

NATIONAL LIBRARY
CANADA
BIBLIOTHÈQUE NATIONALE

CANADIAN MUSIC AND TRADES JOURNAL

VOL. II. No. 3

TORONTO, FEBRUARY, 1901

10c. PER COPY



MISS BEVERLEY ROBINSON
MISS BEATRICE LANGLEY MME. ALBANI

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
Montreal by J. W. Shaw & Co.
Quebec by Arthur Lavigne
Sherbrooke by G. A. LeBaron

London by W. McPhillips
Saskia by J. Barron
Windsor by B. J. Walker
Calgary by Tempest, Smith & Hinde

Winnipeg by The Grundy Music Co.
Vancouver by Walter Boult
Brantford by S. G. Read
Napanea by W. R. Rockwell

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—NORDHEIMER'S ROOMS
RESIDENCE—348 DUNDAS STREET PHIC 48 1470

MR H M. FIELD
PIANIST
MUSICAL STUDIO: 25 GRASSI STRASSE,
LEIPZIG

EDWARD BARTON
ENGLISH BASS SOLOIST
VOICE SPECIALIST
SINGING MASTER COLLEGE OF MUSIC
CHOIRMASTER ST. MARGARET'S CHURCH
NOW BOOKING FOR CONCERTS, ETC.
RESIDENCE—320 ROBERT STREET

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—Nordheimer's, 15 King St. E.
Residence—112 College St.
TORONTO

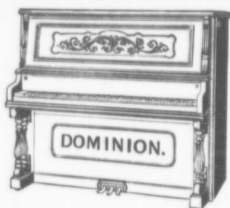
MR. & MRS. A. B. JURY
VOCALISTS
CHURCH, CONCERT, RECITALS, AT-HOMES
58 ALEXANDER STREET

TORONTO JUNCTION COLLEGE
OF MUSIC
VIA MACMILLAN, DIRECTRESS
43 HIGH PARK AVENUE, TORONTO JUNCTION
STUDIO—2 COLLEGE STREET,
TORONTO
WINTER TERM OPENS NOVEMBER 13TH
Calendar Free. Teacher's Diplomas given.
Fletcher Music Method for Beginners.

J. D. A. TRIPP
PIANO VIRTUOSO AND TEACHER
Pupil of Mozkowski and Leschetzky
CONCERT ENGAGEMENTS
RESIDENCE AND STUDIO—543 JARVIS STREET
TORONTO
Telephone 4490

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



"DOMINION" PIANOS and ORGANS

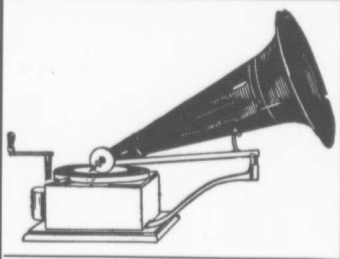
The Oldest in Canada
No Better Made.

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.



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.

Factory : 367-371 Aqueduct Street
MONTREAL

E. BERLINER

2315 St. Catherine Street
MONTREAL

EMANUEL BLOUT, General Manager for Canada

Retail Price

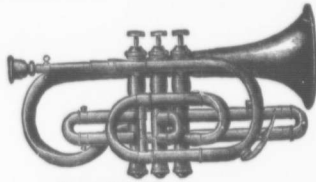
\$15.00

including a 16-in. h.
Horn and 3 Records

DEALERS' DISCOUNTS
QUOTED ON
APPLICATION

Write for Catalogue and
Record Lists

Musical Instruments



Cornets, \$5
 Double Basses, \$20
 Cellos, \$6
 Violas, \$6
 Banjos, \$5
 Violins from \$1 to \$100

Flutes, Piccolos, Strings,
 Gram-o-phones, Accordions,
 Concertinos, Mouth Organs,
 Stewart's Princess Banjos

FULL LINES

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, Or-
 chestras, 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.

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 pleasurable way, and so make it possible for Music to exercise her three-fold 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, Leipzig.

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.

Singer Garcia, London, Eng.

Antonette Stirling, London, Eng.

Also by the leading American Musicians and Conservatories, the follow-

ing being a partial list

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

Departments—Metropolitan College of Music, Metropolitan Conserva-

tory 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 ELEVEN 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 invented 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, 2155 Cornell Ave., Chicago; or to the Corresponding Secretary of the Fletcher Music Association, Miss La B. Brown, the Nightingale, Dudley St., Roxbury, Boston.

Dealers

Study your interests and
 handle a Piano that will
 give to all concerned entire
 satisfaction and yield a
 handsome profit.

Write for our New Catalogue.

FACTORY

7, 9, 11 and 13 Bay Street North,
 and Rear of 164 King Street West.

OFFICE AND WAREHOUSES
 164 King Street West.

ENNIS & Co., Hamilton

ESTABLISHED A.D. 1871

Evans Bros.

HIGH-GRADE UPRIGHT

PIANOFORTES

Are Models of Musical Excellence, and contain every Modern Improvement of real value in the production of the "BEST THAT IS" in Tone, Touch and Durability.

A
Canadian
Piano



For the
Homes of
Canada

Handled extensively and in numerous cases exclusively by many of the best and most reliable dealers in the musical and commercial centres of the Dominion. Special inducements to bona fide purchasers in unrepresented districts.



MANUFACTURED BY

THE
Evans Bros. Piano and Mfg. Co.
LIMITED

WM. WATTERWORTH, President
WM. R. DUNN, Manager

INGERSOLL, ONT.

The R. S. WILLIAMS & SONS CO.

LIMITED

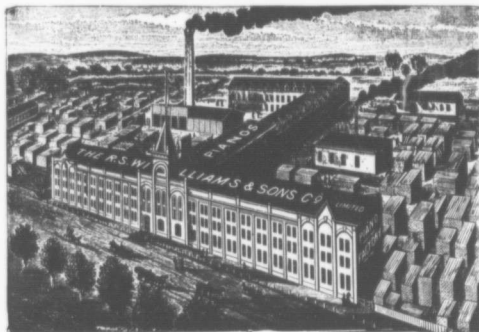
... MANUFACTURERS OF ...

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.

CANADIAN AGENTS FOR ان ان ان ان ان

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 WAREHOUSES:

143 Yonge St., TORONTO.

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

CATALOGUES

FREE.

CATALOGUES

FREE.

CANADIAN MUSIC AND TRADES JOURNAL

VOL. II. No. 3

TORONTO, FEBRUARY, 1901

10c. PER COPY



Albert Edward?

HIS GRACIOUS MAJESTY EDWARD VII., KING OF GREAT BRITAIN AND IRELAND, EMPEROR OF INDIA
THE WORLD'S GREATEST PATRON OF ART

g
age
, and

s, and the
her farewell
She will be
g distinguished
Queen's funeral
ive an excellent
t page, together
d English viol-
The latter
nanyi, Febru-

MUSICAL HAMILTON

(From our own Correspondent.)

MRS. CLYDE GREENE, having resigned her position as contralto soloist of Centenary Methodist choir, Mrs. Olive Filman has been appointed to fill the vacancy. Mrs. Filman has been soloist of All Saints' Anglican choir for the past two years, and much regret is felt in that church for her loss. Mrs. Filman is fast becoming a popular Canadian singer. Although Hamilton claims her, she is in such constant demand for out-of-town concerts that her fame is more than local. George Allan has been appointed bass soloist of Centenary choir. He has a grand voice, very rich and powerful, one of the few good bass voices.

Mrs. Ellsworth, who has been a great favorite with James St. Baptist congregation was obliged to resign her position as contralto soloist, and Miss Grace Awrey, whose portrait will appear next month, was appointed in her place. Mr. Fred Howard resigned the leadership of Wesley S.S. orchestra, to become organist of James St. Baptist church, and Miss H. Lavinia Taylor, was appointed leader of the orchestra. Miss Taylor has just returned from New York, where she took lessons from one of the best masters in the country, and as she possesses much natural talent, good music will be expected.

Robert Stamp is pianist of the Howard & Garing Company now touring in the States. Will Green, topical vocalist of Hamilton, is also with this company.

Mrs. Bruce Wickstrom is coming on from Grand Rapids Mich., to take part in the Erskine Choir Concert, Feb. 14th. George Fox and Jessie Irving will also assist.

Dundas, which all JOURNAL readers may not know is a lively little town, five miles from Hamilton, and connected with us by an electric railway, has organized a choral society which promises to make its mark in the musical world. C. Percival Garratt, the clever organist and choir-master of Central Presbyterian Church has been appointed Musical Director. The officers are: C. J. Barnum, President; Mrs. W. H. C. Fisher, Vice-President; Harry Philp, Treasurer; Miss Wilson, Recording Secretary; Miss S. E. Patterson, Corresponding Secretary.

Dr. C. L. M. Harris has announced his intention of resigning the leadership of the Harris Orchestral Club. Since its formation in 1886, its growth in members, excellence and popularity has been steady, and it has always been in a most flourishing financial condition. The number of pupils attending the Conservatory of Music has become so large, and his duties as organist and choir-master of St. Paul's Presbyterian Church being so many, he finds it absolutely impossible to give the necessary time to the Orchestral Club.

John Swartz, tenor soloist, sang in Preston recently received with high favor.—Miss Mary McCarrat a grand concert in the Drill Hall, Thorold.

—Since Ernest T. Martin went to New York, a good tenor has been felt in our city.

FACTORY: —Oratt has a grand voice, but on account of his throat not available many times when he is wanted.

OSH: —Dan Robinson seems to be taking the place of a very sweet, clear, true lyric tenor. He seems to be gaining in power and he has one of the best voices coming from such a musical home.—Dan Robinson is a martinet for time and tune, and he is a marvel if one of his family should fail in the future.—It was a notable fact that at a recent

public ball in Hotel Royal, so many elderly people, who take no interest in dancing, and in some cases rather disapprove of it, were present, and kept close to the ball-room. As a matter of curiosity the writer interrogated a number of these people, and learned that they came solely to enjoy the music. Anderson's Orchestra, which has been enlarged this season, while giving selections which are capital for dancing, selects those which contain real music; they are breezy and bright; the instruments are in perfect tune and harmony, and the repertoire large and varied. I confess it was a novel idea to me to think of people coming to a ball for the sake of the music, but more than one said he never got more satisfaction out of five dollars in his life. And within a few days a leading actor said that the fame of Hamilton's Opera House orchestra was known wherever theatrical companies are. Since Isaac Lomas has led and furnished the orchestra, it has become one of the most satisfactory both to players and audiences of any on the continent.—The Amateur Opera "The Gondoliers" was repeated in the Grand Opera House on Saturday afternoon and evening, Jan. 26th, as a benefit to R. Thomas Steele who has always taken an active interest in musical matters and who has put on a number of operatic productions. The whole production was much better given than the production in the early part of the season. Many awarded Miss Alma Gayfer the first place, her voice showing much power and her solos well suited to it. Miss Gunn was a most charming actress, Miss Sutherland was every inch a Duchess, and Miss Gwyn's sweet face and natural manner charmed everyone. T. H. Hayhurst and Edwin Skedden carried out their parts exceedingly well, while Sidney Dunn made an ideal grand inquisitor. J. H. Alexander of Bowmanville has a fine tenor voice and entered heartily into his part. The orchestra under Isaac Lomas was a great aid to the success of the affair. Those who took part were:

Duke of Plaza-Toro.....	T. H. Hayhurst
Luiz (his attendant).....	L. R. Woodcroft
Don Alhambra Del Bolero (Grand Inquisitor).....	G. S. Dunn
Marco Palmieri.....	J. H. Alexander
Giuseppe Palmieri.....	Edwin Skedden
Antonio.....	F. Duggan
Francesco.....	H. A. Webster
Duchess of Plaza-Toro.....	Miss M. Sutherland
Casilda (her daughter).....	Miss R. Gwyn
Gianetta.....	Miss Alma Gayfer
Tessa.....	Miss F. Gunn
Fiametta.....	Miss Smith
Vittoria.....	Miss Mabel Pailin
Inez (King's Foster Mother).....	Miss A. E. Gunn

CHORUS.

Messrs. Cowan, H. Duggan, F. Duggan, C. W. Heming, George Insole, J. H. Mitchell, H. E. Palmer, H. Polson, Chas. Powis, R. A. Pringle, H. Rawlings, C. F. Sharpe, M. Skedden, J. Wright.

Misses Jessie Barnard, L. Coleman, J. Hutchison, Ethel Insole, G. Johnson, E. Land, A. Milne, — McKenzie, M. McKenzie, M. Pailin, N. Renner, E. Rubin, H. A. Smith, E. Volker.

Miss A. E. Gunn's make-up and interpretation of the part of the King's Foster Mother were worthy of a professional. —One of the best solos heard in the city lately was Mrs. Robert Campbell's rendering of "I Know that My Redeemer Liveth," at the Union Memorial Service for our beloved Queen, on Saturday morning, in Centenary Church. Her rich powerful voice rang out sweet and clear, and its pathos and expression thrilled every heart in that vast audience.

MINNIE JEAN NISBET.



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.

In last issue we stated that Mr. Archibald did not stop singing when shot at. This was an error. He did stop, but resumed when the stampede was over.

And Toronto is not the only encore-fiend-burg. The New York papers sadly deplore his existence, and any theatre has him in all sizes, sexes and severance.

One of the King's prerogatives is the choosing of a new Poet Laureate. If that Chicago poet who writes for the music trade papers is not doing anything he might apply for the job.

By the death of that grand old woman for whom we have sung for sixty-four years "God Save the Queen," we and the world at large have lost the greatest patron of music, the grandest of queens and the model of women, wives and mothers.

Another live theatrical manager has struck Canada in the person of Mr. F. F. Procter whose five theatres in New York are making him barrels of money. He is re-converting Her Majesty's Theatre in Montreal into a high class vaudeville house. Success to him.

Those awful, awful "song" writers are at it again. The latest crime is entitled "I Dream my Mother was a Queen." This is based on the incidents of the closing days of our late and revered Queen, her womanly ways and the thrilling events of the South African war. These Vandals take the sacred name of our great mother and set it to what they label music.

The cut which we present of the King is taken from a photograph signed by him when Prince of Wales. These pictures were sold in aid of charity and this is the only photo of its kind in Canada. The King has long been noted for the interest which he took in music, and we are quite satisfied that he will do as much, if not more, for music than his lamented mother did.

A syndicate of Toronto capitalists has been formed to exploit the Lyceum system of entertainments such as Mr. Hartman has been managing. His course in this city and other towns has shown that the people want entertainment of the higher order, but want it within their means. The syndicate will carry out the scheme on a larger scale than Mr. Hartman has been doing and it is without doubt that they will make the thing a great success and bring us to Canada many fine artists who otherwise would give Canada the go-by.

Through an error the names on the first page became misplaced. Miss Beatrice Langley is the lady standing up, not Miss Robinson.

The Burgomaster is the attraction at the Grand Opera House week of Feb. 11th. It is a musical comedy of little merit and less wit.

Mrs. Adamson's Orchestra, with Dohnanyi and Miss Robinson, at Massey Hall, Toronto, Feb. 18th, will be welcomed by all true loving musicians.

We hope that, with the change by which Mr. Small gains control of the Grand Opera House, Torontonians will get better musical and other attractions than we have received at the hands of the trust.

Mr. Paul F. Johannig, the author of the pretty little song we present to you this month, is a young New York musician and composer of growing fame. He wrote "Yellow Jonquills," which appeared in October CANADIAN MUSIC AND TRADES JOURNAL. Many of his best works are yet unpublished, but we hope to have the pleasure of publishing more of Mr. Johannig's compositions.

Out of respect to the season of mourning, Mr. F. H. Torrington has postponed the Monday night "Pops" till the first Monday in March, when Mr. Geo. Smedley, with the Toronto College of Music Mandolin and Guitar Club and Mr. H. N. Shaw and his Elocution Class will be the entertainers. Messrs Torrington and Shaw are preparing "Antigone" in English. The date of its production is not announced.

Mr. Cringan, Musical Director of Toronto Public Schools, has made a hobby of the tonic sol fa system for the past twenty years. The Sub-Committee on Inspection recommend that it be discontinued, and if Mr. Cringan strives much for that Normal School job he may be discontinued also. The committee recommended that the staff notation system be used throughout. It was about time that the tonic sol fa was laid on the shelf with other relics of the past.

Among our illustrations this month are Seiveking, De Souza and Miss Clara Clemens. These artists are under the direction of M. L. Pinkham, of New York, and will be heard in Canada this season. De Souza, a Portuguese noble and cousin of the king, has a tenor voice large enough for four men. He is the greatest tenor living. Miss Clemens, Mark Twain's daughter, has a pleasing mezzo-soprano voice. In quality it is rich and in range satisfactory. Seiveking has been heard here before, and needs no introduction.

Albani, the late Queen's favorite songstress, and the greatest Canadian-born singer, will make her farewell tour in March, going from coast to coast. She will be heard in Toronto, March 22nd. The King distinguished her by requesting her to sing at the Queen's funeral services in St. George's Chapel. We give an excellent likeness of the talented singer on our front page, together with Miss Beatrice Langley, the celebrated English violoncellist, and Miss Beverley Robinson. The latter appears at Massey Hall with the great Dohnanyi, February 18th.

CANADIAN COLONY IN NEW YORK.

THEY say that in all climes and places the omnipresent Irishman will be found, and in the general run of cases you will find him bossing the job. The same may be said of the Canadian. Go where you will and you will find natives of the hardy climate of Canada, and in the majority of cases they stand above their fellows and are recognized leaders of men. Canada seems to be the incubator, whose chicks, once gaining control of their wings, seek attention and appreciation of a more natural mother. It seems a pity that as soon as a Canuck feels the bee of ambition buzzing in his bonnet he straightway makes tracks for greener fields.

The Canadian Colony in New York contains but few men or women in the lower walks of life—Gotham is no place for a man without brains. Canadians, you find, are managers of railroads, financial institutions, professors in halls of learning, leaders of men wherever you turn. Many of the bright lights of the pulpit and press have been fanned into flame at the knees of Canadian mothers. And in music the colony takes no second place. Many of our countrymen and women have gone there unknown in their own country and have left a way to prominence by their own sheer merit and Canadian push.

Among the most prominent of Canadians who have made both fame and fortune in America's Metropolis is Miss Kate S. Chittenden, who though born in Hamilton, Ont., is of good old Puritan stock, and her affection is divided between the land of her sires and the place of her birth. She is not only a musician of rare talents, but a business woman of much sagacity. After thirty years of arduous labor Miss Chittenden has reached an eminence that few women ever attain. To show our readers what a vast amount of work she does during the year we give the following details:—She is President of the Metropolitan College of Music, of New York City, has charge of the piano department of Vassar, and of the music department of the Rhineland School, Poughkeepsie, N. Y., and also of the Katherine Aiken School, Stamford, Conn. She is Dean of the Faculty of the American Institute of Applied Music, which is affiliated with the University of the State of New York. The Synthetic Guild owns her as president, she having established the method. For the ninth season she has lectured at the New York City's Board of Education free lectures, being the first woman to fill the position, and for a while the only one. This is her twenty-third year as organist and choir director of Calvary Baptist Church, New York City, of whom Dr. McArthur, a Canadian from Ottawa Valley, is the pastor, and of whose choir another Canadian, Mr. Ernest Theodore Martin, is tenor soloist, but of him later. At the College Miss Chittenden lectures on pedagogics, besides attending to the piano department. She also directs the special courses for teachers. The American Institute of Applied Music, of which Miss Chittenden is the Dean of the Faculty, besides being affiliated with the University of the State of New York, has five departments, which are as follows:

The Metropolitan College of Music, the Metropolitan Conservatory of Music, the Synthetic Piano School, the American Institute of Normal Methods, and the Fletcher Music Method. Miss Chittenden, unlike many who have got up in the world, wishes to thank those who helped her get there. She was educated at Hellmuth College, London, Ontario, and says that for her musical education she owes Miss Clinton of that institution more than she can ever repay.

Here follows a list of the faculty of the Institute:

DUDLEY BUCK, A.C.M. *Interpretation & Orchestration, Organ*
 ALBERT ROSS PARSONS, A.C.M. *Pianoforte*
 HARRY ROWE SHELLEY, A.C.M. *Theory, Composition and Organ*
 JOHN CORNELIUS GRIGGS, Ph.D. *History of Music*
 E. PRESSON MILLER. *Voice*
 LOUIS SCHMIDT, *Piano*
 WILLIAM FAIRCHILD-SHERMAN, *Pianoforte, Organ*
 FRANK HUNTER TOTTER. *Voice*
 PAUL AMBROSE (Canadian). *Pianoforte, Theory, Organ*
 HARRY RAWLINS BAKER. *Pianoforte, Harmony*
 KATE S. CHITTENDEN (Canadian). (DEAN OF THE FACULTY) *Pianoforte, Pedagogy, Chamber Music*
 SARAH ELLIOT NEWMAN. *Musical Dictation, Analysis of Form, Acoustics, Aesthetics*
 ILLIAN LITTLEHALES (Canadian). *Violoncello*
 WILHELMINA O. JOHNSON. *Pianoforte Ensemble*
 CORNELIA C. LIENAU. *Pianoforte*
 W. OTTO POLEMANN. *Voice*
 MRS. CHARLOTTE RILEY ROWE. *Voice*
 EMMA MONTGOMERY FROST. *Pianoforte*
 A CORPS OF THIRTY SUPERVISORS, INSTRUCTORS AND TUTORS IN THE SYNTHETIC DEPARTMENT
 EVELYN ASHTON FLETCHER (Canadian)
 WILLIAM MASON, Mus. Doc., A.C.M. *Associate Examiner in Pianoforte*
 ARTHUR D. WOODRUFF. *Associate Examiner in Vocal Department*
 FRANGCON DAVIES. *Voice*
 HAROLD BAUER. *Piano*
 ORTON BRADLEY, Mus. Doc., Oxon. *Opera*
 RICHARD HENRY WARREN, of St. Bartholomew's, *Choral*

That busy little Canadian, Miss Evelyn Ashton Fletcher, whose Fletcher Music Method is used in all the leading schools of America, has just closed a busy year. She was in Toronto for a few days, where she held a meeting of Fletcher teachers on January 3rd. She is busy with her Normal Classes in New York and at the completion of the term she goes to Chicago, taking three Canadian teachers with her; they are clannish those Canadians. From Chicago Miss Fletcher goes to Memphis, where there is another colony of Fletcher teachers and prospective ones. The summer will be spent in Boston with her usual summer class. During the Pan-American Exposition she will teach in Buffalo. After that Miss Fletcher will take a well-earned rest in England, getting back to New York in November. A rather busy season she has before her. The Fletcher *Bulletin* which is issued in the interests of the teachers is much liked by them. An article will appear in the next issue referring to CANADIAN MUSIC AND TRADES JOURNAL and should be read by every subscriber.

Toronto and Hamilton lost a great artist when Mr. Walter H. Robinson took up his abode in New York. This talented young man and his equally talented young wife (who was Miss M. Hessin of Toronto) have placed themselves in the front rank of New York's vocalists. Mr. Robinson has a tenor voice of much power and sweetness and is much sought after for high class functions. Mrs. Robinson possesses a contralto voice of much power and purity of tone, while she is also a finished pianist. Their studio is in Carnegie Hall, but a few blocks from the churches in which they sing. Mr. Robinson is soloist at St. James' Episcopal Church at Madison Ave. and 71st St., while Mrs. Robinson sings at St. Stephen's, West 59th St. At St. James', February 3rd, a special memorial service, attended by the Sons of St. George, was held for her late lamented Majesty Victoria, Queen of Great Britain and Ireland, Empress of India, so the service paper read, which was as follows:

Funeral March, Chopin; Special Psalms (from Burial Office), Flintoff; Nunc Dimitis, in E flat, West; "I

Heard a Voice" (after III. collect), Goss; Prayer for the President of the United States, Prayer for the King of England and Royal Family, Prayer in Commemoration of the late Queen; Hymn, "Peace, Perfect Peace," 674; Anthem, "The Souls of the Righteous," Foster Postlude, Coronation Anthem (in honor of King Edward VII.).

Mr. Robinson is vocal teacher of the Hackensack, N. J., Music School and he gave a vocal recital, assisted by his wife and four pupils, on the evening of January 30th. Among the numbers were: "From the Depths," *Campagna*, Mrs. Robinson; "The Sorrows of Death," *Mendelssohn*, Mrs. Robinson; "Dews of the Summer Night," *Dudley Buck*, Mr. and Mrs. Robinson; "Slumber Song," *Mattie*, and "I Know a Bank," *Parker*, Mrs. Robinson; "Nocturne," and "Before the Dawn," *Chadwick*, Mr. Robinson. At Richmond Hill, N. Y., Mr. Robinson has a choral society of 60 voices. He is a member of one of the best male choruses in America, the Musurgia, whose second private concert of its seventeenth season was held in the Waldorf-Astoria, Feb. 5th. The writer was very sorry that he was prevented from accepting the kind invitation to the above. Mr. and Mrs. Robinson appeared in solos and duets at the Woman's Press Club in New York, Nov. 24th last, and were given an ovation and were the only vocalists on the programme. They are also soloists at Jewish Churches on Saturdays.

The great event among the Canadian Colony was the Canadian Concert, Mendelssohn Hall, April 20th last. It was in aid of the Canadian Patriotic Fund and was given exclusively by Canadians. Even the cover of the programme was designed by a Canadian. The proceeds netted way up in the hundreds and were sent to Ottawa to swell the fund. Those who took part were: Miss Margaret Gaylorde, Soprano; Miss Edith J. Miller, Contralto; Mr. Walter H. Robinson, Tenor; Mr. Geo. A. Fleming, Baritone; Miss Lillian Littlehales, 'Cellist; Miss Minnie Topping, pianist; Mr. Jos. Franklin, organist and accompanist and Mr. Grenville Kleiser, reader. Mr. Robinson was manager. The programme was made up principally of Patriotic, Canadian, British and American airs, with suitable selections by the instrumentalists and reader.

Another one of successful Canadians is Mr. Ernest Theodore Martin, late of Hamilton, Ont., whose tenor voice and pleasing manner has won its way into the hearts of music-loving New Yorkers. We will have the pleasure in a short time of placing an excellent likeness of Mr. Martin before our readers. Besides his many engagements Mr. Martin is tenor soloist in one of the leading Baptist churches on Manhattan Island—Calvary Baptist, of which Miss Chittenden is organist and who expects much of Mr. Martin's voice. Mr. Martin lives in a handsome residence on West 80th St., and has his studio quite near the church. His engagements are rapidly multiplying, and in the short time he has been in the city he has made wonderful progress. He is soloist at a leading Jewish Synagogue and belongs to several societies. Owing to his being very busy when I called I was unable to get as good an interview as I desired, but more of Mr. Martin again.

I regret greatly that Mrs. Dorothy Harvey, late of London, Ont., was out of town when I called at her address at East 76th St. She was filling an engagement in Buffalo, and is soloist with the Pittsburg Orchestra, of which Mr. Victor Herbert is conductor. She has solo positions in New York City in a Christian and a Jewish church, and has rapidly come into prominence. We will have more to say of this talented lady later.

Mr. Chas. Russell, the Canadian 'cellist, now of New York, is going on a tour with Miss Frieda Siemans, the young German pianist.

Mr. Jacques, a Canadian, is organist of St. Paul's Chapel at Broadway and Vesey St.

Miss Lillian Littlehales is one of the leading 'celloists of this continent. She commenced her musical career under the training of Prof. Baumann, of Hamilton, Ont., and later went to Syracuse, N. Y., with her parents, who removed from Hamilton to that city. There her unusual talent was soon recognized, and before long she went to New York, where she became a star in the musical world. At present she is in Frankfort, Germany. In all parts of Europe she has received a great ovation, and when she returns to America in the spring Canadians will hope to hear her again.

D. C. NIXON.

Mr. Ernest A. Humphries.

Mr. Ernest A. Humphries is a young musician who has met with a gratifying degree of success in a comparatively short period of time before the public. His earlier studies were pursued under Mr. W. Caven Barron, of the London Conservatory of Music, following which he became a student at the Toronto College of Music, coming under the tuition of such masters as Mr. Harry M. Field, Mr. F. H. Torrington, Mr. Arthur E. Fisher and Herr Theodor Weilmayer. After graduating from the College of Music, Mr. Humphries became organist and choirmaster of St. James' (Anglican) Church at Orillia, where he succeeded in forming a very efficient choir which he successfully conducted for over three years. In the summer of 1900 he resigned his work in the north to accept a place on the staff of the Toronto College of Music, but was almost immediately offered the musical directorship of the Ontario Institution for the Blind, at Brantford, which important position he now fills. Mr. Humphries has filled numerous important engagements in Montreal, Toronto and throughout the Province, and has also been successful as a composer, his sacred song, "Satisfied," being well known to the church vocalist. He is also an undergraduate of the University of Toronto. As a teacher of the piano he has proven to be remarkably capable, his pupils having passed with honors at the Toronto musical institutions and a brilliant future may be safely prophesied for this enterprising young Canadian. In the early part of this month Mr. Humphries brought a number of his blind students to Toronto, where they gave a piano recital at the Toronto College of Music. The programme rendered covered many of the great masters and all the selections were interpreted with a skill which showed that Mr. Humphries' teaching has borne excellent fruit. Mr. Humphries gave an illustrated plan on "How Blind Pupils Study the Piano."

A musical event of extraordinary magnitude and attractiveness will be the triennial Saengerfest of the North American Saengerbund, to be held at Buffalo in 1901 during the great Pan-American Exposition. On this occasion and for this stupendous singing feast the grand chorus of male voices will be increased from the largest previous number—3,000, to 5,000, and liberal drafts will be made upon the ranks of the world's most famous singers. It is expected the Saengerfest will have for its auditorium the drill room of the new armory of the 74th Regiment, which will accommodate from twelve to fifteen thousand persons, and every foot of whose space will be required.

LEIPZIG.

(From our own Correspondent.)

OF the subscription concerts given in Leipzig, the principal and most interesting are without any doubt the celebrated Gewandhaus Concerts under the direction of Arthur Nikisch. These concerts take place every Thursday evening, while the rehearsals, (*Generale Proben*) at reduced prices for students, as well as the public, are held on Wednesday afternoons at 10.30. Leipzig has been exceptionally fortunate in having procured for herself a conductor of such superlative attainments as Arthur Nikisch. Since this ideal conductor has been at the helm, the programmes of the Gewandhaus have become more cosmopolitan and moreover such composers as Liszt, Wagner, Berlioz and those of the more modern school, such as Richard Strauss, are more frequently heard, without, in any way neglecting the works of the old masters.

It was felt under the old regime that Leipzig was receding and that she was too conservative and was not keeping pace with such cities as Berlin, Vienna, or New York, where the traces of conservatism have long since been cut.

In Leipzig the society that started the ball rolling and which was destined to herald a new era, was the "Lisztverein," founded a year before Liszt's death, by Prof. Martin Krause, and a committee consisting of Arthur Freidheim, Alexander Siloti, Reisenauer and others. During this society's life of 14 years, under the indefatigable management of Prof. Krause, it infused a new life into the music of Leipzig. The "Lisztverein" has now been superseded by the "Philharmonic," under the direction of Hans Winterstein, who with his orchestra will visit the United States and Canada in the coming spring. I hear Toronto spoken of as one of the cities in which Winterstein will appear.

In my next article I will give a detailed account of some of the most important concerts dating from the new year, including Gewandhaus, Philharmonic and Oratorios, besides piano and song recitals of which there is a veritable inundation this season.

In an interesting article written by Dr. Richard Markgraf, the word Leipzig has been traced as far back as 1000 A.D. The word is of Slavonic origin derived from *Lipa*, meaning a Linden tree, a place where the Linden tree grows. Although several historians have given other origins, still this is the most plausible, as two of the suburbs of Leipzig bear the names Lindenau and Lindenthal.

Reisenauer, Eugene D'Albert, Anton Foister, Risler (5 recitals), Siloti, Rosenthal will give piano recitals here in the near future.

The *Riedel Society* will produce Brahms's Requiem, and Franz Liszt's 13th Psalm shortly.

The opera in Leipzig has deteriorated considerably within the past 8 years; although the orchestra is excellent, the singers are not up to the mark. The truth is, the director has been feathering his nest at the expense of the theatre, which some years ago was certainly one of the foremost of Europe. Occasionally one hears, however, fairly good performances for instance, not long since I heard an excellent production of "Carmen," Fraulein, Eibenschütz, *Carmen*; and Hedmont, *Don Jose*. Hedmont was formerly one of the principal tenors here. He is a Canadian from Montreal, and sang in several operas while on a holiday visit to his wife and children from England where he is now connected with some operatic enterprises.

LEIPZIG, Jan. 3rd, 1901.

HARRY M. FIELD.

VANCOUVER NOTES.

(From our own Correspondent.)

IT is with much pleasure the writer has been reminded that there is a CANADIAN MUSIC JOURNAL. No doubt there are many who have felt the want of a magazine distinctly Canadian to aid in independent thought and ambition, instead of leaning entirely upon inspiration derived from foreign publications, and it cannot but be specially helpful to us in the far West, in the nucleus of our musical organizations, having little opportunity to hear the great artists who frequently visit the eastern cities.

Vancouver has of recent years been making wonderful strides in growth of population and in wealth. Side by side with this comes the question of the fine arts. What is being done musically? A great deal cannot be said so far in the matter of brilliant execution, but for a city of her years and conditions she is well to the front. Many teachers also are doing good work that will be gratefully recognized when the right time comes. Patient, persistent labor invariably brings its reward.

The musical people of this city enjoyed a rare treat on the 6th inst., Miss Dolores Trebelli having given one of her celebrated song recitals. It is hoped she will come this way again.

The first Presbyterian church choir, under the direction of Mr. Geo. J. Dyke, has given some very successful recitals, perhaps the best being in November last, embracing compositions by Gounod, Tours, Cherubini, Alltzen, Handel, and others. Such recitals are beneficial and we trust will be continued.

It is rumored that Mr. Evans, choirmaster of Christ Church, will soon give another of his popular recitals which are so well appreciated. Mr. Evans endeavours to secure the best talent and there is no doubt he will do so this time.

The Homer St. Methodist Choir, numbering about 30 voices, acquitted themselves very creditably during Christmas week. Dr. Richardson has charge of the choir, and the selections chosen were ably rendered and showed careful training, especially the anthem "Christian Awake, Salute the Happy Morn," (Mauder), Mrs. Green and Mr. H. Grant, soloists. Gounod's "Nazareth" was rendered by Mr. J. W. W. Stewart, Miss Minnie Stewart taking the solo in Hall's "Hark the Glad Sound."

Mr. T. J. Scott, tenor, of Winnipeg, gave a successful Scottish concert on Thursday night, January 31, assisted by local talent. We hope to hear him again.

Miss L. Robinson, soprano, Toronto, is visiting Vancouver.

Miss Annie Kirkland, pianist, of Winnipeg, is an acquisition to our musical circles, and we hope she has come to stay.

When is Mr. Fred Dyke going to give us "Sleeping Beauty"? Under his magic wand, it is said, some good things have been put on, and nothing has been done of late.

Standing room was not available at the Vancouver Opera House on Saturday last, when a very impressive service was held in memory of our late Queen Victoria. The 6th Regiment band played The Dead March (in Saul) and Marche Funebre (Chopin).

The memorial of Robert Burns will be celebrated by a Scottish concert, under the auspices of the Sons of Scotland, on Tuesday, February 7.

ZELLA B. ROBINSON.

LONDON LETTER.

(From our own Correspondent.)

THE concert given at Croydon Hall, on Friday eve., Jan. 18th, under the auspices of the Woman's Morning Music Club, was a conspicuous success from a musical standpoint. Miss Charlotte Chaplin and Miss Lillian Patterson, of the St. Catherine's Musical Club, assisted by London's foremost baritone, H. Ruthven McDonald, and a competent chorus, were the performers, and, by the mastery of a most difficult programme, won a complete triumph. The overture to "Fidelio" (Beethoven), by Misses Chaplin, Patterson, Morphy and Raymond was excellently interpreted and elicited generous appreciation. The duet, "Praeludium und Sarabandé," by these two gifted young pianists, was especially enjoyed.

The St. John's Glee Club, under the direction of Mr. A. Beverley Cox, gave a concert Wednesday, Feb. 6th, in aid of St. Matthew's Church. The club comprises a number of good voices, and as it is the only male chorus in the city should be encouraged. The ensemble singing was evenly balanced, and showed careful training, and all the choruses were rendered in an effective and convincing manner. The gem, was, undoubtedly, "Hail, Smiling Morn," (Spofforth), and received a double encore. The solos were all given in a delightful manner, particularly "Nita Gitana" (Newton), given in a very pleasing manner by Mr. Charles Podey, a young singer possessing a very resonant and well-trained baritone voice. In response to an enthusiastic encore he gave "The Fortunes of War," and showed great taste and feeling. Another baritone soloist was Mr. Harold T. Hutchinson, who comes of a very prominent musical family. He is a brother of Mrs. Dorothy Harvey, of New York, the celebrated concert soprano, and Miss Marion Hutchinson, of this city, one of London's leading vocalists. His voice is delightful in tone and quality, full and vibrant, and in his solo, "The Bandelero" (Leslie Stewart), showed to excellent advantage. He received a rousing encore, and favored with that well-known sea song, "Davey Jones," which showed a true artistic conception. Mr. Hutchinson purposes leaving for New York in the near future to enter upon a course of vocal instruction.

Mr. J. Coates Lockhart, who has been with the Metropolitan Grand Opera Company of New York for the past year, has closed his season and returned to his home in this city. Mr. Lockhart is a pupil of Wm. Shakespeare, London, Eng., and is the possessor of a fine tenor voice and will be a pleasing addition to the ranks of singers in this city.

Mr. Walcott, organist of the First Methodist Church has just completed his Oratorio "Hesekiah," which will be given its initial production in the near future. Such celebrated artists as Mrs. Genevieve Clark-Wilson and Mr. W. H. Mackinley of New York. Mr. Walcott will be assisted by a trained chorus of one hundred voices.

Miss Marion Hutchinson has been engaged to give a concert at Listowel, on March 7th, when Miss Jessie Alexander, Canada's foremost elocutionist, will also participate. The concert will be under the patronage of the leading musical people of that town.

BLANCHE VENTRIS.

Mr. Walter T. Geddes opened the new organ in St. Matthias' Church, Toronto, Jan. 16th.

The next attraction offered by the Great Eastern Lyceum Bureau, or Hartman's Course, is the Quaker City Quartette, at Massey Hall, Toronto, Feb. 20th.

Music at Galt.

(From our own Correspondent.)

WE will give our readers this month a short sketch of Prof. John Sinclair, one of Galt's most enthusiastic and indefatigable musicians. He is one of the busiest men in Galt, what with his classes at the different schools, his private scholars and as the organist of Trinity Church, Mr. Sinclair is unwearied in his zeal for the promotion of his beloved art in Galt. His organ is almost his dearest friend—nay it is himself. No time is Mr. Sinclair more at home than when his fingers caress the keys of his organ.

Mr. Sinclair is a native of Chester, England. He early showed decided musical talent and he received instruction at Liverpool College of Music. He afterwards studied instrumental music under the famous Dr. Brown, organist of the great Norwich Cathedral, and vocal music under no less a celebrated teacher than Sims Reeves, one of the finest tenors the world has ever known.

At fourteen years of age Prof. Sinclair was organist of St. Jude's Church, Liverpool. He was afterwards organist of St. Paul's Church and St. Nathaniel's Church both in Liverpool. Since coming to America Mr. Sinclair has been organist of Grace Church, Cedar Rapids, and St. Paul's Church, Des Moines, Iowa. He was for some time director of Des Moines Conservatory of Music. At his departure for Galt, he received most flattering mention in a great many of the State's papers. St. Paul's choir is yet a living tribute to Mr. Sinclair's success.

Miss Grace Trotter is ill. Her pupils are having an enforced holiday. Miss Helen Strong is in Toronto taking lessons from Mr. J. D. A. Tripp. Master Foy promises to be a most popular singer. His power is remarkable for a boy. Mrs. E. D. Codling has become a member of Knox choir. The complimentary concert given to our gallant soldier boys, Tylor and Charles, was a complete success. The large audience that was present was composed of our most cultured citizens who heartily appreciated each number on the excellent programme. There was enough diversity to make it thoroughly enjoyable. Miss Evelyn Graham, a young singer, of whom we shall make further mention in succeeding letters, sang very artistically. Miss Hayes' solo was very much appreciated. Miss Peene was heard to better advantage than ever before. She is a young lady who is surely winning her way into popular favor. She is an earnest worker and deserves success. Bright, clever Miss Bert Gourlay is an inimitable accompanist.

M. G. McGAW.

Another Canadian who has come rapidly to the front is Miss Eileen, whom the *Musical Times* of London calls Albani the Second. She leaves Toronto for London to complete her musical education.

Mr. J. D. A. Tripp gave a piano recital in Berlin last month. His pupil, Miss Emma Zollner, made a sensational hit, and will appear there again soon. Mr. Oscar Wenborne's singing was also much appreciated.

Organ pupils of the following teachers gave an organ recital in the Conservatory of Music Hall, Feb. 8th: M. A. S. Vogt, Dr. Ham, Mr. J. W. F. Harrison, Mr. Arthur Blakeley and Miss Sara E. Dallas, Mus. Bac. F.T.C.M. The vocal numbers were given by pupils of Miss Julie Wyman, Mrs. J. W. Bradley and Mrs. Reynolds-Reburn. The whole programme was well rendered and elicited great applause.

VERDI

MR. HENRY T. FINCK, the Musical Editor of the New York *Evening Post*, gave the following reminiscences of the late Verdi:

"When Verdi was superintending the rehearsal of 'Otello' in Paris, in 1894, a correspondent gave this word-portrait of him: 'Verdi, in spite of his great age, has preserved both as a man and as a composer the ardor and warmth of his youth. He is reproached with being short-tempered and even violent; thus it is that in spite of his well-known kindness, it is not always easy to get on with him. He wears his white hair and beard long. His features are a little hard, but remarkably intelligent. His customary attitude is that of meditation. He walks with his head bent down, and with long and measured steps. Few persons have seen him smile, much less laugh. It is said he has never been able to console himself for the loss of his son and daughter, who died in the same year as their mother. Neither fortune nor glory has sufficed to make him forget terrible bereavements.'

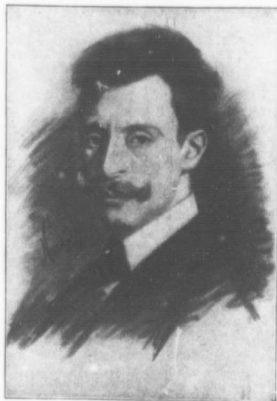
"Verdi was an early riser, and after he had had his cup of black coffee, he busied himself in his garden or farm. Behind the old palace in Genoa where he used to spend his winters, there is a terrace with a large garden commanding a fine view of the Gulf of Genoa. Verdi personally took care of the geraniums and other plants, allowing no one else to meddle with them. If a visitor picked one of the flowers, it annoyed him; he wanted the privilege of picking and giving the flower to the visitor. He cared little for music in his home, and seldom visited the opera save for business purposes. At St. Agata he wrote to an Italian friend: 'We neither make music nor talk about it; you will run the risk of finding a piano not only out of tune but very likely without strings.' His chief indoor amusements were cards and billiards. In diet he was abstemious, taking, after the Italian fashion, more eggs and cheese than meat.

"Like Wagner, Verdi was born in 1813 and like him he passed through three distinct stages in the evolution of his genius. In one thing the two masters were very unlike each other. Wagner wrote volumes of letters, while Verdi could seldom be persuaded to put pen to paper. One of the few long letters of his extant was written in 1871, to decline the directorship of the Naples Conservatory, which had been offered to him. 'My occupations,' he wrote, 'my habits and my love of independence, all forbid me to undertake so grave a responsibility. . . . Everything that I have in the world, house, interests, fortune, all combine to keep me here. I am only human; can you ask me to give them up?' He added that, if he were able to accept a position, he would have advised his pupils to study the old masters in particular: 'Go now and then to performances of modern operas, but do not allow yourself to be dazzled by their harmonic and orchestral brilliancy. Do not neglect your literary studies. No composer is worth his salt who is not at the same time a man of wide culture.' He closed his letter with this advice:

"'Since I cannot accept the honor you offer me I pray that you may find a director who, is above all, a learned man and a martinet. Licenses and contrapuntal errors are all very well in a theatre; sometimes they are not only admissible but admirable; but in an academy, never. Turn to the antique, and it will be an advance.'

"Characteristic also is this extract from a letter which Verdi wrote to Escudier in 1857:

"'How does Hiller conduct? He has been in Italy, of course, but that must have been ten or fifteen years ago, and I don't suppose he has seen or heard of any of our operas again. What can he know about conducting Italian opera? We do them so differently from you; I don't say which is right, but you know what I mean. These grandees from academies and conservatories shudder at the thought of a fifth of an octave and as for a tune they would make it a penal offence to write one. Yes; for Italian operas we want Italian conductors. What a crank I am; but that is my fixed opinion. But what does it matter? I shall be happy enough, whatever happens at the Theatre Italian. What the devil am I



SEVERING. COMING SOON.

doing now? I have actually written you two pages about music, when you know I care not a pinhead about the whole concern. However, it is done now, and the letter shall go."

"The *Herald* printed part of a letter written by Verdi to Mancinelli, containing this passage: 'Forgive me for not writing so sooner to express my appreciation for what you have done for me, but there are so many reasons for my delay—private affairs, ill health, great age, and, last but not least, my dear maestro, great laziness. The latter began at my birth and will be my companion to the end of life.' In commenting on this, Mancinelli said: 'How modest he was. Why, there wasn't a lazy bone in his body.' But there was. Some years ago Verdi excused himself to another friend who had asked him why he did not write another opera: 'Because for the time being I consider the *dolce far niente* the most suitable thing for both body and mind.' The fact that after completing 'Aida,' his masterwork, he indulged his indolence sixteen years before he wrote another opera is nothing less than a calamity, for his genius was then at its best."

"MESSAGE."

Little bird, little bird 'up in the tree,
Are you telling a secret to me?
If you are, if you are, sing it so clear,
Tell me so softly that none else may hear.

Take back this message - my dear little bird,
Tell her this secret that none else has heard;
Tell her I love her, my secret is known,
Sing to her sweetly, I love her alone.

Julian Florian

Music by PAUL F. JOHANNING

Allegro moderato.

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system begins with a piano (*pp*) dynamic. The second system includes a *rit.* (ritardando) marking. The third system includes a *a tempo.* marking and a *pp* dynamic. The fourth system includes a *f* (forte) dynamic. The fifth system includes a *pp* dynamic and a *rit.* marking, ending with a double bar line and repeat dots.

Mr. Max Weil.

Mr. Weil is a violinist who, as player, teacher and conductor, has won an enviable reputation in the Eastern Provinces. He was born in Philadelphia, November 21,



1899, and at an early age began taking lessons on the violin from Henry Hahn, a teacher of repute. Attendance at school interfered with serious study of the instrument, but, after graduating from High School, at the age of sixteen he went to Leipzig at the recommendation of Richard Arnold, with whom he had taken a course on the violin. Whilst at the Conservatory in Leipzig he studied under Hans Sitt and Frederick Hermann for solo and ensemble playing respectively. He studied

theory of music under S. Jadassohn, and was one of a number selected from the Conservatory to assist in the Gewandhaus Orchestra under Prof. Carl Reinecke. After completing a four years' course abroad, Mr. Weil returned to America in 1890, and gave a number of successful concerts in Philadelphia and New York. In 1891 he was engaged by Walter Damrosch as a member of the New York Symphony Orchestra. The following season he became a member of the Lehmann String Quartette, of Denver, where a series of twenty concerts were given with phenomenal success. About this time he accepted the position of teacher of the violin in the Halifax Conservatory of Music, which position he occupied for seven years. Probably the greatest triumph of Mr. Weil's career was the production of "Martha," by the Orpheus Club of Halifax, one of the finest musical societies in America. They gave no less than seven consecutive performances of this charming opera. Among the audiences were a number of cultured people from the principal cities in Europe and America who pronounced it one of the finest amateur operatic productions they had ever seen. Some time after this event, Mr. Weil severed his connection with the Orpheus Club and founded the Halifax Symphony Orchestra, which organization has since given Halifax some brilliant concerts, at which world-famous artists often appear. This season a mixed chorus, consisting of about seventy-five voices, has been added, which will tend to increase the scope of the work done by the Orchestra, and lend another attractive feature to the programmes. Mr. Weil has done a lot for musical Halifax, but, like all sanguine natures, hopes for even better results with his quasi new organization. Mr. Weil resigned from the Conservatory at the close of last season and founded the Weil School of Music, which promises to realize the fondest hopes of the director. He has written several compositions, among which the "Minuette," for strings, is a great favorite; but as a song-writer Mr. Weil is particularly gifted, his distinctive features being originality in conception of poems which makes them singable. Mr. Weil's playing is full of poetry combined with brilliant technique and a warm sympathetic tone, which always awakens enthusiasm from his hearers.

A very successful pianoforte recital was given in the Conservatory Music Hall, Feb. 6th, by pupils of Mrs. J. L. Nichols and Mr. Edmund Hardy, Mus. Bac., assisted by vocal pupils of Miss Denzil and organ pupils of Miss Dallas.

Mr. Felix Heink.

When it was announced in the Halifax newspapers a few months ago that Mr. C. H. Porter had resigned the directorship of the Halifax Conservatory of Music, in which he had labored so conscientiously for many years, everyone was taken by surprise. Mr. Porter showed his generous interest in the Conservatory by starting off in quest of a successor. He secured Mr. Felix Heink, and perhaps the following sketch on his life and work will be of interest. Professor Heink's native land is Germany—a land of music and musicians, whence come the names of some of the most renowned composers and teachers. The Castle of Kriebstein, near



Dresden, was the place of his birth; his father bore the same name in its entirety that he does—Felix Heink—and was counsellor of the Regency at the Court of Saxony. After his classical education was completed he received his musical education at the Dresden Conservatory of Music. Early in his musical career he made several concert tours in Europe, and in 1884 came to America, where he remained until 1888. After his return to the United States he filled successfully many important positions. At the time of his engagement by the Halifax Conservatory he was acting as the director of the New York and Paterson Studios; before that he was director of the Ithica, N.Y., Conservatory of Music.

Highlanders Loyal.

On their second American tour, the Band of the 48th Highlanders were in the middle of a concert at Utica, Jan. 22nd, when the news came that the life of Queen Victoria had ended. The second number had just been played. Bandmaster Slatter lowered the curtain and announced a postponement of the concert. The local manager, however, protested and declared that he would hold Mr. Slatter personally responsible for all financial loss.

"I was determined," said Mr. Slatter, "to pay proper respect to our dead Queen, so with the advice of our own manager and of the men of the band, I took a long silent intermission, after which the band played the 'Dead March,' the pipers played a lament and I closed the concert out in very short order. Ever since I have played the Funeral March at each concert and finished by singing 'God Save the King.'"

The members of the band are wearing crape on their arms.

Band of the "Queen's Own Rifles."

The Band of the "Queen's Own Rifles" is one of the oldest and best musical organizations in Canada.

Much of its success is undoubtedly due to the present bandmaster, Mr. John Bayley, who was formerly bandmaster of Her Majesty's 46th Regiment and is also an excellent violinist and orchestral leader of repute.

The band is one of the foremost in Canada to-day, and through its achievements has established a reputation unequalled by any other Canadian military band.

Miss Edith Macpherson Dickson, of Toronto, is filling some successful engagements in Scotch songs.

Toronto Musical Event.

The great Semberich made her only Canadian appearance, in Massey Hall, Toronto, on the 9th inst. She had with her an orchestra of about twenty-five pieces under the baton of Signor Bevigiani, and the assisting artists were Signor Rossi, basso; Signor Dado, basso; Signor Bensaude, baritone, and Signor de Lara, tenor. We think that Toronto was shabbily treated by Manager Graffe in leaving the chorus at Buffalo. Toronto people pay just as high prices as they do in any city in America.

The great prima donna was in good voice and displayed all her powers in the "Mad Scene" from Lucia, entirely captivating the large audience.

In the trio with Signors de Lara and Dado she further established herself as the best light soprano living.

Signor Rossi had but one song, as his style of singing is better suited to the "Barber." Signor de Lara has a tenor voice of much sweetness and sentiment, while that of Signor Bensaude is a rich baritone seldom heard in Toronto, Signor Dado's voice is round and rich and resonant. He made a decided hit in "Dio dell'or" from Faust. The programme was as follows:

OUVERTURE—(Merry Wives of Windsor) <i>Waldai</i>	Orchestra
ARIA—"Madamina" (Don Giovanni) <i>Mozart</i>	Signor Rossi
ARIA—Lucia (Mad Scene) <i>Donizetti</i>	Madame Semberich
(Flute Obligato, Mr. Julius Spindler.)	
DUETTO—Solo Profugo (Marta)	Flotow
Signor de Lara, Signor Dado.	
(a) Melodia, <i>P. Serras</i> ; (b) Danse des Gnomes, <i>Moszkowsky</i>	
Orchestra (Strings only.)	
Prologue—"Pagliacci" <i>Leoncavallo</i>	Signor Bensaude
(a) The Daughter of the Tourwachman	<i>Lewe</i>
(b) Canadian Folk Song	
(c) <i>Ouvre tes yeux</i>	<i>Massenet</i>
Madame Semberich.	
SELECTIONS FROM "FAUST."	<i>Gounod</i>
PRELUDE,	Orchestra
ARIA—"Dio Possente,"	Signor Bensaude
ROMANZA—"Salve dimora,"	Signor de Lara
(Violin Obligato, Mr. Wm. Hofmann.)	
JEWEL SONG	Madame Semberich
CANZONE—"Dio dell'or"	Signor Dado
TRIO—Final	
Madame Semberich, Signor de Lara, Signor Dado.	

The postponed concert of the Mendelssohn Choir will have a bumper house, as they deserve.

Katharine Bloodgood, the best advertised singer in America, was the top liner at Shea's Toronto theatre, Feb. 11th to 16th.

Miss Kate Bernie held a recital, assisted by Mrs. Drechsler Adamson, violincellist, and Mr. Paul Hohn, cellist at Nordheimer's, Feb. 9th.

Mr. A. A. Farland gives a banjo recital in the Guild Hall, Toronto, Feb. 22nd. He will be assisted by P. W. Newton, guitarist; A. W. James, banjost, and the Ideal Mandolin and Guitar Club.

Pupils of the Metropolitan School of Music, under Mr. W. O. Forsyth, gave a concert in Masonic Hall, Parkdale, early in the month. The programme was given in a style that spoke much for the school's educational powers.

A young lady wandered nonchalantly into Nordheimer's the other day and asked what they charged to hear the Angelus play. On being informed that it was as free as the air, she expressed a desire to hear it. The salesman saw that the lady was not of the buying order, but, always willing to please, he conducted her to the Angelus room, and as she saw the instrument she said: "Why, that's like the linoleum."

The 57th's Bandmaster.

Mr. Rupert Glidden, bandmaster of the band of the 57th Regiment, Peterboro', Ont., is a young man of much musical talent and ability. He will be remembered as solo cornetist of the Grand Opera House and the Academy of Music for several years. He joined his first band at Ingersoll, Ont., playing with the Oddfellows' Band there. Some years he spent in Detroit, where he studied harmony and counterpoint with Heberlein of that city. Coming to Toronto, he joined the forces of the Grand Opera Orchestra. Here



MR. RUPERT GLIDDEN.

he studied under Dr. Albert Hartman, in whose band he was solo cornetist, while Walter H. Robinson, now of New York, was clarionetist. After leaving Toronto he studied in Germany; from there Mr. Glidden went to Peterboro' about three years ago, and increased the strength of the band from 15 to 45 players, importing several soloists. They use Besson instruments, and the make-up is as follows:

One piccolo, two flutes, one oboe, one E♭ clarinet, four 1st B♭, four 2nd B♭ and three 3rd B♭ clarinets, one alto and two bass clarinets, four horns, four trombones, two E♭ and two double B♭ basses and traps.

The band gives two popular price concerts monthly in the opera house, and a syndicate may take it on a tour.

Mr. Glidden has a large class of piano pupils, is a busy man and is to be complimented on his excellent band.

Mr. John Crane's choir, of Peterboro, gave a concert in that city, Feb. 8th. The soloist was Mr. W. J. Carnahan, and Miss Fenwick was the reader. The choir of 60 voices sang part songs unaccompanied. It is an annual affair and was very successful in all ways. Mr. Chas. Rogers, of St. John's Church, on returning from his honeymoon will give his usual series of organ recitals.

A most enjoyable recital was given in the theatre of the Normal School on Monday evening, January 14th, by pupils in elocution of Miss Belle Noonan and vocal pupils of Mrs. A. B. Jury. The charming naturalness which characterized the recitations and scenes given by Miss Noonan's pupils showed skilful training in voice and pantomime and reflected great credit on their teacher. The singing of Mrs. Jury's pupils was most artistic. Those taking the vocal part of the program were Mrs. A. D. Hodgins, Misses Lillian B. Stickle, Laura G. Shildrick, Alice M. Halls and Leda Russel, and those representing the elocutionary work were Miss Violet, Misses Elizabeth Whatley, Florence Gardiner, Nanra Wright, Florence Galbraith, Lina Craine, Daisy Whatley, and Mr. H. Bricknell.

MONTREAL MUSIC.

(From our own Correspondent.)

THE *Daily Star*, the leading evening paper in this city, one of the brightest journals in the Dominion, had the following to say of the CANADIAN MUSIC JOURNAL and its correspondent:

"With the December number the CANADIAN MUSIC AND TRADES JOURNAL, Toronto, enters on its second volume. It is bright, newsy and well illustrated. Its Montreal correspondent, Mr. H. B. Cohn, occupies considerable space to good advantage each month in discussing musical matters in this city."

The editor of that newspaper has realized the merit of the CANADIAN MUSIC JOURNAL with two copies more perhaps than some of our musicians will realize by a dozen copies. The MUSIC JOURNAL has come to stay and the sooner our musicians will try and support that JOURNAL the better it will be for them, for the Editor of the paper as well as for the correspondent. A musical JOURNAL has to be supported by musicians only—the machinist, the tailor, the confectioner have their respective journals and why should not the musicians have their journal. I know for a fact that there are musicians in this city who do not possess a single musical journal in their studio.

The New York Ladies' trio, composed of Miss Emma Pilat, Violinist; Madam Rosa Boeri, Violoncellist; Miss Margaret Stilwell, Pianist, assisted by Miss Lilian Carlsmith, Contralto, was the first concert of the new century given in Her Majesty's Theatre, on Sunday, January 6th. The programme was varied and interesting.

It was a trio at sight but not in deed. The violoncellist was weak and the pianist lacking expression. Miss Pilat was the only valuable member of the trio. This was noticeable in the trio by Godard. The violinist left the violoncellist and pianist to take care of themselves and she played her part in a straightforward artistic manner. She had more chance of displaying her ability in the two solos in the Romance from the second concerto by Wieniawski and a Mazurka by Zarzoyki, which she played with a healthy, clear musical tune and flawless intonation. Miss Pilat's tune is not very large but it is sympathetic and has a color of warmth and plays with soul and elegance. She received a hearty applause and responded to an encore by a Mazurka by Wieniawski. Of the other members the less I speak the better.

Madam Teresa Carreno gave a piano recital at the Windsor Hall on January 10th. If I would have heard the pianist behind the curtain I would never believe that that was Carreno and it is just what I always argued that it takes a third of a century to become a mature artist. It is only five years ago since I heard that pianist whom the critics of New York to-day proclaim her to be the Cleopatra of the piano and what a wonderful improvement she has made since. The fantasia in C minor by Mozart with which she opened the programme, and the fantasia in D major by Shuman, both compositions received a superb interpretation. The Beethoven's Sonata Op. 31, No. 3, was read with a true Beethoven spirit and the performance was masterly and scholarly throughout, while the Barcarolle and the Scherzo in B minor, both by Chopin, and the Erl-konig by Schubert-Liszt she performed with thunder, lightning and fury. Indeed that scherzo is played by almost every pianist, old, young, male and female, but how many grasp the beauty of that composition; most of them drag the rhythm, and you never can

make any head or tail of it, but Madame Carreno's performance was a masterpiece of rhythm, sentiment, poetry and understanding. She received almost an ovation and responded with the Butterfly Etude by Chopin and a waltz of her own, a very dainty composition. The audi-



LE MARQUIS DE SOUZA

ence was not a quarter as large as it should have been, but if Mr. Shaw, the manager of the concert, had advertised a free lunch the same as at Dohnanyi, the audience would have been larger.

The sixth Symphony concert on January 18th, took place at the Windsor Hall, when the following programme was presented: An overture "Stradella," by Flotow, two movements from Beethoven's second symphony, two movements from "Sylvia," by Delibes, fantasia for piano and orchestra, by Liszt and "Fete Boheme," by Massenet from "Scenes Pittoresques." Miss Harriette, pianist, of New York, was the soloist. The two movements from Beethoven's Symphony were delicately characterised. Mr. Goulet believes more in quality than quantity. He divided Beethoven's Symphony into two concerts, for the simple reason that the orchestra is made up of local players, most of them occupied in different engagements and cannot spare the time for having too many rehearsals, and by dividing the symphony it gives ample time to rehearse sufficiently. The other selections were likewise well performed and a repetition was demanded of some of Delibes' ballets. Miss Cady's performance of the Fantasia pleased the audience and she had to respond with an encore.

Owing to the death of our beloved Queen many concerts have been postponed. HARRY B. COHN.

Should the Toronto Ball Club secure Harbor Park they could brighten up the water front by having a good band in attendance each day.

PAGANINI, VIOLIN WIZARD.

THE rank and file of musical "amateurs" have no adequate reason for cultivating our art. Mere pleasure does not justify—even the pride of possessing a graceful accomplishment does not merit—the sacrifice that a worthy, complete study of music demands. Dear old Hadel felt this when he told him, as he was leaving London for Dublin, that he would *amuse* the clever Irish public. "*Amooose dem, sare?*" he indignantly exclaimed: "*I vill educate dem!*"

A thoughtful writer suggestively observes that art is generally at its highest glory amidst society's decadence.

Young Nero was a noble artist. Nemo repenté turpissimus fuit! The portrait of Svengali's combined genius and depravity, in "Trilby," points this moral.

Art ought to be, if not, the high road to a heavenly future, at least one of those charmingly-deviuous paths we lay out in our public squares, meandering between gay parterres and inviting seats, but leading at both ends to great highways of honest endeavour.

In Paganini's day, the artist who merely aimed to please, at least had to be *great*, in order to secure a living. The wretched humbugs who now evade manual labour by masquerading as "artists," would then have had to perform in the streets and would have gathered mighty few coins! Paganini living in our day would be much richer than he was then, but of course would lose the halo of superstitious awe that he then wore. His great friend Rossini, whom Paganini revered so that he ever sought to live with him—"to share his luck," he said (he shared his genius and love of art, which was better!)—used to tell many graphic anecdotes of him. For the grand old maestro was as charming a story-teller as he was a mighty creator of opera. He was wont to relate funny incidents resulting from Paganini's prestige as a superhuman enchanter. One lady who heard him play at Rome refused to believe him merely mortal and used to wait at the stage-door, where his cab stood, harnessed to a coal-black horse. She solemnly averred that she saw a fiery chariot with two steeds, black as night, carry him off through the air—without the help of a broomstick, apparently, as she did not mention that detail! Rossini said, "Who could wonder at such tales? His execution was fabulous; his certainty stupefying, never even one doubtful note; he was infallible! He played on two or three strings at once, without the help of the flat bridge Ole Bull had to use. He played arpeggi in double stops and executed a dizzying series of staccati, marking the melody in pizzicato." Rossini was not with Paganina on that terrible evening at Lord Holland's London mansion, when someone unluckily proposed for Paganini to improvise on the violin the story of a son who killed his father, ran away and turned highwayman; fell in love with a girl whom even his amiable qualities could not fascinate; led her to a rocky glen and, suddenly seizing her, leaped with her into the abyss.

This diabolical idyll just suited Paganini. He had all the lights extinguished and commenced such a series of unearthly violin effects that, when he ceased and the lights were brought in again, the drawing room was like a battlefield, strewn with the lovely bodies of fainting and fainted fair ones!

One English milord vowed and wagered he would penetrate the secret of Paganini's magic powers, and, following him from city to city, paid large sums to secure the next room to his, to hear him practice.

For a long time he never saw or heard Paganini touch his violin. At last, one warm day, in comes Paganini

hurriedly, closes his door, throws his hat down and takes out his violin. The excited Briton glues his eye to the keyhole and thanks Heaven his opportunity has come at last! Paganini slowly raises his violin to his chin; passes his long spider-like fingers over them, measuring passages of such extent as only he or his reputed Infernal Instructor could ever perform. Without playing one audible note, he gravely, dreamingly lets the violin drop to his knee; lays the bow on the table, gazes moodily on vacancy for a while and then puts the violin back into its case! And that was all the enthusiastic son of Albion ever heard of Paganini's practising! He needed the nose



MISS CLARA CLEMENS

of that Chicago *invité* who, arriving at a friend's house too late for supper, was joyously welcomed with "You're just in time, my boy! We're going to have a sonata now!" "Guess I smelled it as I come along!" snuffed the guest with the musical nose.

A wicked wag alluded to Satan's fall from heaven as a "pretty decent tumble!" Just such a fatal *dégringolade* there was from Paganini to Svengali, from Rossini to Wagner, from fervid Balzac to feetid Zola, from Strauss to little Sousa! "Oh what a Sousing, my countrymen, was there!" Marc Antony might exclaim. "I guess," just such a Sousing as Caliban and Co. got in the last act of *The Tempest*!

H. B. FABIAN.

The Trade

Australian Trade.

The elections in Federated Australia will soon be on, and in his ante-election speeches the Premier, Mr. Edmund Barton, deals extensively with the trade policy of the Commonwealth. The policy will be protective, not prohibitive, but at the same time Australian in every sense. He says that he will be glad to reciprocate with Britain where possible, in other words he would institute a preferential policy with Britain as we have in Canada. If reciprocity is extended to the Empire, both the Empire and Australia would greatly profit.

Australia has not a single important musical instrument manufactory. Its trade goes mostly to Great Britain and the United States, with Germany coming in for a fair share. Canada's trade with the Antipodes is increasing, but not at the rate it should do. There is a great big market there, 4,000,000 people. This should be good for 6,000 pianos and about 20,000 organs annually. Canada, being of all the Empire nearest, should, under a preferential tariff, get the bulk of this trade. Canada is the half-way house, and all we need is the Pacific cable.

Reed Organ Trade Abroad.

The reed organ situation differs but little in this country from that of Great Britain. Our enterprising and always interesting London exchange, *Muzic*, covers the matter comprehensively in the subjoined comment:

"The reed organ trade is improving. There is not a possible shadow of doubt about it, as Gilbert has it in similar words. One of the largest importers in London told us last week that the demand for their organs was almost double that of last season. Moreover, the British reed organ makers are also quite pleased with business, and anticipate a much larger output this year. Why is this? It is probably due mainly to the increasing prosperity of the purchasing public, and partly, no doubt, to the decline of the too cheap piano, which, even if it were better, could never fill the place in the hearts of certain classes of the community which the reed organ occupies. Perhaps the improvement in trade is also due to the recognition on the part of those who can afford two musical instruments, of the charm of the reed organ as an adjunct to the piano. When two musicians of taste—not necessarily accomplished in a technical sense—severally occupy seats at the piano and the reed organ, much enjoyment may be the result. At any rate, it will be a long time, judging from present indications, before the reed organ is ousted from public favor."

A New Trade Index.

The announcement is made by the Canadian Manufacturers' Association that they propose to issue a second classified directory of the membership. The edition will consist of almost 15,000, available for home and foreign distribution, and will be issued in time for distribution at the Glasgow and Pan-American Exhibitions.

The index will hold two objects prominently in view, first, the advertising of Canada and Canadian industries to the world, and the bringing by this means to our industrial establishments a larger share in international trade. The index will impart accurate information regarding the important manufacturing industries of Canada, and will at the same time furnish classified lists of each line, so that the foreign merchant or buyer will be able to see at a glance what industries are prominent in Canada, and also the parties with whom to communicate in order to establish business relations.

Secondly, the index will provide a reliable list of Canadian manufacturers and their products, and on this account should be regarded with especial confidence by foreign merchants, for it will appeal to them as a record of the most representative and progressive firms of the country.

As to its distribution in Canada, the index will be sent free to all the leading Boards of Trade and Chambers of Commerce, and to the leading trade journals.

In other countries provision has been made for an extensive circulation. It will be distributed free for the purpose of advertising Canadian industries and manufactures in foreign markets, to inquirers for Canadian trade and articles of Canadian manufacture, at the Glasgow Exhibition, and also at the Pan-American Exhibition at Buffalo. For the use of South American visitors present at the latter exhibition the names of articles manufactured will be given in Spanish, French and English. It will also be forwarded to the leading Boards of Trade and Chambers of Commerce in the British Empire,

where it will be kept on file for reference, as well as to the leading foreign trade papers. British Consuls the world over will also be supplied with copies, as well as the various Canadian Government agents abroad. In addition it will be sent to all parties inquiring directly to the Association for articles of Canadian manufacture.

Farmers and Music

At a meeting of the Dominion Grange, an organization of farmers, at the Albion Hotel, Toronto, Jan. 31st, a resolution was passed praising the educational system of Ontario. The Grange was pleased to see the inroads of higher education among farmers, as was evidenced by the great number of pianos, organs and other musical instruments in country households nowadays.

The Bellonian

The Bellonian patents for a new organ self-player have been purchased by the Bell Organ and Piano Co., of Guelph, Ont. In this move the company, which is under the general management of E. P. Hawkins, has shown that it is alive to the progress of the times. The inventor of this self-player is Charles Warren, of London, England, and he arrived recently in Guelph and completed arrangements whereby the Bell Co. becomes possessed of the control of the Bellonian in all parts of the world. This mechanical device, which is calculated to play an organ or piano with the power, accuracy and expression of an ordinary musician, is the result of five years of work and experiments by Mr. Warren, who has made a wise study of pneumatics as applied to organs. The instrument has been pronounced by the severest critics in the Old Country as a distinct triumph in musical instrument construction. The device can be attached to any instrument, and by it the keys are worked automatically as the perforated music unfolds. Mr. Warren states that any music, from a hymn to a Wagnerian overture, may be played with spirit and expression. The invention is extremely simple.

Canada's Growth

While the population in Canada is considerably smaller than that of New York State, we Canadians are congratulating ourselves that we have grown in number proportionately faster than our neighbors to the South. Since 1800 our population has increased from 350,000 to 5,310,000 in 1900, or 14 1/3 times; while the United States has increased 13 1/2 times, or from 5,308,000 in 1800 to 70,000,000 in 1900.

George Johnson, the Dominion Statistician, has prepared figures showing the growth of Canada industrially and numerically, and he judges by comparisons that Canada has reason to be gratified at the place she holds among nations, and that in some things she stands ahead of the United States, when population is taken into consideration.

It is well known that the manufacture of pianos, organs and other musical instruments has kept pace here with the progress made in other lines of industry, and in some respects it has outdistanced them. New factories and stores are springing up from time to time, and evidences are not wanting of the prosperity of this branch of industry.

How we stand to-day may be shown in two ways: First, by comparison with our neighbors, and second, by the collected statistics.

In 1800 the population of the community to the south of us was 5,308,000, or just about the population of the Dominion of Canada in 1899. The thirteen original States had had twelve or thirteen years' experience of union. Now how stands the record as between the 5,308,000 of 1800 in the United States and the 5,308,000 of 1899 in Canada.

The five million Unionists had in 1800 an external trade of \$16,750,000. The five million Canadians had in 1899 an external trade of \$21,500,000—within whispering distance of double that of our neighbors when they had the same population.

In 1800 the exports of American produce by the five million Unionists amounted to \$12,000,000. They succeeded in supplying their own wants and had an exportable surplus of \$31,000,000.

The five million Canadians in 1899 supplied themselves with "full measure running over," and still had an exportable surplus of domestic products valued at \$138,500,000.

The public revenue raised by the five million Unionists in 1800 was \$12,500,000. That raised by the five million Canadians in 1899 was \$46,742,000. In some things the five million Canadians outstrip the 70,000,000 Unionists. Mr. Mulhall has studied out the earnings of the mercantile shipping of the world, and his statement is: Canada's shipping earned \$17,200,000. The United States shipping earned \$16,000,000 in 1899.

H. E. D.

Ha Jean at the Coast.

In my haste to Westward Ho! it would indeed have been regrettable had I failed to call upon F. B. Edmund at Brandon, Man., who has been identified with the music trade for many years in his city. A man with more than average business ability, endowed with a correct understanding of piano construction in its every detail, and one of those good souls who has the faculty of making you believe you are a bit of newness that he hails with delight. His warehouses contain a well selected stock of Williams and Evans' pianos. His reports of business are bright regardless of the fear that the decreased crop returns might unfavorably influence trade. Mr. Baness, who manages this business, is a right man in the right place, and his personality is his fortune.

The Western people have a conception singularly their own when speaking of distances, and it is with no particular display of surprise when they tell you the next music store is 700 miles down the track, and by a correct application of this information I find myself at Calgary, Alta., having left the prairies and plains behind, and now am in sight of the Rockies.

Here I find the nearest complete line of musical goods between Brandon and the coast in the warehouses of the Alberta Music Co. As their leading piano they cannot become enthusiastic over any other than the Gerhard Heintzman, and who can wonder why? They also carry a very fine line of small musical goods and merchandise, among which I note a goodly amount of domestic goods, which speaks well for Canadian enterprise.

The members of the combination are Messrs. Tempest, Smith and Hinde, and when we wonder at the rapid strides they have made in a few years it solves itself in nothing at all to cause surprise since the talent of the individual members is so widely at variance and still so essential to the successful working of any large concern. Mr. Tempest is a financier of great merit. Mr. Smith is one of Calgary's leading solicitors, and Mr. Hinde has charge of the sales. Since leaving them they have suffered a fire, but I understand, they will be ready for business very soon.

One more of these 600 mile jumps and I am at the Pacific coast, and in the city of Vancouver, B.C.

When one introduces himself to this portion of the country he seems to appreciate that he has met a new people and a new country, and he certainly has. There is the invigorating sea air, the characteristics of a seaport and free-and-easy manner so prevalent with the Western people. One of my first visits was the elegant establishment of Dyke-Evans & Callaghan, on Hastings St. I was so impressed with the grandeur of their quarters that I cannot find words adequate to fittingly express my admiration of those who have been enterprising enough to give to their customers a musical emporium that is so exacting in all that associates itself with modern ideas and completeness. Nowhere in Canada could egotism be more justified than with the promoters of this undertaking. Their line of pianos consists of an elegant assortment, and I see that The Kern is in evidence, and, if I am correct, it has been a favorite for many years. The R. S. Williams & Sons Co. is also represented here, and judging from the stock I had the pleasure of inspecting, they are goods that should merit the attention of every piano buyer in the land. It was with a great deal of pleasure that I noted the large assortment of domestic goods in their immense small goods stock. The Williams people should feel proud that they are making an article that commands the attention of the Canadian trade to such an extent as is evidenced in the stocks of the Canadian dealer. I had the pleasure of meeting Mr. Fred Dyke on my arrival, and according to his by-word that "the devil bags at stragglers," I will not be slow in proclaiming him as one of the merriest of the merry, effervescent with business and always on the move.

Walter Evans, who has for many years been identified with the music interests of this city, is one of the characters that impress one as being of great business capacity, and when we look back to the early days of Dyke & Evans, we see evidence in 1901 that is emphatically indicative of the business merits of these two trade members. Mr. Callaghan, the last member to associate himself with the firm, was for many years the wholesale travelling representative of large eastern firms, and as such is one of the best knights of the road. He brings to the firm a knowledge of pianos and piano construction that represents an enviable future for their success. His road connection is a very valuable one, and his personality is so pleasing that you feel that you know him at sight. I consider that no firm in Canada can boast of combination that will command as much respect, friendship and admiration as do these very men. I would miss the gem of the small goods department if I neglected to introduce to you Mr. Ed. Gowan (gentlemen, be seated) who has for many years been in charge of the music and merchandise. He has a great many points of merit besides his good looks, and we all may look to him to remain a leading figure in his line.

Farther up the street, I made my next call on Mr. Walter Boulton, who also is fortunate in possessing a model music store in every detail. He is one of those personages that impress you as being of

stability, be it business or otherwise, and on any subject you may be assured a pleasant and instructive chat. The leading piano with him is the Gerhard Heintzman which he handles wholesale and retail. Mr. Boulton is entitled to the distinction of being the only dealer in Canada with a complete line of English pianos. In addition he carries a full line of musical goods and merchandise, as well as the Edison Phonograph. Clarke & Stuart are situated in very fine quarters, and though not, strictly speaking, music trade, still are very extensive people in piano line, handling as their leader The Nordheimer. Their large stock contains some very nice styles in Dominions, and all in all, they are a strong factor in the piano competition.

A seven-hour trip on the steamer Islander and I arrived at Victoria, B.C., situated on Vancouver Island. My first trade acquaintance was the senior member of Fletcher Bros., who carry the finest stock of musical goods in their city. In pianos, Gerhard Heintzman is their leader, in addition to which they carry the Stanley. If a nicely appointed store, a well-selected warehouse stock, and taking personality of the Fletcher Bros. are essential features in catering to the Victoria public, then I must believe they will always remain a very prominent feature in the music trade. Government Street seems to be the piano quarter, and my next call was on Gideon Hicks, who is agent for Mason & Risch, and can well be proud of his pretty store. Mr. Hicks reports business very good. A little farther down on Government Street I called on Waitte & Co. who are of many years' standing in the music trade. Their line consists of Heintzman & Co., the R. S. Williams & Sons Co., and several other pianos which are shown in a large and attractive stock. Mr. Kent, their manager, is a man of more than average business ability and will undoubtedly be in evidence many years to come. Nolte & Co. have for several years been very enthusiastic over Edison Phonographs and conduct an extensive business in that line. Canada is in debt to Mr. Nolte for several patents on speakers that promise to be winners.

In conclusion, I wish to say for the Western Music Trade that their display of energy and enterprise in giving to the music-buying public the facilities of the modern emporiums of the Eastern cities, merits great commendation, and their reward will be success.

Ha Jean.

Notes

It is said that very few pianos will be exhibited at Buffalo.

Mr. Lewis Nelson Soper, of Guelph, Ont., has patented a piano action.

In all probability the Federated Parliament of Australia will raise the tariff on musical instruments.

A. A. Barthelmes & Co., who are well versed in the Canadian piano trade, say that the output this year should overtop that of last year.

K. Ishakawa & Co. say that their piano drapage business for 1900 was 20 per cent. better than any other year. They are showing a great many new styles in drapes this season.

The Stanley Piano Co., of Toronto, Limited, had their factory at Peterboro' badly damaged by fire on the 3rd inst. Nothing definite is known what the firm's future intentions are.

Mr. Thos. Claxton, of 127 Yonge Street, the oldest established dealer in music and musical instruments in Canada, has supplied the band of the Sons of England, of Deseronto, Ont., with a full set of instruments.

The Toronto warehouses of the Bell Organ & Piano Co. will soon be fitted up and in shape running order. When finished they will be the handsomest in Toronto, if not in Canada. A full description will be given later.

The instruments used by the Ideal Mandolin Guitar Club are from the factories of the R. S. Williams & Sons Co., Limited. This company are putting on the market something new in cases. We saw one of their collapsible guitar cases. It takes up but little room and saves great cost in shipping in quantities.

The drop letter rate if reduced to one cent on letters and papers alike would not only be a great benefit to the people at large, but would render a handsome profit to the Government. People whose business is large would sooner use the post at those rates than trust to incompetent boys or delivery companies.

A. A. Foisy, dealer in musical instruments at Nos. 267 and 269 St. Joseph Street, Quebec City, reports that he had a prosperous business in 1900, and the outlook is bright for the future. He has increased his stock considerably and is constantly expanding, having now two floors devoted to his business. Among the pianos carried are the Dominion, Newcombe, Offenbach and Foisy. His line of organs includes the Dominion, Doherty, Thomas and Goderich. He is also agent for the Angelus Orchestral, for which he reports a good demand.

Trade Notes

Glasgow imported 375 pianos and organs from Canada in 1900. Isaac Copeland, of College Street, has sold his music business to the Misses Marks.

There is no truth in the rumor that of Toronto organ firm would remove to the United States.

W. Bohne & Co. have lately received the largest shipment of felt ever brought into Canada.

Mr. Harry E. Dean, of the R. S. Williams & Sons Co., Limited, has gone East for the next two months.

Messrs. J. Fennel & Co., hardware merchants, Berlin, Ont., were burnt out late last month. Mr. J. Fennel is one of the directors of the Berlin Piano & Organ Co.

The new sharp that Mr. J. M. Loose, key manufacturer, of McDonnell Square, Toronto, has invented and is putting on the market, will be given a full description in our next issue.

The Prince Piano warehouses, at 11 and 11½ Queen Street East, Toronto, under Mr. H. Wellington Burnett, have been completely renovated, and make one of the nicest showrooms in town. Mr. Dods, of the firm, has been very ill lately.

The Dominion Organ and Piano Co.'s Toronto Agency has been taken over by Messrs. Gourlay, Winter & Leeming, and, without doubt, their instruments will have a better sale in Toronto and Hamilton than they ever experienced before. They could not be in better hands.

Mr. S. L. Barrowclough, dealer in music, etc., at Winnipeg, Man., was in town this month. He was the least to suffer in the fire that wiped out some of the music trades houses of that city last month. A new building will be up on the old site in a short time. Mr. Barrowclough is a prominent musician and is engaged in choir, orchestra and band work. He reports a very successful season, with better prospects ahead. He will act as our correspondent for the West, and all subscriptions sent to him at 475 Main Street will receive prompt attention at this office.

Business, as reported by Mr. W. J. Smith, Toronto manager of the Morris, Feild Rogers Co., Limited, was never better. The Morris is gaining ground steadily.

The Newcombe Piano Co. will build an addition to their factory early this spring. It will have a 53-foot frontage five storeys high, and will increase the output of the factory 50 per cent.

The Newell & Higel Co., Limited, of Toronto, have issued to the trade a very handsome folder announcing the amalgamation of the Otto Higel Co., Limited, and Augustus Newell & Co. In an induction in the folder the fact is set forth that the new company will keep pace with the progress of the new century. On the back these two mottoes are given: "He who knows, and knows he knows, is wise—follow him." "Those who play, and know they play a Newell & Higel action, know they are the best." The body of the circular is as follows:—To the Trade—We beg to announce that the businesses carried on by Augustus Newell & Co., and the Otto Higel Co., Limited, have been amalgamated under the name and style of The Newell & Higel Co., Limited, Toronto. The organ supply department, as carried on by Augustus Newell & Co., will, until further notice, be continued at 29 and 31 Hayter Street, Toronto, Telephone 1649. The piano supply department, as carried on by the Otto Higel Co., Limited, will, until further notice, be continued at the corner of King Street and Mowat Avenue, Toronto. Telephone 5194. Messrs. Augustus Newell & Co., and the Otto Higel Co., Limited, take this opportunity of respectfully thanking the trade for its most liberal patronage accorded to them in the past, and would solicit a continuance of the same to their successors. It is particularly requested that all correspondence and accounts in reference to the organ supply department be addressed to 29 and 31 Hayter Street, Toronto, and that all correspondence and accounts in reference to the piano supply department be addressed to corner King Street and Mowat Avenue, Toronto. A new and commodious factory will be erected to unite the two present factories under one roof and to accommodate the large increase of business. Yours sincerely, The Newell & Higel Co., Limited. F. H. Wright, President. Otto Higel, Secretary and Treasurer.

ESTABLISHED 1801

BEETHOVEN PIANOS

GEO. DUCHARME, Manufacturer
The Best Seller in the Market

MONTREAL

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



To the Trade and Public

THE BLATCHFORD PIANO CASE ORGAN

is the Acme of Perfection, and the

Blatchford Resonant Chamber Action

is the delight of all Musicians

For Catalogue and Prices, address

G. BLATCHFORD & CO.

GALT, ONTARIO

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:

RECENT NOVELTIES . . .

A Frangosa March P. MARIO COSTA
Played with great success by Glionna's Orchestra, Toronto. Everybody is asking for it.

Dawn of Redemption and
Barque of Dreams

Two New Songs, by HAMILTON GRAY

STANDARD BOOKS . . .

Kohler's Piano Method, \$0.75
Repertoire Moderne . . . 1.00
Pianists' Repertoire . . . 1.00

Send for Catalogues

Anglo-Canadian Music Publishers' Association

LIMITED

ASHDOWN'S, 88 Yonge Street, TORONTO, ONT.

MEDIUM AND HIGH-GRADE

Band Instruments

BESSON CORNETS
BUFFETT CLARINETS
DUPLEX DRUMBS

Latest Popular English and
American Songs,
Studies, Methods, Piano Solos

FINE STRINGS FOR MUSICAL INSTRUMENTS.
REPAIRING A SPECIALTY.

CLAXTON & WEATHERBURN

8 Queen Street East, TORONTO.

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, Litolf, Augener, Cotta, etc.

A. A. BARTHELMES & 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.



THE
KEY NOTE

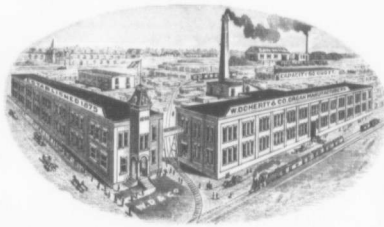
to this ad. is,
"beautiful

DOHERTY
ORGANS"



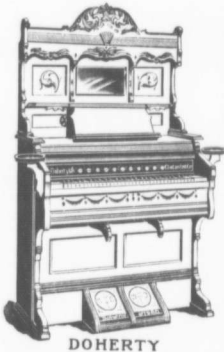
DOHERTY
ORGANS

show the past
century's
strides in
organ building.



DOHERTY
ORGANS

crossed "The harbor
bar" into the new
century possessing
that richness of tone
found only in the
DOHERTY



We are pleased to
say we have a large
stock of DOHERTY
Organs in Walnut,
Oak and Rosewood
ready for the holiday
trade.



W. Doherty & Co.
Clinton, Canada.



THE
is the
Key to the **CLEF**
SITUATION

You reckon every
line from the clef line

STEINWAY

is the key
to the musical situation;
own a Steinway and
you are
MASTER of the
SITUATION

for it is the standard by which
the value and price of all other
pianos are estimated.

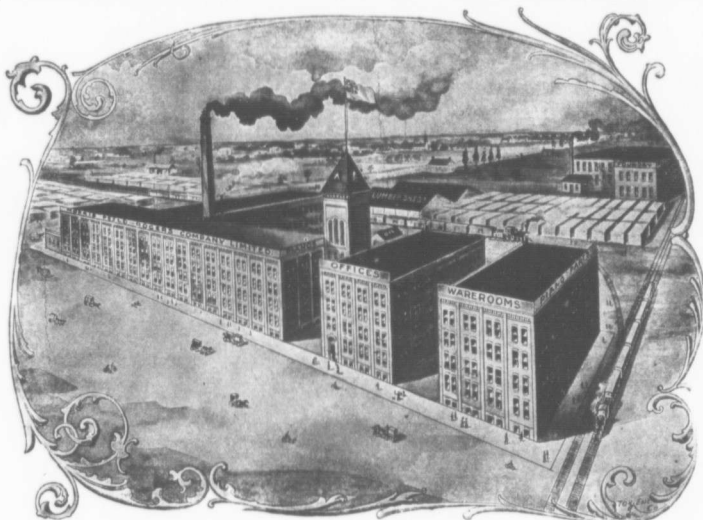
Sole Agents for the World-Renowned
Steinway Pianos
THE NORDHEIMER PIANO AND MUSIC COMPANY,
Limited
15 King St. E., TORONTO

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



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

P

P

...The Prince Piano

PRECIOUS, PEERLESS, PERFECT

THE **P**IANO -- OF THE
PEOPLE

MANUFACTURED BY **THE PRINCE PIANO CO.** TORONTO, ONT.

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

H. WELLINGTON BURNETT, AGENT

P

P

Export Trade



IN order to bring the Manufactures of our Advertisers directly under the notice of Musical Instrument Importers in likely markets, we beg to announce that a copy of CANADIAN MUSIC AND TRADES JOURNAL for

FEBRUARY, MARCH,
APRIL, MAY, JUNE, JULY,

will be sent post free to every important dealer in musical merchandise in

India, Ceylon and
The Straits Settlements,
Aden and Perim,
Bahrein Islands,
British Borneo,
Cyprus,
Hong Kong,
Ascension Island,
Basutoland,
Bechuanaland,
Cape of Good Hope,
British East Africa,
Mauritius,
Natal,
St. Helena,
Egypt,
West African Colonies,
The late South African Republics,
Zanzibar,
Zululand,
Bermudas,

Falkland Islands,
British Guiana,
British Honduras,
Newfoundland and Labrador,
West Indies,
Bahamas,
Barbados,
Jamaica,
Leeward Islands,
Trinidad,
Windward Islands,
British New Guinea,
New South Wales,
New Zealand,
Queensland,
South Australia,
Tasmania,
Victoria,
Western Australia and
The Pacific Islands,
South America and Mexico.

Special Terms will be offered to advertisers engaging space for the whole period.

Apply to the Advertising Department of

Canadian Music and Trades Journal,

D. C. NIXON & CO., Publishers,

104 TEMPLE BUILDING, TORONTO.

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.

The Newell & Higel Co.

Limited

Mechanical Experts and Manufacturers of

Piano Actions

Piano Keys

Piano Hammers

SPECIAL
MACHINERY

Organ Keys

Organ Reeds

Organ Reedboards

PIANO SUPPLY DEPT.

Cor. King St. and Mowat Ave.

ORGAN SUPPLY DEPT.

29 and 31 Hayter Street

TORONTO, CANADA.

BARGAINS IN MUSIC.

We will send you the following **24** Pieces of Music, post-paid, on receipt of **50 Cents.**

Instrumental Pieces.

TWO STEPS.
 In the Lead. By Eben. H. Yale. By Chas. L. Van Barr.
 Gendron Bicycle. (Bailey.) Black America. By Zedel.

MARCHES.
 The Washington Post. Sousa. Manhattan Beach. Sousa.
 High School Cadets. " Seniper Fidelity. "
 The Liberty Bell. " Bell of Chicago. "
 The Dauderer. " Statius on Parade. Kerry Mills.

DANCE MUSIC.
 Dancing in the Bars. Schot. Dance of the Brownies.
 tische. Hon-Ton Gavotte.
 Love Comes Like a Summer. Dankey's Dream. G. L.
 Sigh. Waltz. (Lansen).
 The Princess Bonnie Waltz. D. K. E. Waltz. Thompson.

Popular Songs.
 Ben Bolt. Favorite English. When the Girl You Love is
 Ballad. Many Miles Away.
 I Love You if the Others Don't.

SONG.
 The Wearing of the Green—Ireland's National Song.
FOR PIANO.
Narcissus. Nevin.

All our Music is full sheet music size, complete and un-
 abridged. Exact reprints of the original edition. Give a
 trial order.

The G. M. Rose & Sons Co., Limited
TORONTO, CANADA.

R. BARRETT
Piano String 
Manufacturer

Supplies the Leading Houses of Canada.

One Grade—the Highest.

Woodstock, - - Ont.

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.

F. B. BURNS

MANUFACTURER OF

PIANO SCARFS
AND COVERS

7 and 9 WEST 18th STREET

 **NEW YORK**

A. E. COATES

ESTABLISHED 1881

Piano String Manufacturer

MAKERS OF THE

Celebrated Coates Brand.

111 West Adelaide Street, TORONTO, ONT.

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.

ONE GRADE ONLY.

FACTORIES:
 WEST FORTY-FIFTH STREET,
 TENTH AVENUE AND WEST FORTY-SIXTH STREET,

OFFICE:
 457 WEST 45th STREET.

NEW YORK.

The Toronto Daily Star

Under new management has more than doubled its circulation. New features, bright cartoons, special woman's page—these and other up-to-date departments have placed the Toronto STAR in the first rank of the afternoon papers of Canada.

WATCH THE STAR GROW

Schedule of advertising rates and sample copies on application.

THE STAR

Toronto, Can.

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.

A. A. BARTHELMES & 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.

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.