

# The MUSICAL JOURNAL

Published Monthly, in the interest of the Art Universal in Canada.

No. 6.

TORONTO, JUNE 15TH, 1887.

\$1.00 per Annum.  
Single Copies 10 cents.

WE have had Patti; we are now to have the National Opera Company. Where is the "Ambitious City?"

\* \*

THE ballet was subjected to the test of the ballot in St. Louis, recently, by the managers of the American Opera Company. Of course the eyes had it, the nose being left far behind.

\* \*

THE concert to be given by Mr. Torrington's Amateur Orchestra, which was fixed for the 16th inst., has been postponed to the 30th, in order that it may form part of the city's jubilee festivities.

\* \*

THE Boston *Musical Record* publishes a letter ament *encores* which contains a good suggestion, viz., that artists, when worried by the persistent efforts of the ubiquitous "encore fiend," shall always respond by repeating the *piece just performed*. Try it.

\* \*

THE circular of the Minister of Education regarding music teaching in the schools has been responded to by the application of 120 teachers for admission to the Summer School of Music, and nearly all the counties of the Province are represented. The new regulations will cause a demand for properly qualified teachers, and many music teachers will attend the school to prepare for the work. Applications will be received until July 1st.

\* \*

"ALAS, how easily things go wrong." Just so! The setting of the above words published (for the first time) in our last issue, was composed some twenty years ago by A. E. Fisher, Mus. Bac., of this city. We now learn that Messrs. I. Suckling & Sons hold the copyright of the *words*, having purchased the same in order to reprint, for sale in Canada, Millard's setting of them. We beg to apologize to Messrs. Suckling & Sons, and at the same time would respectfully inform our readers that copies of Mr. Fisher's setting cannot, under the circumstances, be obtained.

\* \*

A WELL-KNOWN composer, who was recently asked to conduct his own work at its performance by a choral society, replied as follows:—"As regards the

question of my conducting, do not give it a thought. No one is more opposed than myself to the prevailing custom of sticking up composers to conduct their own works. Independently of the fact that, as a rule, composers do not make the best interpreters of their own music (whatever they may do with other people's), I think that every conductor should be captain aboard his own ship, and only on the rarest occasions allow any other to pilot her."

\* \*

ON the 29th ult. was the anniversary of Mr. Arthur E. Fisher's birthday, which his pupils made the occasion of showing their appreciation and esteem in a very substantial form, presenting him with an illuminated address and a valuable gold hunting watch. The idea originated amongst those pupils who have been so successful in passing their examinations at Trinity College, and was cordially taken up by pupils in Toronto and all parts of Ontario. Such a proof of affectionate regard must be very gratifying to Mr. Fisher, and we cordially wish him many such experiences in the future.

\* \*

IN an editorial on "Tone-color" Kunkel's *Musical Review* (for June) takes exception to some remarks in the *Etude* by a writer who claims that in *Siegfried* Wagner has his orchestral canvass a "glowing green." As the writer in the *Review* justly remarks, "one might far better speak of tasting with one's nose, or smelling with one's mouth, than of seeing with one's ears." Exactly. When we come across such arrant nonsense as a claim that any musical composition can be made to suggest *definite* hues, we are tempted to believe that if the musical Midas has not ass's ears, he at least is gifted with the cerebral organization of that patient animal. Let us have an end of "gush."

\* \*

THE re-appearance of the Mehan Quartet in Toronto did not meet with the success their splendid performance deserved. Probably the plethora of good concerts lately given had satisfied the appetite of our concert-going people. We wish them better support on their next trip.

## MACKENZIE'S "JUBILEE ODE."

THIS work, upon which Dr. Mackenzie has been engaged for some time past, is now complete, and sent to several distant parts of the Empire, where arrangements are made to perform it in celebration of the Jubilee. Primarily, as our readers know, the Ode was intended for the Crystal Palace only, but it will be given also in Canada, Australia, Trinidad, Cape Colony, etc.; thus standing out from all its fellows as, in some sort, an Imperial work.

Without anticipating the criticism which will follow upon performance, we may here give some idea of the scope and character of the Ode. Mr. Joseph Bennett, the writer of the words, has kept strictly in view the exigencies of music setting. He has obviously prepared, not a short poem for readers, but one for musical hearers. Hence a variety of rhythm and structure which, otherwise, would certainly not have been ventured upon. From the same cause arises also the manner in which the subject is laid out, with a view to contrast of musical effect. We may indicate the nature of this arrangement. In the first vocal number, a chorus, the news of the Jubilee is proclaimed and its diffusion throughout the Empire called for. The second number, a tenor solo, conveys to the Queen the affectionate greetings of her home lands, declaring that, to keep the feast with unanimity, all weapons of party warfare are laid aside. In the third number the Colonies and Dependencies pay their homage, the idea worked out being that of a procession passing before the throne. First comes the Dominion, followed by Australia, the smaller Colonies and Islands, and, lastly, by India. Each of these divisions has a section of the chorus to itself. The fifth number, a soprano solo, dwells upon the personal virtues of the Sovereign, while the sixth, and last, opening with a choral prayer for the Empire continues with lines leading to the National Anthem, for which a new second verse has been written. How far the writer has been guided by consideration for musical opportunities need not, after this outline sketch, be indicated. The spirit in which Mr. Bennett has approached his theme best appears, perhaps, in the opening verses:—

For fifty years our Queen!  
Victoria! hail!

Take up the cry, glad voices,  
And pass the strain  
O'er hill and plain,

Peaceful hamlet, roaring city, flowing river,  
Till all the land rejoices,  
Wild clanging bells and thund'rous cannon  
With your loudest shock the air, and make it quiver  
From Dee to Tamar, Thames to Shannon.

For fifty years our Queen!  
Victoria! hail!

Take up the cry, old Ocean,  
And hoarsely shout  
The words about—

British ships and world-wide British lands will cheer them—  
Rouse an Empire's full devotion,  
O blowing Wind, come hither bearing  
Answering voices, loud acclaiming,  
Hark! we hear them,  
They our loyal pride are sharing.

In setting the words to music, Dr. Mackenzie has necessarily to consider the place of performance, and the number of performers. This, however, was an amiable and fortunate obligation, since the result

has been to give us a work built upon broad lines, and marked by plainness of structure to an extent unusual with that composer. We think that the music will be found to have a true festive ring, and a majestic solidity befitting the occasion. In the solos, with their more subdued expression, Dr. Mackenzie has kept contrast in view, without sacrifice of simplicity; but it is in the choruses that he best shows himself a master of bold and striking effects. Every bar goes straight to the point, while avoiding the common-places that naturally suggest themselves in the writing of festive music. The procession chorus is, in this respect, most noteworthy of all, and may be found no mean rival of that in the *Rose of Sharon*.—*Musical Times*.

## MUSICAL CULTURE IN CANADA—A FEW WORDS ABOUT AMATEURS.

ANY one with cultivated musical taste cannot fail to be impressed with the fact that our amateur music in Canada requires much renovation. I do not mean to say that plenty of *sound* is not heard almost everywhere, but *quality* and not *quantity* is what is so greatly needed in order to raise the present musical standard.

Why should this dearth of really good amateur music exist in a country which has made such rapid strides in other directions? Twenty or thirty years ago, there was perhaps, some excuse. Music teachers were scarce, and indeed, in many places, not to be obtained at all. Now, however, there are but few Canadian towns of any importance which do not overflow with teachers, and surely there must be thousands of intelligent young people, willing and able to take full advantage of musical instruction. Yet, what awful trash do we constantly hear! What wild scamperings across the long-suffering piano! What silly, sentimental stuff is wailed forth by some of our "very musical" young ladies! I cannot blame them, for how can you expect people who have never, perhaps, heard one note of good music in all their lives, to perform and appreciate what they cannot understand? There are many, of course, who possess that natural refinement of ear which instinctively separates the gold from the dross in music, as a painter's eye distinguishes the true from the false coloring; but these are the exceptions, and I speak of the average. Who, then, is to blame? *Chiefly the teachers*. Not that class of know-nothings who flood the country (and about whom I shall write at a future time)—but those who *do* know what is right, and yet do not insist upon their pupils discarding at once all the wretched apologies for music to which they have been accustomed, and endeavour to inculcate in them a taste for pure art. *These* are the teachers who are to blame—and that heavily. There are, I am fully aware many painstaking music teachers in Canada who have done, and are still doing much to create this pure musical taste. I know others, however, who do not strive for this good end. Teachers who are really competent, but who do not care to take the trouble.

Teachers have much to contend with, I grant. In many instances bad habits have already been formed—often past all redemption. Young ladies come for "a quarters' lessons—just to finish!" when in reality,

their musical education is not even commenced. With such pupils it is most difficult to deal, for they must simply be put back to the commencement by any conscientious musician. There are but few pupils, however, who would not be very grateful for the putting back—that is, if they have any real love for music, any honest desire to learn. Those who do not possess this musical mind, had far better cease tormenting themselves and their instructors by continuing to learn—or rather to hear what is told them, but not to learn at all. And here let me ask a question which applies not alone to Canada, by any means—Why will parents insist upon their children learning music after it is once discovered that they have neither taste nor ear for it—or do the infatuated papas and mamas never believe that such *can* be the case?

Within the pure art range of music are all styles, grave and gay, simple and difficult. I have frequently met people to whom the term "classical music" meant something heavy, intricate and uninteresting, yet who were surprised and charmed upon hearing the ever lovely "Lieder ohne Worte," of Mendelssohn, portions of Beethoven's Sonatas, and many of the works of Chopin, Schumann, Heller, etc., etc. "Is that classical music?" say they—"why that is not dry at all."

It is astonishing how a girl will scramble through a set of brilliant (?) variations, regardless of time and incorrect chords, or sing a rapid song (playing vilely the accompaniment the while), while she might, with one half the trouble she has expended on this trash, charm her audience with some simple melody, offspring of the pure art, thus elevating her own taste and that of her friends.

In this short article I have merely dealt with one influence which it lies within the power of teachers to exercise upon the youth of the country, as so much depends upon that influence. If all true musicians, all really anxious to further refined taste, would take a stand and work with one accord to exclude all the miserable Brummagen tinsel with which the name of music is insulted, what a revolution should we perceive in the musical culture of Canada, and that before very long!

Do not let my readers misunderstand me. I do not mean to say that a girl is *never* to play so-called "light music." There are many charming pieces which do not exactly come under the head of "Classical," but which are exceedingly pretty and taking. These will do no harm, so long as *all* practice is not devoted to them. Again, every young lady who can play at all, ought to know a little dance music, so that she can contribute to an evening's enjoyment by obliging in this manner, where there is dancing. A girl who can play, but is above playing a waltz for her young friends' benefit does not appear in a very good-natured light, especially if she is not above dancing herself to *others'* playing. All this, I say, will do no harm, so long as refined taste is being cultivated, instead of being allowed to become so dulled that a pupil, with even a decent ear for music, cannot tell a really pretty graceful piece from the veriest rubbish. There are at this moment, pieces which are simply a mass of bangs, scampering arpeggios, and prolonged shakes, and over the latter most girls invariably founder. Yet these pieces have an

enormous sale, and there are but few young ladies' music cases in which they are not to be found.

I know well that it is useless to hope for a total exclusion of bad music, or for a "garden of girls" with sweet voices, nimble fingers and perfect "ears," but I also know well that a widely different musical standard to that which now exists can be attained, if only the earnest lovers of music (professional and amateur), will work together to achieve it.—TETRACHORD.

---

## The Musical Journal.

---

TORONTO, JUNE 15th, 1887.

THE MUSICAL JOURNAL is published on the 15th of the month. Subscription price \$1.00 per annum, payable in advance; single copies 10 cents. Subscriptions may commence at any time.

Remittances should be sent by registered letter or Post Office order, made payable to TIMMS, MOOR & Co.

To secure notice, all communications must be accompanied by name and address of author.

Address all letters—THE MUSICAL JOURNAL, Oxford Press, 25 Adelaide Street East, Toronto.

Music, and articles of a theoretical nature, must be sent to ALFRED E. FISHER, 91 St. Joseph Street, Toronto.

Correspondence, works for review, and musical literary matter will be addressed to the editor, at the office of publication, Oxford Press, 25 Adelaide Street East, Toronto.

AGENTS wanted in every town. Liberal commission allowed.

---

### UNIVERSITY OF TRINITY COLLEGE.

EXAMINATIONS FOR THE DEGREE OF MUS. BAC.

AS we hear of very erroneous impression in regard to these examinations, we have procured correct particulars of the curriculum, management, etc. The papers are prepared by a board of examiners in London, England, and the examinations are held once a year, in England and Toronto simultaneously; the curriculum is exactly the same (except that candidates are not required to pass an examination in Arts) as at the Cambridge University. This and the fact that the examiners are all well-known professional musicians residing in England, make the degree virtually an English one.

The curriculum is as follows:—

*First Examination*—Harmony, Papers A and B. Time for each paper, three hours.

*Second Examination*—A—Harmony, B—Counterpoint, C—Canon and Fugue. Time for each paper, three hours.

Before admission to the final examination the candidates must compose an exercise, containing five part harmony as well as fugal treatment, with accompaniment for organ, or string band, sufficiently long to occupy twenty minutes in performance, this exercise must be approved by the examiners.

*Final Examination*—A—Harmony, B—History, C—Counterpoint and Canon, D—Form and Fugue, E—Orchestration and Analysis. Time for papers A, C, E, three hours each, and for papers B, D, two hours each.

An interval of one year must elapse between each examination, excepting when candidates can present evidence of having passed some recognized examination equivalent to the first examination, when they may be allowed to take the first and second examinations on consecutive days. A certificate is given for the first and second examinations to successful candidates.

Three years subsequent to his admission to the degree of Mus. Bac., the candidate may take his Mus. Doc. degree; for this he must compose an exercise containing eight part harmony and fugal counterpoint, with accompaniment for full orchestra, sufficiently long to occupy forty minutes in performance and this exercise must be approved by the examiners.

#### TORONTO CONSERVATORY OF MUSIC.

OUR musically interested readers will be glad to learn that through the enterprise of the Toronto Conservatory of Music we are shortly to have a most important addition to the ranks of the musical profession in Toronto, in the person of Sig. F. d'Auria, who is to teach in the Vocal department of the Conservatory. Sig. d'Auria is a distinguished graduate of, and for some years taught in, the Royal College of Music, at Naples; afterwards he was director of the Imperial Schools, in Algeria, and, more recently, was director of the Vocal department in the New York Conservatory of Music. Many public performers of eminence, both in Europe and America, have graduated under Sig. d'Auria's direction, and among these, the great baritone, Del Puente, M<sup>me</sup> Ambre, Valentine Christini, Miss Pierce, and M<sup>me</sup> d'Auria. The last named is Sig. d'Auria's wife, favorably known as a vocalist, and recently in leading *roles* in grand Italian opera performances in the South.

Sig. d'Auria has had large experience as a leader of opera in the most famous theatres of Europe and America; indeed, his skill in this direction led to an engagement as conductor of all opera performances for Adelina Patti's notable tour through America in 1881-82, during which he received high praise from the most critical press writers. Sig. d'Auria has made important contributions to the literature of music, and besides other works, he issued a five-part book on singing ("A new Method of Singing"), dedicated to Patti, and which bears the following letter of acknowledgement from the great *diva*:

NEW YORK, April 23rd, 1883.

DEAR FRIEND D'AURIA,

I accept with much pleasure the dedication to me of your most admirable "Solfeggio Vocalizzi." They are as good as any exercises I have ever seen, and cannot fail to be of great benefit to any vocal student. With best wishes for your success, believe me, sincerely yours,

ADELINA PATTI.

SIGNOR F. D'AURIA.

Sig. d'Auria's engagement with the Toronto Conservatory of Music is especially for voice culture, a department of musical instruction for which he is said to possess rare qualifications.

#### THE ORCHESTRAL CONDUCTOR.

BY HECTOR BERLIOZ.

I WILL now suppose the conductor to be perfectly well acquainted with the times of the different movements in the work of which he is about to conduct the performance or rehearsals; he wishes to impart to the musicians acting under his orders, the rythmical feeling within him, to decide the duration of each bar, and to cause the uniform observance of this duration by all the performers. Now, this precision and this uniformity, can only be established in the more or less numerous assemblage of band and chorus, by means of certain signs made by their conductor. These signs indicate the principal divisions, the accents of the bar, and, in many cases, the subdivisions and the half-accents. I need hardly here explain what is meant by the "accents" (accented and unaccented parts of a bar); I am pre-supposing that I address musicians.

The orchestral conductor generally uses a small, light stick, of about a foot in length, and rather whitish than of a dark colour (it is seen better), which he holds in his right hand, to make clearly distinct his mode of marking the commencement, the interior division, and the close of the bar. The bow, employed by some violinist-conductors (leaders), is less suitable than the stick. It is somewhat flexible; this want of rigidity, and the slight resistance it also offers to the air on account of its appendage of hair, render's its indications less precise,

The simplest of times—two in a bar—is likewise beaten simply. The arm and the stick of the conductor being raised so that his hand is on a level with his head, he makes the first beat by dropping the point of his stick perpendicularly from up to down (*by the bending of his wrist*, as much as possible, and not by lowering the whole arm), and the second by raising perpendicularly the stick by a contrary gesture.

In the time—four in a bar—the first gesture, from up to down, is universally adopted for marking the first accented part, the commencement of the bar. The second movement made by the conducting stick, from right to left, rising, indicates the second beat (first unaccented part); a third, transversely, from left to right, indicates the third beat (second accented part); and a fourth, obliquely,





## LITTLE FOLK'S SONGS.—No. 3.

## The Tea Party.

Words by J. G. FRANCIS.  
In "St. Nicholas" Magazine.

Music by F. J. HATTON.

*Moderately fast.*

VOICE.  A lit - tle girl asked some

PIANO.  *p*

kittens to tea, To meet some dolls from France, And their mother came

*mf. Fuster*

too, to en - joy a view, And af - ter - wards play for the dance. But the

*and indignantly*

kittens were rude and grabbed their food, And treated the dolls with jeers,

*mf* *f*



## THE TEA PARTY.

*slower, and in a sad tone* *p* *in the original time*

Which caused their mother an ach - ing heart, And seven or eight large

*mf*

tears. Large tears, Large tears, and seven or

*much slower* *faster*

eight large tears, large tears, large, tears, and

*very long pause*

seven or eight large tears.

# The Sky-Lark.

SONG.


Words by JAMES HOGG.

Music by ELSIE A. DENT.

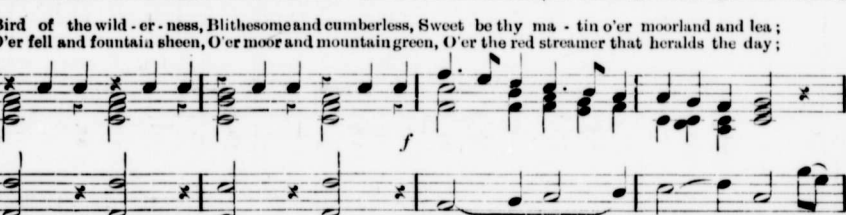
*Andantino.*

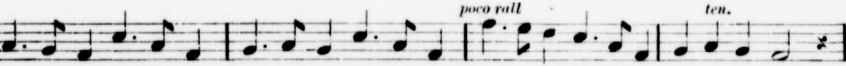
VOICE. 

PIANO. 

*♩ dolce* 


1. Bird of the wild-er-ness, Blithesome and cumberless, Sweet be thy ma-tin o'er moorland and lea;  
2. O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that heralds the day;




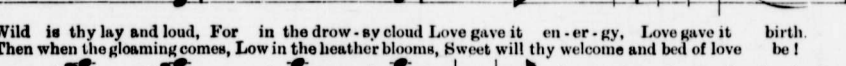
*poco rall* 

*ten.*

Emblem of hap-pi-ness, Blest be thy dwell-ing place, Oh! to a-bide in the desert with thee.  
Ov-er the cloud-let dim, Ov-er the rainbow's rim, Mus-i-cal cher-ub, soar, singing a-way!




*f* 

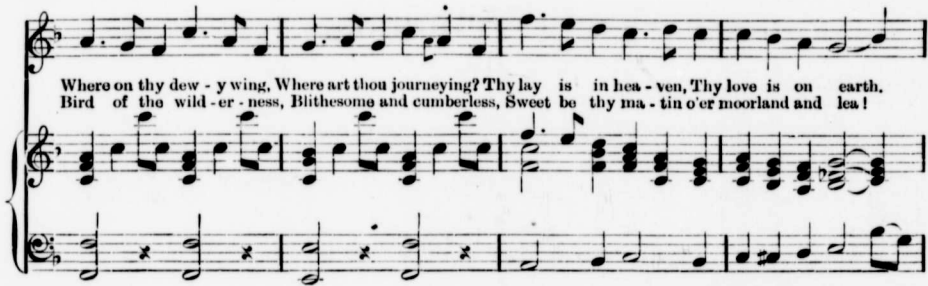
*poco rit.* 

*rall*

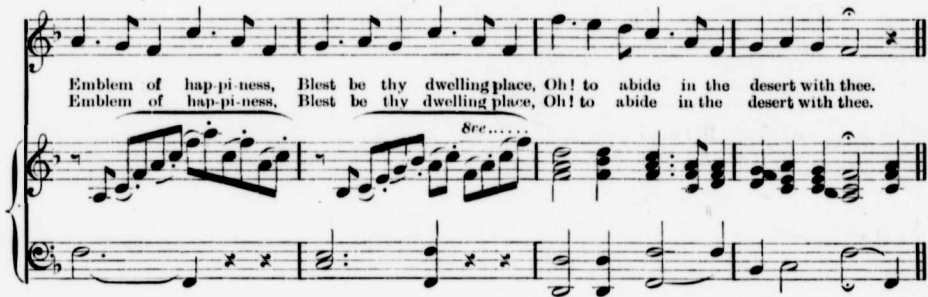
Wild is thy lay and loud, For in the drow-sy cloud Love gave it en-er-gy, Love gave it birth.  
Then when the gloaming comes, Low in the heather blooms, Sweet will thy welcome and bed of love be!



## THE SKY LARK.



Where on thy dew - y wing, Where art thou journeying? Thy lay is in hea - ven, Thy love is on earth.  
Bird of the wild - er - ness, Blithesome and cumberless, Sweet be thy ma - tin o'er moorland and lea!



Emblem of hap - pi - ness, Blest be thy dwelling place, Oh! to abide in the desert with thee.  
Emblem of hap - pi - ness, Blest be thy dwelling place, Oh! to abide in the desert with thee.

*etc.....*



*etc.....*





# Organ Voluntary.

*Andante quasi Allegretto.*

ARTHUR E. FISHER.

*Sw. with Oboe.*

MANUALS

M.M. ♩ = 52.

*Sw. with Diap.*

*Sw. to Ped. Bourdon.*

PEDALS.

*Gt. to Principal.*

*Gt.*

*Gt. to Ped. with Open 16ft.*

*add to Gt.*

( 5 )

## ORGAN VOLUNTARY.

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in a 7/8 time signature and begins with a series of chords and moving lines in the right hand, while the left hand provides a steady accompaniment.

The second system includes performance instructions: *reduce to pp.*, *Gt. Andante. M.M. ♩ = 72.*, and *Sic.*. The music continues with a change in tempo and dynamics, featuring more complex textures and a section marked *Sic. to Pol.* (Siciliano to Polacca).

The third system continues the piece with various rhythmic patterns and textures. The right hand features more melodic lines, while the left hand maintains a consistent accompaniment.

The fourth system concludes the piece with a final cadence. The right hand has a more active melodic line, and the left hand provides a simple accompaniment.

ORGAN VOLUNTARY.

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in a key with one flat (B-flat) and a 2/4 time signature. It features a melodic line in the treble and a harmonic accompaniment in the lower staves.

The second system begins with the instruction *tempo primo.* above the treble staff. Below the middle staff, it reads *Gt. to Principal coupled to Ped.* The system continues with three staves of music, showing a change in texture and dynamics.

The third system consists of three staves of music. The bottom staff includes the instruction *Gt. to Ped.* at the end of the system. The music continues with intricate rhythmic patterns and chordal textures.

The fourth system consists of three staves of music. The top staff includes the instruction *Sw. to Gt. with Mixture*. The system concludes with a final melodic flourish in the treble staff.

## ORGAN VOLUNTARY.



The first system of the organ voluntary consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music is in a key with one flat and a 3/4 time signature. It begins with a series of chords and moving lines in all three parts.



The second system continues the piece. It includes the instruction "Full Organ" in the middle of the system and "reduce to p" towards the end. The notation continues with complex textures in all three staves.



The third system marks a change in tempo with the instruction "Adagio." and dynamic marking "ppp". It also includes "Sw." (Sustained) and "Gt. to Ped. off." (Great to Pedal off). The music becomes more spacious and features long sustained chords.





from down to up, indicates the fourth (second unaccented part). The combination of these four gestures may be figured thus:—



It is of importance that the conductor, in delivering thus his different directions, should not move his arm much; and consequently, not allow his stick to pass over much space, for each of these gestures should operate instantaneously, or at least take but so slight a movement as to be imperceptible. If this movement become perceptible, on the contrary, multiplied by the number of times that this gesture is repeated, it ends by throwing the conductor behindhand in the time he is beating, and by giving to his conducting a tardiness that proves injurious. This defect, moreover, has the result of needlessly fatiguing the conductor, and of producing exaggerated evolutions, verging on the ridiculous, which attract the spectators' attention, and become very disagreeable to witness.

(To be continued).

#### THE STAFF NOTATION AND TONIC SOL-FA.

The following circular sent out in a previous issue by THE MUSICAL JOURNAL to the leading musicians within easy reach will explain itself.

"An effort is being made to introduce the Tonic Sol-fa notation into the schools of Toronto. In the interests of musical progress the publishers of THE MUSICAL JOURNAL desire to lay before its readers the opinions of the musicians who would be more directly interested in a change of notation, as to the desirability of such a step.

If you will kindly answer the following questions, we will, with your permission publish replies in our next issue; also any further suggestions you may choose to offer.

1. Do you think it possible (as stated by the advocates of Tonic Sol-fa) to teach children to sing by note from the established notation?
2. Do you think both notations should be taught in our schools?
3. Would you approve of the use of the Sol-fa notation in place of the Staff, for singers?
4. Would you confine the membership of your choir, or society, to those who sing from the staff, or would you allow the use of the Sol-fa notation? If the latter, would any confusion be likely to result from the use of two notations during rehearsals?
5. Would it be possible for the Tonic Sol-fa to supersede the Staff notation in Canada?"

Below we publish a reply received since our last issue.

1. I consider the exhibition we had at the Convention held by the O. M. T. A. of those children taught by the Tonic Sol-fa as a positive proof that by that system it is quite possible to teach children to read rapidly and accurately at sight any interval given, as they certainly displayed more knowledge of the different sounds than those who had learned from the established notation, and who were more advanced in years, and one would naturally suppose had more experience in reading music.

2. Why not use Sol-fa with the juniors as the Phonic system of reading is used.

3. No.

4. Am not sufficiently acquainted with the Tonic Sol-fa cannot therefore judge.

5. Neither in Canada or anywhere else; it could only be used as a step to the staff notation, like the scaffolding around a building.

In answering these questions I only commend either system as a means of learning to read music at sight; as to their being of any service in producing a good quality of tone, they so far have proved worthless, and will do so until taught by those who devote their lives to trying to produce a love for quality, not quantity. Anything more awful than the sounds the children of the Government schools emit, and which is dignified by the name of "singing," words fail me to express. Day after day are my musical feelings lacerated by the screeching (singing?) which greets my ears when I have the misfortune to be passing the public schools at the time they are being drilled; the yelling of cats is to me far more enjoyable, because it is not of the fixed tone that those poor little children have to produce to satisfy their teachers. Why have we no juvenile male voices that are bearable in our choirs, is it not the fault of the much lauded teaching of singing in those Government schools? Until the tone and quality of voice is considered of more consequence than the knowledge of the different degrees of sound, I for one will oppose every system of teaching singing to school children.

NORA H. HILLARY.

#### DECREES IN MUSIC AT TRINITY COLLEGE, TORONTO.

We give below the names of the Canadian candidates who were successful last Easter in the examinations for the degree of Bachelor of Music at the University of Trinity College.

Second examination.—First class—C. S. Carter. Second class—Miss J. E. Brown. Third class—Miss L. Stark.

First examination.—First class—G. H. Fairclough. Second class—Miss M. L. McCarroll, C. E. Rudge, Rev. G. F. Coombs and Miss E. Doty (equal), R. W. Hicks, Miss M. Patterson. Third class—G. A. Depew, A. T. Cringan, R. L. M. Harris, Miss J. M. Elwell.

The examiners were:—E. J. Hopkins, Mus. Doc., organist of the Temple church, London; W. J. Loughurst, Mus. Doc., organist of Canterbury cathedral; E. M. Lott, Mus. Doc., organist of St. Sepulchre's church, Holborn, London.

The names of the many English candidates who passed are not given here, as they could not be of any interest to our readers. We should mention that under a special arrangement Mr. Arthur E. Fisher, in recognition of the interest he has taken in these examinations from the first, and the success he has had in preparing candidates, was allowed to take the final examination, and write the papers apart from the other candidates, and his name was to be added to the above list. The exercise he wrote was a "credo" for chorus and organ. The degree of "Mus. Bac." will be conferred on Mr. Arthur E. Fisher at the convocation on the 28th inst; and under the same special arrangement he will be allowed to go up for the Mus. Doc. as soon as he has the exercise ready, instead of waiting the customary three years. This is only just to a resident professor of long standing, and we congratulate Mr. Fisher on having his services recognized by the Corporation of Trinity College.

#### TORONTO PHILHARMONIC SOCIETY.

The second concert of the 1886-7 season of the above society took place in the Pavilion Music Hall, on May 19th. A large and brilliant audience was present, and—the concert being under the immediate patronage of their Excellencies the Governor-General and Lady Lansdowne, His Honor the Lieutenant-Governor of Ontario and Mrs. Robinson—almost every one was in evening dress, so that the appearance of the audience was, even for Toronto, something worthy of note.

On the entrance of the vice-regal party one verse of the National Anthem was sung by the society, the audience standing, and at the conclusion of the verse breaking into a spontaneous burst of applause. We may remark in passing that we were pleased to note that the conductor, Mr. Torrington, has at last discarded the time-honored practice, in Toronto, of leaving the band to "vamp" the accompaniment to the National Anthem, the orchestra playing on this occasion from proper orchestral parts. It is attention to these little points that aids in making up the perfect performance.

In speaking of the performance of the work for the evening, Handel's *Judas*, we are glad to be able to commend the conductor and chorus, as, on the whole, the work done was very satisfactory. The attack was generally good, the tone of pleasing quality (though the balance, as usual, suffered from the preponderance of the soprano element), and of commendable quantity when required; which, in the course of the evening, enabled Mr. Torrington to lead up to two or three fine climaxes. "See the Conquering Hero" was, as usual, re-demanded.

The soloists were—Mrs. Gertrude Luther, of Buffalo, (soprano), a well-known favorite here, who sang the numbers allotted to her with finish and care, and who is to be specially commended for her excellent time, a feature of her singing which won the hearts of all the instrumentalists; Miss Ryan, (contralto), who won the encore of the evening by her exquisite rendering of the recit. from "Capharsalama," her only number, which she graciously repeated; Miss Ryan has a voice of which she may well be proud, and her method is rapidly improving and bids fair soon to equal her voice; and Miss Donnelly, (mezzo-soprano) who took the second soprano part in the duet; Mr. Jenkins (tenor), who, though he sang acceptably, did not, in our opinion, by any means equal his rendering of the part of *Judas* on the occasion of the performance of the oratorio some years ago; Mr. Blight (baritone), who sings with a dash and abandon which always takes his listeners by storm, and who shewed fine vocalization in his solo "The Lord worketh wonders," and Mr. Curren (bass), who is one of Mr. Torrington's "colts," and promises soon to be Toronto's leading basso. Mr. Curren sang "Arm, arm, ye brave," very fairly, and with a little more experience upon the oratorio platform will be a credit to any society.

In mentioning the orchestra it must be born in mind that the members composing it were, with one or two exceptions, all amateurs. Bearing this in mind we can give it nothing but praise. Indeed, we have heard so-called professional orchestras make more, and far worse mistakes, in the course of a performance, than did the orchestra on the above occasion. The strings, on the whole, got a good firm tone, and though a little shaky at times in the accompaniments to the solo voices, did not display that tendency which has been but too apparent in some of the former orchestras, to drown the soloists altogether. The bass and wood-wind also "held up their end of the plank" with praiseworthy perseverance. Our city is to be congratulated on being able to get together so much amateur instrumental talent, and Mr. Torrington deserves the warmest thanks of the community for his noble efforts in the direction of leading our amateur instrumentalists on to still greater perfection.

During the evening, Mr. Earles, the president of the society, appeared upon the platform and called for three cheers for Lord and Lady Landsdowne, which were given by the society, orchestra, and audience, with a right good will. Canadians love fair play and if O'Brien were not too insignificant a sharper to be mentioned in a respectable journal, we would say that his unprovoked attack upon Lord Landsdowne had a great deal to do with the flattering reception accorded to His Excellency the Governor-General by those present at the concert.

Sullivan's *Golden Legend* is the next work on the tapis.

#### TORONTO CHORAL SOCIETY.

A large and fashionable audience greeted the Toronto Choral Society, upon the occasion of the second concert of the season just closed, which was given in the Pavilion Music Hall, on the evening of the 31st ult.

The work performed was Schumann's cantata *Paradise and the Peri*, and the following quotation from the elegant libretto prepared by the society for the occasion, will give some idea of the scope of the work.

"The Peri, a beauteous spirit expelled from Paradise, stands at the gate of the abode of the blessed, lamenting her exclusion. The angel who guards the gate, promises her she shall be re-admitted, if she brings to the portal "the gift that is most dear to Heaven." The Peri goes forth to seek this gift, and brings successively the last drop of a hero's blood, shed for liberty, and the last sigh of a love that has sacrificed life itself for the beloved one—but these gifts are rejected as insufficient. At length she brings the first tear of penitence shed by a softened sinner.

This is accepted as the gift most dear to Heaven, and the gates of Paradise are unbarred to the triumphant Peri."

The music is conceived in a spirit well in keeping with the subject, and is written with the hand of the master. The subdued character of the first five numbers affords an opportunity for a grand effect in the sixth, a fact which the conductor, Mr. Edward Fisher, was not slow to grasp and take advantage of. The singing of the chorus was excellent throughout, but in the number just referred to they fairly excelled themselves. The male singers, though numerically weak, amply made up for that deficiency by their fine voices and conscientious work. We imagine we can hear the point, "Hail to Mahmoud, the mighty in war," ringing out yet. It is a fine bit of writing, and was rendered in a worthy manner.

The orchestra (entirely professional) was one of the best we have yet heard in Toronto. Though, like the male chorus, deficient in numbers, it made up for lack in quantity by displaying excellent quality; in short, it demonstrated the truth of the position we have always taken that it is better to have a small orchestra composed of musicians who can play, than a large one composed of knobstickers who cannot.

The following were the soloists:—soprano, Miss Ryan (*The Peri*), Boston; contralto, Miss Alma Dell Martin (*The Angel*), New York; tenor, Mr. George Werrenrath, New York; assisted by the following members of the society:—soprano, Mrs. J. W. Bradley; mezzo-soprano, Miss Hillary; mezzo-soprano, Miss Berryman; contralto, Miss Dick; baritone, Mr. F. Warrington.

Miss Ryan has a light soprano, which in the ballad style would doubtless be pleasing, but in the part of the Peri she was very much over-weighted. It is considerably beyond the range of her voice.

Mr. Werrenrath, the tenor, is only a tenor in voice-quality—and not very good quality at that. His style is labored and his range evidently exceedingly limited. F seems to be a high note for him. Of his G and A the less said the better.

Miss Alma Dell Martin carried off the honors. Her voice is sympathy itself, her method charming. We hope soon to hear her again.

The other vocal soloists sang very acceptably, notably Mr. Warrington, who is always reliable. We must not forget to mention that in the concerted numbers the intonation might have been considerably better. Why is it that one "hardly ever" hears a trio or quartet sung in tune?

The society had the able assistance of the Mendelssohn Quintet Club, of Boston. Though the club rendered giant service in the orchestra, its performance of the Brahms number (from the quintet in F, op 86), was a disappointment. It was not nearly up to the playing of the club when last engaged by the society. Perhaps somewhat of the disappointment may be attributed to the mediocrity of the movement performed. Brahms must have felt very unwell when he penned it.

J. Marquardt in Ernst's *Fantasia on Orthello*, displayed fair technical resources, and a very beautiful tone, winning an encore, to which he responded with *Vieuxtemps' Romance* (No. 1 of the *Feuilles D'Album*, op. 40, dedicated to Prince Caraman-Chimay), which he played with the feeling of the true artist, the accompaniment being admirably performed by his colleagues.

## PROVINCIAL NOTES.

#### OTTAWA.

Grand Opera House, May 4th and 5th. The Clara Louise Kellogg company gave a miscellaneous concert to a well-filled house; the great prima donna singing with all her grandeur of voice and method selections from *Ernani*, *Mignon* and the fourth act of *Il Trovatore*, the first evening; adding one act from *La Favorita* on the second evening. Her support was very poor indeed.

St. James' Hall, May 10th. Mr. Edgar Buck's Jubilee concert was a great success both musically and financially. The proceeds were generously handed over by Mr. Buck to the Protestant Orphans' Home. Mr. Buck was assisted by Miss Annie Lampman, pianiste, and Herr Koehler (violin

and flute), both of whom contributed largely to the success of the concert. Miss Lampman's accompaniment was faultlessly played, and Herr Koehler in his violin obbligato especially good. The choruses, sung by forty of Mr. Buck's pupils, were rendered remarkably well; indeed, they could hardly be otherwise than well sung, considering that they were the picked voices of the city, and the conducting of Mr. Buck so excellent. The solos of Miss Fortier, Miss Lillie Fuller, Miss McCarthy and Mr. Campbell were undoubtedly well sung considering the short time Mr. Buck has had the voices under training. Mr. Buck sang himself (as he always does) so acceptably that the audience awarded him tumultuous applause. A very unique part of the performance was the presentation of silver Jubilee brochures by Mr. Buck to his lady pupils and to Miss Lampman.

Grand Opera House, May 27th; Philharmonic Society; Max Heinrich concert. The society gave selections from the works produced at the previous concerts. The principal attraction however, was the "Leider," by Max Heinrich, and Ottawa can well endorse the opinion expressed of this artist wherever he appears. A rare voice, artistic soul and expression, and the spirit added to the beauty of his piano accompaniments, make it a great treat and privilege to hear him.

Grand Opera House, May 30th and 31st; *Rudligore*. The performance of this last work of Gilbert and Sullivan's, drew crowded houses each night. Of the management, the scenery, and the artistic performance too much in praise can hardly be said, but of the work itself the less said the better. C. SHARP.

#### BELLEVILLE.

The Philharmonic Concerts took place here in the Opera House on the 30th and 31st May, and were greeted with well filled houses both evenings, Mrs. Eva Rose York conducting. The following soloists were engaged: Mrs. Cheesman, soprano, Hamilton; Mrs. Vanderlip, soprano, Brantford; Mr. J. Dean Wilkinson, tenor, Toronto; Mr. A. E. Curran, basso, Toronto; accompanists—Mrs. Campbell, pianist; Miss Minnie Jones, organist, and an orchestra of twelve performers. The following is the programme for the first evening: Part I.—"God save the Queen," "Hallelujah Chorus," (*Messiah*), Handel. "Hear us, Father," Millard, Mrs. Vanderlip. "O God have mercy," (*St. Paul*), Mendelssohn, Mr. A. E. Curran. Meditation in G major, composed for this orchestra by Mrs. York. "The Soft Southern Breeze," (*Rebekah*), Barnby, Mr. J. Dean Wilkinson. "Spinnled," (piano solo), Litoff, Miss Agnes Burns, Halifax. "Sancta Maria," Faure, Mrs. Cheesman. Part II.—Mrs. York's cantata, *David and Jonathan*, (reproduced by request), Mrs. Vanderlip, *Narrator*; Mr. Curran, *David*; Mr. Wilkinson, *Jonathan*.

Mrs. York must have felt proud and very much gratified by the manner in which the choruses were rendered, and by the playing of the orchestral accompaniments. When it is taken into consideration that this is only the Society's second season, and that a number of those taking part in it had only lately joined, it must be generally admitted that the choruses were remarkably well performed. As usual there was lack of basses and tenors, but that will probably be remedied in the future. The orchestra had only practised together a few times with Mrs. York, and certainly acquitted themselves very well. The Meditation in G, by Mrs. York, was so well received by the audience that it was repeated. In response to an encore Mrs. Vanderlip sang "Hear us, Father," and the solo in *David and Jonathan*; she has a very rich full voice, and quite filled the Opera House. This was the first time she had sung to a Belleville audience, but the repeated applause which greeted her proved that she had created a very favourable impression. Mrs. Cheesman, of Hamilton (lately of Montreal), has a most charming delicate soprano voice, very highly cultivated, and although she had only the one song the first evening she sang it exquisitely. Mr. Curran sang "O God, have mercy," from *St. Paul*, and although the selection was somewhat too classical for a mixed audience, his fine voice and sympathetic singing completely captivated it. Mr. Wilkinson's voice is very fine, though not powerful, but was displayed to great advantage in Barnby's lovely song, "The Soft Southern Breeze;" Miss Minnie Jones (who played during the first part of the even-

ing) gave the accompaniment to this great expression. Miss Agnes Burns played Litoff's "Spinnled," most exquisitely, and in response to an encore gave a mazurka by Moskowski. Mrs. York's *David and Jonathan* was very well performed both by the singers and orchestra; the piano and organ also aided the accompaniments. Mrs. Vanderlip sang the soprano solos, and the violin obbligato to one or two solos was played by Miss Ethelind Thomas in a pleasing manner. The audience, judging by their applause, seemed to be very much pleased with Mrs. York's composition, and they gave her a most hearty reception.

The next night the house was even better filled. This being the first time the *Messiah* had been performed in Belleville, no doubt many came partly from curiosity, but the general opinion seems to have been a very favourable one as regards the performance. The oratorio itself was of course beyond criticism. The accompaniments were limited the second evening to the piano and organ for the choruses, and the piano alone for the solos. The choruses went wonderfully well, but especially the "Hallelujah." Where all the solos were so well given it is hard to single out any one, but Mrs. Cheesman's rendering of "Rejoice greatly" and "How beautiful are the feet," was very exquisite, and deserves a word of praise. Mr. Curran pleased all by his singing of "But who may abide" and "The people that walked in darkness." Mrs. Vanderlip sang two solos, "But thou didst not leave" and "I know that my Redeemer," and Mr. Wilkinson all the tenor solos, both sustaining the favourable impression that they had created the night before. At the conclusion of the last chorus Mr. Curran sang Torrington's "Abide with me," by special request. The doxology was then sung, and so ended the last Philharmonic concert of the season.

The Society will meet on the third Tuesday in September. It is not yet decided what work will be taken up. LYRA.

#### GUELPH.

##### MR. CROWE'S CONCERT.

The concert on the 7th inst, in which Mr. Charles R. Crowe made his first appearance before an audience of his native city since his return from Liepzig Conservatory of Music, was very well attended. The programme for the occasion provided music of a distinctively higher character than is usually given at such entertainments, while it was not so far beyond the comprehension of ordinary mortals but that they also could appreciate it. The composition and arrangement of the programme showed taste and care, and it was a matter of pride to all present that, save Mr. Schuch's songs, the evening's enjoyment was solely contributed by Guelph artists.

Mr. Crowe was down for four piano solos. His numbers were:—(a) Prelude, Chopin; (b) Nocturne, Schumann; (c) Mazurka, Goddard; Polonaise, Chopin; Military March, Schubert-Tausig; Pasquinade, Gottschalk; and it is safe to say that his audience was thoroughly pleased with the proficiency he displayed, and the masterly and easy manner in which he brought out the beauties of the music. And his execution of the different classes of music gave evidence that Mr. Crowe has profited much by his sojourn abroad. Mrs. Moor was well received in her song the "Angel's Serenade," with 'cello obbligato by Mr. Crowe, which was sweetly rendered, the 'cello accompaniment adding to the charm of the music; while in her second number "Staccato Polka," the flexibility and control of voice exhibited by her had a very pleasing effect. Mr. Schuch is so well known here that it is unnecessary to say that his appearance was greeted with hearty applause, and in his four pieces, "I am a Friar of Orders Grey," "Simon the Cellarer" (encore), "The Reaper," and "The Empire Flag."—Dr. McKenzie's new jubilee song—he displayed the well cultivated voice of the well trained vocalist. The latter song is a new one and, when better known, will become a favourite, as the music will make a pretty chorus, for which it was originally written. Miss Laura McLaren's violin solos were performed with the power and precision which characterizes this young lady's playing, and which give such bright promise of future advancement. The trio "The Mariners," by Mrs. Moor, Mr. John Crowe and M. Schuch, was fully up to the high standard of the programme, and was most acceptably received. Mr. Scoon's cornet solos were marked features of the concert. His first, "Fantasia on Norma,"



which had been arranged by Mr. Crowe with an accompaniment for violin (Miss McLaren), violoncello (Mr. Crowe), and piano, (Mrs. Crowe,) might be called the gem of the evening. The music was very taking, and Mr. Scoon's playing was excellent. The number well deserved the applause with which it was greeted. His cornet solo "Columbia," in the second part, was splendidly given, and the rendering of these pieces gave the audience some new light as to Mr. Scoon's proficiency with the cornet. The accompaniments throughout the programme were faithfully played by Mrs. and Mr. Crowe.

Mr. Crowe may be congratulated on the success which has attended this effort, as a concert better appointed in all its details has not been held in this city.

Should Mr. Crowe repeat his performance in Guelph there is no doubt but he will be greeted with an even larger house than that which assembled on his first appearance in his native city.

#### LONDON.

In my last paper I had occasion to remark upon the dearth of concerts at the beginning of the season. The prospects, however, were encouraging, and we are now having almost a hurricane of good things. One special feature of the steady musical progress this city is undoubtedly making, is the great improvement in part singing, for which we have to thank several of our church organists. The sacred concerts of the past few months, and the various Christmas and Easter services, have amply proved the capability of our choirs. At the Queen's Avenue Church concert on the 20th inst., at Victoria Hall, the unaccompanied part singing was really admirable. At the recent concert given by Mrs. Moore, her "Ladies' Choral Club" also did remarkably well in the *Sea Maidens* cantata, especially as the Club is composed almost entirely of young ladies unaccustomed to singing publicly. The "Arion Club" concert given lately was a great success. This Club of about 25 male voices is making very steady progress under the direction of Mr. Birks. The New York Philharmonic Club and Mrs. Annie Louise Tanner were an added attraction. As this Club has so lately performed in Toronto, comment upon it is needless. But a word of high praise is due for the admirable performance of Dudley Buck's short cantata *The Nun of Nidaros*. Through the unavoidably late arrival of the Philharmonic Club in London, there had been no rehearsal of this work, but thanks to the steady baton of Mr. Birks, and the good musicianship of the New York Club, Mrs. Tanner, and the "Arion Club," the whole was sung in a manner which left nothing to be desired. The last of Mr. Thomas Martin's Piano Recitals took place lately, a series which has been both interesting and instructive. The Hellmuth College concerts are (as I write), in full swing. The competition for the Leipzig Scholarship takes place next week, and is between Miss Elinor Gable and Miss May Hamilton, two very clever young ladies and graduates of the College.

A FLAT.

#### RICHMOND HILL.

The concert at the Methodist Church held on the 24th of May was well attended, though doubtless the heavy rain prevented many from attending who would otherwise have been present. The Mehan Quartett, of Detroit, appeared several times in each part of the programme, their number being heartily applauded. The performers are real artists, and the pieces sung were of a high class. Miss Corlett gave several solos which were well received. The evening's performance was made complete by the part taken by Mr. J. Churchill Arldige, of Toronto, the celebrated solo flautist. Mrs. Harry Blight was accompanist, and gave every satisfaction.

On the same evening a highly successful concert took place in the Presbyterian Church, and, considering the inclement weather, was very well attended. The performers were Mrs. Martin Murphy, Miss L. Thaft, Messrs Clark and Wodell and Mrs. C. L. E. Harris, accompanist.

An entertainment in aid of the library was given in the rooms of the Collegiate Institute at Barrie on Friday evening May 20th. An elaborate programme was presented. The affair was well patronized, and well carried out.

A musical entertainment was given in the Town Hall, Markham, on May 23rd, by the Metropolitan Quartet, and afforded much satisfaction to all who availed themselves of the opportunity to be present. The opening piano duet was brilliantly executed by Miss M. and Miss Lizzie Bucham, and awakened a lively expectation for what was to follow. Then came an overture by the Quartett—Miss M. Bucham on the piano, and the three sisters on violins. Interest was kept up from beginning to ending, and expressions of satisfaction were heard on every hand. At the close of the programme, the chairman expressed the hope that the Misses Bucham would again visit the town, when, he had no doubt, a much larger audience would greet them.

### CORRESPONDENCE.

All letters must be accompanied by the name and address of the writer.

The Editors do not hold themselves responsible for the views expressed by correspondents.

#### TONIC SOL-FA.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—I was much pleased to notice in last month's issue that you had undertaken to create an interest in school music, and as my name has been used in connection with the matter I take the liberty of writing a short explanation of the Tonic Sol-Fa system, which seems to have aroused the animosity of the majority of your correspondents. I am not in the least afraid of their opinions damaging the success of Sol-Fa, as in conversation with each of them they have admitted their lack of knowledge of the system, and anyone who knows anything about the matter will see at a glance that their arguments are put forth with a degree of prejudice and conservatism unworthy the name of modern educationists, and in nearly every case without due investigation. Tonic Sol-Fa has done good work among the so-called "illiterate (?) classes" in England, but that is certainly not its only mission, as Mr. Preston would have us believe. Years ago, John Curwen, the founder of the system, in speaking of its object, said, "Our aim is to make all the people and their children sing, and to sing for noble ends." This purpose has been strictly adhered to by the promoters of the system, and who can say that they are not rapidly accomplishing the desired result? Let me give you a few facts:

1st. In the Public schools in Britain over three million children are studying music on the Tonic Sol-Fa system.

2nd. By the testimony of impartial judges who have compared the singing in British and American schools, the former are admitted to be infinitely superior to the latter.

3rd. Ordinary school songs have been found too simple for use in English schools, and a higher class of music has been adapted, from the best composers, and now the pupils can sing readily, and with confidence, music equal in difficulty to any oratorio ever written.

4th. Tonic Sol-Fa has made more readers (vocal) of the staff than all other systems combined.

However, these statements may be treated as unfounded assertions. I have tested all practically, and am prepared to advance proof if necessary. Knowing that the Minister of Education is deeply interested in the subject of music in the Public schools, and has always treated new systems of teaching other subjects with liberality and fairness, I would request that a public trial be made of the Tonic Sol-Fa system, and that the opinion of practical school teachers be taken equally with that of musicians, who cannot be supposed to have a very intimate acquaintance with the requirements of the school-room of the present day. In order to demonstrate the usefulness of the system, I will take a class of children who have studied from Sol-Fa not more than eight months, and have never had a lesson on the Staff notation, and after one hour's lesson on the transition from Sol-Fa to the established notation, they will read at sight any tune containing modulation to related keys or relative minor, written by any musician of known impartiality, such as Mr. A. E. Fisher, or Mr. Torrington.

I shall be pleased to hear of any class, trained on the Holt system of teaching the staff, by Mr. Preston or any qualified exponent of the system, for double the time, being



prepared to submit to a test of equal difficulty or thoroughness.

The teachers of the City schools have tested the Sol-Fa system, and many are of opinion that it is destined to accomplish a revolution in singing, equal to that of the Phonic method in reading. The same opposition is being shown to the former as was shown to the latter, but it will only lead to a keener investigation of the subject, and in the end, the power of the system to fulfil the end for which it was designed, will be acknowledged, as in England, by all impartial and liberal-minded musicians. I am,

Yours for the cause of music, A. CRINGAN.

#### MUSIC IN TORONTO PUBLIC SCHOOLS.

To the Editor of THE MUSICAL JOURNAL.

SIR.—I have read a number of replies by musical gentlemen to certain questions sent to them regarding the introduction of Tonic Sol-fa notation in the public schools of Toronto. I request your permission to make the following statements in reference to the subject:

1. Mr. Cringan was not appointed to teach music in our schools because he understands the Tonic Sol-fa notation. I recommended him solely because he is a most excellent teacher. Mr. Cringan understands music well, but his teaching genius is greater than his musical genius. I have had the honor of being visited by scores of Tonic Sol-fa teachers, who requested me to recommend them to our School Board, but I could not do so because I found none of them possessing teaching power in any marked degree. I had no difficulty in recognizing Mr. Cringan's ability as a teacher when I first met him, and as soon as I found that he had received a good musical training, I had no hesitation in strongly recommending him as teacher of music in our primary classes.

2. I have always held that it makes very little difference what notation is adopted in teaching music. The way in which thought is pictured cannot change the thought. The important work of the music teacher is to give clear ideas of music itself, instead of devoting his best energies to the way in which music is written. The descriptions of thoughts never give any trouble if the thoughts themselves have been made clear.

3. Some of the musicians condemn strongly the use of two notations by the same pupils. There is no philosophical foundation for this objection. Pupils learn to recognize thought both in script and print, and to recognize numbers in both Arabic and Roman numerals. Our experience already has proved that the transition from Tonic Sol-fa to the Staff notation can be made naturally and thoroughly in a very few lessons.

4. I am much pleased with the effects of Mr. Cringan's appointment so far. He has power to awaken enthusiasm on the part of both teachers and pupils. This is vastly more important than any question of musical notation can be. We do not, in Toronto, propose to devote our time to quarrelling about how music shall be written. We intend to train the voices of our children, to use music as a means of developing and purifying their emotional natures, and to qualify them for recognizing and interpreting not merely the marks that represent music, but the true spirit of the composers whose works may be placed in their hands.

5. We believe in practical tests more than theoretical discussions, and we would like the accomplished musicians whose letters you publish to wait for one year, or till the next meeting of the Musical Association, and then to visit our schools; when we will gladly have our pupils tested and compared with any pupils in Canada. We would like the test to be a thorough one, including the musical training of the voice, the mind and the ear, as well as power to read and sing music at sight. We would also like the test to be applied to all grades of pupils.

6. I was disappointed at not seeing the opinions of musical authorities, such as Dr. Strathy, Mr. Torrington and Mr. Haslam among those you printed. Yours truly,

JAMES L. HUGHES,  
Inspector of Public Schools.

Toronto, May 20, 1887.

[Mr. Hughes evidently misinterprets the replies to our circular published in last number. These had no reference to Mr. Cringan's appointment, but simply expressed the views held by musicians on the introduction of the Tonic Sol-fa notation. We are yet without replies from Messrs. Torrington and Haslam.—Ed.]

#### THE STAFF NOTATION AND TONIC SOL-FA.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR.—I was very sorry to find (in your correspondents' letters in your last issue) that such an antagonistic feeling exists amongst my professional brethren in Toronto towards the "Tonic Sol-fa" notation; some treat it with contempt, and would have nothing to do with it; whilst others admit that it has advantages, yet would not countenance its adoption in schools and choirs. All this in face of the immense amount of good the method has wrought for the cause of music in the Old Country.

I have had considerable experience with boys in church choirs in England and Canada, and I am convinced that it is impossible to teach all children who sing, to read from the Staff notation, and very few indeed are ever able to read music at sight; where the Staff notation has failed, the Tonic Sol-fa has often proved successful.

Helmholtz, in his great work on sound, in remarking on the value of the Tonic Sol-fa notation, describes how he had been astonished by the "certainty with which a class of forty children between eight and twelve in a British and Foreign school read the notes, and by the accuracy of their intonation."

There can be no doubt that the Tonic Sol-fa aids the acquirement of the Staff notation. Dr. Stainer says (in advocating the use of the method in schools) "I find that those who have a talent for music soon master the Staff notation, after they have learned the Tonic Sol-fa, and become in time good musicians; it is therefore quite a mistake to suppose that by teaching the Tonic Sol-fa system you are discouraging the acquisition (the future acquisition) of Staff music, and so doing a damage to high art."

The London School Board find that "all the teachers prefer to teach by the Tonic Sol-fa method, and have accordingly adopted it throughout their schools."

"Some of the best choral singing now to be heard in England is that of Tonic Sol-fa choirs."

"Of a Tonic Sol-fa edition of the *Messiah* in vocal score, 39,000 copies have been sold!" I quote these several extracts from Grove's Dictionary of Music, to show what a firm hold the system has taken in England; in fact of such proofs of the efficiency of the system in England, we, in Canada, have no business to set our faces against it, but should, on the contrary, give it every encouragement, and let it have a fair chance; let it run side by side with the Staff system, or if necessary, let it be taught altogether in the schools, and we shall afterwards have more pupils for the Staff notation in connection with instrumental work, and we shall ultimately have more musicians in our midst.

The answer of one of your correspondents to your question No. 2 amused me greatly. I admit that Canadian school children are intelligent and well educated, but I do assure him that the English school children are not one whit behind; on the contrary they have superior advantages over the children here, in all branches of education; he should take the earliest opportunity of paying a visit to England and I think he would have great difficulty in finding the "illiterate classes" who have, he asserts, been the only people with whom the Tonic Sol-fa notation "has done good work!"

If the Tonic Sol-fa can achieve such good results here as it has done in England, by all means let it have a fair trial; musicians should not object to, but should welcome any means of removing difficulties from the learner's way; they should be liberal, and put aside individual prejudices in all matters of musical education.

Apologizing for taking up so much space, I am, dear Sir,

Yours faithfully, ARTHUR E. FISHER.

To the Editor of THE MUSICAL JOURNAL:

SIR.—The remarks of "Metronome" in your last number again demand a reply, which I shall make as short as possible. Allow me again to say that "Metronome's" assertions concerning my manner of conducting *St. Paul*, as also of *Israel in Egypt*, are emphatically and distinctly false. I decline to enter into any controversy about the matter, especially with one who lacks the manliness to write above his own signature. Yours, etc.,

Toronto, June 13th, 1887.

EDWARD FISHER.

# PIANOS

THE LEADING PIANOS OF THE WORLD.

**WEBER,** NEW YORK.

N. Y. **SOHMER.**

For the superior qualities in TONE and TOUCH, combined with UNEQUALLED DURABILITY, the reputation of the above-named makers offers to intending purchasers the guarantee of

**ABSOLUTE SATISFACTION.**

Prices Moderate. Terms Liberal.

Catalogues on application.

**I. SUGKLING & SONS,**

**PIANO WAREROOMS,**

107 YONGE STREET, - - - - TORONTO.

TORONTO

## CONSERVATORY OF MUSIC,

*Incorporated by Government in 1886,*

**WILL OPEN SEPTEMBER 5, 1887.**

Cor. Yonge Street and Wilton Ave.

Capital, \$50,000.

Hon. G. W. ALLAN, - - - President.

**35 TEACHERS.**

Tuition given from beginning to graduation in the following Departments of Instruction:—Pianoforte, Voice, Organ, Violin and other stringed instruments, Orchestral and Military Band Instruments, Orchestral and Ensemble playing, Sight Singing and Chorus practice, Music in Public Schools, Church Music and Oratorio, Harmony, Counterpoint, Composition and Instrumentation, Elocution and Dramatic Action, Languages (especially Italian, German, French and Spanish), Piano and Organ Tuning.

**PRIZES, CERTIFICATES and DIPLOMAS.**

**FREE ADVANTAGES:**—Recitals, Concerts, Rudimentary Theory; Lectures on Musical History and Biography, Acoustics, Mental and Moral Science, Physiology and Anatomy of the Vocal Organs, Vocal Hygiene, etc.

**TUITION,** \$5 to \$15 per term of ten weeks embracing 20 One Hour lessons. Board and rooms provided for lady students in a Conservatory Residence strictly responsible to the Conservatory management.

For 60 page Calendar giving full information, address,

**EDWARD FISHER, Director,**

12 Wilton Crescent, Toronto.

## The Toronto Summer School of Music

TO BE HELD IN THE

*Theatre of the Educational Dept. Building,*

**AUGUST 1st to 13th, 1887.**

Established by the Minister of Education for the training of teachers in the authorized system of musical study for the schools of Ontario.

*Teaching Staff:*

Mr. H. E. HOLT, (Boston, Mass.)

Mr. W. ELLIOTT HASLAM, Mr. H. GUEST COLLINS,

Mr. S. H. PRESTON.

The course includes the study of Sight-singing from the first conception of tone to the most advanced choral practice.

**Reduced Railway Rates.**

Prospectus will be sent on application.

**S. H. PRESTON, - Director,**

NORMAL SCHOOL.

## The Oxford Press,

ADELAIDE ST. E. • **23** • TORONTO, ONT.

OFFICE OF

THE MUSICAL JOURNAL.

**SUPERIOR**

**BOOK AND JOB PRINTING.**

Managers of Concerts, Recitals, and Entertainments are invited to call and get our prices.

**TIMMS, MOOR & CO.**  
PRINTERS AND PUBLISHERS.

## VOCOPHONES!



Young and old can play any tune on the funny Vocophone with ease, by simply singing into the Instrument. They are capable, under expert manipulation, of producing most fascinating music and are a never ending source of amusement. They range in size from one to three feet long. Used in a burlesque act by a concert troupe, etc., they will be found very amusing. For masquerades, serenades, weddings or surprise parties, pic-nics, excursions by water or land, they are especially suitable. They are now made of material which is very light but almost unbreakable, except by extremely rough usage. Their great novelty, combined with the effective music produced, will create an immense sensation, wherever they are seen and heard. An excellent accompaniment for the piano, etc. They will be welcomed everywhere.

**CATALOGUES FREE.**

**CLAXTON'S**  
**MUSIC STORE,**  
197 YONGE STREET, - TORONTO.