

CANADIAN MUSIC AND TRADES JOURNAL

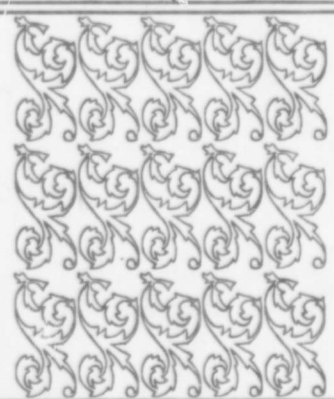
VOL. III. No. 1

TORONTO, JUNE, 1901

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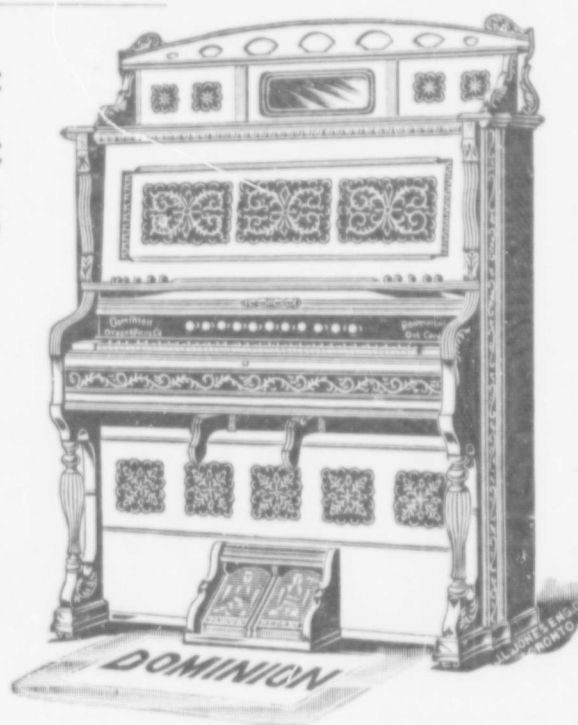
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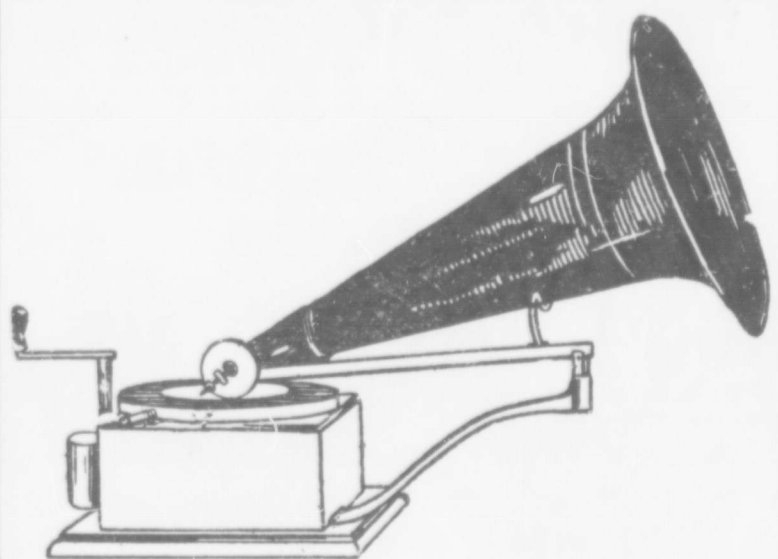
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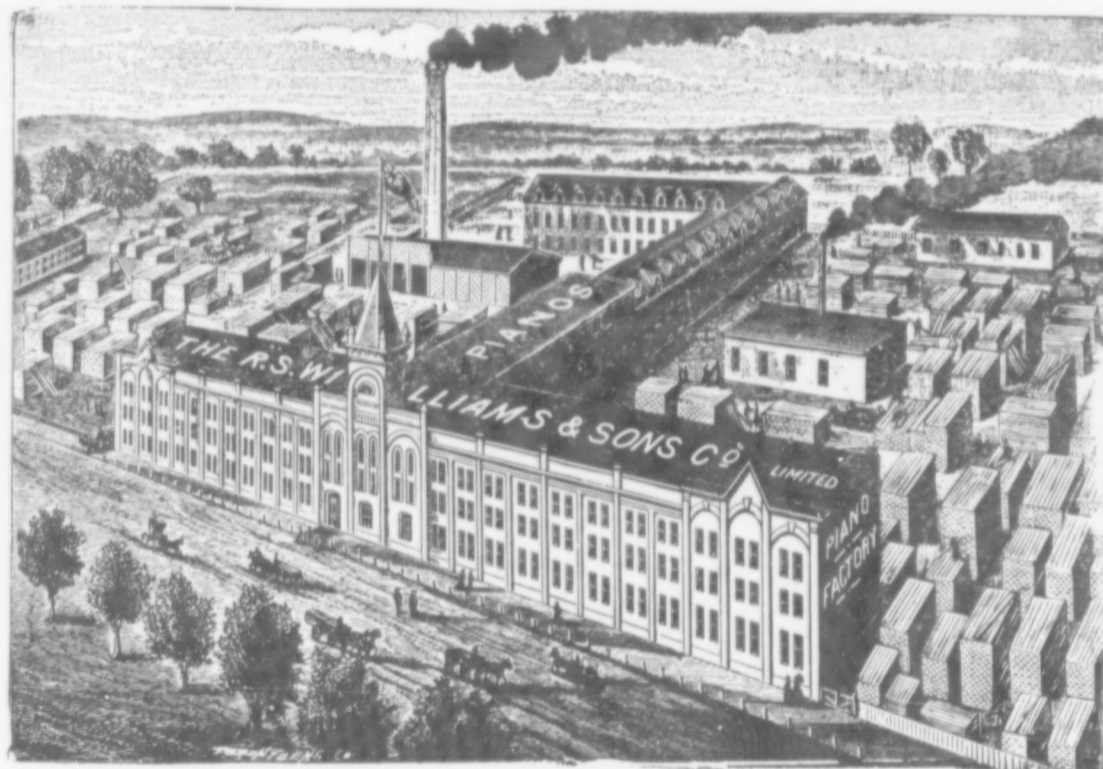
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PITCH.

WILL that day ever come, when singers can rejoice, knowing that at last we have one universal pitch at which all organs and pianos will be tuned?

Will the piano manufacturers of Canada ever awake to the fact that they are tuning their instruments one-half tone higher than the proper pitch? When I say proper pitch, there will likely arise an argument in the minds of some as to what constitutes the proper pitch, but if they will give the matter thought, they will find that I am not astray in my remark, that nearly all our Canadian pianos are tuned one-half tone higher than they should be, which is a mistake from two standpoints: 1st, that the pitch used is not what is recognized by all the best musical organizations as being correct; and 2nd, that the beauty of tone, the fulness and depth of quality, are not to be compared with the low pitch. No first-class singer will think of singing to the high pitch where it is possible to have the low, for they realize that the quality of the voice changes and becomes a more surface voice, lacking that grand depth and easiness of tone flow which distinguishes a great voice from an ordinary one. I credit one reason for the pitch remaining so high, which is, that all our bands and orchestras in Canada have instruments at the high pitch, and it would mean the expense of a new outfit to have the low pitch. It seems a pity, even if such an expense is necessary, that a wrong should remain a wrong, because it would cost something to right it. A singer will be engaged for some great musical event, and will demand the low pitch. It may be a local flute player is to play an obligato to her solo. His flute is at the high pitch of course. He complains, and must have the piano tuned up if he is to play. The result is, the singer either has to do without the beautiful effect of a flute obligato, or agree to sing at the high pitch, which will destroy the beauty of her voice. In the time of such masters as Rossini, Mendelssohn, Spohr, Schubert, Beethoven, Mozart and Handel, the founders and perfecters of modern musical art; the pitch used was A415 to 429 double vibrations per second. Thus the music composed by these great masters was intended to be played and sung at that pitch.

How could it be possible for a singer to give the required effect to such music at nearly one tone higher. For instance, if a baritone would be called to sing a G at the high pitch, he would really be singing nearly A, and so on with all voices.

It is a matter of impossibility for artists to give a satisfactory performance either to themselves or to their listeners. In 1858 the French Government appointed a

commission, consisting partly of musicians and partly of physicists, to consider the question of pitch, with the result that they recommended a fixed standard A435 double vibrations, which is at the present time the pitch used by the Metropolitan Opera Co., of New York, and nearly all other first-class organizations. The pitch used in Canada is one-half tone higher than this, which means A450, being a raise from 415, as previously mentioned, of over one full tone.

Such an unsettled state of affairs is a disgrace to the musical education, and it is to be hoped that the time is not far distant when one universal pitch will be used.

W. FRANCIS FIRTH.

The 34th Regiment Band are preparing for summer drill at Niagara.

The Symphony Orchestra, of Oshawa, have had a very successful season.

The Oshawa Citizens' Band asked the town council for a grant of \$150.00 to pay for new uniforms and instruments, in return for which they would supply free music during the summer. The intelligent council would not grant it, and then we wonder at unmusical Canada.

Kilburn Hall was filled with a select audience Tuesday night, 14th May, when the Toronto Junction College of Music presented an unusually attractive programme, the occasion being the introduction of the new principal of the vocal department, Mr. Arthur Blight, who is so well known that his merits as a concert singer need no comment. He was given an enthusiastic reception, and several times recalled after each number. His pupil, Miss Mabel Bingham, also scored a success. Messrs. Whyte, Dow, Trout and Stirling, pupils of Mr. Blight, delighted the audience with songs and a quartette. Miss Winnifred Skeath-Smith, violinist, was appreciated for her quality of tone and her artistic rendering of two numbers, while Miss Lillian Burns, ever a favorite with Junction audiences, sustained her reputation on this occasion. Signor Fabiana, the celebrated harpist, who was heard in the Junction for the first time, received an ovation. Miss Emma Zoelner, a piano pupil of Mr. Tripp, played Liszt's Rhapsody, No. 6, displaying distinguished talent. Mayor Armstrong made a few introductory remarks complimentary to Miss Macmillan on the success of the college, and congratulating the citizens on having such an institution, which he said was doing an educational work second in importance only to that done by the high and public schools.

THE SURVIVAL OF THE FITTEST.

SAW a paragraph in *The Etude* of this month, which is a marvel of condensed wisdom, for in its twenty lines I counted sixteen gross, absurd fallacies, which I ought, as a harpist, to rectify for the public benefit. The harp is never decently well played without being unanimously greeted as the most charming of solo instruments. But, to the elongated auriculars of W. S. B. Mathews, the author of that paragraph, "it has no melody, cannot sustain a tone or *play a phrase* legato!" "Play a phrase" is as logical as Mr. Mathews' reply "don't," to a correspondent's query, "Where shall I find a harp teacher?" He would find a queer one in Doctissimus Mathews! All competent harp teachers know that softness of finger is indispensable for the production of a sweet tone on the harp. So, this musical "Daniel (or rather Dogberry) come to judgment," tells the student to "toughen his fingers and learn to make a good tone!" Any good harpist knows how to preserve the necessary softness of finger without the soreness suffered by the inexpert. Nostradamus Mathews adds "this": (I suppose the 'toughening of fingers and perfecting of tone') "takes a year or more, often three." Now, I assert, after thirty-five years' harp teaching in various countries, that if even a slow (but diligent) pupil cannot be made to play two or three solos at least, in as many months, with good tone and technique, then the professor is as unfit to teach the harp as Maestro Mathews is to write about it. He says, with brilliant wit, "your feet and legs have to learn to think harmony." If his memory had not got down into his "feet and legs," he might have remembered how essential and how very difficult expert pedalling is on the organ, not to mention the piano. And it is owing to that sharpening and flattening of the notes by the pedals of the harp that there is only one scale to learn, instead of twelve, as on the piano. And as the fingering of all passages is similar for both hands on the harp, instead of opposite, as on the piano, these two radical advantages render the harp so easy to learn (when ably taught—which it rarely is!) that I can, if it proves needful and suitable, name a Boston pupil, nearly 40, who had never touched a harp, yet whom I taught in six lessons to play two solos with good tone and technique—a result attributable to the pupil's diligence, but also to the rich resources of an instrument I am bound to vindicate. Sage Solomon Mathews sneers, "the harp is a survival." True, Doctissimus!—a "survival of the fittest," which will long survive the brayings and yelpings of the ignorant: an ethereal voice reverently heard during some 5,000 years by a world it has helped to civilize, and which now—fresh and sweet as childhood, strong as genius and love—still captivates its ever-increasing crowd of hearers and students, despite the two painful drawbacks, (1) that the average harpist is too venal and idle to master (like any creditable pianist) the classics of his noble, time-honored instrument; and (2) that even now the harp is worse made and worse taught than the piano. I have found and often demonstrated, that every string of a Grand Erard harp is capable of yielding seven distinct kinds of peculiar and beautiful effects, and is the only stringed instrument of which this can be said. What a grand, suggestive canvas, then, for Genius to trace a noble tone-picture on!

The Sacred Scriptures can be ridiculed by an Ingersoll. Even so, the harp, ever of old the handmaid of religion, the incentive to prophetic inspiration and destined to voice the alleluias of the redeemed, can be gibed at by dwarfish "critics," who would be more fitly employed in twanging

a jew's harp! But perhaps Mr. Mathews merits more sympathy than censure. His words, "the harp is hard on the back and awful on the temper," seem pathetically to recall a long-vanished day when some impatient teacher, finding the Mathewsian head too thick, tried to teach him harp technique by stripes on his poor back!

In one respect alone is the harp especially difficult. I really believe it almost impossible to learn it well, without a good teacher.

No one can have tried harder than I to render the harp student independent. But there is so very much in harp technique that must be imparted orally and personally! To the future harpist who shall overcome this difficulty I say, with Paddy from Cork, "More power to yer elbow, bedad, an' moighty little Mathews, to yer readin'!"

MUSIC AT GALT.

(From Our Own Correspondent.)

THE musical programme in the churches at Eastertide was especially fine. The several choirs showed in their work some very thorough study. Miss Grace Trotter sang at Knox Church "I Know that My Redeemer Liveth" (Handel). Trinity Church choir did some very good work, though they are sadly in need of some good tenors. Miss Ellison sang a solo at the morning service, "I Will Extol Thee" from Sir Michael Costa's oratorio of "Eli." It was a magnificent solo, faultlessly rendered. At no time previous has Miss Ellison's voice been heard with such great effect. Her high notes are very pure and sweet, while the low tones possess all the richness of the alto. Miss Ellison is going to become a popular Canadian singer.

The Eugene Page Concert Company delighted a Galt audience this month. Mr. Page is an expert in his management of the mandolin. I never knew that the instrument was capable of producing such music. The favorite of the evening, however, was Miss McDonald, the violoncellist.

Perhaps no singer is more sought after for musical entertainments than Mrs. Ed. Codling, soprano. She is a member of Knox choir and quite often is her voice heard in solo work. It is clear and bell-like. Just lately she sang "The Man of Sorrows," by Coombs, with great effect.

Miss Peene sang a solo at St. Thomas' Church, Hamilton, on Easter Sunday. Hamilton critics speak very highly of her voice.

Miss Kirby, of the Metropolitan Church, Toronto, visited in Galt this month and sang two solos in Galt churches. The richness of Miss Kirby's contralto voice was shown in her solo from Mendelssohn's St. Paul, "But the Lord is Mindful of His Own," which she sang at the Methodist Church.

I very much regret to chronicle the death of Miss Gertrude Melross, of Galt. Miss Melross was a valued member of Knox Church choir and was an exceedingly clever young musician. In both musical and social circles she will be sadly missed. The sympathy of THE JOURNAL is extended to the bereaved family.

Talking about good music, nothing has ever been heard here like the singing of the male choir at Father Slavin's funeral. The Gregorian Mass for the dead was magnificently sung by Fathers Lehman, Cleary, Donovan, Hinchey and Hanch and Mr. John Lawlor. Mr. Jas. F. Morissey, organist of St. Patrick's Church, Hamilton, presided at the organ.

M. G. MCGAW.

MUSICAL HAMILTON.

(From Our Own Correspondent.)

THE musical event of the month was the sacred concert in Central Presbyterian Church, May 30th, when every seat in that large edifice was filled. Mrs. Frank Mackelcan sang Barnard's "Shepherd of the Fold," with violin obligato by George Fox, in a most delightful manner. George Fox played the violin solo, Andante, from Mendelssohn's concerto with smoothness and sweetness of tune. The main feature of the programme was the rendering of the Cantata, Mendelssohn's "Hymn of Praise," by a selected chorus of about forty voices. The choruses were sung smoothly and clearly;



MASTER STANLEY MILLS.

the voices were all good and blended well. Mrs. Palmer, who took the soprano solos, excelled herself; her voice rang out with a fresh, breezy tone that was exhilarating. Miss Mary Gartshore, mezzo-soprano, also sang well. Her voice has a rich, resonant quality. Clarence Bull made his debut most successfully as a tenor soloist. His voice is of a pure, sweet quality, which will grow stronger with time, and he sings with taste and expression. His duet with Mrs. Palmer was a gem. Although Charles Spalding had no solos,

his round, rich baritone voice rang out most pleasantly in the chorus. It has been decided to form this chorus into a choral society, to be called the Hamilton Philharmonic Society, with C. Percival Garratt as director and organist.

C. Percival Garratt scored a great success in the presentation of the cantata, and some good work is expected from this organization in the future.

The 13th Band's concerts the past month have drawn exceptionally large audiences, but the one on May 21st was a record breaker, fully 4,000 people being admitted to the Armory, and many being unable to obtain even standing room. Many were drawn there by the reappearance of Ernest Theodore Martin, who came on from New York for this concert. His voice has grown much stronger; it still has the sweetness and purity of tone of the lyric tenor, with more of the strength of the robust tenor, a combination as rare as it is beautiful. His first selection was "Thou Art so Like a Flower," by Paul Ambrose, one of the Hamilton musicians who has been so successful in New York.

The Hamilton Male Quartette, Messrs. H. Gayfer, J. E. Wodell, Simon Swartz and Robinson, gave their initial concert in May, and firmly established their position with Hamilton music lovers.

Wesley S. S. Orchestra, under the leadership of Miss Hattie L. Taylor, gave a successful concert last month. They were assisted by Miss Rosada Taylor, London, soprano, and Tom Sweeney, baritone. Miss Taylor gave a violin solo excellently.

We include in this number a striking picture of Stanley Mills. His voice is a very pure and resonant alto, and he reads difficult music at sight, and is especially good in the solos, "O Rest in the Lord," and "But the Lord is Mindful of His Own." He is also good in concerted work. His father, Wm. R. Mills, is a fine tenor, and his mother a good soprano. He is now only thirteen years old, and it is to be expected his voice will develop into a fine tenor. Robert Campbell, son of Mrs. Robert Campbell, the well-known soprano, has a very beautiful, pure soprano voice. His solos are exceptionally well rendered. Roy Fenwick is a good alto, and Fred. Hogarth, a boy ten years old, is doing excellent solo work. These four lads all belong to Christ Church Cathedral choir, and have been coached and trained by the musical director, Wm. F. Robinson. Miss Bella Marks gave a recital for her pupils in Association Hall on May 27th, and the performance was a surprise to the audience. The pupils played in a masterly manner, showing good training. Mrs. Palmer, Miss Georgina Tyson, a new soprano, and Miss Annie Edwards, elocutionist, also took part.

MINNIE JEAN NISBET.

Miss Anna Stone.

A young pianiste that has come rapidly to the front is Miss Anna Stone, of this city. She gave a very successful piano recital at the College of Music the evening of May 20th. We append a few press notices in reference thereto. Her pupils gave a recital on the 8th inst. at her residence on Churchill Ave. and reflected great credit on their instructress. Here follows the press notices of her May recital:

Mr. Torrington's pupils have taken high rank amongst our best pianists for many years past. One of his present pupils destined to excel is Miss Anna Stone, who gave a brilliant programme at the College of Music last night, playing with a clear technique and sympathetic touch every number to the evident satisfaction and pleasure of the large audience. Her numbers were: Chopin, "Polonaise," Op. 26; Henselt, "Cradle Song"; MacDowell, "Hexentanz"; Chopin, "Nocturne" in E flat; Mendelssohn, "Spring Song"; Wieniawski, "Valse in D flat"; Liszt, "Rigoletto Fantasia," and Concerto by Ries, the orchestral part of which last named number Mr. Torrington played on a second piano. Miss Stone was assisted by Miss Anna Watson, who sang Schrija's "M'Amasti Mai" and "Sands o' Dee," by Clay.—*Globe*, May 21st.

Miss Anna Stone, another of Mr. Torrington's advanced pupils who is rapidly coming to the front as a most excellent pianiste, gave a programme, including "Concerto," by Ries; orchestral part by Mr. Torrington on second piano; "Rigoletto Fantasia," Liszt; Wieniawski's "Valse de Concert"; Mendelssohn's "Spring Song"; "Hexentanz," by McDowell; "Cradle Song," by Henselt; the Nocturne and Polonaise, Op. 26, all of which she gave with a clear, crisp and sympathetic touch and technique, to the evident pleasure of the large audience present.—*Mail*, May 21st.

Ringling Bros.' great circus will be in Toronto on the 17th inst. Unlike other shows, they pay special attention to band music and make their bands one of the features both of the parade and the performances.

Mr. Edward Barton gave his first pupils' recital in the College of Music Hall on the 6th inst. This was the largest audience in the hall this season. Each pupil lent glory to his master and everything was a great success. Mr. Barton closes his Bowmanville class on the 29th inst. and will leave for a coast trip early in July.

On Thursday, the 20th inst., will be celebrated in St. George's Church, this city, the marriage of Mr. Robt. A. Baker, of the *Star*, and Miss Edith Mildred Cable, also of Toronto. Mr. Baker is baritone soloist of New St. Andrews, while his bride is a clever violinist. They will spend their honeymoon in New York.

LEIPZIG LETTER.

(From Our Own Correspondent.)

THE concert season in Leipzig has come to an end. Nihisch is now making a tour of France, Spain and Portugal with the Philharmonic Orchestra, of Berlin, and from recent accounts has had rousing receptions in Paris, Madrid and Lisbon. Audiences going wild, especially over the Wagner excerpts, showing how the Latin races are beginning to appreciate the greatest dramatic genius of the 19th century.

The public is now turning its attention to open-air concerts, and the managers of the beautiful new palm garden have engaged, amongst other attractions, the new Philharmonic Orchestra of Vienna, for a fortnight. This Orchestra is under the direction of Carl Stix, who is an excellent conductor as well as a fairly good composer. I attended the initial concert and was struck by the splendid balance of the orchestra. The strings, especially the cellos, were exemplary. In the band there are some very good soloists. The 1st violinist gave a splendid rendition, both technically and artistically, of the Mendelssohn Concerto in E minor.

The 1st movement from the unfinished Symphony in B minor, by Schubert, was exceedingly well played, and a pretty little valse from the pen of Carl Stix won for the composer hearty applause and an encore.

Orchestral music, without doubt, is a great educational factor, and what a blessing it is to feel that one has it in one's midst and not to have to wait for the periodical visits of travelling concerns. As I write, my thoughts naturally revert to Toronto, where, in spite of the gigantic advancement in other branches of music, this one thing—this great essential for the advancement of music in its broadest sense—is lacking, and the greatest creations of the true poets are cut off from the masses. If some millionaires, instead of hoarding their wealth to look at, would get their heads together and start the ball rolling for a fund to support a symphony orchestra in Toronto, they would gain the respect of the coming generation, and, in fact, might have their names perpetuated in the shape of a statue in Queen's Park. How long is this state of affairs to last? Must we all live and perish before anything is done? There have been several really desperate attempts made by some energetic musicians in Toronto, but they have all in turn found their Pompeii, and been smothered by torrents of hot lava. However, "nil desperandum;" let us hope that the Queen City of the West will do her share in the near future of fostering that grand branch of the art of Orchestral Music.

Mr. Alwin Kranich, composer and correspondent of the *New York Musical Courier*, is busily engaged composing. Several of his latest compositions are being now published by the firm of Leuckart & Co. Amongst Kranich's best known works may be mentioned:

1. Marchen (Fairy Tale) for string orchestra. It has been received with great success in Munich, Leipzig and Nuremberg.
2. Serenade for four violins, with orchestral accompaniment.
3. Scherzo for flute and orchestra.
4. 2 Piano Concertos in E flat and G minor.
5. Trios—Quartettes, Songs—Scherzo in B minor, a very brilliant piece. Praeludium in A minor.

The genial correspondent of the *Berlin German Times* and several of the most well-known American and English

papers, Mr. Harry Brett (late of London, England), is still on deck, and the American and English colony always feel that they have in him a good staunch friend, in fact he has been a good boxer in his day and can be counted upon to save a fellow-countryman from being abused over here. "Hoch sall er leben" is the wish of his friends.

Kommerzienrath Julius Blüthner, founder and head of the celebrated piano firm of that name, the Nestor amongst German piano makers, celebrated his 77th birthday on the 11th March last. Mr. Blüthner is still in possession of all his faculties, both bodily and mentally, and still takes as active a part as ever in the firm which lately won the Paris gold medal.

HARRY M. FIELD.

MUSICAL MONTREAL.

From Our Own Correspondent.

JOHN PHILIP SOUSA and his band gave two concerts in the arena, matinee and evening. The programmes were mostly made up of popular music to please the people. The soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Mr. Arthur Prior, trombone soloist, and Mr. Herbert L. Clarke, cornet soloist. The performances by the band left nothing to be desired. Both the soprano and the violinist distinguished themselves satisfactorily. That Mr. Sousa is holding his popularity was proven by the fact that the arena, which has a seating capacity of 7,000, was in the afternoon comfortably filled, and in the evening nearly 5,000 people paid admission. The concerts were under the management of Mr. and Mrs. Murphy.

Madame Albani returned from the West and again gave two concerts, and in order to be sure of the financial end she gave one concert in the west end and one in the east end. We will, no doubt, have the old lady visiting us again before the present century is over.

Miss Amy Murray, soprano of New York, gave a Scottish song recital at the Karn Hall on May 16th. She was assisted by Mr. Cathcart Wallace, violinist, and Mr. J. S. Penman, baritone. Miss Murray, as she was announced, proved herself to be a specialist in Scotch songs, and although I do not belong to Robert Burns' colony, I fully appreciated the style and delivery, and the way Miss Murray interpreted the Scotch ballad. Her associates likewise pleased the audience, which was lamentably small, and I thought to myself at the time that there is more demand for Scotch whiskey than there is for Scotch music.

The season is practically over and I may say it has not been a very interesting one. Madame Carreno was the only pianist of worship we had here, while the Kneisel Quartet remains the important event of this season. Of course, we had plenty of local attractions, which were quantity, but not quality. The Symphony Concerts, Miss Abbott's Recitals and the series of Sunday Concerts, met with a fair measure of success.

Not one grand opera was performed here last season, but I see by the New York papers that we are going to have some grand opera next season by the Metropolitan Opera Company.

Mr. and Mrs. Murphy, formerly managers of Her Majesty's Theatre, are forming a Joint Stock Company to turn the Balmoral Hotel into a theatre. I hope they will succeed as they deserve.

HARRY B. COHN.

MONTREAL, June 1st, 1901.

The Frontispiece.

One of Canada's best baritones is Mr. Donald C. MacGregor, whose portrait appears on the front page. A few years ago he was scarcely known outside of Toronto, which is his home, but to-day he is known from coast to coast, and wherever he has sung has met with the approval of both press and public. That he was chosen to assist the great Scottish prima donna, Miss Jessie MacLachlan, on her Canadian tour, is best proof of his ability as a singer. He is a strikingly handsome young man, of good stage presence and a voice of exceptional power and range. His repertoire is large and embraces both sacred and secular work. He is baritone soloist of Central Presbyterian Church, Toronto, but other churches are seeking his services. Below are given a few of his press notices to which we can add but little.

Mr. D. C. MacGregor, the baritone singer who assisted at the Jessie MacLachlan concert under the auspices of Clan Stewart, leaves for Toronto this afternoon. He was accorded a cordial greeting at both performances, and leaves with pleasant reminiscences of his visit to the Prairie City. His "Battle of Stirling" the first night and "Rolling Home to Bonnie Scotland," and "The Standard on the Braes o' Mar," the second night, will long be remembered by those who listened to his fine baritone voice at both entertainments.—*The Manitoba Free Press*, Winnipeg, Feb. 23, 1901.

Scottish people of Hamilton had one of the greatest treats of a number of years last night, when Miss Jessie N. MacLachlan and Company appeared in this city for the first time. Miss MacLachlan was assisted by Donald C. MacGregor, baritone, who sang "The Standard on the Braes o' Mar" and "The Highlandman's Toast" and as encores "Sons of Canada" and "Rolling Home." He has all of voice and style that are required to sing such songs in a way to work audiences up to a high pitch of enthusiasm, and his reception was no less warm than Miss MacLachlan's.—*The Hamilton Times*, March 27, 1901.

The Sons of Scotland were anxious to make a record with their first St. Andrew's Concert and they succeeded admirably, standing room being a premium. Mr. D. C. MacGregor, of Toronto, was most generous and good-natured. He not only responded to the encore which met every one of his selections for which he was listed, but also filled the blank caused by the non-appearance of the soprano. From his first note in the "Highlandman's Toast," down to the last of the dozen times he sang, he had the ear and the heart of his audience. With a magnificent voice, a ring in it like a sweet-toned bell, a fine presence and a happy manner, he was equally at home in the War Songs of Scotland, the love ballads and the patriotic songs of Britain.—*The Renfrew Mercury*, Nov. 28, 1900.

The appearance of Miss Jessie MacLachlan, the Scottish prima donna, and Company, at the Brigade Hall Monday evening, under the auspices of Cawdor Camp of the Sons of Scotland, brought together one of the largest audiences which the hall has ever held at a similar entertainment. Scarcely less successful than Miss MacLachlan was Mr. Donald MacGregor in his well-chosen Scottish selections. Mr. MacGregor has a voice at once clear, sweet and powerful, and he was equally at home in the stirring war music of "The Battle of Stirling" and in the plaintive melody of Burns' masterpiece, "My Nannie's Awa." Mr. MacGregor established himself with his audience in his first number and was greeted with an encore at every appearance.—*The Sarnia Canadian*, March 13, 1901.

Miss Wildman, pianist, has just returned to Toronto from Europe.

Miss Francisca Heinrich gave a concert in Toronto May 18th. She is going to finish her education in Germany.

Mrs. D. L. Gordon, of Toronto, returned lately from Paris and Berlin. She will fill engagements in New York in September.

Chas. T. White, organist of new St. Paul's, Woodstock, has accepted a similar position in an Episcopal church in Fitchburg, Pa.

Mrs. Leonora James Kennedy gave a song recital in Wesley Methodist Church June 6th. Her assisting artists, were Mr. Paul Hahn, 'cellist, and Mr. Edwin B. Jackson, baritone.

Holmes-Doherty.

At "Lilacwepha," the residence of Mr. W. Doherty, of W. Doherty & Co., Clinton, a quiet and simple wedding took place Wednesday, May 22nd, when Miss Lena M. Louise, daughter of Mr. and Mrs. W. Doherty, was made the happy bride of Dr. G. Ernest Holmes, of that town. Flowers filled the beautiful house and made a rich setting for the impressive ceremony that made two loving hearts one. The rich mahogany was laden with the choicest of wedding breakfasts and the young people were bidden a pleasant honeymoon and its continuance through life by the guests who comprised immediate relatives only. The honeymoon was spent in the east and they returned to their own home on Rattenbury St., Clinton, where they will be "At Home" after June 11th. Mrs. Holmes is an exceptionally clever musician, being a graduate of Toronto Conservatory of Music.

Miss Abbi May Helmer, one of Mr. Forsyth's pupils, has proven herself as a high class pianist.

In Mr. Firth's article on "Pitch," page 7, the A 450 should be between 450 and 460, which means a raise from 415 of nearly one full tone.

Mr. E. B. Jackson, of the Metropolitan School of Music, has been appointed to the conductorship of the musical forces at Grimsby Park.

Mrs. Julie Wyman, who is leaving Toronto in September, gave a successful song recital in the Conservatory Music Hall Thursday evening, June 6th.

Mr. Chas. Rogers, organist and choir leader of St. John's Church, Peterboro, Ont., has resigned and is now in Toronto. Mr. Rupert Glidden has been appointed in his place.

Mr. Robinson has been re-engaged at his church in New York for another year, and Mrs. Robinson has gone as contralto soloist from St. Stephen's Church to St. Paul's Chapel. Her picture was included with that of other leading choir soloists in the New York *Sunday World* of May 12th.

Mrs. Susie Ryan-Burke, vocal instructress at Toronto Loretto Abbey, leaves this month for further study in Paris. She will be abroad till September. On coming back she will devote one day a week at the Hamilton Conservatory of Music to which she has been appointed vocal directress in place of Mr. W. Francis Firth, who leaves for Naples soon.

The Saengerfest of the North American Saengerbund in the Temple of Music of the Pan-American Exposition, from June 24 to 29, will undoubtedly be the greatest occasion in the history of the organization. Among those who have been engaged to sing are Frau Schumann Heinke, mezzo soprano, of Grau's Metropolitan Opera Company; Madam Lillian Blauvelt, soprano, who has travelled in Europe; Mr. D. Frangcon Davies, basso; and Mr. Evan Williams, tenor.

The Anglo-Canadian Music Publishers' Association report the year just closing as one of the very best in their experience. While there has been a decided lull in the sale of patriotic music, which was so popular last year, general business has been over the standard of previous years. This firm have recently imported some very charming English songs, which are destined to have a large sale in Canada. Vocalists who purpose during the summer months adding to their concert repertoires would do well to get into correspondence with the Anglo-Canadian Company.



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A practical illustration of the Fletcher music method was given in Galt city by Miss Minnie Jaffray and her pupils. It was a most interesting entertainment. The little pupils displayed a knowledge of music and harmony quite surprising. They built major and minor scales, indicated the rhythm of some very difficult compositions, and divided long lines of notes and rests into correct bars after Miss Jaffray had chosen the time. They seemed to understand all the mysteries of sharps, flats and accidentals, minor thirds and augmented intervals, besides being quite familiar with the lives of the great masters.

Although musicians are generally poor, as far as worldly goods are concerned, yet the majority of them are happy men and women. Being rather over-sensitive to neglect, reproof or unkindness, they are also the more deeply moved by acts of kindness; and, like a glass, they not only receive, but also freely diffuse the rays of friendship and encouragement. What gives unspeakable joy to an artist may be passed by indifferently or unnoticed by thousands; what will wound him or draw forth his sympathies, will often be smiled at by others, priding themselves upon being more stoical than he. The artist has given to him a world of enjoyment, known only to him. It is said, that at the time of the distribution of this world's goods, the poet was neglected by the gods, he having been wandering after the muses. When the poet complained of the harsh treatment, the gods promised him, that since there could not be a restitution, he should henceforth be ever welcome to dwell near their throne. We find men of genius happy in the discharge of their duty, or following their inward promptings, though they suffer for their daily bread. But Toronto knows few of these.

Mammoth concerts appear to us very much like circus wagons with ten or twelve horses. No driver would say that for speed and safety, ten horses were better than two. Yet you see grand chariots, with gilt and other decorations, pulled by ten and more horses; and in the show-bills generally you find special attention drawn to this very chariot. Why? We heard of a driver who boasted that he could drive six horses, whereupon his rival coachman put eight into the harness. And thus both rivals increased as long as horses and harness could be had. We once knew two teachers in rival schools who acted in a similar

manner about the number of the pianos used at exhibitions, trying to "out-do" each other before the public by the largest number of pianos used. Before an ignorant audience, the number of pianos used is doubtless a great item of consideration. A good musician attaches very little, if any value to it. But what manner of musicians must they be who try to "out-do" each other, by using more pianos at a concert than their rival does! There is a practical limit to all things, size of choruses and orchestras, number of pianos used in concerts, as well as number of horses hitched to a wagon. This city has never been accused of having orchestras or choruses too large, in fact the reverse.

Massey Music Hall has just completed the most successful season ever known in the musical annals of Toronto. Never before has the uses of the Hall been so numerous as during this season. The Hall has been in requisition on some one hundred and thirty-three occasions. Among the great artists who have been brought to Toronto by the Trustees have been Sembrich with a most completely equipped opera company; Madame Albani, with a very fine coterie of English artists; Mr. and Mrs. Georg Henschell, the most delightful of interpretative artists; Ffrangcon Davies, Mrs. Katharine Fisk, the famous contralto, and Annie Louise Clary, another excellent contralto. Among instrumentalists we had the two appearances of Dohnanyi, the famous young Hungarian pianist; the concert by Leonora Jackson, the gifted woman violiniste, whose visit to Toronto will be memorable. The season was also distinguished by the appearance of two of the world's greatest orchestras in their respective roles. In November last the famous Strauss Orchestra of Vienna, under the leadership of Edouard Strauss, who is now passing away, and in March the Leipzig Philharmonic Orchestra, under the leadership of Hans Winderstein, charmed all. With this latter orchestra the public of Toronto heard for the first time Slivinski, the famous Polish pianist, who is unrivalled, and who, everyone will be pleased to know, will return next season for a recital. The Mendelssohn Choir made a brilliant success of their concert, and everyone was gladdened by the return of this famous vocal organization to the concert field after its long silence. The choir is under the direction of Mr. A. S. Vogt. Fannie Bloomfield Zeigler created quite a furore when she appeared with them, and Gertrude May Stein also won golden opinions. The Toronto Male Chorus Club, under Mr. Tripp, scored more than their usual success with the popular David Bispham and the gifted Adele Aus der Ohe as soloists. Of local orchestras the Toronto Permanent Orchestra, with Miss Lilian Carter, of Boston, as soloist, gave two successful concerts, and Mrs. Adamson had a large and appreciative house in bringing back Dohnanyi for a return visit. Mr. Torrington also conducted the Festival Chorus in "The Messiah," with Madame Trebelli, Miss Carter and Holmes Cowper as soloists, and also showed his chorus to excellent advantage in the Patriotic Concerts at the time of the return of the troops from South Africa. Miss Jessie MacLachlan, the famous Scotch singer, appeared on two occasions at the Hall. Sousa's Band was one of the concluding events of a very delightful season. Freidheim, the Polish pianist, was also heard by an audience that were delighted with the high fulfilment of his art. Next season the management have mapped out a very extensive programme and are arranging for the time of the visit of the Duke of York the most remarkable and complete musical event yet given in Toronto.

The D. W. Karn Co.

Mr. D. W. Karn is one of the most interesting men of the trade to meet. His business, from a very small beginning, has worked up to such proportions that there are now more branches of the music trade under his roof than any other house in Canada. On the premises are made upright and grand pianos, reed and qualifying pipe-reed organs, reed organs of all kinds, pipe organs from



MR. D. W. KARN.

\$500.00 up to \$40,000, stools, benches and music cabinets, and his latest production is a piano-player—the Pianauto. Among other new things they have just made a missionary or camp-meeting organ. It is 2½ octaves, can be held on the knee, and while it is pumped with one hand the other plays the organ. The first one made was for a customer in Calcutta, India. They also make a little 4-octave organ, which the boys about the shop have christened the baby, but this latest production in reed organs they call the "Kid."

The new reed organ, which we described in the April issue, was seen in its completed state. The pipes used are but to qualify the tone of the reed, the air passing through them coming out with a full, rich pipe tone. The volume is

also increased by the use of auxiliary reeds, making it an instrument of great power and sweetness. These are made in single and double manual, and several have been sold already for church purposes.

THE PIANAUTO.

But around the piano-player the main interest at present lies. In the first place it is a handsome instrument, and the top is made flat, so that music, etc., may be placed on it, a great advantage over other piano-players whose tops are round. It is easy of operation, and a novice can sit down and render a difficult selection like a virtuoso in half an hour's time. It is marvellous the expression this instrument allows for. By the touch of a simple lever the tempo may be changed, a crescendo effected, or an instant change from a sonorous passage to the ripple as of wind on water, brought about. Its "touch" is almost human. It is Canada's first production of a piano-player, and its makers claim that it is unequalled anywhere. The Canadian rights for the regulating valve, a delicate piece of mechanism, is the exclusive property of the D. W. Karn Co. Mr. Karn is very much taken with the instrument, and is an expert operator on it, though, as we say above, any novice with a half hour's practice can operate it. He entertained a crowd of visitors the day I called on him, who all expressed themselves in wonder at the instrument. Several of these were eminent musicians, and they gave their unstinted praise to it, all agreeing that they had never seen its equal. The construction of the Pianauto is under the superintendence of a thoroughly competent and long-experienced piano-player builder, who is retained at a large fee. Fifty Pianautos are now under construction, and one should reach Toronto in a few days.

THE WESTON PIANO.

To meet the cheap opposition in Montreal the Karn Co. are making a new piano which they are calling the "Weston." It is a large overstrung bass, full iron plate, handsomely veneered mahogany case, chaste design, and beautifully made. This will sell cheaper than their regular lines, and will be a substitute for the "Rubinstein," whose name was against it.

The piano factory is in a busy state, only one finished piano gracing the warerooms. The fire played havoc with some of their second-hand pianos, but the loss was not great.

They are showing a very handsome design in a chapel organ case, which sells well in Great Britain. Throughout the organ department everything is busy, for this is the time of year for their large export trade, which has been so good that they were unable to get up any special styles for the Glasgow Exposition, a fact which displeased their British manager greatly.

PIPE ORGANS.

Two new pipe organs are under way, and the reconstruction of another in their pipe-organ room. One, a two manual tubular action, goes to the Murray Street Baptist Church, Peterboro'; and the other, a three manual tubular action, to the Presbyterian Church at Brandon, Man. Several others, aggregating \$30,000, are under negotiation. They will rebuild the organ in the Sherbourne Street Methodist Church, Toronto, and make it four manuals,

which will place it the only one of its kind in the city. In reconstructing the organ now in the factory, they are enlarging it, putting in more pipes and bringing it up-to-date after its twenty years of service. This was taken in exchange, and will sell reasonably cheap.

Mr. Dave R. Gourlay.

The subject of the above photogravure is Mr. Dave R. Gourlay, eldest son of the senior member of the firm of Gourlay, Winter & Leeming, and is one of the capable and successful young men of the piano trade.

Mr. Gourlay left college a little over seven years ago to enter the employ of the firm, and except for a short period of about eighteen months, while filling an important position in a large manufacturing enterprise, has been in the employ of Gourlay, Winter & Leeming, becoming so thoroughly conversant with almost every department of the business, and showing so much tact and business aptitude, that some fifteen months ago, he was placed in charge of the firm's interests at all points east of Toronto.



We have it on good authority that in that position he has been eminently successful, making a much better record than any of his predecessors, and was lately made the recipient of a highly complimentary letter from his employers, a substantial increase of salary and leave of absence for a European trip with a party of friends.

We wish him *bon voyage* and a safe return, and join with his many friends in hearty congratulations, as the future of the trade is safe in the hands of brainy men of his stamp, who have the happy aptitude of making every customer a life friend for self and firm. Mr. Gourlay sails on the Tunisian, June 22nd, and expects being on duty again for the Exhibition trade.

The extensive piano plate foundry of Mr. John Crowe, at Guelph, Ont., was visited by our representative the other day, who found it very busy. Mr. Crowe stated that a great many manufacturers are putting out new scales and making important changes in plates, and that he is doing a great deal of work in drilling and decorating plates, which formerly the manufacturers did themselves, but being cramped for room and finding he had better facilities, they have turned the work over to him. He also does a large business in castings for small goods and general fine work.

LONDON LETTER.

(From Our Own Correspondent.)

THE concert and reception tendered to the visiting delegates of the National Council of Women by the Woman's Morning Music Club of this city, was one of the most delightful events of the month. The program rendered fully sustained the excellence that this splendid organization has attained, and those taking part acquitted themselves in a very creditable manner. Special mention might be made of Miss Stella Regan and Mr. Becher Furness, who have recently joined our musical ranks, showing themselves to be vocalists of a high order. Both singers are students under Miss Katherine Moore at the Conservatory of Music, and evidence good method and conscientious study. Miss Regan's solo from "Samson et Delilah" was faultlessly sung, and served to bring out the exceptional breadth of tone and sweetness which are prominent qualities of her voice. She responded with a dainty little encore, "A Little Dreaming by the Way," which was thoroughly enjoyed. Mr. Furness gave Maud Valerie White's stirring song, "King Charles," in splendid style and finish, and proved himself quite equal to the requirements which this difficult number demands. His expression was good and enunciation perfect. He also was compelled to respond to a repeated recall, and gave "A Devout Lover" (Maud White), which left nothing to be desired. Miss Bessie Moore sang "The Quest" in her usual accomplished manner, and displayed her rich contralto voice to excellent advantage. Mrs. Chas. Blinn gave a splendid rendering of "The Carnival" (Molloy) in a pure sweet soprano, and delighted her listeners. Mrs. Blinn sings with perfect freedom and expression, and is bound to become a very popular vocalist. She proved to be also a favorite on this occasion, and as an encore gave "Spring is Coming" with equal success. Miss Minnie Raymond and Miss Stockham were the pianists, and their different selections met with hearty approval.

Mr. H. Ruthven MacDonald was given a benefit concert, prior to his departure for Toronto, where he has accepted a position in one of the large churches. Some of our best local talent assisted, and gave a program of artistic enjoyment. The popular MacDonald Male Quartette, Miss Stella Regan and Inez Ethelyn Smith, were all good in their several numbers. Mr. MacDonald's numbers were beyond criticism, and the verdict is unanimous that he has left a vacancy it will be very hard to fill. His hosts of admirers in this city wish him unbounded success in his new sphere.

The many friends of Mr. W. Caven Barron, of the Conservatory of Music, will be glad to hear, through the medium of your excellent journal, that a number of his compositions have been accepted by Messrs. Schott and Sons, of Brussels, one of the largest music publishing houses in Europe. Mr. Barron sent some of his compositions to Dr. Jadason, a professor of music and kapelmeister in Leipsic, and the latter wrote a most appreciative letter of congratulation. He expressed himself as particularly well pleased with "The Flowers of the Forest." It is Mr. Barron's intention to give a concert in the near future, which will be entirely devoted to his own compositions, vocal and instrumental.

The pupils of Miss Inez Ethelyn Smith gave their closing recital, and reflected great credit upon their excellent instructress. Mrs. Blinn's "Spanish Serenade" was among the best numbers on the program.

Mr. Phillip Barter, a rising young baritone, a pupil of Miss Belle Brown, at the Conservatory, and who is rapidly

advancing to the front, and Miss Marion Hutchinson, soprano, have been engaged to give a concert at Innerkip on the 23rd of this month.

Miss Rosada Taylor, who is a sister of Miss Dorothy Taylor, contralto soloist of the Dutch Reform Church, New York, and a former Londoner, is the latest "find" of the Morning Music Club. Miss Taylor recently sang at a concert in the Wesley Methodist Church, in Hamilton, and achieved instant success. The press in that city were unstinted in their praise, and predict that this young singer will become a vocalist of note.

BLANCHE VENTRI.

Back from Leipzig.

Mr. Frank E. Blachford, the clever young violinist, has just returned to Toronto from Leipzig after four years of study. His violin teacher, Hans Sitt, and his teacher of composition, Carl Reinecke, speak of him as a violinist of the first rank. Mr. Blachford attributes much of his success to the Baptista Guadagnini violin, 137 years old, that his father presented to him two years ago. There are only a few of these instruments with as much tone and sweetness as his possesses. He has been complimented by many musicians on his possession of such an instrument.

Though but a young man Mr. Blachford has proven himself a composer of no small proportions. Some of his works will appear soon. He will spend the summer at his father's summer home in Muskoka, and will come back to a season's work here in September, giving a recital early in the Fall. In all probability he will form a class and will be open for concert engagements. We have too few good violinists in Canada, and if Mr. Blachford can be induced to stay here, Toronto and Canada will profit by his presence.

The Royal City.

The military opera, "Leo the Cadet," was given here last month and was afterwards repeated. The principals took their parts very well. Leo, Mr. Cutting of the O.A.C., was in very good voice; also Mrs. Wilcox, as Caroline; Miss Nellie Moore, Leo's sweetheart, has a beautiful voice. This was her first experience in operatic music. The Philharmonic Society worked very hard at the "May Queen." They produced this little operetta on May 21st. Miss Kate Green has accepted a position in Knox Church choir, as leading soprano. Miss Nellie Moore has had to resign her position as leading soprano in St. Andrew's Church choir, on account of throat trouble. Mr. Jos. Heffernan, tenor, has also had to take a rest on account of throat trouble. The principals taking part in the "May Queen" are as follows: Mrs. Maud Langlois, soprano; Stevenson Pentelow, Miss Hattie Kelly, altos; Mr. Jos. Heffernan, tenor; Mr. Chas. Kelly, basso. Mr. W. H. Price is a new addition to Guelph musical circles. R.H.

Mr. Walter H. Robinson and Mrs. M. Hessin Robinson, of New York, appeared at an important concert in Carnegie Hall, April 26th, and received a fine reception from the large audience present. They will spend the hot months of July and August in Hamilton, where Mr. Robinson will give lessons to a few pupils.

The following are the new officers of the Toronto St. Cecilia Musical Club:—President, Miss F. Haworth; First Vice-President, Miss M. Millichamp; Second Vice-President, Miss G. Radcliffe; Secretary-Treasurer, Miss C. Addison, Mus. Bac. Misses M. Love and M. Howe were elected representatives of the club on the executive.

VANCOUVER LETTER.

(From Our Own Correspondent.)

ON Monday evening, May 20th, a concert was given in the Church of Our Lady of the Holy Rosary. Among others taking part were Miss Farron, organ; Mrs. J. H. Diamond, soprano, and Mr. A. E. White, of New Westminster.

Mr. J. Baetz has been appointed conductor, and Mrs. Baetz, organist of the Congregational Church choir.

Messrs. Sydney H. Morse, tenor, and T. V. Twinning, pianist, have started on a concert tour through the Kootenay country.

A novelty in the line of choir work has been introduced in the First Baptist Church. The idea is to gather a large chorus of girls, aged from 14 to 17 years, and secure the services of a competent teacher for instruction in sight reading combined with hints on the use of the voice. The girls are very apt learners and have already made progress. There is no reason why this should not be a great success.

ZELLA B. ROBINSON.

AMONG THE BANDS.

Sousa's Band give two concerts in Massey Hall, 18th inst.

The fascination possessed by a B♭ cornet robs the world of many a good alto player.

It is said that Mr. John Bayley, late leader of the Q.O.R. Band, has left Buffalo for New York.

The Q.O.R. Band plays at the Durham Old Boys' reunion in Port Hope July 1st and at Cobourg on Civic Holiday.

Mr. W. H. Cross, of the Georgetown Military Band, engaged several players in town for the June camp at Niagara.

The Citizens' Band, Winnipeg, played for the regatta on the 24th of May, discoursing sweet music during the afternoon.

Mr. John W. Gray, who succeeded Mr. John Slatter as trombonist at the Toronto Opera House, and who filled that position for five years, has been appointed leader of the Lindsay band.

The Governor-General's Body Guards Band will play in Aurora July 1st; Bowmanville on Civic Holiday, and have two dates for Owen Sound. They have several local dates already booked and expect a good season.

Mr. J. C. Querrie, bandmaster of the 12th Regiment, Aurora, was a witness in the bank robbery case here. The robbers also made a visit to his bandroom. He goes to camp with his band, 24 members strong. Mr. Querrie has written some very popular marches.

The following bands have been supplied with full sets of uniform caps by Thos. Claxton, Toronto: Sons of England Band, Deseronto; Grand Valley Brass Band; G. T.R. Band, Stratford; Frankford Brass Band. The Claxton house say that the band instrument trade has been exceedingly good, beating every month since Xmas.

The best bands in the country have been engaged to furnish music for the Pan-American Exposition. Two or more will be in service throughout the season. Sousa's famous band, 65 men, will give daily concerts from June 10 to July 7. The First Artillery Band of Mexico, 50 men, is at the Exposition, having been sent by the Mexican Government as a courtesy to the people of the United States, and will remain for some time to come.

The new band of the Oxford Rifles, Woodstock, Ont., gave a concert in the Grand Opera House, on the 18th ult., under the leadership of Mr. A. M. McKeown. The programme comprised works of such composers as: Halle, Kreutzer, Balfe, Strauss, Rimmer, Gungl, Bellstedt and Eilenberg. Though the selections were not of a very high order, they were given a very good interpretation and the concert was a huge success. The Sherlock Quartette assisted.

The following programme was rendered by the Winnipeg Citizens' Band, under the leadership of W. E. Delaney, in front of Central Fire Hall Friday evening at 8 o'clock: March, "The Man Behind the Gun," Sousa; waltz, "Quo Vadis," Bowers; overture, "Algonquin," Sherman; cake walk, "Black Cupid's Birthday," Stephens; waltz, "Friendship of Love," W. E. Delaney; overture, "The Jolly Students," Ferrazzi; Ethispian two-step, "Happy Hours in Coon Town," Brown; "God Save the King."

In New Zealand there exists a brass band whose members are wholly mounted on bicycles. This band, which is located at Christchurch, consists of ten players, and they not only ride their bicycles to practice, but fulfil all their engagements on the wheel. At first the band in its perambulations through the town attracted universal attention, but it has now become a common sight and the people take it as a matter of course. To strangers visiting the town the band is a source of wonder and amazement, while the music they discourse quickly places them in high favor.

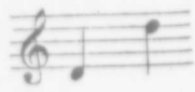
The Ninetieth Band, Winnipeg, had quite a hard day's playing on the 24th, marching the battalion in the morning, playing at the tournament during the afternoon and the dance in the evening. The band also played outside of the drill hall Tuesday evening. We are pleased to see that the band is of some service to the regiment this year; their efforts are very much appreciated by the officers, and they have arranged to supply the band with a new set of instruments. Take an interest in the regiment and don't be afraid to turn out whenever you get a chance, and the officers will see that the band is well looked after. With a regiment like the Ninetieth at your backs, there is nothing to hinder you from becoming one of the best military bands in Canada.

Every bandmaster should be very careful in tuning his instruments and spend considerable time on blending and balancing the tone in the piece under rehearsal. In preparing a piece of music the teacher has to listen to every chord almost to find if there are any weak spots in the balance of tone. He will then point out where parts are running in octaves with each other. For instance, if the euphonium or baritone doubles the solo cornet in the octave below, they may be well in tune, but if the cornet blows too loud the two tones will not blend. In places where instruments are playing in octaves like this the whole passage ought to be carefully and slowly gone over to see if there is any notes where the two tones are rough and will not blend. The blending of tone is not only confined to melodies. In the after-beats of waltzes the solo horn and third horn will often double the second and third cornets for sixteen bars at a time. These parts want balancing and blending in just the same manner as melodies do. It is going over these parts in detail that discrepancies in tune are found. When the attention of the player is drawn to the relation of their parts, they must strive to play in sympathy with each other, so that the parts may sound as one. Pay attention to the smallest detail, and it will lead you to ultimate success.

'TIS THOU ALONE.

Words by
CHARLES HANSON TOWNE.

Mezzo Voice.



Music by
LOUIS F. GOTTSCHALK.

Andante, con espress.

VOICE. *To*

PIANO. *f* *mf*

make my life most perfect and com-plete, To give my heart a rap-ture deep, un-

known, All that I need to have and hold, my sweet, Is thou a -

lone, Is thou a - lone. If I would turn, my win-ter in - to

poco accel.

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "lone, Is thou a - lone. If I would turn, my win-ter in - to". The piano part includes a *poco accel.* marking.

spring And find the leaves on my hearts emp - ty tree, Where

This system contains the second two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "spring And find the leaves on my hearts emp - ty tree, Where".

should I turn? Ah Love is answer - ing _____ 'Tis but to thee, _____ 'Tis but to

poco rit. *ben marcato* *f*

This system contains the final two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "should I turn? Ah Love is answer - ing _____ 'Tis but to thee, _____ 'Tis but to". The piano part includes markings for *poco rit.*, *ben marcato*, and *f*.

thee. — Who can a-wake me when my heart is dead, And who can

a tempo
poco rit. *mf*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a *poco rit.* marking and a *mf* dynamic. The key signature has one flat (B-flat), and the time signature is 7/8. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

claim my soul her ve - ry own? I come to thee; my spirit cap-tive

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics. The piano accompaniment continues on the grand staff. The piano part features a consistent eighth-note bass line and chords in the right hand, maintaining the *mf* dynamic.

p con sentimento
led, 'Tis thou a - lone, 'Tis thou a - lone!

sp *molto rit.* *ff pesante*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics. The piano accompaniment is on a grand staff. The piano part begins with a *sp* dynamic, then a *molto rit.* marking, and finally a *ff pesante* marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a more dramatic and heavy texture in the final section.

The Trade

Higher Tariff.

It is understood that a move will soon be made by the Piano and Organ branch of the Canadian Manufacturers' Association for a higher duty on musical instruments. We think that if the matter is laid before the Federal Government in its true light, they will meet them half way. With all their preferential tariffs they have reduced the duty on nothing that will injure our manufacturers, but in many cases have given them more protection than under the N.P.

The Instalment Curse.

A member of the trade very wisely tells us that the trade are aware that the long-time-small-payment sales are not to their advantage; that they cannot afford to take \$10 down and \$5 a month on the sale of a new piano, and that they would sooner have a man's notes for 24 months than a cash deposit of \$50. Why, of course they would sooner have a man's notes for the whole thing than his deposit of \$50, for the simple reason that \$50 is only \$50, while the notes can be discounted and the money turned over. Now, every sale cannot be made in this way. The purchaser will not always be willing to give notes, but if the cash offer is made low enough, a man who intends putting his money into a piano will take advantage of a cash discount just as quick as he would in buying a horse or a piece of land. But when he knows that \$10 down and \$5.00, \$6.00 or \$7.00 a month will give him the best piano made in Canada, he will consider that as he runs but little risk of losing anything in case he is forced to give up the instrument as he is paying rent money only, he will take the small-pay-long-date arrangement. On the other hand, if the payments fall behind and the piano is taken away, the purchaser feels that he has been robbed, whereas, in fact, he has been paying but a fair rental. If he had made a decent deposit, say of \$25 to \$100, he would keep up the payments to protect his interest in the instrument.

This is a subject on which the manufacturers and dealers will hardly be able to combine and set a minimum, but each one can say to himself, "I must sell my goods on as short a time as possible and get as big a deposit as my customer is able to pay." If he sticks to this the long-date sales will die a natural death, and it will be a rarity to see a more than two years' instalment system.

Reduced Freight Rates.

There seems to be a misunderstanding among the musical instrument manufacturers as to the reduction in freight rates. They say that while the minimum has been reduced from 20,000 to 12,000 lbs., the rate has increased from fourth class to second class, and that they are paying more than formerly. On the face of it it does look that way, but let us explain:—

The basis on which the railways work is a 35-foot car. Under the old basis of a minimum of 20,000 lbs., you could not safely pack 20,000 lbs. of pianos into one of these cars, but to get the fourth class rate you had to pay for 20,000 lbs. Under the new basis of 12,000 lbs. minimum, which is the capacity of a 35-foot car, you pay for nothing more than you get. Now the difference in price via C.P.R. is shown in the two following examples: The rate to Winnipeg, lake and rail, under the second class rate is \$1.23 per 1,000 lbs., which at the minimum of 12,000 lbs. would make the car cost \$147.60. Under the old rate, or fourth class, of 87c. per 1,000, the freight on a car at a minimum of 20,000 lbs. would be \$174.00, or \$28.00 more than under the new tariff. The new rate to St. John, N.B., at 62c. amounts, on a car, to \$74.40, while the old rate calls for \$88.00.

Again, it must be understood that this rate applies to standard or 35-foot cars only. On 40 foot cars the old minimum was 24,000 lbs., longer than that, 2½% per foot extra. The new minimum for cars over 35 feet and up to 40 feet is 25% extra, while over that it is 2½% per foot. Some manufacturers were under the impression that they could get the largest furniture car, 54 feet, at the 12,000 lbs. minimum, as reckoned by the standard 35-foot car, or a minimum of 18,500 lbs. This would be giving the manufacturers too much of a good thing, according to the railways' point of view, but the trade is not treated any too well yet. A further reduction on first-class rates may be had with but little more effort than the second-class rate was secured.

Blackwell & Co., varnish manufacturers, this city, say that never in their history have they been as busy as now. Of course they do not make piano varnish alone, doing a large business in carriage and railway coach varnishes, but their piano varnish is used by nearly every maker in Canada.

A Business Boom.

By reference to advertisement in another column it will be observed that the Dominion Organ & Piano Co. are asking for tenders for the erection of an addition, 40 by 160 feet, to their already large plant, which will make the factory one of the largest in the Dominion, and necessitate the employment of an increased number of hands. This has been brought about by the large increase of local and foreign trade, only last week a large order being received from Russia. Orders have also recently been received from Australia, South Africa and Germany, while the English orders are a regular consignment each month. This speaks well for the able management of Mr. J. W. Alexander, the popular General Manager of the Co.—*The Bowmanville News*, May 30th, 1901.

The "Knocker."

"Why, that piano is not a piano at all; it's a painted box of strings, has no veneer, its lumber is not dried; in fact, you've been gold-bricked." This is often the story told by a disappointed salesman to a woman who has made a purchase. In his small, narrow-minded way he thinks to even himself on the house that made the sale; he does to a certain extent, but it all comes back on him. He, too, will sell a piano some day, and a salesman from the opposition house will come along and tell the same story. This makes both purchasers dissatisfied with their instruments if they believe the salesmen's stories, or if they don't they come to believe that all salesmen are liars, and none are to be trusted. This is one of the despicable evils that have crept into the trade. It should be stopped. One manufacturer told me that he supposed his men were as bad as any of them, but that if he found an employe of his using these tactics he would discharge him on the spot. Salesmen are to make sales, not to "knock" a sale after it is made.

Activity in the West.

The Goderich Organ Co. will be ably represented at Glasgow, by Mr. D. B. MacKay, who will exhibit seven organs for the company. They have an excellent space and position, and something should be heard soon in the export trade. Three new designs have been made for the foreign markets; they are very handsome cases and should be good sellers. Three other new designs are for home consumption. One of these is a piano case organ "The Chief," which is the best seller they ever had. Their stool trade is on the increase, and they sell to nearly every piano manufacturer. They have just turned out an new idea in stools. The pillar is sunk into the top of the stool, making it very strong and not detracting anything from its appearance.

A short time ago a great deal of new machinery was added to the factory, and a few days ago a new fan and Cyclone Separator was put in to take away refuse from the machines. Throughout the factory everything to save time and money is used and the factory is running its full capacity. They shipped a big export order to Great Britain, the week of May 13th, and others are being made ready.

Collections are good, and sales are on thirty days of sight draft.

Mr. Saunders, the manager, has taken his son Frank into the office. Mr. Jas. Clark of the company is President of the Maitland River Power Co., who are damming the river Maitland, and will supply the town of Goderich and vicinity with electric power and light.

Mr. R. Barret of Woodstock, Ontario, has another piano string winding machine added to his plant to meet his increasing business.

Peter Grossman, founder of the music house of P. Grossman & Sons, Hamilton, Canada, died there May 17, aged eighty-five years. He was born in Mannheim, Germany, but went to Canada when a boy. The deceased built up a large business, and made a fortune before he retired from the firm, fifteen years ago.

In last issue we stated that Dr. Moore had had a pipe organ, with Angelus attached, put up in his house, in London, by the Nordheimer Piano & Music Co. It should have read Dr. Moorehouse. As there is a Dr. Moore in the city, he has been complimented for his enterprise, and there only remains for him to make true our statement and follow Dr. Moorehouse's lead.

Eight of the leading publishers of popular music are making arrangements to pool their interests and will meet in New York in a few days to settle the details of the amalgamation. They will call the combine the American Music Publishing Association, and will capitalize it at from \$3,000,000 to \$5,000,000. The publishers say that one of their objects in combining is to prevent the publication of inferior music. They will do this by barring out dealers who handle music of which they don't approve.

LONDON'S MUSIC HOUSES.

THE Forest City has six dealers in pianos, organs, etc., and in no city of its size is their such an unhealthy rivalry. While each man outside of his business is an inestimable gentleman, it seems that to keep up his end he must use the same weapons that his unscrupulous opponent does. Let it be understood that not all of these six dealers use unfair means to secure sales, but there are some who, while not thinking they are doing anything wrong, use very questionable means of pushing their wares. And let not all the blame fall on the agents and dealers, they often but follow the lead of the manufacturers, on whom let most of the blame lie. London has long been known as the cut-rate-long-pay town, but as will be seen in the following notes prices are increasing and time sales shortening.

The Bell agency is at 178 Dundas Street; Mr. J. E. Keenleyside, manager, who has with him two others. The agency looks after the city and Middlesex County, and though not long under the present manager, business is fair for this time of year. The ware-rooms are in a good location, but as business increases it is probable that larger premises will be sought.

The Karn branch is at 226 Dundas Street, with Mr. John Riggs in charge. The working territory covered by this branch takes in Middlesex and Bothwell Counties. With his two men Mr. Riggs has done for his company 33 1/3% more business in the past twelve months than ever before. The new big reed organ should have a good run in this territory, and many London houses will have the Pianauto when it is put on the market.

Mr. John Nicholson, of 201 Dundas Street, is the sole agent for the Edison phonographs and supplies. In fact, he has all of the west to draw on. Business this time of year is not what it is at holiday time, but he has little of which to complain. He has lately added the agency of Farland's banjos, made by the famous banjo virtuoso, A. A. Farland, who gave a successful recital in London last February. Many of our leading banjoists are using this instrument.

The Mason & Risch Piano Co.'s London manager, Mr. Finchamp, finds business greatly improved. The branch covers, besides the city, the following towns: Sarnia, Tilsonburg, St. Thomas, Glencoe, Strathroy, Petrolia and Palmerston. Prices have advanced considerably and more cash business is being done. He is doing good business with styles "10" and "15," Mason & Risch pianos. They are beautiful instruments in burl walnut and Spanish mahogany. Their new grand, he says, equals any made. The Pianola is making a few sales and gradually taking with Londoners. Doherty organs are their leaders in that line, while they have added the Blatchford organ to their organ department.

Mr. W. McPhillips has been just a year in his new premises, at 189 Dundas Street. It is a three-story building filled with stock from top to bottom. The ground floor is taken up with offices and the display of small goods, band instruments and sheet music. He will push the band instrument trade strongly. Though prices are cut in the sheet music department it is doing well. The Gerhard Heintzman piano is his leader, with Morris and Mendelssohn doing first rate, and Doherty organs on the jump. The Beethoven piano is also making headway in the west. The London agency for the Simplex Piano Player has just been put in his hands, and he likes it very much. The first floor is used as piano and organ show-rooms, while studios take up the top floor.

All west of London is covered by the London branch of the Nordheimer Piano and Music Co., while St. Thomas, Stratford and Goderich is also under its care. Mr. J. J. Callaghan is manager, with Mr. T. C. Wright as city manager. They have shown a marked improvement in cash sales and shorter time deals, which is encouraging. The bulk of the sheet music trade of the city goes to this house and they are doing well in small goods. The premises have been remodelled somewhat, a new hoist being put in but lately. Their warerooms afford excellent facilities for displaying goods, and are handsomely furnished. The studios above and the concert hall attract many of the good buying public. The Angelus is selling well, one going with the pipe organ to Dr. Moorehouse, which we mentioned in last issue.

Thomas Organ Catalogue.

The Thomas Organ & Piano Co. are getting out a handsome pocket catalogue in seven colors and gold. The design of the whole booklet is patriotic in the extreme, and will be much appreciated in the old land, where it is to be distributed. It tells not only what excellent instruments Thomas organs are, but also tells the whole world at large in what an excellent country they are made in. The firm have lately issued a framed hanger, with their finest and largest organ in the foreground, while a beautiful woman points to the instrument and the factory as if saying: "Thomas organs are unequalled." The whole hanger is a gem of lithographic art, and has been the means of tripling the sales of that one particular instrument.

Glasgow Exposition.

(From Our Own Correspondent.)

Here in the city of municipal ownership, where taxes are but a golden chain of bondage, there is gathered together from the ends of the earth the handiwork of the great masters of commerce. This is not a fair as Chicago or Paris was; it is a great exposition or exposure of wares. There are no collections of nations and hoochy-coochy dancers, no fakirs, nothing of the glare of modern fairs. No conspicuous advertisements are allowed; the goods are supposed to sell on their merits alone.

The display of musical instruments in all parts of the Exhibition are an attraction in themselves. In no branch of manufacture has there been such an advancement as in pianos and organs. The display of these goods from Canada are a great credit to Canada, who has nothing to fear from the world's competition, and has more exhibits in comparison to population than any other country. Of course organs predominate, because a first-class Canadian organ sells for more here than a medium grade German piano.

In the Canadian Section are the following music houses, each better than the other: The Bell Organ and Piano Co., Limited; W. Doherty & Co., and the Goderich Organ Co. On the Grand Avenue, Thomas Organ and Piano Co. have a very attractive exhibit under the care of Rönne & Co., London. The Thomas Co. had secured their space long before the Canadian Government decided to appropriate funds for Canadian representation. The decorations are in cream and gold, with the signs and draperies in black and gold. Everything very rich and imposing. The several models of organs are of new design, and a nice line of stools and benches are shown.

W. Doherty & Co.'s organs occupy a corner in the centre of the Canadian Court. In quantity and general excellence there is not an organ exhibit to beat them, and Mr. W. W. Clarry is highly pleased with the goods supplied from the Clinton factory.

The Dominion Organ and Piano Co., of Bowmanville, were unable to exhibit on account of not having time to get goods ready.

The Bell Organ and Piano Co.'s display is made by the head office in London. They are showing many new styles in pianos and organs, and have on exhibit the new "Bellolian," a self-playing organ.

The Goderich Organ Co., with Mr. D. B. Mackay in charge, have seven new styles of organs in the Canadian Building. They have an excellent position, and have already a large export trade. This exhibition will be of inestimable value to the extension of their business.

K. Z. MORTEAU.

Messrs. Best & Co., though not a year in business, report having had an excellent Spring in hammers.

Messrs. Wm. Bohne & Co. have shipped more hammers from June 1st to 7th than they did all the month of May, which was their best month.

The Morris piano is receiving some handsome and profitable advertising in the local dailies. The Morris enjoys good sales all over Canada.

Mr. Fred Exner, representing Wm. Tonk & Bro. and Tonk & Co., of New York, was in town lately with a full line of scarfs and musical merchandise, and went away with good orders.

Messrs. A. A. Barthelmes & Co. say that if they are able to dispose of their factory they will build large quarters and go into the organ supply trade. In case they do they will certainly make a success of it.

The R. S. Williams & Sons Co. have received a large shipment of "Simplex" piano players. They are Canadian agents for these goods. They are making great reductions in mandolins both to the public and the trade.

The work of alteration on the Newell & Higel Co.'s building is being rapidly pushed ahead, and when all improvements are made it will be the most complete factory of its kind on the continent. Already the engine and boiler have been purchased. The boiler is a Heine safety, of 200 h.p., and the engine is a 150 h.p. Wheelock. Particular care will be exercised in the installation of their dry-kiln plan. They will put in a system unequalled in Canada, and it will be so large that they will be able to do dry-kilning for the trade, as drying facilities in Toronto are limited and none too good. Mr. Wright has successfully solved the problem of dyeing any kind of wood to a jet black for piano key sharps, a thing that hitherto seemed impossible. This secret process of his will dye the wood clear through, and in using a certain wood a better article can be produced than ebony, and as this wood is becoming lower in grade each year, Mr. Wright's process should supersede it altogether. They will be in a position to dye all woods for any purpose, and already have enquiries from England as to its use for knife handles, etc. Mr. Nasmith, of the Company, was in New York a short time ago calling on the trade there.

An Enlargement.

In calling on Messrs. G. Blatchford & Co., Galt, I found them busy in filling orders that had been held back by a delay in the shipment of stop knobs. They are making some very nice veneered piano case organs, ornamented with rich carvings, and have new designs in trusses. These instruments are deep in the body, with the stops over the Boston fall, and in many respects look like a piano, which, together with the general excellence of the organ itself, makes it a ready seller. Their stool trade is growing, and several new styles are under way, among which is a new duet bench. Messrs. R. S. Williams & Sons Co. are taking a large part of their output, while Mr. Bert Williams, of Ottawa, and H. C. Wilson & Sons, of Sherbrooke, are also large buyers.

As the town of Galt are liberal subsidisers, Blatchford & Co. will ask for a loan of \$10,000 at 4 per cent. This money is to erect an addition, and the interest to apply at the end of ten years on the purchase price. That is, the town are to own it, but at the end of ten years or before, the company may purchase it.

A. H. CLEMMER

CANADIAN REPRESENTATIVE FOR

E. Sondheimer & Co., Chicago, Lumber Merchants

SPECIALTIES: Oak (Quartered and Plain), Whitewood, Cypress, Gumwood, Cottonwood and Hickory.

Special low prices on Oak for April and May.

ALSO IMPORTER AND DEALER IN

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NO NEW ORGAN ❁ ❁ ❁

Should be installed without a

"HARRIS" NOISELESS PATENT BLOWER

It is now being used by the leading Pipe-Organ builders of Canada. A list of a few places in which it is used:

Bloor St. Baptist, Toronto	Beverly Street Baptist, and
St. Paul's, Hamilton	St. Enoch's, Toronto
Masonic Temple, Hamilton	

Many orders now being filled

THE BENNETT & WRIGHT CO., Sole Agents TORONTO

A. E. COATES & CO.

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PIANOFORTE COVERED STRINGS AND MUSICAL STRINGS OF ALL KINDS.....

PIANO MUSIC WIRE SUPPLIES

ESTABLISHED 1881

111 ADELAIDE STREET WEST TORONTO

Thos. Claxton has secured the copyright, plates, etc., of Vernon J. Cavers' song, "When You Were Just a Bride." It is a good song of its kind and should sell well.

Mr. Fred Killer, of the Gerhard Heintzman Co., says that if they put up a Gerhard Heintzman Grand for a race at the Woodbine, all the talent would want to play it.

Mr. A. C. Bennett, of Galt, is doing nicely with the Morris Pianos and Dominion pianos and organs. C. B. Chadwick with the Bell is meeting with great success.

Messrs. Davis Mfg. Co. are the artists to whom is entrusted the decorating of the Music Pavilion at the Industrial. Mr. Davis superintends this himself and displays a fine sense of the combination of colors and designs. Last year each stand was done so handsomely that it was hard work to choose between them.

Mr. Armand N. Heintzman, son of Mr. Gerhard Heintzman, is taking his first trip for the house. He is a young man of bright business ability, besides being a practical piano maker, and if any one should make a success on the road it certainly should be him. He worked at the trade for ten years, and was assistant manager at the Weber Piano Co.'s factory in New York for a year and a half. In a laughing way he said that when he gets started he will keep the factory running nights. We hope he will.

Mr. A. H. Clemmer, 50-54 Bay St., City, dealer and importer of veneers and sounding boards, while selling to the bulk of the trade in Canada their veneers, is also working up a large sounding board business, having trebled the output in these in the past year. He has been selling some very beautiful veneers and many of the handsome cases that our manufacturers are now turning out are veneered with his goods.

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W. DOHERTY AND DOHERTY ORGANS.

THE man with the model organ factory, Mr. W. Doherty, of W. Doherty & Co., Clinton, Ont., smiles from the picture accompanying this article. It was with much persuasion that he consented to commit himself to the public glare, and he wished that this article should contain more about his business than himself. I spent a very pleasant two hours with him the day his daughter was married, an announcement of which occurs elsewhere. The Doherty factory need never want for room. It stands on the corner of a twenty acre lot, and on this lot is the lumber yards, saw mill and Mr. Doherty's beautiful residence. There are two parts to the factory, one facing on each street and at right angles to the other. They are connected overhead by a passageway, while a track comes in between, affording excellent facilities for loading and unloading, and requiring no cartage of instruments. The engine and dynamo room is built onto the rear factory, while the boiler-house is in a separate building, and behind this again is the dry kiln, said to be the largest in Canada, its capacity being 108,000 feet of lumber. The kiln is an apartment affair, having six rooms. It contains 4,100 feet of inch pipe, fed by exhaust steam. The 60 inch fan requires both live and exhaust steam, the fan being operated by a 16 h.p. motor.

THE LUMBER YARDS.

The lumber yards are at a safe distance from the factory, and, with the rest of the property, are protected by hydrants supplied from the factory water-works. Over 1,500 feet of hose are ready for any fire. The large piling grounds allow the lumber to become very dry, even before going into the kiln.

THE SAW MILL.

The mill, diagonally across the premises from the factory, has a daily capacity of 10,000 feet, while another mill in Muskoka, on a 2,500 acre limit, has a daily capacity of 20,000 feet. There is also a winter camp in which many men are employed. The stable, near the mill, contains a number of fine horses, and Mr. Doherty takes great pride in them. The house, which we describe later, stands on an eminence facing down one of Clinton's prettiest streets.

THE FACTORIES.

The great system in the Doherty factory is that nothing overtakes itself. The rough lumber goes into one end and comes out the other as an instrument. Everything modern in the way of machinery is used, saving the labor of many men, and obtaining room that other less fortunate factories lack. The floors are unusually clean, all the shavings, etc., being carried to the boiler building by the exhaust fan system. As the factories are but two stories in height, they are necessarily long and wide. The ground floor of the rear building is used for the heavy machinery work, turning, etc., and is cut in two by fire-proof doors. There is no basement, and all belts are above ground. Some of the machines used are marvels of automatism, one being a Clement back-knife lathe, moulding and turning a pillar or truss with one downward trend of the knife. An automatic planer does marvellous work, and a knife grinder requires no watching. The jointer and matcher does the work of ten men. Even the grooves in which the pedals work is done by a machine. Another small machine can split a board to any thinness, and a spindle borer can bore from one to six at a time. All through the factory automatic machinery is used wherever possible, but let it be understood that, while these machines do the work of many men, it requires experts to watch and operate them, which W. Doherty & Co. have. The manufacture of Doherty organs is done by the best machines and experts.

THE FINISHING DEPARTMENT.

Above the heavy machine floor is the assembling department, from which the instruments are taken to the finishing rooms in the

other building, where the actions are put in. They make all their own keys and couplers, in fact, buy nothing that they can possibly make. When finished, the instruments are taken down to the first floor of the front building and loaded direct into cars standing on their own switch, which is half a mile long, running in branches among the lumber piles, to the G.T.R. station.

THE OFFICES.

The sumptuous offices in the main building are a credit to any city institution. Here the large interests of the Company are directed, and the staff of office employees are kept busy.

THE POWER PLANT.

The plant that runs this institution is a 110 h.p. Wheelock engine, off which runs a 500 lamp dynamo, which lights up the factories, house, stables and grounds. The engine-room is a model of cleanliness and system. The steam which generates the power is supplied by three boilers, whose aggregate horse-power is 225. The boiler house is a separate building and also contains a force pump, pumping 600 gallons a minute. This is fed by a reservoir with an 18-foot head. On top of the boiler house is a reservoir into which water is pumped from an artesian well, supplying water right from the rock. This is piped to the house and stables. There is plenty of head to supply all the rooms in the house with water, and there is a continual overflow which empties into the fish pond alongside of the house. The pond is filled with black bass, who thrive well by the continual supply of rock water.

MR. DOHERTY'S RESIDENCE.

The residence has only been up about a year, as Mr. Doherty's home suffered with the rest of his property in a conflagration two years ago. It is a handsome edifice of red brick, facing on two streets and overlooking the fish pond, which is spanned at a narrow place by a rustic bridge. The interior fittings of the house are elegant in the extreme, and nothing but the best of everything is used. The ground floor, by means of folding doors, may be thrown into one room. Drawing-room, library and dining-room are done in rich but quiet tones, and the furniture is magnificence itself. One seldom stretches his limbs under such a piece of furniture as the dining table; it is a gem of furnitural architecture. The carving on it is a gem in wood-working. The sideboard, with its glittering array of cut glass and plate, has never had its equal built in Canada, and the piece of bric-a-brac that graces the drawing-room is a work of art. All the furniture in the house was made under Mr. Doherty's direction, in his own factory, and no pains or expense was spared to make it the best in the



MR. W. DOHERTY.

land. While at the factory he showed me three pieces of bed-room furniture that he is having made, and I have never seen any such furniture made in Canada that can equal them. The whole world has been ransacked to secure the veneer used, and the carving is from the hand of an artist. The conformation and design of each article are masterpieces. It is costing Mr. Doherty over one thousand dollars and many months of time to turn out these goods. Of course, Mr. Doherty makes furniture for his own use alone, but makes that furniture well.

Before his house was burned he had a pipe organ under way. It was half built at the time, and was saved out of the wreck. He will have it completed and set up in the end of the library.

THE GROUNDS.

The grounds are in an incomplete condition, but Mr. John Chambers, Park Commissioner of Toronto, is going up there soon to superintend their ornamentation.

THE FARMS.

Mr. Doherty has a farm near Clinton and one near Markdale, Ont. He is a fancier of thoroughbred cattle and poultry, which he calls a fad, and a very profitable fad it is.

A PIANO-PLAYER.

Before long W. Doherty & Co. may surprise the world with an improved piano-player. We await developments.

AT GLASGOW.

Their Glasgow exhibit is in the Canadian Building, and takes up a space of 15 x 28 feet. Every instrument they make is being shown there, and the exhibit is entirely satisfactory. The English manager, Mr. W. W. Clarry, says that it is the most complete exhibit he has ever seen, and sales are accordingly good. Mr. Clarry is a Canadian boy, and has been in England since 1882.

Woodstock Dealers.

The most progressive dealer in Oxford County is Mr. W. Coventry, of Woodstock. He has a very pleasant store on Dundas Street, and carries a large stock of small goods, buying largely in Toronto. In November he took the agency of the Gerhard Heintzman piano, and without any canvassing it has proved a great seller. He also handles the Mendelssohn, finding it an instrument that is making much headway. His son, Edward W., has charge of the store, while he and his other son, C. T., do the outside work. Thomas organs are an important factor of his business, and equal in number the output of pianos.

The Nordheimer piano agency was given to Mr. R. D. Montgomery in January of this year, together with the Steinway. These instruments have been selling well. He has for some time represented the Bell and Dominion instruments there, and has a nice business in small goods and music.

J. R. Hewer is a late arrival from Springfield, Ont. His son, a bright young man, does the city work, while he hustles on the outside. They have the Newcombe agency and Doherty organs. Some new designs in both instruments are shown in the handsome warerooms. Music and small goods are handled largely by Mr. Hewer.

Trade in Montreal.

The opening of the new warerooms of Messrs. Willis & Co., at 2470-72 St. Catherine Street, took place on the 21st, 22nd and 23rd of last month, and attracted a large number of visitors. I was told the number was between 700 and 800 persons. Mr. Saucier and Mrs. Creid, both well known in the musical circles of this city, kindly volunteered to sing the "Palms" and the "Holy City," much to the gratification of the visitors. There was no regular programmes of music, but there was an informal piano recital in the afternoon and evening from 3 to 5 and from 7.30 to 9.30 the days of the openings. The warerooms are in truth well worth the visit for their own sake. The whole house is given up to them, and the firm can now fairly boast that it has the largest and finest music room in this city. The basement is fitted up as carefully as the other floors, and here can be kept the second-hand piano stock without fear of the least injury. The ground floor is one large hall running right through the block where pianos and organs can be displayed to the greatest advantage. On the first floor front are the beautiful light and airy offices, while behind are three rooms which can be shut off from each other by sliding doors, so that a purchaser may estimate the tune a piano would possess in an ordinary-sized chamber. On the second floor will be the organs in a room quite large enough for recitals, if so wished, while behind are the rooms where new pianos are made and old ones refitted. Altogether, with the hardwood floors, palms and handsome instruments, the whole establishment has a most attractive appearance. Besides doing some manufacturing for themselves, Messrs. Willis & Co. are the agents for the famous Knabe piano and the Newcombe, Dominion and Williams, three well-known Canadian makes, the first two of which gained the gold and silver medals for Canadian pianos against the keenest competition in Paris.

I also paid a visit to the other warerooms, namely, the D. W. Karn Co. Mr. Gervais, the manager, told me that business was satisfactory and he had to put on two extra new salesmen. He also informed me that the Karn Hall had the busiest season this year since it was built.

The Bell and Organ Piano Co., of Guelph, are fixing up new warerooms. The local manager told me they were going to be the swellest in the city. Mr. E. P. Hawkins, the general manager, is expected in this city shortly to look after the new warerooms.

Mr. Leach, representative of the Morris Piano, said that Mr. J. W. Scott, president of the Morris-Feild-Rogers Co., was in the city recently on business as well as pleasure, and he enjoyed himself very nicely.

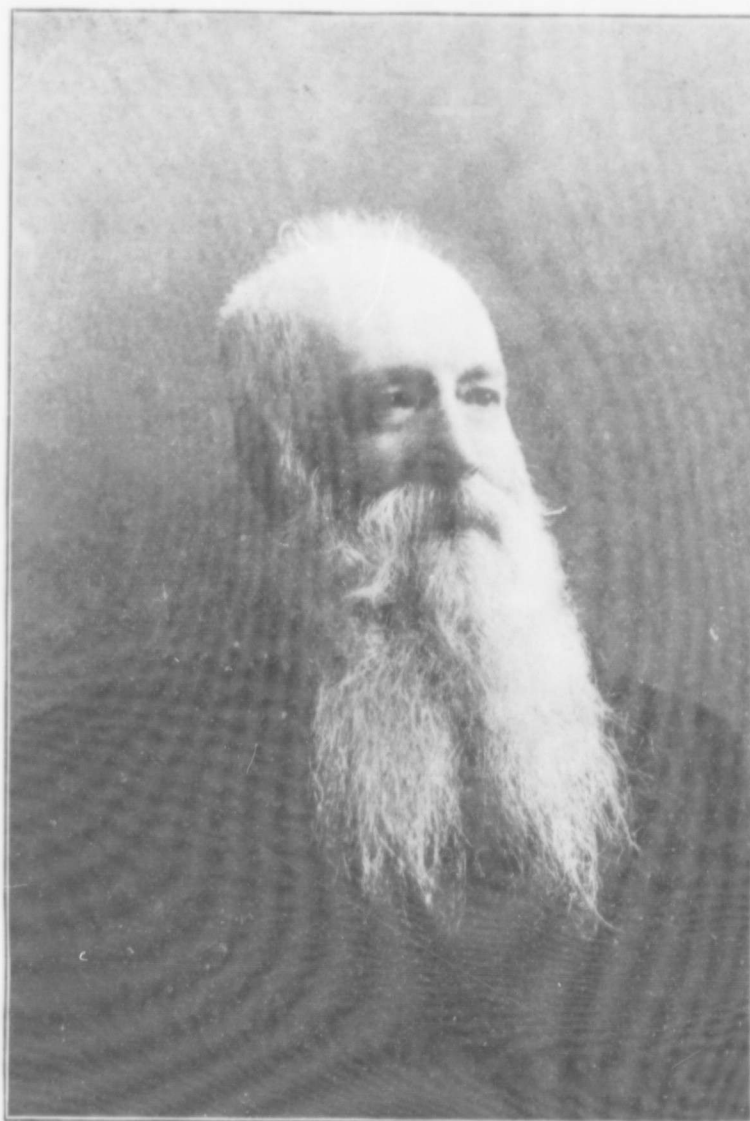
The other places I visited were the Mason & Risch Piano Co.'s warehouse, Lindsay-Nordheimer Co., Foisy Freres and Mr. L. E. N. Pratte. All expressed themselves satisfied as far as business was concerned. Mr. Pratte is fixing up his new factory, and expects to begin to manufacture soon.

H. B. COHN.

Mr. William Watterworth.

The President of Evans Bros. Piano and Manufacturing Co., Mr. William Watterworth, whose photogravure appears below, has been actively connected with the above firm for thirteen years, and by purchase is now the sole owner of the business. The concern is thirty years old, and in a flourishing condition. When Mr. Watterworth took hold of the business, the factory was turning out but 200 pianos a year. He intends to make 400 this year. How the capacity of the factory is taxed is shown by the fact that it has never been closed in its existence on account of slack work. The men enjoy steady employment, and it would be an utter impossibility to combine the men into a union, they knowing that they will always receive good treatment at the hands of the president.

Mr. Watterworth is not a young man, being 65 years of age, but for all that is as energetic as he was twenty years ago. He has associated with him two of his sons, Mr. S. J. Watterworth, superintendent of manufacturing, and Mr. Wm. K. Watterworth in charge



MR. WM. WATTERWORTH.

of the action finishing, etc. Both these gentlemen are experts in their lines, and have been at the business since leaving school. The father, though owning other interests, devotes his time to the piano business. Finding the present factory too small, they have broken ground to erect a two-story office, store-rooms and warerooms alongside of the present factory to give them more room and better facilities of turning out the work. To show how business is increasing we have but to take the statement that the Ottawa dealer, Mr. L. Hudon, has made, that he will sell 100 Evans this year, and has made a good start to that effect.

They are making a new style piano, new in case design, scale, and in other ways new. It has a full iron plate, Boston fall and handsome veneers. It is giving the best of satisfaction. The expert wood carver is turning out some handsome designs in rich carving. These cases are gems of the woodworkers' art.

When the addition is put up, Mr. Watterworth will then be in a position to turn out close onto 500 pianos a year, and will rank well up in the output of Canadian pianos.

Mr. J. J. Dinsmore, of the small goods department of the R. S. Williams Co., was married to Miss Coghall, of Toronto, Tuesday, June 4th. Mr. A. E. Lambert, representing The Canadian-American Music Co. on the road, was married in Kingston to Miss Frances Wilmot of that city, June 4th.



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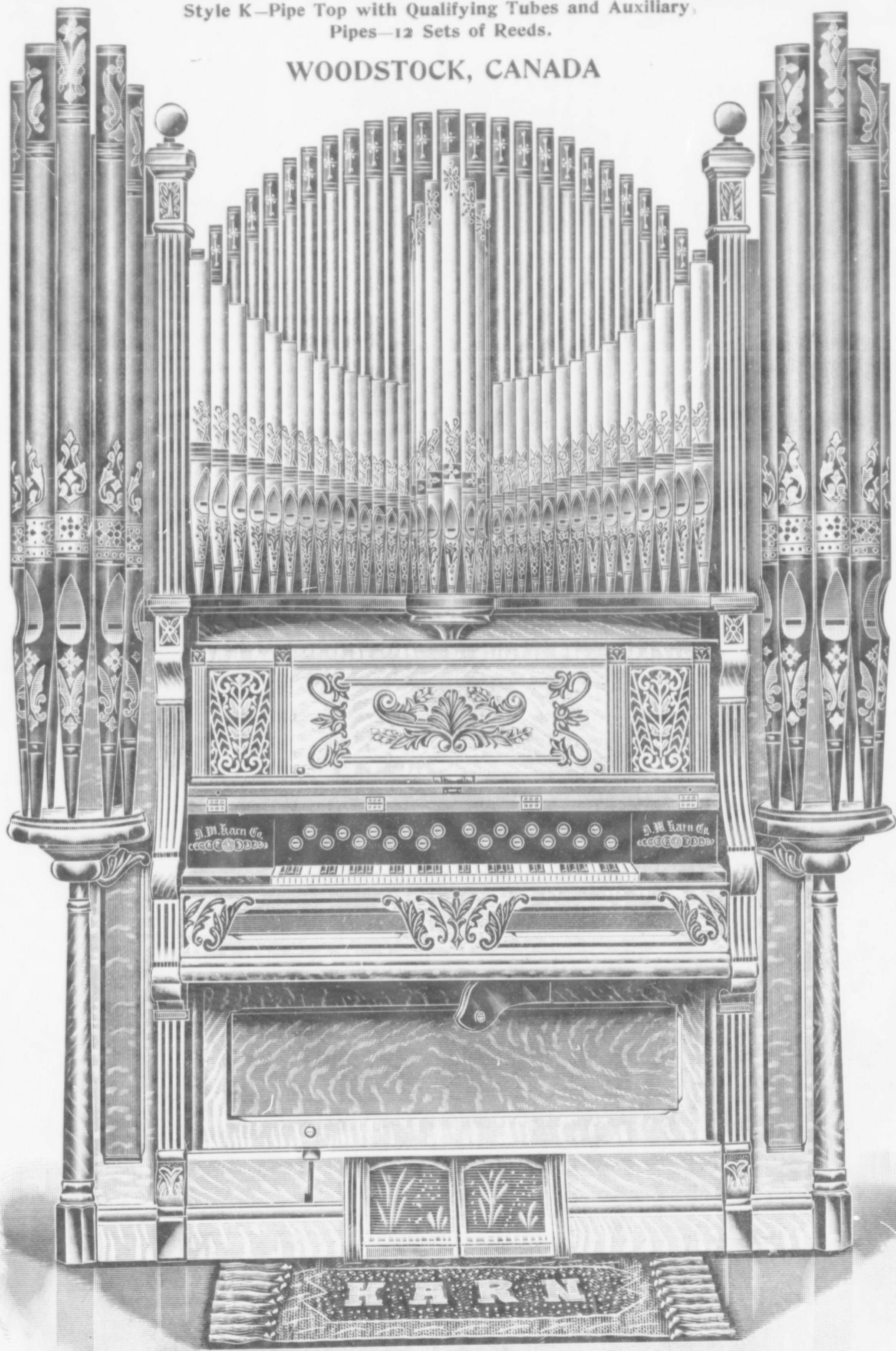
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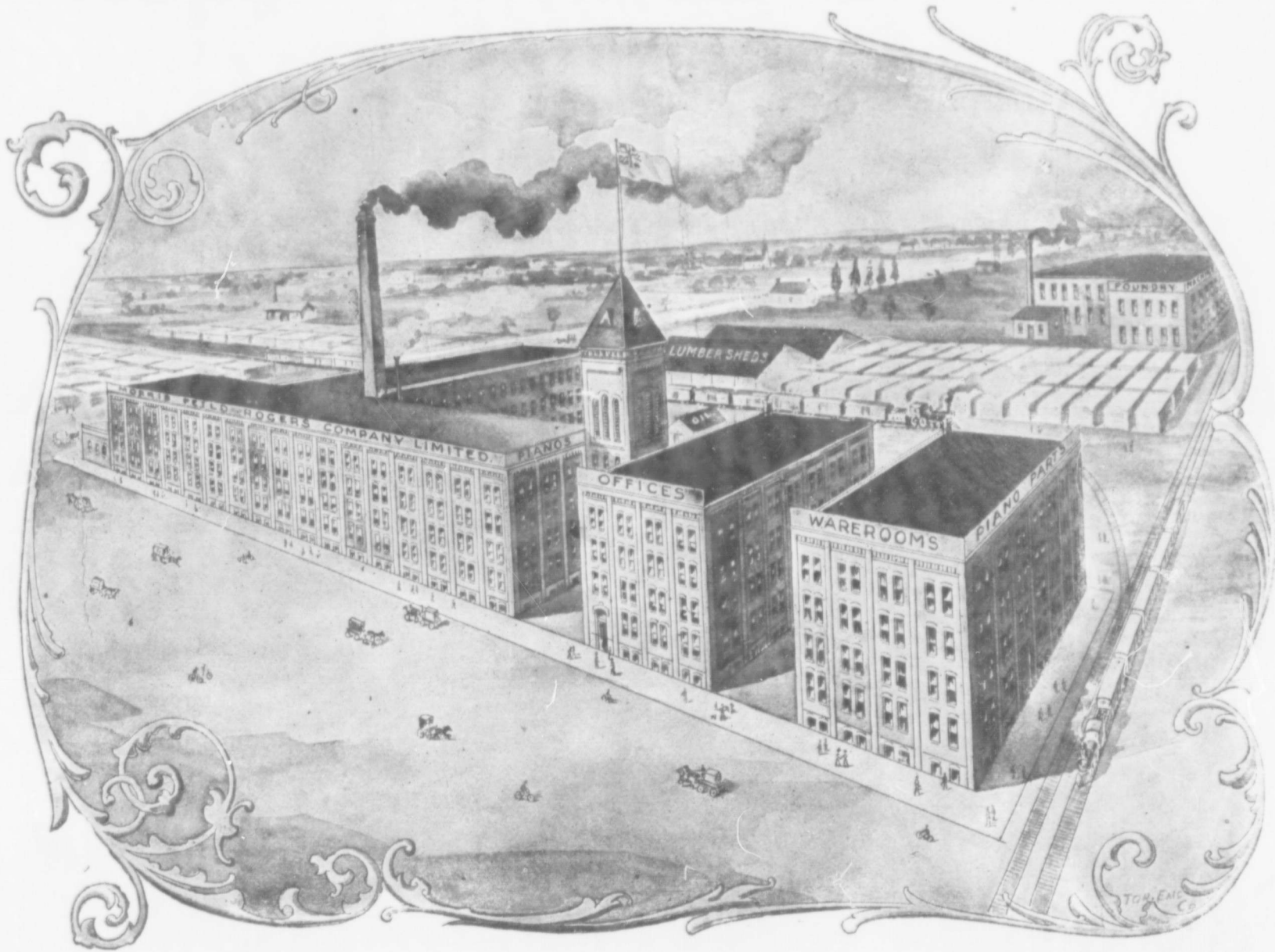


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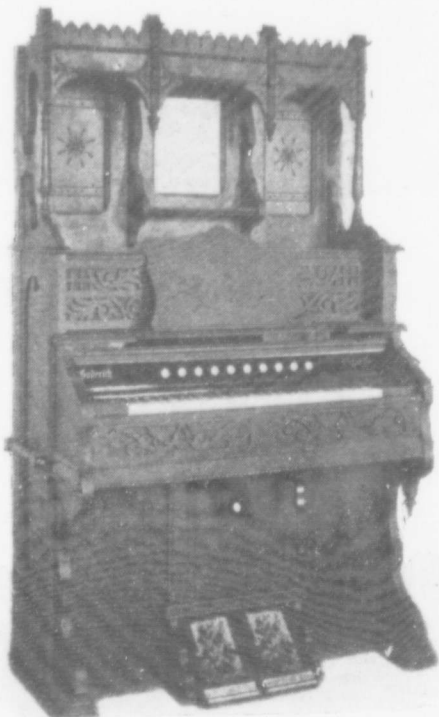
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