South Africa. The main feature of the concerts was the Toronto Festival Chorus and the Toronto Permanent Orchestra. That these two organizations pleased the crowds is saying little. Mr. Torrington's song, "Canada, Our Empire and Our Queen," composed for the home-coming of the boys from the Northwest in '85, made a decided hit. The assisting artists were Miss Beverley Robinson and Mr. Harold Jarvis. — In Hope Morgan's concert Oct. 4th, she was assisted by Evan Williams, tenor, who introduced Coleridge Taylor's "Awake, Beloved," from *Hiawatha*. Miss de Latre Street, violinist, and Mr. Albert Lockwood, pianist, were also assisting artists. Miss Morgan also gave a concert at Loretto Abbey and a farewell concert on Oct. 27th in the Conservatory Music Hall. — At Miss Richardson's recital Monday, Oct. 8th, in the College of Music Hall, she played Popper's Hungarian Rhapsodie, in which she showed that in every sense she is a virtuoso of the highest order. The assisting artists were Mrs. Mallon, pianist; Mr. Barton, baritone, and Mr. Arlidge, flautist. — Nellie James' farewell on Oct. 17th was a most successful affair. — Miss Lapatinoff's concert in St. George's Hall, Oct. 15th, was graced by the patronage of Toronto society leaders, and Miss Lapatinoff and her assisting artists were well received. Mr. Frank Wellsman, pianist; Mr. Chas. Russell, 'cellist, and Mrs. Bigbt, accompanist. — Mr. J. Churchill Arlidge, flautist, assisted by Miss Eileen Millett and Mr. J. Augustine Arlidge, vocalists; Miss Ethel Husband, pianist, and Miss Richardson, 'cellist, gave a recital in the College of Music Hall Oct. 15th. — Assisted by Miss Violet Gooderham, Miss Katherine Ruth Heyman, pianist, and Mr. Harold Jarvis, at Association Hall Oct. 24th, Mr. Paul Hahn, 'cellist, showed marked improvement since his last annual appearance. — In Association Hall, Oct. 25th, Miss Laura Augusta Kaiser, soprano, with Miss Lyda Kathleen Dufus (Detroit School of Elocution), and Miss Winnifred Skeath Smith, violinist, gave an excellent programme to a select audience. — Miss Beverley Robinson and the Sherlock Male Quartette were the musical features of the Foresters' concert, Oct. 28th, in Massey Hall. — Mr. Edward Barton, singing master at the College of Music and choirmaster of St. Margaret's Church, also held a concert on Oct. 28th. Miss Eleanor Kennedy, pianist; Miss Richardson, 'cellist, and Miss Mabel Tait were the assisting artists. — The First Saturday Night Pop was given in Massey Hall, Oct. 27th, when Miss Nellie James was the soloist and appeared for the last time before going abroad. The Highlanders' Band assisted. — One of the musical features of the month was the recital of the Bostonia Sextette Club in the Temple Music Chamber under the auspices of the Royal Foresters. 'Cellist Landsman was the bright particular star, though all the other members under Leader Staats were artists. — Hjordard, the

great pianist, got a very small reception at Association Hall Oct. 30th. He played with that sympathetic power as only Hjordard could and was repeatedly brought back. His assisting artists were Gracomo Quintano, violinist, and Miss Mary Mansfield. Quintano is a violinist of rare gifts, and Miss Mansfield, though not a great artist, has great possibilities. — The Women's Musical Club held their first recital this season in the Blue Room of the Temple the morning of Nov. 1st. A select programme was rendered by the following: Miss Lina Adamson, violin; Miss Craig, soprano; Miss Mary Macdougall and Mrs. A. D. Cartwright, pianists. Miss Grace Boulton, of 15 Grange Road, is the secretary. — Mrs. Agnes Knox Black has been giving lectures Saturday mornings in the Conservatory of Music Hall. — "Mam'selle 'Awkins" at the Grand week of Oct. 23rd had no merit, musical or otherwise, while "The Princess Chic" the week of Oct. 20th with Margueretta Sylva in the title-role, was better than last year and the leading lady highly spoken of. — King Eduard I, as he has been dubbed, held court at Massey Hall Oct. 31st and Nov. 1st. Eduard is king only by heredity. To celebrate the king's coming to the continent he wrote a waltz to himself—"Welcome to America." To give it more of the royal flavor he has the brass on an intermittent biare, perhaps to represent guns belching forth the royal salute. Be that as it may, the Strauss brass is both blaringly and daringly bad, the bass trombone especially. The performer on the latter must have considered himself an "ideal" player, and his instrument the same. Few faults could be found with the strings, and if his royal highness would refine his brass he might have an orchestra to compare with some of our American organizations. But as it stands comprised today, the Strauss Orchestra is nothing more than it ever was—a ball-room orchestra. Their programme consisted of good works interlarded with Strauss dance music, and to say that they pleased the mass is enough. — Then again came the Patriotic concerts of Nov. 2nd and 3rd, already mentioned. — The Fadettes, of Boston, under Mrs. Nichols, whose letter appears in another column, opened the Hartman Massey Hall Course on "Welcome Home" night, Nov. 5th. The smallness of the orchestra explains why there was the lack of volume. It takes a large orchestra to fill Massey Hall. They played a choice selection of standards with a few lesser pieces to please the immense crowd. But it was noticed that good music was received equally well with that of an inferior quality. — Leonora Jackson, violinist, captivated her audience in Massey Hall, Nov. 8th. She is a young woman whose career should be, as she grows older, one of untold success. Though not as great a violinist as we have heard in Toronto, she has every reason to improve with the passing years. Her concert company were but poor support to the brilliant violinist.

From the Pacific Coast.

I shall do my best to introduce your CANADIAN MUSIC JOURNAL, and have long felt its need personally.

ZELLA B. ROBINSON,
820 Howe St., Vancouver, B.C.

Mr. F. B. Burns, of 7 and 9 West 18th St., New York, is reaching out for the Canadian trade, and has issued a handsome folder, showing new styles in scarfs, covers, stools and benches. His brother, Mr. C. A. Burns, is on the road for him. They will move to 4 and 6 W. Fifteenth St. by January ist.

The Early Piano—Continued from page 8.

Stein also invented the "Una corda" pedal, which shifted the whole key-board so that the hammers struck one string only, instead of two, and hence produced a softer effect. He called it "Spinetchen," the tones produced reminding him of the spinet.

The Stein piano met with the approval of the greatest masters of the day. Beethoven had a special predilection for this instrument, and Mozart, writing from Augsburg in 1777 to his father, refers to the evenness of the touch of the Stein piano, saying that "the action never blocks and never fails to sound, as is sometimes the case with other pianos."

It is a pleasure to be able to mention now the name of at least one woman in this connection. The names of women are, generally speaking, conspicuous by their absence in the history of music.

Nannette, the daughter of Andreas Stein, was not only an accomplished pianist, but was also, indeed, a practical pianoforte maker. In 1793 she was married to Andreas Streicher, another pianoforte maker, and under their joint care the Viennese action was brought to its perfection.

It is interesting to know that Her Majesty the Queen has one of these Nannette Streicher pianos in Windsor Castle.

In France, at this time, the most important pianoforte maker was Sebastian Erard, the founder of the eminent firm of Erard Bros. of London and Paris. The first French piano is said to have been made in 1777, and was constructed on the principles of the English square piano, our little friend here on my left.

In 1801 the Erard Bros. made a grand piano for Napoleon 1; the action of this historical instrument was on the Stein principle, and as was then becoming customary on the continent, it also had a row of pedals. Starting from the left, there was the soft pedal (shifting the action), and then came a bassoon pedal (a slip of parchment touching the strings), and then a celeste pedal (mating by a thin piece of cloth), and lastly the drum and triangle pedal—the drumstick beating the underside of the soundboard.

As in England, France and Germany, so also in America, our humble little piano here was the starting point for the great industry of piano manufacture on this continent. The large square piano, one so often seen on this continent and so rarely seen in Europe, is simply a development of the principles inaugurated so long ago by Johannes Zamp.

The large square was made in Europe as well as in America, but first in Europe and then later in America, it has given place to the large and small grands and to the upright piano.

The modern upright piano was the invention of John Isaac Hawkins, an Englishman resident in Philadelphia, and it was patented in both England and America in 1800.

In 1802 Thomas Loud patented a diagonal upright piano. About 1807 the now obsolete, but sweetly-toned Cabinet piano appeared; it was planned by Wm. Southwell and soon became very popular. It was an upright instrument, the case standing some six feet in height. I cannot here refrain from a passing thought to my childish years, for the first piano I ever heard or played on was a dear old Cabinet, away back in the sixties.

In 1811, Robert Worman made the first Cottage Pianoforte.

Finally about the year 1820, after further improvements at the hands of Broadwood and Erard, the early piano was brought to its perfection. Previous to this date it had been, practically speaking, a woden instrument, now for the first time, iron was being employed in its construction.

Hitherto it might have been a piano, but now it was one. The introduction of metal, therefore, inaugurated a new era in the manufacture of pianos.

The early piano had played no unimportant part in the history of music. It had been the piano of Haydn and Mozart, of Clementi and Dussek, of Cramer and Hummel, of Weber, the founder of the Romantic School, and, above all, of Beethoven, whose early eminence as a pianist, has been, to a large extent, overshadowed by his sublime genius as a composer. Beethoven, in the latter years of this epoch, was engaged in completing that series of masterpiece pieces for the pianoforte, which have not only enabled it to rival the orchestra in the wealth of its possessions, but have also, by their own immortality, ensured it an existence as a musical instrument which no change of fashion can affect.

I think I have told you without entering over minutely into detail, all I can about the early piano. To complete the subject would lead us to a consideration of the modern piano and would include a reference to the composers of modern pianoforte music and that marvel of technical dexterity, the so-called "Virtuoso." Such matters, important though they may be to the modern piano student, are altogether beyond the precincts of our present subject, and I must, therefore, with reluctance pass them by on this occasion.

I may, however, be pardoned for quoting once more, and by way of conclusion, from Mr. Hopkins' exhaustive work, a paragraph referring to the difference between the modern and the early piano.

"It is due," says he, "to the immense improvement which has taken place in the drawing of music wire, increasing its tenacity to a high degree. Step by step the piano has advanced with this improvement, adding strength of structure, as it has been possible to employ strings of greater diameter, weight and tension, changing iron for wood where necessary for resistance, and admitting larger hammers, with a vastly increased possibility of blow to impel them to the strings; also by improving the action, so as to increase the range of the hammers' velocity, and place it more directly under the player's control. The modern virtuoso owes his crashing chords, in the first place, to the successful experimenters in cast steel wire; and in the second place, may I be permitted to add, to the great manufacturers in Europe and America who throughout the entire 19th century have vied with each other in their attempts to produce an absolutely perfect piano."

A Woman on Women's Orchestras.

To the Editor:

I have recently read a short article in your Magazine, copied from an English musical paper, "Musical Opinion," in regard to Ladies' Orchestras, and which was followed by a comment by yourself, that the writer of the article evidently had never heard of THE FADETTES Woman's Orchestra, of Boston, Massachusetts.

Since the author of that article is honest enough to admit his ignorance on the subject in question, by suggesting that "we should like to know how the proposal works out in practice," I feel it to be my duty, in justice to all of our American orchestral players to inform him that we have many very handsome young women playing all of the wind instruments used in modern orchestras, without any suspicion of "reddened visage or inflated cheeks," nor do they look as "unsentimental as an india-rubber air ball!" It does not even "pinch their pretty lips" to play oboe or bassoon. The author of "misguided opinions should remember that women look prettier and do most of their tasks more gracefully than men, in any departure they may see fit to undertake. Not the fault of the men, of course, only their misfortune!"

"Ladies' Orchestras" are an old story now, in our country and Canada, and we are only too proud to send our English cousins across the water, some little account of the progress of American women in this particular branch of musical culture.

"Je crois bien sa doit porter bonheur de l'avoir dans une famille," said Father Barbeau, and George Sand assures us that La Petite Fadette, of whom he spoke, carried happiness with her, healed the sick and comforted the sorrowing by a charm known only to herself. After her has been named our Orchestra, whose success justifies the belief that with the name has come also the knowledge about the charm.

THE FADETTES were organized in 1888 with six players, and were chiefly in demand for receptions and social affairs in the homes of the first people of aristocratic Boston. Later, with added players, they were employed at fairs, fêtes, theatricals and balls. Success attended their earnest efforts from the smallest beginning, and when in 1890 their present director was chosen to shape their musical destinies, the organization was enlarged. It is interesting to note here, that with the demand for more complete instrumentation, came the supply. Young women of musical temperament, fired with ambition by the apparent popularity and success of the few pioneers, bravely struck out into hitherto unexplored fields, and as it became necessary to add a Clarinet, a Cornet, a Trombone, a Drum, or even the most unyielding Contra Bass "fiddle," the players appeared.

Of course, our standard of proficiency could not be so high as it is now, but with the increasing demand upon our capabilities, it became evident that what we now need was a competent leader, and the point was borne in upon the writer's mind that somebody must rise and be promoted from the ranks, who by superior knowledge, tact, and power to control and lead others, could direct and amalgamate the now rapidly improving young players into a forceful orchestra.

Instrumentation, Orchestration and Harmony therefore became my daily study, and I set earnestly at work to prepare myself to intelligently instruct and direct my associates.

In the spring of 1897 we secured our first lengthy engagement for the entire summer season, in Washington, playing in a lovely and elegant resort on the banks of the Potomac River.

The winter of '97 and '98 we were busy furnishing large and small orchestras for "social functions" at the large hotels.

The summer season of '98 brought us fine engagements at the far-famed "Riverton," at Portland, Maine.

The winter season of '98 and '99 was filled by our first grand concert tour of the United States and Canada; we played twenty weeks in all the principal cities and towns, where we literally "conquered and conquered." The summer season of '98 found us at "Riverton" again, where we repeated our triumphs of the former season.

The winter season of 1899 and 1900 found us again "on the road" making our second grand concert tour.

The summer of 1900 we again went to lovely Portland. Here we enjoyed the advantage of having a fine concert "hall" built for us, and from a picturesque point of view. The coming season of 1900 and 1901 will find us again on our travels, when we shall play three weeks in Canadian cities and towns early in the season.

Musicians will find our list of instrumentation interesting. It includes: Four First Violins, two Second Violins, one Viola, one Cello, two Basses, for the String section; one Flute and Piccolo, two Horns, two Cornets, one side Trombone, make up the "brasses"; two one Drummer, who handles the entire drum section, consisting of Snare and Bass Drums, Kettie Drums and "Traps," and a Harp.

It is no exaggeration to say here that each and every player represents the highest attainments on her respective instruments, and the best New England families, "ladies in the truest sense of the word.

We engage only the most artistic players, pay the highest salaries, and therefore get the finest results of any Orchestra of Women in existence. We challenge competition.

We own and play a repertoire of at least eight hundred selections from the old and modern composers. During our engagement we played two concerts daily for six weeks, changing programs three times a week, without repeating a number, a total of one hundred and eight numbers.

Our library includes all the standard light and heavy Operas, Selections from all the Grand and light Operas, and two or three hundred numbers from the great composers, as well as many of the more modern composers.

Now that I have given you dry statistics, I will end by quoting from a recent article on THE FADETES, which must be credited to *the Musician*, a Philadelphia magazine.

"Not merely a concert Orchestra, but well drilled, experienced and equipped for any class of musical work; they are prepared in music of the Oratorio, of the Theatre, or in any branch of the art. The prancing of these musicians is that of true artists; in point of intonation, in ensemble, in spirit and delicacy, in light and shade, there is little left to be desired. Mrs. Nichols is not only skilful as a performer on the Violin, but excellent as Conductor, possessing executive ability and great force of character. Resembling Rosa Bonheur in appearance and manner, her personality is at once seen to be that of a leader. She has overcome great obstacles in bringing this organization up to its present high standard. That which has been achieved by THE FADETES is a cause for pride to American women, and besides the honor due, should be given encouragement and hearty support."

Let me just add for myself, that we are hoping that the future may bring us an opportunity to go over and convince our English cousins of the truth of what I have here written.

Boston, Oct. 1st.

CAROLINE B. NICHOLS.

Canada has been slow in the matter of the protection of the rights of authors. This was natural, seeing that most of them live in this city.—*New York Sun*.

The California Ladies' Brass Band.

San Jose, California, has a brass band composed entirely of society young ladies, who made their debut at Victory Theatre, June 24th last. It is believed to be the only organization of the kind on the coast, certainly the only one of its size. It comprises twenty pieces, built, and other figured work. The entire organization is composed of native daughters. The California Ladies' Band was organized by Leader Fred Brothaska. At the outset but three of the young ladies were familiar with any instrument, and later one of these left the city and it became necessary to break in another member. In a short space of time these musicians have made wonderful strides, are rapidly nearing the line of professionalism.

A uniform of cream alpaca trimmed with gold fringe and cord, and epaulettes, with a jaunty turban, has been adopted.

The California Band is as yet a little shy, but this coyness will be thrown off, and the people will be treated to several entertainments.

The ladies are in great demand for entertainments, but all offers have been refused. The Elks offered them \$500 and an elaborate float to ride in if they would participate in the Fourth of July parade, but they steadfastly refused.

European Army Bands.

Composition of a standard European army band:

Piccolo in Eb	1
Flute in C	1
Clarinets in Eb	2
" " Bb	2
Saxophones, alto	2
" " tenor	2
" " in baritone	2
Total Reeds	19
Bass drum	1
Cymbals	1
Snare drum	1
Battery	3
Cornets in Eb	2
Trumpets in Eb	2
Trombones	3
Brilliant Brass	7
Saxhorns in Bb	2
Altos (saxotrombas) in Eb	3
Baritones (saxotrombas) in Bb	2
Basses in Bb	3
Bass in Eb	3
Basses in Bb	2

Soft Brass
 13 |

This gives a total of 42 and the reeds number 19.

A new drop-a-penny-in-the-slot machine is being tried at Graz, in Styria. It contains a device for stamping letters, which are thrust in a small opening for that purpose. Letters thus officially stamped can be posted without having stamps previously attached to them. Another ingenious invention is an automatic 'banjo, which plays continuously, and atrociously out of tune, until someone puts a penny in the slot. This keeps it quiet for five minutes, when it begins to play again. In German beer gardens these infernal instruments require constant feeding with pennies to keep them quiet.—*London Daily Mail*.



ARTHUR FRIEDHEIM.

MR. A. S. VOGT

TEACHER IN THE ADVANCED GRADES
OF PIANO PLAYING

ADDRESS—
TORONTO CONSERVATORY OF MUSIC
OR
331 BLOOR STREET WEST

EVA N. ROBLYN

VOICE CULTURE

CONCERT ENGAGEMENTS
PUPILS PREPARED FOR CONCERT AND CHURCH
SOLO ENGAGEMENTS

STUDIO—NORWEDGER'S ROOMS
RESIDENCE—328 DUNDAS STREET PHONE 4270

MR. H. M. FIELD

PIANIST

MUSICAL STUDIO 7 25 GRASSI STRASSE,
LEIPZIG

W. O. FORSYTHE

(Director Metropolitan School of Music)

PIANIST AND TEACHER

RECEIVES PUPILS IN PIANO TECHNIQS AND
INTERPRETATION AT ANY TIME

Studio for Private Lessons—Northcote's, 73 King St. E.
Residence—112 College St.
TORONTO

MR. & MRS. A. B. JURY

VOCALISTS

CHURCH, CONCERT, RECITALS, AT HOMES
38 ALEXANDER STREET

**TORONTO JUNCTION COLLEGE
OF MUSIC**

VIA MACMILLAN DIRECTRESS

43 HIGH PARK AVENUE, TORONTO JUNCTION

STUDIO—2 COLLEGE STREET,
TORONTO

WINTER TERM OPENS NOVEMBER 12TH
Calendar Free. Teach: 3 Diplomas given.
Fletcher Music Method for Beginners.

J. D. A. TRIPP

PIANO VIRTUOSO AND TEACHER

Pupil of Moskowski and Leschetizky

CONCERT ENGAGEMENTS

RESIDENCE AND STUDIO—343 JARVIS STREET
TORONTO
Telephone 4207

UXBRIDGE SCHOOL OF MUSIC

V. A. WANDLER

TEACHER OF VIOLIN, VOICE PRODUCTION
AND THEORY OF MUSIC

UXBRIDGE, ONT.

**NEW ENGLAND
CONSERVATORY OF MUSIC**

FRANKLIN SQUARE, BOSTON, MASS.

The Leading Conservatory in America

OFFERS A COMPLETE
AND PRACTICAL MUSICAL EDUCATION

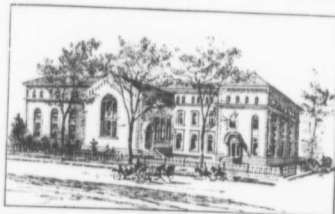


GEO. GOODERHAM, President.
F. H. TORRINGTON, Musical Director.
W. H. SHAW, B.A., Principal School Elocution.

The Fall Term

The new term opened September 3rd. Evening
classes are being formed for the study of Physical
Culture, Literature and Sight-Singing. New Calendar,
giving particulars of music and elocution courses,
free on application.

Toronto College of Music
12-14 Pembroke Street, TORONTO.



Toronto Conservatory of Music.

DR. EDWARD FISHER, MUSICAL DIRECTOR.
Affiliated with the University of Toronto and Trinity University.

Artists and Teachers Graduating Courses.
Scholarships, Diplomas, Certificates and Medals.
**THE UNEQUALLED FACILITIES AND ADVANTAGES FOR AN ARTISTIC
AND FINISHED MUSICAL EDUCATION ATTRACTED
1,180 PUPILS LAST SEASON.**

Students prepared as Teachers and Performers, also for positions in Col-
leges, Schools, Churches, and Concert Work.
Its Graduates hold high positions throughout Canada and in United States
Many FREE ADVANTAGES for Pupils, who may enter at any time.

Calendar and Syllabus mailed free.

CONSERVATORY SCHOOL OF ELOCUTION,

MAUD MASSON, PRINCIPAL.
Reading, Recitation, Oratory, Voice Culture, Physical Culture, Rhetoric,
English Literature, Orthoepy, Psychology, Pedagogy.

The THOMAS ORGANS

In Touch, Tone and Workmanship
ARE UNEXCELLED.

THOMAS ORGAN & PIANO CO.,

WOODSTOCK, ONTARIO, CANADA.

Piano and Organ Stools, Duet Stools,
Piano Chairs, &c.

Newest Designs and Finish.

ESTABLISHED 1832. WRITE FOR CATALOGUE.



No. 140S.

P

P

...The Prince Piano
PRECIOUS, PEERLESS, PERFECT

THE PIANO -- OF THE
PEOPLE

MANUFACTURED BY THE PRINCE PIANO CO. TORONTO, ONT.

WAREROOMS—11 Queen St. East FACTORY—551 Queen St. West

H. WELLINGTON BURNETT, AGENT

P

P

The Trade

That it needs but push and energy to build up a business and send it ahead, is shown by the article on page 27, in which the change in the "Bell" is set forth. Canada needs more of such men as Mr. Hawkins. Canada's future as the leading purveyors of the world's food is assured. We should see to it that the heads of our manufacturing institutions are men to whom we can trust in making Canada the leader of the manufacturing world. We have all the facilities; we want some one to make use of them.

Nine months in prison was the sentence passed on Blake, of Boston, for selling pianos under false pretences. It is rumored that some kind-hearted but foolish people have started a petition to the Governor praying for his pardon. The Governor, it is understood, is not a man who will pardon a criminal who has been carrying on this petty practice for thirty years. Blake's sentence was all too small, but small as it is it should be a warning to piano men in our midst who are doing and have done the same thing for years.

While French musical dealers and manufacturers of musical instruments have been willing to admit the United States' elevated rank as a commercial and manufacturing country, they were scarcely prepared for the statistical proof recently afforded them. According to a report addressed by a foreign consul in Chicago to his home government, there have been sold or exported from that city during the past year 40,000 pianos and 60,000 organs. The latter figure (60,000) represents more than half the organs manufactured and sold in the whole world. Certainly there could not be a better advertisement for American instruments, or a stronger proof of their superior qualities than these bold figures. Canada is fast getting her share of the organ trade, but wants more.

The return of the Liberals to power by such an overwhelming majority came as a surprise to the old line National Policy party. Many feared that the Liberals would tear down the tariff wall on their coming into power, but the past four years has seen little change in the tariff. Laurier's Government has been accused of disloyalty, and we are not afraid to call it a disloyal one. "Canada for the Canadians" is our cry. The preferential duty on English goods has shown itself to be good, but on the other hand the tariff against our Southern neighbors should go higher to counteract any loss which the preferential clause may bring about. The duty on musical instruments imported from the United States should be equal to their duty on our goods—45 per cent. If the Liberal Government do this they will vindicate their loyalty.

Dyke & Evans & Callahan is the name under which the new firm in Vancouver, B.C., will be known.

W. Coventry, of Woodstock, Ont., has recently secured the agency for the County of Oxford of the Gerhard Heintzman piano.

The D. W. Karn Co., Ltd., are rushed with orders, and consequently are working overtime. Their pipe organ and piano departments are much behind with orders.

R. Hewer, of Woodstock, Ont., is meeting with good success since he recently opened his new store with the Doherty Organ and the celebrated gold medal Newcombe Piano.

K. Ishikawa & Co., manufacturers and importers of Japanese silks, handkerchiefs, rugs, etc., have just received a large assortment of art embroidery goods, consisting of piano and mantel drapes, chair scarfs, table covers, etc. Their prices are so arranged that the dealers can sell chair scarfs at 25c. each and upwards, and piano drapes from \$1.25 upwards. Their mantel drapes are of superior value and run as high as \$5.00 a drape. They also carry an extensive line of ladies' ties, silk handkerchiefs, silk mufflers, silk flags, etc., etc.

The Thomas Organ Co. commenced on the 15th ult. to run their factory until 9 p.m. owing to several large export orders lately received, and from appearances this will continue for some months. Mr. D. S. Cluff, travelling representative, is at present on a business trip to the West, and meeting with good success. The Thomas Co. made a large shipment of organs to their German agency last month, and have to duplicate in November. Several new machines have lately been added to their piano stool and chair plant, and are now able to meet increasing orders. Their new chair, No. 850, made to replace No. 720, has already proved a ready seller, it being well introduced to the trade by a neat little circular now before us.

Mr. J. Sidney Smith.

We present to our readers a cut of Mr. J. Sidney Smith, Toronto, Manager of the Morris-Feild-Rogers Co.,



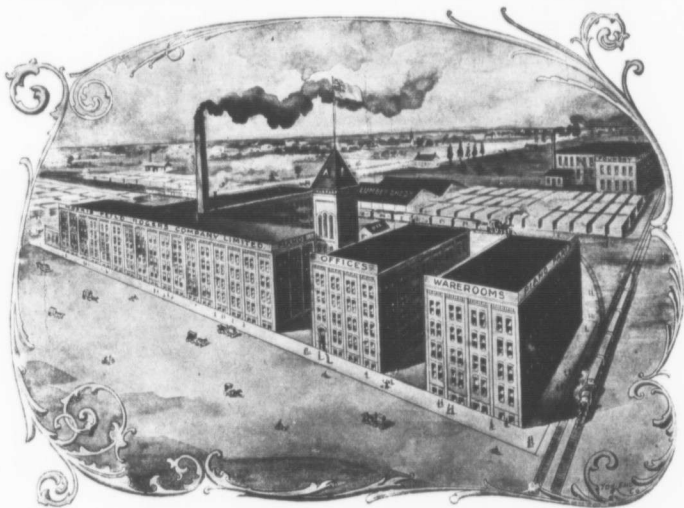
whose new branch he has lately opened in the Forum Building, corner Yonge and Gerrard Streets. The management showed great judgment in securing Mr. Smith, who has had an extensive experience throughout Canada and the United States. Though Toronto born, Mr. Smith was accountant and later manager of a piano factory outside of Toronto, and was for several years connected with several large firms across the border. His experience fits him for his position, and a growing Toronto business for the Morris' piano should be the result.

Morris Pianos

WIN BRONZE MEDAL PARIS EXPOSITION, 1900.

Used and endorsed by **Her Excellency Lady Aberdeen,**

and giving pleasure and satisfaction in thousands of
Canadian Homes of Culture and Refinement.



These Pianos are CHASTE in design, ELEGANT in finish, EVEN in scale, PROMPT in repetition, SYMPATHETIC in touch, MUSICAL in tone, UNEXCELLED in workmanship, FIRST CLASS in material, HONEST in price, PROVEN in durability, DESIRABLE for dealers, SATISFACTORY to purchasers and GUARANTEED for an unlimited time by a RESPONSIBLE Company.

The Morris-Feild-Rogers Co., Limited,
LISTOWEL, ONT., CANADA.

ADVANCE OF THE "BELL."

CANADA'S prosperity in the manufacturing field can be shown no better than the figures recently compiled by a local paper. Though lacking in accuracy, as newspapers touching on trade matters generally do, they are near enough to answer all purposes. In eight music trade houses, of Toronto, including the Bell Co., of Guelph, the men employed in 1895, were 712; to-day, 1,201 are drawing wages at these factories. All of these institutions have flourished in the past five years. The prosperity that the Bell Co. enjoy is evidenced by the following editorial that remained on the editorial page of the *Globe* for several days:

WORKING OVERTIME.

On the 1st of the month the Bell Organ & Piano Co., of Guelph, over the signature of Mr. E. P. Hawkins, General Manager, issued a circular "To Our Employees," which reads as follows:-

"In pointing out the necessity for increasing the length of the working hours in the factory, we desire to say that this is unavoidable because of the large number of orders now on our books. It would be impossible to furnish our customers with the instruments required without this additional working time.

"The management recognizes the fact that night-work is an extra tax upon the time and strength of its employees, but earnestly requests the hearty support and activity of each one until such time as we may be able to resume regular hours of work.

"A feeling appars to exist that a rush of work during a certain period means the retirement of men when the period of pressure is past. The history of the business for the past two years demonstrates the falsity of this opinion. After a most careful estimation of trade for the coming winter we are convinced that there will be no cessation in the full time and every man is asked to give his best time and energy to assist us in filling our constantly increasing orders."

Such a request to their men must have its reason. Are all other factories similarly situated? From what we can learn they are. But since Mr. Hawkins' taking over of the management, the business of the "Bell" pianos and organs has increased wonderfully, so much so that they are away behind in their book orders, though the factory has been running till 9 p.m. each day. But a few days ago they received an order for 600 organs from England, while their trade in Europe, Africa and Australia is on the steady increase. One thing we admire about the Bell Co.

is their patriotism in advertising their pianos outside of Canada as the "Canadian Bell Piano."

Just as the organ trade increased, so has the piano sales been on the jump. Being crowded for space, Mr. Hawkins looked about him for a piano factory where he could make a medium grade piano away from the main factory, having in mind the fact that it is not wise to make a high

and a medium grade piano in the same factory. Whaley, Royce & Co.'s factory in this city was for sale, and after short negotiations the factory, stock and machinery of the "Standard" piano became the property of the Bell Organ & Piano Co., Limited. They took possession Nov. 1st. The staff of 41 men have been added to the 400 men of the main factory, and now the Bell Co., who five years ago employed 250 men, have a number more will be added to double the original number. But the Toronto factory will be run separate from that at Guelph, and the name "Standard" will be dropped, instead of which that of "Palmer" will be used. The name

"POPULAR PALMER PIANO"

will carry much weight as it is euphonious, catchy and alliterates pleasantly with "Prosperity."

That the firm is prosperous is largely due to the excellent business tact of its general manager, whose sole aim it is to put the "Bell" at the top of the musical industries of the British Empire. That he will succeed if kind Providence spares him is undoubted by those who know him, and to gain this end he does not egotistically depend upon himself, but has drawn around him some of the brainiest piano men of the Dominion. Among them is the trade's old friend, Mr. R. B. Andrew, who from the cradle of the industry—Bowmanville—has had a wide and valued experience in the music trade world. Just recovering from a severe illness, he stepped into the newly-created office of Inspector of "Bell" Agencies, and has already done herculean work.

And not alone in Canada and England is the "Bell" business on the move, but the trade that they had in South Africa has been carefully nursed during the war, and will prove a lusty infant once quiet is restored in our new possessions. Australia also is doing well, and the Sydney, N.S.W., branch are pushing the "Bell" to the front.

The Toronto branch has long seen the necessity of better quarters, and a short time will elapse before they are handsomely situated on Yonge Street, above Adelaide.

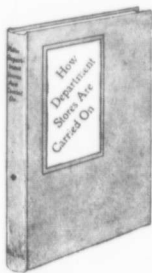
Besides being large manufacturers of organs and pianos, the Bell Co. control the Canadian rights of the

Bell Orchestral Attachment,
The Melville Clark Orpheus,
The Melville Clark Orphie,
The Melville Clark Apollo,
Soper's Illimitable Repeating Action,
Scribner's Organ Tubes,
Wilcox's Reed Cello.

We are pleased to note the steady progress of the CANADIAN MUSIC AND TRADES JOURNAL. There is room for a smart music trades paper in the Dominion, and the Dominion can boast of possessing it.—*Music*, London, Eng.



E. P. HAWKINS, GEN. MANAGER.



Have YOU Got It!

How Department Stores Are Carried On

The new book that business men everywhere are so much interested in, by W. B. Phillips, ex-Director of The T. Eaton Co., Limited, Toronto, and also ex-Manager of the Mail Order Department of The T. Eaton Co., Limited. Just send \$1.00 to

**The G. M. ROSE & SONS CO., Ltd., Temple Building
TORONTO**

AND YOU'LL GET IT BY RETURN MAIL.



THE UNDERWOOD

wood the writing is always in full view of the operator, preventing errors and increasing speed. Write or call for Illustrated Catalogue.

75%

of the typewriters used in educational institutions in Ontario are

Underwoods.

Why? Because they are the most durable, the simplest, the most up-to-date and the easiest to learn. On the Under-

Creelman Bros. Typewriter Co.

Head Office 15 Adelaide St. East, TORONTO.

BRANCHES—17 St. Francis Xavier St., Montreal; 29 Elgin St., Ottawa; 28 King St. West, Hamilton; 49 Richmond St., London.

F. B. BURNS

MANUFACTURER OF

PIANO SCARFS AND COVERS

7 and 9 WEST 18th STREET

 NEW YORK

AGENTS CAN MAKE

\$5.00

PER DAY

WRITE FOR PARTICULARS
CIRCULATION DEPARTMENT

Canadian Music and Trades Journal

B. C. NIXON & CO., Publishers

104 Temple Building TORONTO

WANTED.—To correspond with Piano Tuners in every state in the Union. A Klondyke to every tuner along with his regular tuning. Write for information.

**THE PIANO FLANGE SHEILD CO.
MACON, MO.**

D. M. BEST & CO'Y

MANUFACTURERS OF

PIANO HAMMERS

73 Adelaide Street West,

TORONTO.

All the leading German, English, French and American Felts kept in stock for customers to select from.

WESSELL, NICKEL & GROSS

MANUFACTURERS OF



HIGHEST GRADE.

FACTORY: 100 WEST FORTY-FIFTH STREET, TENTH AVENUE AND WEST FORTY-SIXTH STREET,

ONE GRADE ONLY.

OFFICE: 457 WEST 45th STREET.

NEW YORK.

TOOL
QUALITY



INTO our tools for Tuners and Regulators we aim first to impart Quality—Quality in finish, Quality in material; that par-excellence of Quality which places them away beyond the commoner goods.

Our constant endeavor is to give our patrons the very best that can possibly be made.

Our great trade in these goods has been built up on this foundation.

Send for Catalogue of Tools for Piano, Organ and Violin Makers.

Hammacher, Schlemmer & Co.,

209 Bowery, NEW YORK, U.S.A.

HIGHEST GRADE.

ONE GRADE ONLY.

THE OTTO HIGEL

Pianoforte Action

... BEST IN CANADA ...

WHEN BUYING DON'T FAIL TO SEE THAT THE
PIANO HAS A HIGEL ACTION.

We Make KEYS, HAMMERS AND SPECIALTIES

OUR FACTORY IS THE LARGEST IN CANADA.

OFFICE AND FACTORY - - KING ST. W. and MOWAT AVE.

The **OTTO HIGEL COMPANY, Limited**
TORONTO, CANADA.

A. A. BARTHELME & CO.

89-91 NIAGARA STREET,
Toronto, Canada.

**Piano...
Actions**

Highest Award World's Fairs
Chicago and Paris.

Used by all HIGH GRADE Canadian
Piano Manufacturers.

Telephone No. 5655

W. Bohne & Co.

Manufacturers of

Pianoforte Hammers

Sole Canadian Agents for

J. D. Weickert's Hammer Felts



89 and 91 Niagara St.

TORONTO, CANADA.

Aug. Newell & Co.

Manufacturers of

**ORGAN REEDS, BOARDS,
ORGAN and PIANO KEYS**

29-31 Hayter Street,

TORONTO.

**THE ONTARIO POWER AND
FLATS COMPANY, Limited,
TORONTO, CANADA.**

Floor Space with Steam Power to Rent.

Manufacturers desiring to locate in
Toronto are invited to correspond
with us. Have 20,000 square feet
space with unlimited power ready
for occupation. No cartage to pay,
as railway sidings enter this factory.

LUMBER DRY KILNED.

Special attention given to Drying for
Piano and Organ Manufacturers.

Registered Cable address, MILLER. Telephone 1016.
A B C and Anglo-American Codes.

Head Office, 74 Freehold Building.
Factory, 107 Niagara St.

NORDHEIMER

If you want a distinctly Artistic Piano, possessing rare singing quality and a delightful touch, you will purchase an improved Nordheimer Piano

The extra you pay for a Nordheimer Piano is nothing compared to the extra value in tone and durability you receive over other Canadian Pianos

**The Nordheimer Piano and Music Co.,
Limited, 15 King Street East**

N.B.—May we not exchange your old piano? Liberal allowance given.

PIANOS

PIANOS **BELL** ORGANS

'BUILT TO LAST A LIFE-TIME'

ACKNOWLEDGED LEADERS IN THE CANADIAN TRADE

We confine ourselves to the manufacture of High Grade Instruments, which is the best guarantee of worth.

Musicians and Dealers who have not an intimate acquaintance with the "Bell" are invited to call at any of our numerous Agencies where every opportunity is afforded for investigation.

The Trade and Profession in unrepresented districts are invited to correspond with us.

ORCHESTRAL PIANOS

ORPHEUS SELF-PLAYING ORGAN

APOLLO PIANO PLAYER

ORPHEON ORGAN PLAYER

ILLIMITABLE REPEATING ACTION

THE PIPE-LIKE **SERAPHONE**

The Bell Organ & Piano Co., Limited, GUELPH, ONT.

TORONTO

MONTREAL

HAMILTON

LONDON, ENGLAND

SYDNEY, N.S.W.