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THE singing societies have started practice for the coming season—*Eli* and *The Golden Legend* are the leading novelties announced.

WE are sorry to learn that the Toronto String Quartet has disbanded, owing to Mr. Corell having removed to Boston. Mr. Jacobsen, too, has left to take the position of Musical Director of a leading Ladies' Seminary in the States.

WE trust the management of the *Saturday Pops* will come at once to the front with a good prospectus for 1887-8. We should be sorry to see these concerts discontinued, as they afford a commendable means of recreation at a reasonable figure, and if continued will undoubtedly do good service to the cause of music in our city.

WE have at hand the prospectus of the Guelph Academy of Music, which has for its object the affording of reliable instruction in Vocal and Instrumental Music, and Musical Theory. A staff comprising some of our leading musicians has been engaged, and the promoters of the school hope to meet with encouraging support.

By the courtesy of the publishers, Messrs. I. Suckling & Sons, we are enabled to submit to our readers this month several pages of the *University of Toronto Song Book*, which is now in the press. This collection of college songs promises to become exceedingly popular, the object of the compilers having been not so much to get together a collection of songs of the higher grade, as to place in the hands of the collegians, and the public at large, a first-class song book, including numbers of patriotic, humorous, convivial, and, of course, the full (and varied) musical repertory of the jolly "under grad," to which, however, are added a large number of standard songs, which will give permanence to its intrinsic value.

WHAT will the admirers of the "only Patti" say to the following utterance of the *Musical Herald*:—"It is a startling coincidence that a good larynx and a poor brain often go together. Why singers should be poor musicians, and should lack general education, is

a question that may fairly be asked, and the answer is not far to seek. It is because their entrance into music is much easier and pleasanter than that of pianists, organists and composers. A few years spent in drill, in constant exercise of a few muscles, and the deed is done. Many singers, even of the highest rank are not musicians. *Patti is not a musician, and has given abundant proofs of the fact*; and there are many others who could be named to bear her company. Meanwhile the pianist and organist plods on, and feels that the verse which Mrs. Browning applies to women—

'Man's work is from sun to sun,
But woman's work is never done.'

applies to the musician yet more truthfully; and the composer not only must work continuously and study while life lasts, but must be content to be scantily paid, and to see every time his songs are performed, the singer receive all the glory, almost everybody exclaiming, 'Did she not sing that exquisitely?' while one in a thousand may say: 'What an exquisite work! The composer deserves all praise.'

Speaking of the latest musical (?) craze, the passion for the banjo now displayed by the fashionable musicians of society, the same paper says:—"In sober earnest, this outrage in art is deserving of the most outspoken condemnation. A crude musical toy, specially adapted to the musical needs of the negro race, which has hitherto been exclusively devoted to its use, save when introduced for the edification of the *habitués* of the lowest drinking saloons and resorts of more than questionable repute, has now been transplanted to fashionable drawing-rooms in the highest circles of young ladies of social eminence, and their imitators. As a matter of fact, this disreputable substitute for a musical instrument has become 'the fashion.' In this age of boasted art progress, such an instance of inconsistency as this banjo craze, affords a curious commentary on 'intellectual growth' in the realm of 'society.' The next innovation will probably be the adoption of 'bones' as fashionable musical instruments, specially well adapted to ladies of high art tastes."

"Specially well adapted," we presume, is "pure Bostonian."

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

TORONTO, SEPTEMBER 15th, 1887.

TONIC SOL-FA.

II.

ASSUMING that we have shown, in the former part of this article, that the Staff Notation more nearly complies with the theoretical requirements of a perfect notation than the system of Curwen, or any other system, we propose to consider briefly the other branch of our subject, viz: the *practical use of a notation*. That is, taking the staff notation as the system best adapted to meet the necessities of the musical world, we would endeavour in some measure to answer the question, How shall it be used? Here we are glad to come more into accord with the advocates of Tonic Sol-fa. It cannot be disputed that for purposes of vocal and mental intonation the knowledge of the two scales, the major and minor, should suffice. On all tonics the relative intervals are the same and a person who can correctly sing the major scale, from the tonic C, has no difficulty in singing the same scale on any other tonic. The same remarks apply to the minor; with the important addition that all singers should be taught to sing the *harmonic* minor scale with as much ease as they sing the major series; and it is here that we would impress upon all singing teachers the absolute necessity of awakening in the minds of their pupils a lively appreciation of the distinct individuality of the minor, as opposed to the major mode, and the futility of attempting to read music in a minor key by applying one's knowledge of the major intervals. This can only be done by dropping once for all the older forms of the minor scale, and adopting in their place the true, or harmonic minor. We hold, then, that the theory of the "moveable Doh," with the not less important "moveable Lah" (taken not as the major sixth of the tonic "Doh" but as *itself* the tonic of the minor series), is just as adaptable to the notation of the staff, as to the letters of Curwen, and if intelligently applied and taught cannot fail to enable pupils with any ear for music readily to acquire the power of

singing at sight. The fact is, the cause of much of the abuse to which the Staff Notation is subjected is to be sought, not in the notation itself, but in the manner in which it is applied and taught. We have always held that before a beginner is introduced to written music at all (other than the few words necessary to represent a complete major and minor scale, viz:—Do, ra, me, fa, so, la, te, do, and la, te, do, ra, me, fa, se, la) he should be made perfectly familiar with all the intervals represented in the two scales mentioned, including the "augmented" second between "fa" and "se." That is to say, before a pupil is required to learn the notation of intervals he should have firmly established in his mind a mental conception of those intervals and their inversions, and be able to sing any of them correctly and without hesitation or *portamento* on the words representing them, being pointed out on the black-board or chart. Knowing the *things*, it will be found comparatively easy to teach the pupil the signs used to represent these things, and with this advantage, that he will when he sees two different notes upon the staff think *first* of the interval, and then (if at all) of the signs employed to represent it. On the other hand, the pupil who is taught the signs first and the things signified subsequently, when he reads the same two notes, will reverse the natural process, and think first of the signs and then (if he can) of the interval. It is just here we find the explanation of the strange anomaly presented by nine out of every ten of our amateur painists. They may be fairley good—indeed in many cases first-class-executants, and even tolerable *sight-performers*, but show them a page of new music, even a duet, and they will not have the faintest conception of the musical effect, or "how it sounds," though they can readily tell you all about the key, the notes, the difficulty of the piece, the movement, everything indeed but the melody and harmony. It is a sad satire on our method of using the established notation that it should be possible to find so many people able to sit down at a piano and give a really good rendering of a new *morceau*, who, if left in a room with the music, but without the instrument, could probably not sing the melody of the first five bars, to save their lives. If these unfortunates had been taught *first* the intervals and *then* the signs (care being also taken that they were kept away from the instrument *altogether* until both intervals and signs were pretty familiar; for the last thing to be taught before going on to the technics should be the relation between the signs and the different *keys* of clavier, otherwise the pupils will think of the signs as representing different pieces of wood or ivory to be pressed down—all very well afterwards but most hurtful at the beginning when the signs should suggest the intervals only) they would read a new piece of music with as much ease as they would the morning paper. Let us *use* and not *abuse* our beautiful "old notation," which to the true musician is as the face of a familiar and dear friend, one who sings, laughs, sighs, laments, weeps or comforts as he may be in the humor, without need of instrument, voice, sound or word, and we shall soon hear the last of the grumblers and would-be iconoclasts!

MUSICAL SERVICES IN ST. PAUL'S CATHEDRAL.

THE sixth biennial report to the Dean and Chapter of St Paul's, which has lately been issued, is particularly interesting, as it is the first issued by the Rev. Minor-Canon Russell since his succession to the office of Succentor in the room of Dr. Sparrow Simpson, who resigned. As the report is not very largely circulated, we deem it well in the interest of our readers to make some lengthy extracts.

The report first deals with some personal matters, and notably with the appointment of Canon Scott Holland to the Precentorship in succession to the late Rev. A. C. Belli. Mr. Russell says that the appointment of a Canon-residentary as precentor is a new departure, but there is every reason for congratulation; for the new precentor has a thorough appreciation of good Church music, and has already given proof of the interest he is likely to take in all persons and matters connected with the choir. And whether or no he will be prepared ultimately to take upon himself the actual duties of his office, he may be relied upon for desiring or favouring no change, which will not evidently tend to promote the highest possible perfection in the musical services of the cathedral.

The list of new music contained in the Report is small in comparison with that of former years; but the cathedral list, in most of its parts, has become so large, that it has been found necessary to exercise considerable reserve in adding to it. The number of anthems (we are quoting from the Report) in use at St. Paul's is something like 500; and, allowing for one anthem at each evening service during the seven days of the week, and in the morning for five days (there is no anthem on Wednesday or Friday morning), it will be seen that this only admits, on an average, of the performance of each anthem rather more than once in the course of the year. And although too constant repetition may tend to produce a less careful rendering, yet there are many difficult compositions to which justice can hardly be done, even by a good choir, unless they are kept in more constant practice than such an average would allow. Much to the same effect may be said also with respect to services, more especially settings of music for the celebration of Holy Communion. The list contains at present about thirty such settings, and as there are only about eighty Sundays and Holy days in the year on which they can be used, it will be seen that this number admits of the performance of each rather less than three times in the course of the year, which is the very least possible, if the music is to be kept in good practice. With regard to the settings of the Canticles; in the case of the *Magnificat* and *Nunc dimittis*, the number on the list allows of about nine weeks without repetition. But the morning Canticles—at least in the case of the *Te Deum* and *Benedictus*—would very readily admit of an increase in their number of settings, as the list contains at present only sufficient to last for about five weeks without repetition. The greater number of services with *Benedictus* have, however, only been called into existence during the last twelve years, and, in a great measure, it is believed, owing to the demands of St. Paul's Cathedral, where the *Jubilato* is sung only on Wednesdays and Fridays; and most of the older

services consist of *Te Deum* and *Jubilato* only. Here, however, is a field in which Church composers might find useful opportunity and employment; for it is to be hoped that before long, Churchmen generally will not endure to be deprived of the *Benedictus*, relating so expressly as it does to the Incarnation, and being, moreover, the only Cantic in the morning service, taken in its entirety from the New Testament.

On the selection and rejection of new music, Mr. Russell says:—A great deal of new music is sent on trial, and that which is immediately or ultimately rejected may be divided into three classes: (1) music which is in itself considered insufficiently meritorious; (2) that which is considered inappropriate to the words, or (in the case of anthems) the words of which are deemed unsuitable for use in church—at any rate in a cathedral church; (3) music which, although good in itself is not considered suitable for the particular conditions imposed by St. Paul's Cathedral, the acoustic properties of which are very peculiar. The fitness or unfitness of music in this latter respect can, for the most part, only be ascertained after some considerable trial, and thus it frequently happens that music which has been in use for some time is allowed ultimately to drop off the list. It is to be hoped, therefore, that musical composers who are good enough to send music on approbation (much more being often sent than can possibly be acknowledged) will understand that such music is not of necessity rejected or allowed to fall into disuse, because its merits are unrecognized, but more frequently only because it is not thought suited to the particular requirements of St. Paul's, or, at least, to those conditions under which its services are now generally held. It is indeed on this same account that some of the verse anthems, by the old masters, which used to be sung with excellent effect when the services were held, and the whole congregation contained, in the choir, are wholly ineffective now that the services are held under the dome, and with congregations frequently stretching back into the nave.

Mr. Russell here adds a list of new Services and Anthems that have been introduced during the past two years. He then speaks of the want of Men's Voice Services, in the absence of the boys on holidays; and in connection with this matter, Mr. Russell says a new departure has been made during the past two years in the introduction of Gregorian (unison) chants to the Psalms. As there was at first a certain amount of antipathy to this order, perhaps it may be well to state the two principal reasons for which the introduction of Plain-song chanting (at any rate as an experiment) was suggested: (1) Because the arrangement of harmonized double chants (excellent as some of those in use were), which gave the melody to the alto—and naturally, therefore, the weakest—voice, was not and could not be satisfactory. (2) Because St. Paul's having of late made it an object to give to the diocese, so far as possible, an example of all the various kinds of music and of musical service ordinarily recognized—*i.e.*, from the highest and most elaborate type down to that which is simplest and most congregational—it did not seem fitting that Gregorian music, with its ancient pedigree, and employed, as it is, in so large a number of churches, should be left altogether unrepresented. And these men's voice services, which

undoubtedly correspond to a certain extent with those for which Plain-song music was originally chiefly designed, seemed to offer a favourable opportunity for such an experiment, quite apart from any question as to the merits of Plain-song, musically and ecclesiastically. In the first instance, in carrying out this design, a new Pastier, by Dr. Monk was made trial of; but as the employment of a different system of pointing to that in daily use was very confusing, this book, with its many excellencies, had to be superseded; and Mr. Helmore's Pastier, in which each syllable is noted, was introduced in its place.

Mr. Russell complains that Church composers have, as a whole—at any rate in the past—had very little regard to ecclesiastical principles or seasons; and he thinks that if it were not for such modern music as that supplied by Gounod, for example, in *Passiontide* and *Holy Week*, it is difficult to know what could be done at these times, especially in cases where, as at St. Paul's, the music is for several successive days unaccompanied. There are, however, now several English composers who have felt and tried to meet the want; and not least among them must be reckoned one to whom St. Paul's is largely indebted in this as in many other respects—Dr. Stainer. The great want is music which shall not merely have a sort of fanciful appropriateness to the occasion, according to the individual sentiments of the writer, but which is adapted to the lines set down by the Church herself in her formularies. But, to carry this into execution, a true Church instinct is needful, such as at present few modern English Church composers of any distinction have manifested. The writer then says that among the minor requirements at the present time is that of some anthems for Saints' Days. There is a great difficulty also in providing introits for any part of the year. For introits must have words which are not only appropriate to the season, but also suitable as an introduction to the office they precede. If a complete set of introits were published (*e.g.*, on the lines of Sarem Missal, in which the words are almost invariably taken from Holy Scripture), and by really good composers, it would supply a great and growing want.

For the sake of persons unacquainted with St. Paul's, it should be mentioned that there is a Choir School connected with the Cathedral, having accommodation for forty boys, in which choristers are boarded and educated without payment. As, however, all boys who are admitted into the school have to serve a term of probation before they are formally received into the choir, the number of those who actually sing as choristers seldom exceeds thirty-four or thirty-six; the highest number yet attained (and that only just recently) being thirty-nine. But besides a certain number of probationers, there are also generally three or four boys at the head of the school, whose voices are either beginning to fail or entirely gone. It is one of the sorrows of those who have to do with the training of boys' voices, that such voices seldom attain their greatest excellence until they are on the verge of decline. With regard to the school itself, it should be said, that although so many services in church and the necessary musical practices might seem to interfere with the general education of the boys, it is found that by means of short lessons (of forty minutes' duration), and in consequence of the

change and variety of work, the interest of the boys is kept up in a way that is not ordinarily the case elsewhere, and it is believed that they are by no means losers in the long run. They are, moreover, surrounded by influences which do much to brighten their lives and intellects, and which more than make up for any little losses that they may sustain in other respects. The names of boys with good voices, and between the ages of eight and ten, are entered as candidates upon receipt of their baptismal certificates, but they have to pass an easy examination in general subjects (including Latin Grammar), and, above all, to show by trial of voice, that they are musically qualified before they can be received into the school. These examinations usually take place about two or three times in the year, and it may be stated that, on an average, only two or three out of about twenty-five candidates are successful.

A rather noteworthy circumstance during the year 1886 was the recurrence (in January and August) of the Latin Service which is invariably held in St. Paul's at the meeting of a new Convocation. This service consisted of the Litany in Latin (on both occasions monotoned by the Bishop of Salisbury, as the precentor of the Province of Canterbury), a hymn, *Veni Sancte Spiritus* (beautifully set to music by Dr. Martin), and the *Gloria in Excelsis* (music from Weber's Mass in E flat). There was also a Latin sermon preached—on the first occasion by the Dean of Westminster, and on the latter occasion by the Dean of Canterbury. A feature in the musical portion of the service was the adoption for the first time in St. Paul's (at least within living recollection) of the Italian pronunciation of the vowels, which added greatly to the effect of the music, and much assisted the choir, whose thanks are due both to the Archbishop of Canterbury and to the Bishop of Salisbury for the part they took in the matter. The want of a printed form of the Latin Litany, with musical notes attached, is, however, much felt, and it is hoped that before another similar occasion arises it may be put in hand.—*The Church Times*.

MUSIC AND THE COMIC PAPERS.

WE clip the following from the *American Musician*:—"It is very amusing to watch our comic illustrated periodicals and observe the sketches on musical subjects, from the man who beats the big drum to the lady who is represented as screaming 'Thou art so near and yet so far.' Almost every effort that I find in this direction is distortion or unnatural exaggeration, which is neither comic, ridiculous or grotesque. I find, generally speaking, the violin held with the right hand, the flute held to the left side, the clarinet with the right hand uppermost, and so on through the whole pictorial absurdity. So out of place are those pictures very often, that I venture the suggestion that before the artists make their next effort they should go to a concert and make a few notes."

Some pupils are like those who take only a few bites of each dish. They taste many things, and eat and drink unto themselves dyspepsia. So many pupils learn a little of this and a little of that piece, they never digest anything well; their food does not nourish them; they cannot grow; they are musical dyspeptics.—*Musical World*.

DULCE DOMUM.

(Winchester College). 17th Century

Moderato con moto

VOICE

1. Con - ci-na-mus o So - da - les E - ja! quid si - le - mus
 2. Ap - pro-pin-quat ec - ce! fe - lix Ho - ra gau - di - o - - - rum:

PIANO

mf

No - bi - le can-ti-cum Dol - ce me - los Do - mum Dul - ce Do - mum re - so - ne - mus.
 Post gra - ve ta - di - um Ad - ve - nit om - ni - um Me - ta pe - ti - ta la - bo - rum

p *dim.*

CHORUS.

Do - mum, Do - mum, Dul - ce Do - mum, Do - mum, Do - mum, Dul - ce Do - mum

Dul - ce, Dul - ce, Dul - ce Do - mum, Dul - ce Do - mum re - so - ne - mus.

3. Musa! libros mitte, fessa;
 Mitte pensa dura;
 Mitte negotium;
 Jam datur otium:
 Me mea mittito cura.
Chorus.—Domum, Domum, &c.

4. Ridet annus, prata rident;
 Nosque rideamus.
 Jam repetit Domum
 Daulias advena:
 Nosque Domum repetamus.
Chorus.—Domum, Domum, &c.

5. Heu! Rogere, fer caballos:
 Eja! nunc carnus;
 Limen amabile,
 Matris et oscula,
 Suaviter et repetamus.
Chorus.—Domum, Domum, &c.

6. Concinamus ad Penates;
 Vox et audiatur:
 Phosphore! quid jubar,
 Segnius emicans,
 Gaudia nostra moratur?
Chorus.—Domum, Domum, &c.

THE PIPE.

Tune—A WET SHEET AND A FLOWING SEA.

VOICE.

Of all things on earth that to joy give birth, And render a man's heart

jol - ly, There's not I'm sure a bet - ter cure Than a pipe for mel - an -

chol - y. It can make a tiff pass off with a whiff, And the joys of content - ment

borrow, And the worst wars cease in a pipe of peace, Which soothes the nerves of sor - row.

CHORUS.

Then hur - rah for the pipe so rich and ripe, with its am - ber mouth so

THE PIPE.

yel - low, And the curl - ing smoke that doth e - voke A fragrance mild and mellow.

2. Let philosophers rant of Fitch and Kant,
Of Hartley and his vibrations,
And puzzle their wits with Clarke, Leibnitz,
Time, space, and their relations;
Yet six feet space will end their race,
And prove their sciences trashes,
While Time with a wipe will break their pipe,
And Death knock out the ashes.

Chorus.—Then hurrah, &c.

3. Let the soldier boast of the mighty host,
Of the pride and the pomp of battle,
Of the war steed's bound, and the clarion's sound,
And the cannon's thundering rattle;
Yet there's more delight with a friend at night,
And a song and a pipe also,
Than in balls and bombs, and fifes and drums,
And military show.

Chorus.—Then hurrah, &c.

THE BOOTS.

Moderato, mf

VOICE.
1. The fes - tal day has come, And bright - ly beams the morn - ing; The
2. Come, join in mirth and song, With young hearts fond - ly beat - ing. Sip

PIANO.

sun peeps forth a-fresh, Our fest - al day a-dorn - ing, Hurrah! Hurrah! The
plea - sure while we may, For earth - ly joys are fleet - ing.

CHORUS. In unison.

fest - al day has come! Hur-rah! Hur-rah! The fest - al day has come.

THE BOOTS.

Allegro vivace. f

*Up - see, upsee, tra la la la, Up-see, up - see, tra la la la, Up - see, up-see, tra la la la, The

p fes - tal day has come, I hear the boots, the boots, the boots the *ff* b - b - b - b - b - boots, Fra Di-

p a - vo - lo, the Rob - ber! Fra Di - a - vo - lo, the Rob - ber! I hear the boots, the boots, the boots, the

ff b - b - b - b - b - boots, Fra Di - a - vo - lo the Rob - ber, Coming down the stairs.

*Pronounced You-psee.

DR. PARKER ON CHURCH MUSIC.

DR. PARKER concluded a series of lectures before the Yale Divinity students with a lecture on music, in which he spoke as follows:

It is the instinct of the awakened religious nature of man to sing unto the Lord. This musical instinct has been powerfully co-efficient in producing the best hymns of the ages. Many of these were written to be sung; many were suggested by popular melodies. The Christian life irresistibly manifests itself ever in new forms of sacred music. The fact is indisputable that congregational song in some degree or form has existed in every age of Christian history. In the Jewish Church the musical services of the Temple were organized, established and supported on a scale of no little magnificence. An army of vocal and instrumental musicians served under David. Passing on to the New Testament, we find in the Apocalypse most glowing descriptions of musical praises in the new Jerusalem, and within the bounds of privilege drawn by the Apostle Paul all innumerable possibilities of sanctified musical art and genius find their place.

Little is known concerning the kinds of music in use during the first thirteen centuries of the Christian era. The chant was probably "a more or less melodious kind of pronunciation," which gradually developed into the Gregorian and later ecclesiastical modes. But undoubtedly in the Greek churches, as later in the Latin, rhythmic hymns were sung congregationally to pleasing melodies in which were the elements of harmony. The Church has never been without her plain and popular song.

Previous to the Reformation there had grown up in the Church a figured, florid music, disliked by all the English reformers, but especially distasteful to the Puritans. They denounced the prevalent type of church music as "a vain, roaring, howling, whistling, murmuring, conjuring, joggling, organ-playing vanity." They discarded it, and confined themselves to a low psalmody, sung with a nasal accompaniment. The effect of this Puritan unwisdom was disastrous to the cultivation of music in England and her colonies, but in due time a revival of music came, with whose new and richer forms is associated a long list of honorable names, and whose influence is powerfully felt to-day in all English speaking communities.

The two chief ends to be sought in the use of music are those of *expression* and *impression*. The first of these is generally recognized. Music is the common voice of praise or prayer, and hence must be to some extent congregational; yet it need not be wholly congregational. The music may speak *for* us in strains that far surpass our vocal powers or art, in which, nevertheless, we silently and thankfully recognize a far more complete expression of our feeling than any art of ours can frame.

As the chant is the most ancient and common form of musical expression, so is it the simplest and, for many purposes, the most effective. It is perfectly practicable and suitable for an easy musical rendition of those psalms and canticles which ought to be restored to our public worship. There is a great variety of excellent English chants; and with a few of these in practice the ordinary parish choir is well furnished for the production of those ancient compositions. In no other way can the Psalter be restored

to its place of honor in public worship. The other principal expressive form of sacred music is the metrical hymn, which, being a vehicle for common praise, should almost without exception be sung congregationally. The tunes must be simple and melodious—the compositions of those who know the art of music, and are competent to write grammatically. One turns with an unspeakable sense of relief from the rapid, sickly-sweet, schoolboy exercises, in harmony with which our hymnals are dropsical, to the manly, breezy strains of "St. Ann's," to some of the strong and beautiful tunes of Dykes, or Stainer, Hopkins and others of the modern English school.

But music is of use, also, for the end of impression. In sacred music the Divine Spirit may speak most effectively to men's hearts, melting coldness and conveying truth, preparing and feeding devotion. As a strenuous advocate of congregational singing, I still crave the blessed privilege of being sung to. I never listened to a more impressive sermon than when I heard Parepa sing from the *Messiah*, "Come unto Him all ye that labour." Nor are such experiences infrequent. Often under the influence of a noble anthem the sanctuary seems to be transformed, the New Jerusalem descends from God out of heaven, and we hear the notes of earth blended with the noble songs of heaven. Choir and quartet music may be greatly abused, but it is the part of wisdom to correct, rather than do away with, an agency that has such a power of ministrations.

It is obviously true that sacred music must depend for its effectiveness chiefly on the organist and choir-leader and the minister, but it ought to depend principally on the minister. There are no two ends of a church to be run independently. There can be no question of the fact that the low condition of church music in America is largely, perhaps chiefly, attributable to the inexperience and ignorance of American clergymen in respect to it. Dismissing incidental questions, let me speak of the importance of somehow securing in each public service of worship a congruity, harmony and unity of its various exercises, so that all that is said or sung or done may constitute a symmetrical whole, producing a single unmistakable effect. This is what makes the Episcopal service so attractive; and, by the co-operation of a minister with some liturgical feeling and culture and a right-minded organist, the same result can be reached in our churches. It not infrequently happens that a well-selected and well-trained choir keeps a sensitive minister in continual distress, and his congregation in inexplicable dissatisfaction, simply because minister and choir are putting in all their fine work in absolute isolation from each other. In another church, where the music is artistically inferior, all the parts of the service move on together in delightful, restful and helpful flow, attracting and edifying, not by song or sermon, but by the entire service, so congruous and harmonious is it in all its parts.

MADAME Binkerhoff, of New York, says that music is part of the human being. It is a sense, and a higher sense than any of the five. She holds that it is necessary to teach this fact in every family, school and church, and when taught, to draw out both brains and soul. She says that it should be insisted upon with every human being—every child—that he can sing.

ORCHESTRAS OF BACH AND HANDEL.

THIS was the subject of a paper read by Mr. E. Prout at the London Musical Association.

In his opening remarks Mr. Prout explained that the paper was to be regarded as a continuation of one which he had read on a previous occasion on the Modern Orchestra.

The subject of his present paper might be viewed either in regard to the composition of the orchestra or in regard to the method of employing the instruments.

Both aspects were so closely connected that it was almost impossible to disassociate them. It was difficult to find two musicians who differed so widely as Bach and Handel.

No one at all acquainted with scores who examined a page of a score of either musician could possibly mistake the one for the other.

Mr. Prout proceeded to notice the difference between ancient and modern orchestras. The main difference in the scores of one-and-a-half centuries ago and the scores of the present day was in the mode of employing the instruments, for, with the exception of the clarinet, all the instruments were in use then which are in use now. But the balance of tone was quite different.

Mr. Prout dealt first with Bach's scores, giving an account of the various instruments employed by him, many of which were not now in use. The most notable features in Bach's scores were the importance given to the harpsichord and organ (which formed the foundation of the orchestra), the great variety of instruments, and polyphonic character of the instrumentation.

On this last feature it was remarked that in some scores scarcely any one instrument was doubled by another, and frequently there were as many parts as there were staves in the score—mostly all of equal importance.

The numerical strength of Bach's orchestra was a special feature. In his church music the choral portion consisted of three voices to each part, and against this choir of twelve voices he required an orchestra of twenty instruments beside the organ. There would be only one or two strings, and the wind would stand out with musical prominence, to say nothing of cornetto or of three trombones, which Bach was constantly in the habit of using.

Nowadays, Mr. Prout naively observed, if the voices do not overpower the instruments complaints are made that the band is too strong. He went on to notice that with Bach the organ was always as important as the voices, being employed all through.

Proof of this was given in the transposed and separate figured bass parts for the organ.

Another feature was the employment of the orchestra in groups, and a great many instances were cited. In this employment effects were produced which were afterwards imitated by Wagner.

Coming to Handel's scores Mr. Prout observed that the difference from Bach lay partly in the character of the music itself, and partly in the different conditions under which he worked. Bach moved

more in his own circle, Handel was more a man of the world. The music of Handel would always appeal to a mixed audience, while that of Bach would appeal more to the musician. While Bach wrote for small orchestras, Handel wrote for large ones. In comparing the scores of the two it was noticed that Handel more often employed the harpsichord where Bach used the organ, and Handel reserved the organ for different and particular effects. A number of instances were referred to showing the special use of both the harpsichord and the organ, and also the particular way in which the various instruments were used, especially for solo purposes. References were also made to the double orchestra employed by Handel. Altogether his genius for the invention of orchestral effects was second only to his wealth of melody. His instrumentation foreshadowed the modern orchestra more than that of Bach. On the other hand Bach more than Handel was imitated by Wagner and his followers. Concluding the paper, which had occupied upwards of fifty minutes in delivery, Mr. Prout said that only those who had studied the scores of Bach and Handel could have any idea of how much there was to be said on the subject he had endeavoured to bring forward.

Sir George MacFarren, who was called upon to lead the discussion, said that he came in the hope of being edified, and not with the intention of making any remarks. He agreed with the chairman in his observation as to the large amount of detail that had been compressed into the paper. Sir George gave an historical confirmation founded upon a conversation he had with Sir George Smart of the fact that with Handel in most of the choruses the organ was employed, and in the songs and recitatives the harpsichord. The accompaniment part of the songs for the harpsichord was the amplification of the counterpoint. It had always been the custom in Handel's time to accompany recitatives on the harpsichord, and this by what we might term the "sprinkling" of the harmony, a note never being struck with the voice but in anticipation of a note of the phrase. He then traced the origin of the custom of accompanying recitatives on the 'cello and double bass, denouncing the effect as extremely ugly, and contrary to the spirit in which the music was written. Referring to another point Sir George said he thought it very probable that in Bach's time, when the trombone and trumpet players had no parts in their music, they would play the violin parts more or less throughout the entire work. A hearty vote of thanks was passed Mr. Prout for his excellent paper.

I AM very much amused whenever I hear of the German method of singing. Such a thing does not exist; there is only one true method of singing, which is the Italian, such as it was formerly taught in Italy and every other place where people understood what singing was. While that method was taught extensively at Vienna and Prague, we had fine German singers, whose name and fame resounded beyond the borders of their native land. Germany excels in conservatories and schools for all instruments, for the study of composition, etc. For those studies the German method is unequalled; but for singing, as I have said often, and shall ever repeat, there is only one grand *old* Italian school.—KARL FORMES.

PREJUDICE, A FABLE.

"WELL, bless my keys!" cried the clarinet, "if there isn't old Schmeckpifferdam back again."
 "And looking as witching as ever," said the little drum.

"Seedy, you mean," contradicted the cornet.

"His hair has grown somewhat longer, his legs have become somewhat lankier, his eyes have become somewhat duller, and his nose somewhat more pointed; save for these trivial alterations, my brother, I find no difference in the man." And a fiddle, who could boast of having been caressed by the immortal Paganini, ought to be an authority.

"Hush!" crashed the cymbals, "old Schmeckpifferdam is about to speak."

"My friends," began the conductor, addressing the orchestra with his usual politeness, "I have but lately returned from Leipzig."

"Tune me, if I ever heard such a duffer in my life!" struck in the bass fiddle, during the pause occasioned by Herr Schmeckpifferdam's clearing his throat. The conductor hated this bass fiddle, and as a natural consequence, the bass fiddle had a very low estimation of the conductor.

"While in Leipzig I heard wonderful music—music, my friends, which brought tears to my eyes, and—"

"A lump in your throat," suggested the viola. "Go on!"

"—I must say took me by surprise. I heard a wonderfully beautiful—an exquisite symphony, which was composed by an Englishman, my friends, a countryman of your own—one John Smith."

"Oh!" rose from every pipe, every string; even the drums groaned.

"May I be tootled if I volunteer to play a single note of John Smith's symphony," piped the flute in a perfect frenzy of passion. "John Smith indeed! Look at him—look at him, all of you! There's a fine conductor for you? Goes to Leipzig, comes back with a tear in his eye and a lump in his throat—over what? Why, over a John Smith!"

"I always told you old Schmeckpifferdam was a fool," came from the exultant bass fiddle.

Again the conductor spoke: "Before I submit to you the score, gentlemen, let me give you an idea of the *adagio*." Here then Schmeckpifferdam took up his violin, which had always a tale to tell of his beloved Paganini, and played a sad, painful strain as of some creature in distress, who appealed for aid in vain. A stony-hearted monster seemed to jeer at the suffering one; bid her mingle with the world and make merry. Once more the supplicating voice, once more the heart-rendering wail—then a wild cry of despair, and the voice died away in the stillness of death.

"Well," sighed the 'cello, "by my bridge, I never was so affected in my life."

"Nor I, nor I," echoed the husky chorus.

"I feel," said the cornet sadly, "just the same as I always do, when playing Spohr's 'Rose softly blooming;' when I come to that exquisite modulation I feel just as if I could 'bloom' away for ever."

"And that theme, my friends," said the conductor bowing to the orchestra, "that theme which I have

tried to interpret, is but a feeble illustration of John Smith's symphony!"

MORAL:

Search well for art, but pass not by worth in your native land

For prejudice will warp the mind, and cramp the ablest hand.

THE MANUMONEON.

THIS is a new apparatus, invented by Mr. Gustave Becker, of New York City. It is the latest thing out in the way of a machine for aiding in the technical mastery of the piano-forte. One is almost led now-a-days to hold up his hands and exclaim, "Well, what next!" as in his musical travels he almost daily runs on to some new device of this kind. Yet the writer, unlike some of his cotemporaries, believes in giving every new invention a careful examination before passing upon it the sweeping judgment of "nonsense." And it is well that he followed out this principle in regard to the Manumoneon. Such a modest-looking five-keyed, silent little arrangement is not calculated to inspire sentiments of awe and astonishment in the breast of one who is accustomed to spreading himself over ten times that number of ivories that go off with a big noise one after the other; but after looking into the contrivance, we soon detected that it was a very remarkable invention, more original, if not, indeed, more practical, than any other of the kind that has appeared. The first noticeable departure in this is an attachment for imparting a correct movement to the fingers, which in time is made purely volitional on the part of the user. Throughout all, the mind must be intently concentrated on the practice, for, like an orthodox clock it must go exactly right or it won't go at all. A little cylinder with movable rollers underneath the keys is the ingenious device by which these accurate movements are regulated, and the rollers themselves can be changed in an infinite variety of ways so as to make any combination of the five-finger movements. One advantage of this, too, is that, like the hand-organ, when once set, it must play the same tune until the cylinder is taken out and the rollers re-adjusted, thus compelling many repetitions of the same exercise. Then there is a cross bar above, which can be lightened so as to regulate the spring attachment which moves the keys, from the lightest to the heaviest touch. The simultaneous sounding of two clicks of the adjacent key, the one being released the other being pressed down, is a very good test of the legato touch. There is also a neat little arrangement for spreading the fingers to the very "cracking" point even. We believe that it is altogether a very superior invention, and will not be long in demonstrating its usefulness to the musical public. We may have another criticism to record in a future issue.—*Etude*.

THE heat of fire is very likely to put a piano out of tune. This is not due to the expanding and contracting of the strings, as generally supposed, but to the variations produced in the sounding-boards under the influence of the increased dryness of the air, especially in furnace-heated houses. Sounding-boards are made of spruce, because of the superior resonance of that timber; but spruce, of all woods, is most affected by changes in temperature.

THE ENGLISH VOCAL METHOD.

A FINE singer, who has recently come here from London, says he found many Americans going to London to learn to sing, and so he thought he could do well to come to Boston and save them the trouble of crossing the ocean.

London, he says, is now chosen by more vocal students than Germany or Italy.

The characteristic feature of the Italian style is the tremolo, and this is no longer popular. Instead of it, the round, full, clear tone is demanded.

The difference between the German method and the English method is that the German sings in his throat and the Englishman in his mouth.

The German language is guttural, and so is German singing. In the English method the roof of the mouth is used as a sounding board. The German uses the throat for this purpose.

The throat is lined with the mucus membrane, covered with hairs so small that they can only be seen with a microscope. As the volume of air strikes hard against this again and again, the hair is worn off and then the singer has sore throat. If it is kept up, the throat becomes ulcerated.

On the contrary, if the throat is kept open and free allowing the sound vibrations to pass through it and hit the roof of the mouth, then no harm to the mucus membrane follows and there is no limit to the singing, for the roof of the mouth is almost as hard as a board and cannot be injured by sound vibrations.

In fact, this gentleman says, one singing by the English method can sing even when afflicted with a severe cold, and no one but the sufferer will have any knowledge of it.

The sound passing right by the sore places of the throat will not be affected by them. The only thing then to limit the amount of practising that a pupil can well do is the fact that the vocal cords themselves get tired and should not be used too long at a time.

Twenty minutes is long enough, and most pupils can find time to sing for twenty minutes five or six times a day.

The Italian method, says this gentleman, differs little from the English save in the use of the vibrato. There are few good singers who use the German method, he says.—*Musical Review.*

THE FUTURE.

DR. THOMASINA ROBERTA STIFF.—“ Good morning professor.”

PRESIDENT OF THE ROYAL ACADEMY OF MUSIC.—“ Good morning, Miss Stiff—I beg your pardon—Doctor—you look pale my young friend.”

DR. T. R. S.—“ Do I? You see, professor, I sat up late last night; had to finish my new choral symphony—forgot all about the engagement till somebody reminded me. The Eleuxis Harmonic Society will produce it to-night.”

P. R. A. M.—“ Produce it without rehearsal?”

DR. T. R. S.—“ Rehearsal! What should they want with rehearsal? They are all skillful musicians, and can read at sight. All are members of this academy, and many of them are also members of Santa Cecilia at Rome.”

P. R. A. M.—“ I thought that most of them were but amateurs.”

DR. T. R. S.—“ Prejudice again! Professor, you are ages behind the times! (pause) I wrote an opera last week—but—”

P. R. A. M. (brightening up)—“ Yes, I understand; better luck next time—better luck next time!”

DR. T. R. S.—“ Not so fast, professor; upwards of five hundred operas have been submitted to the same manager during the present month, and I suppose that he has not had time to go through them all yet. I am sanguine, (another pause). A strange decree that you issued last week.”

P. R. A. M.—“ Of which do you speak?”

DR. T. R. S.—“ That every student before entering these precincts, must have composed twenty songs, at least: forty waltzes, twelve operas and one oratorio: which must all have attained success at the time of their application for admission. A strange idea of yours I call it.”

P. R. A. M.—“ We hope by such stringent measures to decrease the race of composers.”

DR. T. R. S. (hotly)—“ That you will never do!”

P. R. A. M.—“ We fear not. By the way, doctor, have you heard this new pianist—this four year old prodigy?”

DR. T. R. S.—“ Who talks of pianists now-a-days? Why, professor, I declare I never saw a piano save one, and that was, I am thankful to say, in the lumber-room of Dame Zoe Brown, my great grandfather's eccentric godmother. And so these stringy things are to be in vogue again, are they? It shows a paucity of creative power to have to fall back on such an instrument. No, no, give me a decent orchestra, a few hundred instruments, and a few thousand voices—none of your old world soloists for me.”—PROPHETA in *Musical Society.*

HOME AND FOREIGN NOTES.

ENGLISH.

LONDON, Sept. 1st, 1887.—As you were informed in last month's letter there would be a dearth of musical news till October, you will be prepared to receive but a very short letter this and next month.

In accordance with the curious proclamation made by the “Gorsedd of Bards” in the Inner Temple Gardens last November, the Welsh National Eisteddfod was held last month in London—the first time since 1825—on a most complete scale. The proceedings were opened by the rites and ceremonies peculiar to a Bardic Court, at a chosen spot in Hyde Park, for this interesting survival of Druidic times must be held in the open air “in the face of the sun, the eye of light.”

The summons to attend the Eisteddfod states that “thereunto all who seek privilege and license in the arts of poetry and song shall have right of access and no weapon shall be unsheathed against them.” The “protection” is also promised of the “chair of Arthur and the round table.” The contests lasted during four days; the prizes offered varied from £200 to £50; the Huddersfield Choir carried off the principle honours; the Board of Adjudication included Sir George Macfarren, Mr. Randegger, Mr. Joseph Bennett, Mr. John Thomas and others.

The veteran tenor, Mr. Sims Reeves, is touring again, and has recently appeared in *Rob Roy* at the Royalty Theatre in Glasgow. America has produced many fine vocalists but they are all likely to be eclipsed in the person of Madame Kate Rolla, who was born in the States, and has won considerable successes in Milan and Moscow; Madame Marcheli says of her, that she is “The most finished and thoroughly equipped artist that she has sent out in a period of thirty years not even excepting Gerster.”

Another bit of news about a well-known singer is that Miss Lilli Lehmann has received from the King of Denmark the Gold Medal of the order of the Daneberg.

The Festival of the Three Choirs is held at Worcester this year and commences on the 4th of this month; the only new work to be brought out is Mr. F. H. Cowen's new dramatic oratorio *Ruth*. The Norwich Festival will commence on 11th October, when Signor Battesini's new oratorio *The Garden of Olivet*, Signor Mancinelli's new oratorio *Isaiah* and Dr. Villers Stanford's Irish Symphony will be produced.

The *Daily Telegraph* states that “Mr. A. C. Mackenzie has left England for a retired village on the coast of Normandy, where he will remain some time, at work upon his *Magnum Opus*—an oratorio intended for the next Birmingham Festival. Mr Mackenzie having ordered an instrument from Paris, the whole population—about a handful—turned out and escorted *le piano* to the lodgings of *Monsieur le Com-*

positur Anglais. To conclude with an interesting bit for the ladies. At St. Luke's Church, Birmingham, ladies have made their appearance as members of a surpliced choir! They wear violet caps, and their surplices are described as being very tastefully designed, and made of "Scotch lawn with pleated backs!" *Tempora mutantur et nos mutamur in illis.*

DOMINION.

TORONTO PHILHARMONIC SOCIETY.

We are very much pleased to learn that the Philharmonic Society is meeting with success in obtaining subscribers. The increased subscription to \$10.00 per season, as may be expected, had been the cause of much complaint, but when the other side of the question is considered we feel sure that the public will support the Society in its action. Every year the expenses of the Society are steadily increasing, while only a limited number of subscribers can be taken, because that miserable pavilion cannot accommodate more. *Why can't we have a decent music hall?* When we have one which will hold a large audience we have no doubt that the society will return to the old price. It should be remembered that the Society in doubling the subscription price, propose to give subscribers better concerts than formerly (it is impossible to give twice as good) by having better artists, a better orchestra and better chorus, and as the number of subscribers is limited to three hundred, all can be assured of good seats. This seat question has been the cause of dissatisfaction, as the unlucky man who had to sit under the gallery always raised a row, but there was no help for him as there are only 900 good seats to be had. It has been stated that the usefulness of the Society as a public instructor has been abrogated, and that they are now waiting for the pleasure of the select and wealthy citizens. This we disagree with, for although the best seats are reserved for subscribers, the gallery and the upper gallery will be for sale at a proportionately smaller price.

The executive committee carefully considered the advisability of making the change before doing so, but having done so, we may feel assured that with their usual energy and perseverance they will carry through anything they undertake, and that the movement will be successful.

The work which is under preparation for the first concert is Sir Arthur Sullivan's *Golden Legend*, first produced at the Leeds Festival, 1886, and of which an extended notice will appear hereafter, and Mackenzie's *Jubilee Ode*, which was noticed recently.

F. H. TORRINGTON'S ORCHESTRA.

The society of young instrumentalists, who, under Mr. Torrington's able baton, won such a deserved success last season, commenced its practice for the coming season last Thursday evening (the 22nd). At its last concert the Orchestra numbered *fifty-one* performers and when it is stated that at Thursday's practice the attendance numbered *fifty*, it will be seen that the Society has established itself, and gained a firm footing amongst our recognized musical organizations. Not a little of the success of the Society has been owing to the untiring devotion of Mr. A. L. Ebbels, the general secretary, who is always at his post, performs the part of an orchestral "whip" to the satisfaction of everyone (witness the large attendance on the "first night"), and is in every respect the right man in the right place.

When in Boston, recently, Mr. Torrington secured a quantity of fine orchestral music, which will at once be put in rehearsal, and the musical public may be assured that in supporting "F. H. Torrington's Orchestra" they are not only helping on the cause of good music generally, but putting themselves in the way of a great musical treat as well.

Two or more concerts will be given this winter, and it is intended to include in the programmes popular music—national airs, operatic selections, overtures, marches, gavottes, and from time to time, classical numbers, as well as "novelties" in music, vocal and instrumental, solo and concerted, with orchestral accompaniments.

Instrumentalists—professional or amateur, desirous of joining the Orchestra, should apply to the Secretary at 28 Adelaide Street East.

VARIETIES.

The chorister who was tossed over the fence by a bull was willing to concede that for once he got the wrong pitch.

LANDLADY (to lodger)—"Beg pardon, sir. Did I understand as you was a doctor of music?" Lodger—"I am ma'am. Why?" Landlady—"Well, sir, my Billy 'ave just been an' broke his concertina, an' I thwart as 'ow I should be glad to put a hold job in yer way."

MME Offenbach, widow of the great opera bouffe composer, is dead. She was an Irish-Spanish woman, a sister of Mr. Robert Mitchell, editor of the Bonapartist journal *Le Pays*. During her husband's lifetime she was a popular leader in Parisian society, but after his death she lived in strict retirement.

HENRY Brandon, a fourteen-year-old boy of Washington, D. C., has a soprano voice as pure as a bird's and can sing three octaves easily. He is the lion of the day in the Whitney circle of fashion and is paid enormously for his songs. If his voice holds out a little while longer the boy will make a fortune for his family.

A FEMALE string quartet party has been formed in Berlin for the purpose of giving a series of concerts of chamber music, both at the capital and other musical centres of Germany. The lady executants, all of them former pupils of the Berlin Hochschule, represent four different nationalities, the leader (Fraülein Soldat) being German, and the other members natives of Finland, France and England respectively.

AMONG the foreign artists that will visit this country next season is Mile Bianca Bianchi, the famous prima donna of the Imperial Opera House, Vienna. Mile Bianchi was born in the beautiful city of Heidelberg, in Germany, and her real name is Schwarz, which is the German for "black." According to the principle *lucis a non luendo*, Fraülein Schwarz took the Italian name Bianca Bianchi, which means "white."

CLARA Louise Kellogg says that an American girl need not study abroad to become a professional singer, but can learn in this country, if she will work hard, give up most of the pleasure young people prize, study dramatic action as well as singing, and give her whole time to preparation. Her general health must be watched over as carefully as her voice. She must eat nourishing food, take plenty of exercise and get nine hours sleep.

"BILL," said one Jack Tar to another, the other day, "what is a hanthem?" "What," replies Bill, "do you mean to say as you do not know what a hanthem is?" "Not me." "Well then I'll tell yer. If I was to say to you, 'Ere Jack, give me that handspike,' that wouldn't be a hanthem. But if I was to say to you, 'Bill, Bill, Bill, give, give, give me, give me that, that, that handspike, spike, spike, spike,'—why that would be a hanthem."—*Lyra Ecclesiastica.*

THE Mehan Male Quartet, of Detroit, says the *Song Journal*, are preparing for what promises to be a busy season for them, arrangements have already been made with the Y. M. C. A. of this city (Detroit) whereby the quartet will appear at a number of concerts under their auspices in connection with the regular Star course of entertainments given annually by this association. The quartet will visit London, Toronto, Richmond Hill, and other points in that locality, where they left so good an impression upon each of their visits last season. The *personnel* of the quartet will remain the same as last season with one exception, *i. e.*, Mr. T. Littlehales will fill the position of second tenor (formerly occupied by Mr. Lavin), and in justice to the former gentleman it will be proper to add that the change is considered a felicitous one. In conjunction with their already extensive repertoire, the Mehan Quartet will produce several entirely new numbers, two of which have been written especially for, and dedicated to them, by the well-known eastern composer, Mr. N. H. Allen, organist of Christ Church, Hartford, Conn. Upon the whole it is very evident that they intend to be heard from, and as a semi-professional organization, their excellent work in the past and promise for the future reflects great credit not only upon each member individually, but also upon their teacher and director, whose name they bear.

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