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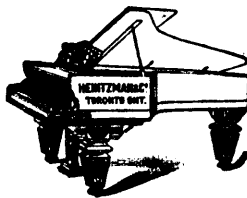
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TORONTO, JUNE 1898.

See our offers of free musical education and a premium piano on page 6.

MATHERNA, the great dramatic soprano, is in America after a seven years' absence.

HERBI MARTEAU, the violinist, has been engaged for an extended tour next season.

MR. AND MRS. MAX HEINRICH have sailed for Europe after a most successful season.

PLUNKET GREENE, the Irish basso, has merited the ovations bestowed on him for his artistic work.

MR. FRANK DOSBERT'S MASS, sung at St. Peter's, has won him much honor. He was congratulated by Verdi.

We have it on good authority that Mr. Clarence Eddy, the distinguished American organist, is expected to play in Toronto shortly; probably at the Metropolitan Church.

WHILE the musical programmes of the World's Fair seem to have been excellently chosen, from an artistic consideration, the audience at the various concerts have been deplorably small; being numbered by hundreds instead of many thousands as hoped for.

PADEREWSKI carried away with him as the result of a most artistically successful tour of concerts \$180,000. He gave much for charitable purposes.

UNDER the auspices of the World's Fair Auxiliary the American College of Musicians will hold a congress in Chicago, Monday, July 3rd. Leading musicians will take part.

In a conversation just before sailing for Europe Arthur Nickisch says American audiences are remarkably wide in their musical tastes. He also speaks highly of American musical prospects.

MR. NICKISCH forfeited \$3000, which, with a loss of \$9000 to be received for a Western tour, makes his loss by his resignation of the conductorship of the Boston Symphony Orchestra, aggregate \$9000.

AT the recent Springfield (Massachusetts) Festival the following choral works were among those given: Verdi's Requiem Mass, "Dream Pictures," a cantata by G. E. Whiting, and Mendelssohn's "Elijah."

It is said a production of "Falstaff" is forbidden at Trieste, with Verdi as conductor, because of fears of an Irredentist uprising.

FRAU WAGNER has had a bill introduced into the Austrian Parliament to lengthen authors' rights to twenty years after their death.

THE spring season of operas in London included "Faust," "Il Trovatore," "Lohengrin," "Mariana," "Cavalleria Rusticana," and "La Juive," the latter being the novelty.

MR. PAUL MORGAN, solo cellist and teacher at the Toronto College of Music, has been engaged by Walter Damrosch to play in his N. Y. Symphony Orchestra next season.

THE conductorship of Toronto University Glee Club is vacant, Mr. E. W. Schuch having resigned owing to pressure of other professional duties.

HANS VON BULOW divides all operatic composers into two classes: (1) Those who increase the repertory of the barrel organ and (2) those who borrow from the repertory of the barrel organ.

By virtue of a new string quartette by D'Albert, the already famous pianist, which was played in Berlin by the Joachim Quartette before Rubinstein, Max Bruch, Heinrich Hoffmann, and others with great success, D'Albert, it is predicted, will become a great composer, this being considered an epoch-making work.

THE CANADIAN MUSICIAN will be glad to receive musical news items from every quarter of the Dominion. Conductors, teachers, singers and players let us hear from you. We want your hearty co-operation; the advantages will be mutual.

ARON DVOŘAK is on record as believing that the future music of America must be founded on negro melodies. He does not appear to have attached any importance to the musical proclivities of Lo, the poor Indian.

NOTE: In public schools should be made more of a revelation than a study. The children should first be inspired and read. Then, they should be taught music in a way that will give them an idea of it from the artistic point of view; but they ought not to be prejudiced against it by being forced to master too many dry technicalities. The technical part should be reduced to the minimum. Let it be taught on an art rather than on a science.

"A CANADIAN NATIONAL ANTHEM" has been a subject for discussion in some Toronto papers recently. While the custom remains a colony and is not a distinct nation, how can each can have a national anthem of its own? "God Save the Queen" must do duty for every part of Queen Victoria's dominions so long as Her Majesty reigns and the existing relations between England and its colonies continue. Patriotic songs may be written *ad libitum*, but they are different things. Colonists are "small potatoes" in international consideration and there can be but little in their condition to evoke the enthusiasm which gives birth to strong, martial or national sentiments in song. Here, in Canada, our ways are those of peace, pastoral rather than anything else. This may account for such effusions as "The Maple Leaf," but the setting of "Beulah Land" to patriotic words can only be ascribed to genius.

CANADA promises to be a rich musical nursery for the Americans. Our singers are constantly finding engagements in various parts of the United States. Among many who might be mentioned are: Mr. and Mrs. J. F. Thomson, Mrs. C. E. Shilton, Miss Bonsall, Miss Gaylord and Signor Delasco, all well-known and very popular.

From Rat Portage comes to us the programme of a concert recently given under the direction of Messrs. Davies and Dunham. Although of a very light and popular character, we are glad to notice that our far-away friends are not so hide-bound to the stern realities of life in the north-west as to lose sight of the fact that a modicum of recreation is necessary to happiness. Encore!

On May 18th an excellent piano recital was given in St. George's Hall, Toronto, by pupils of Mr. W. O. Forsyth. These were; the Misses Lillian Kennedy, Van Etten, Murial Lailey, Millie Evison, Lucy Kennedy and Anna Proctor; and Messrs. C. C. Forsyth and A. T. Burns.

The Toronto College of Music, F. H. Torrington director, will hold a special summer term between July 8rd, and August 5th.

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The engagement of Canadian soloists for World's Fair concerts is one of the most encouraging signs of the times, as marking the development of musical art in this country. Among those who will take part are: Mrs. Agnes Thompson, in the soprano solos of the "Mastal"; Mr. F. E. Torrington in an organ recital, and Mr. H. E. Field, the pianist, who will play the Liszt E flat concerto with the World's Fair Orchestra.

It is the fashion among our German-American friends to sneer at Patti and to say that she sings after the glaucous manner of the alleged dying Italian school; that she should not be tolerated because of her never-ending farwelled tours; her singing of "Home, Sweet Home" and goodness knows what else. Notwithstanding all this, however, and her fifty years, Patti can still pack a hall as no other singer on earth can. She is coming to America next season.

In a late number of the "Medical Magazine" Dr. Blackman interestingly describes some experiments that he has made of the influence of music on the human system, and presents a theory as to its specific effects on disease. He says that by its reflex action on the nerves music directly affects the action of the heart and of the circulation of the blood, which is sometimes increased and sometimes depressed by it. Its most usual effect is to increase the circulation, and especially in the case of nervous invalids it is an important factor for the restoration of health.

The unprecedented success of Verdi's last opera, "Falstaff," shows that the *opera comique* is not a thing of the past, but is a present reality. It is a remarkable thing that the aged composer should preserve so much of his youthful vigor, and so much of his maturer genius as to produce a work of such merit as the opera in question. For, eliminating all romance and sentiment, which naturally would connect itself with such an achievement, there is not the slightest doubt that "Falstaff" is an opera of the highest genius, and it is an epitome of all the resources of modern dramatic and operatic methods. Not only is this true of the music, but also of the libretto. It could hardly be otherwise, since it comes from the skillful pen of Boito, himself the composer of more than one grand opera, and the recipient of a degree from Cambridge, of Doctor of Music. Verdi and Boito have worked together before and thoroughly understand each other, and their joint productions are much nearer the Wagnerian standpoint of dramatic consistency than the average libretto and musical setting.

The importance of the movement made by Mr. H. W. Webster, the excellent singing master of the Toronto College of Music, to interest children in such compositions as Arthur Page's cantata "Meadowsweet" should not be overlooked. The opportunities afforded children in the way of musical performances are not, as a rule, calculated to evoke more than transient interest. Singing in chorus does little to stimulate ambition; while to be appointed to take a part, however small, arouses abundant zeal. In Mr. Webster's concert, given a short time since, several exceedingly pretty voices were heard. The earnestness and care with which the youngsters took their several parts spoke volumes as to their assiduity, and that some of these will be stirred to greater effort in their musical studies is not to be doubted.

We understand that next season Mr. Webster will, in addition to his girls' class, have a young men's chorus, concerts to be given by each. The success of his first concert suggests to us that there would be no difficulty in finding a full audience for a large hall, certainly the performance would gain in effectiveness with adequate stage accommodation. Why not try Association Hall?

A contemporary makes the following sensible suggestion.

If a listener's enjoyment of a song is enhanced by his knowing what it is all about, as informed by the programme, would it not be a good idea for singers and players, when re-

sponding to encores to give the audience the title of the piece about to be performed? This duty could very properly be delegated to the accompanist, and would give general satisfaction. The name of the song would give the audience material aid and comfort in its guessing at the meaning of the words sung, which words, alas! as so often delivered, have so little meaning in them.

On Wednesday, May 17th, Mrs. Robertson's pupils gathered for their fifth recital, when the following numbers were given: Duet from the opera "Der Freischutz," Weber, by Miss M. V. & Master H. Tremere. Etude No. 1, B II, Kohler. Miss F. Gendron. Organ. Mermaid Song from the opera "Oberon" Miss L. Todd. Minuet from the opera "Don Giovanni" Mozart. Miss L. Dusome. Waltz. Mack—Miss E. Carter. Etude No. 1, op. 29, B. I, Bertini—Miss E. West. Duet. Montgomery—Miss A. and L. Dusome. "Home Sweet Home," Slack—Miss M. Gendron; Waltz. Kinkle—Master E. Shanahan. Organ. "Moonlight on the Lake," "Mozart—Miss A. Todd. Fantasia from "Martha," "Flotow—Mrs. Robertson, "Rock beside the Sea," Grobe—Miss A. Dusome. "The Whippoorwill, Grobe—Master H. Tremere. Waltz. Kinkle—Miss F. Gendron. Duet from the opera "Il Trovatore—Miss E. Carter and Mrs. Robertson. Love's Reply," Kinkle—Miss M. Tremere. "Silvery Waves, Wyman—Miss E. West—Duet. Misses M. and Gendron. Rustic Dance, Howell—Master H. Tremere. *Pentastanguene Herald.*

Let us suppose, says the *Nonconformist Journal*, a hungry man goes into a restaurant and orders dinner. He finds it excellent, and devours it with a relish. If he encores that dinner by thumping on the floor with his cane, and shouting "bravo" till he is hoarse, the proprietor does not furnish the enthusiast a second dinner unless he pays for it as he did for the first one.

A man goes into a cigar shop, invests in a cigar, and upon lighting it discovers that it is very fine. That man may stamp the heels off his boots, but under no circumstances does the tobacconist's comeforward with a gracious bow and beaming smile and hand out a complimentary cigar; at least we have never noticed any thing of this kind.

These things being so, how does it happen that an intelligent audience that has paid its admission to a concert will go on as if they meant to tear down the place if the performers do not duplicate the programme and give them double value for their money. If the performance is so much better than the audience expected, it seems to us that it would be more reasonable for the people to hand over another shilling apiece as they passed out, after the performance was over.

The truth is, that in every audience there are a few fellows who want to make the spectators believe they know good music when they hear it; that they are music sharps.

They start the racket, and the rest of the audience catch the contagion just as other nervous diseases are caught. An occasional encore is admissible, but when an audience encores everything, the young man who starts the nuisance ought to be pointed out.

NOVELTS: Hereafter "The Canadian Musician" will be prompt to record all musical happenings. The date of publication of this issue being somewhat late we give the following items without comment: May 1st. Mr. H. M. Field gave a piano recital for the benefit of the Infants' Home, Toronto. He was assisted by Mrs Caldwell, Mrs D. E. Cameron, Mr. Arlidge and Mr. Hewlett. On the same date the Toronto Orchestral School gave a concert under Mr. Torrington's direction.

May 3rd. Kingston amateurs gave "Pinafore." May 15th. Mr. Ascher Lucas, pianiste, assisted by Mrs. Martin Murphy and Miss Littlehales, gave a recital in Hamilton.

May 16th. Arthur Page's cantatas for children "Meadowsweet" and a miscellaneous programme were given under Mr. H. W. Webster's direction, in Broadway Hall Toronto.

May 16th. the Toronto Ladies' Choral Club, Miss Hillary, dressreass, gave a concert of part songs and Mr. Arthur Fisher's cantata, "The Wreck of the Hesperus" (first presentation). Miss Kate Archer, solo violinist, also contributed.

May 23. The Toronto Orpheus Society, Signor d'Auria, conductor, gave "William Tell" in concert form, with a chorus of 175, an orchestra of 40, and 9 soloists.

June 6th. the Toronto Philharmonic Society, F. H. Torrington, conductor, gave a concert in the Mutual Street Rink, the programme being as follows:

- Orchestra....."Die Lustigen Weiber".....Nicola.
- Songs....."Herrnig Leubner", Adoll Jernan, Mr. W. Moorbridge.
- Concert Struck.....(Piano and Orchestra).....Weber, Miss F. Sullivan, pianiste.
- Contante....."The Golden Legend".....Sullivan.

- SOLOISTS**
- Miss Florence Brinson, Eliza, Soprano.
 - Mrs. Bruce Wilkinson, Ursula, Contralto.
 - Mr. W. Moorbridge, Prince Henry, Tenor.
 - Mr. R. W. Webster, Lucifer, Bass.

June 6th. Mr. J. D. A. Tripp, solo pianist, of Toronto, assisted by Mr. J. E. Kerr and the Mesess Marshall and Turnbull, vocalists, gave a recital in the town hall of Orangeville.

The German troops are provided with song-books containing patriotic songs and hymns for Sunday use. The first paragraph of this little book contains this address: "This book is given to you, the men who form the national army, so that your faith may be strengthened by studying the songs and prayers which it contains, both privately and in public. So that in times of health or of sickness in peace or in war, you may become filled with the spirit of humanity and self-control, with self-denial and fidelity, with patience, with hope, and with regard of your fellow-men. It is intended to provide you with a spiritual equipment. Bind it to you tighter and tighter still. It will give you strength in battle and honor in victory." Some critic has discovered that this song-book weighs one hundred grammes, and he maintains that it would be a wise economy for the government to dispense with the song-books and put one hundred grammes in the haversack of the German soldier. A German chaplain, however, has shown that the army that overcame Napoleon in the campaign of

1813-15, the troops who had not taken their song books felt such a need of their familiar hymns that during the armistice of 1813 General von Bulow was constrained to have a song-book compiled by two of his chaplains for the use of his troops, which was greedily taken up by other corps, among the rest by that commanded by Blucher, and that the song-book has ever since been an important part of a soldier's equipment. The *Saturday Review* cites an onlooker in the war of 1870, who was detained at Ulm while the German troops went to the front, as saying: "A distant murmur caught my ear, swelling and subsiding in solemn and plaintif strains upon the breeze. It grew fuller and louder by degrees, until I could recognise the notes of one of Luther's mighty chants, and the sonorous chorus struck me as most impressive, and moved me strongly. At length I saw a regiment approaching, every man singing as he strode along. It was on its way to the citadel of the town "Surely," I said to myself, "this nation which sends its soldiers to battle singing a solemn psalm like this can hardly fail to emerge victorious from the struggle before it." Those who contrast "Ein feste Burg," "Die Wacht am Rhein," "Nun danket Alle Gott," and "Der gute Kamerad," with the snatches from the *cafes chantants* so popular with the army of Napoleon III. have explained one secret of the German morale. It is to be feared that one hundred grammes more of bread in the haversack would not wholly make up the loss of the little German song-book.—*Musical Visitor*.

The new band instruments arrived on Thursday last and were at once placed into the hands of the members and the first practice held that evening. Since then they have practised every evening and are already in good shape. Being all old players their only trouble will be in getting on a good hard lip, which they will soon do. J. Bradley deserves great credit as the organizer of this band. He raised sufficient money in a few days to pay for 15 new instruments cash down. The instruments were purchased through R. H. Beatty, music dealer, of this town, from Whaley, Royce & Co., of Toronto, who are the only brass instrument manufacturers in Canada. They look well, sound well and the boys say they are just the thing. *Harriston Tribune, June 5th. 1893.*

MR. LOUIS LOMBARD, director of the Utica New York, Conservatory of Music, informs us that Dudley Buck has been engaged as an examiner and lecturer to his institution. Also that Rose Booth, an English theorist and pianiste, has been added to the faculty.

MR. ARTHUR E. FISHER, Mus. Bac., has joined the theoretical department of the Toronto College of Music, the institution of which Mr. Torrington is the musical director.

On June 9th the Whitevale Band held its annual garden party at which about 500 persons were in attendance. The band is under the direction of Mr. A. C. Tresham and most favorable reports reach us as to its efficiency.

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Canadian Musician Advertisers.

The musical season just closed is reported by our advertisers as being on the whole fairly satisfactory. The different schools of music, the Toronto Conservatory, and the College, both claim an increased *chiffre* of pupils, and that their plans for higher education have met with a gratifying need of success. The Kingstons Conservatory, Mr. O. F. Telgmann, the director, tells us, has far surpassed all expectations as to attendance. So also with the Canadian College of Music, Ottawa. The Scharwenka Conservatory, of New York, has absorbed several Canadians who, doubtless, were attracted by the celebrity attaching to the world-famous musician at its head.

Charles W. Landon, of Grand Rapids, Mich., stands high as a musician. His School of Music fills what others in the same *localite* were unable to satisfactorily supply. Mr. Landon's contributions to THE CANADIAN MUSICIAN are always interesting and instructive.

The Church Auto-Voce School is doing incalculable good in the way of curing those afflicted with stammering. There is no quackery about the Church method, and we know, by personal observation, that cures are effected that seem simply miraculous. They are permanent too.

Mr. H. M. Field, the popular Toronto solo pianist and teacher, has made a brilliant record with his recitals this season, while pupils have come to him from all over Canada and even from New York.

Mr. H. W. Webster, the English baritone soloist and vocal teacher at the Toronto College of Music, abundantly filled all expectations. His singing in important concerts proved him to be a thoroughly capable artist, while the excellence of his work as a vocal teacher has been amply attested by his pupils in College concerts.

Messrs. Arthur E. Fisher, A. S. Vogt and W. O. Forsyth are firmly established in repute and each year proves to them the success of their methods.

Among the trade advertisers, the pioneers of the piano industry, A. & S. Nordheimer have kept on in their well established conservative lines. Their American pianos, "Steinway" and "Chickering" particularly, are like the basis of currency—gold. These with their own product, the "Nordheimer" piano, always command a steady trade.

The firm of Gourlay, Winter & Leeming are a long way in advance of the rest of the race. The way they have pushed "Kaiser" pianos this year has been a caution. So also with the Gerhard Heintzman, Kama and several other instruments, organs as well as pianos.

The Gerhard Heintzman piano is proving a young giant. It has captured a very great degree of popularity and promise to soon have a large brother—a grand. Look out for it. Heintzman & Co. have covered a lot of territory this year. They make so many grades and styles of piano that they appeal to all tastes; and, too, their instruments are worthy of their success. We understand they turn out about 30 pianos weekly.

Farwell & Glendon are very enthusiastic over their "Farwell" piano. They also have

been lucky with the "Dominion" and "Steak" lines.

Suckling & Sons' fine line of copyrights, Halle & Peters' editions of piano works, and their music business generally has been very prosperous.

Whaley, Royce & Co. with their sheet music, music engraving and printing, band instrument factory and lines of all kinds of musical instruments, have jumped ahead at a phenomenal pace this year; so much so that they have had to take on more land and are adding to their premises.

S. R. Warren & Son, and E. Lye & Sons, both church organ building firms, report a good season.

The "occasional" advertisers in THE CANADIAN MUSICIAN always come back. They, like others, find that this paper, being the only one of its class in the country, has advantages which make it a valuable medium.

An old chiffonier, with the hiccough, Looking round to see what he could pic cough. Found in an ash barrel
Some wearing apparel
And a kerosine lamp with the wic cough.

SIR ARTHUR SULLIVAN has confirmed the announcement made some time ago that he had promised to write a sacred or secular cantata on a large scale for the next Leeds Triennial Festival. He has not yet, however, found a suitable subject.

VERDI's parents, who were very poor, bought for the child in 1813 an old piano, which he soon knocked to bits by his practising. He went to Busseto to seek for some assistance in repairing it, and the instrument now bears an inscription that tells the result of his appeal: "This action was repaired and recovered by me, Stefano Cavaletti. I added also the pedal as a present, and did the repairs gratuitously. The zeal displayed by young Giuseppe Verdi to learn to play on the instrument delighted me so much that I could not ask for any remuneration."

In studying, it is not necessary always to use the voice. In fact, it is injurious to sing over and over the same thing, string the organ, when the time, rhythm and intonation can be learned by using the piano, and counting with hand beats.—Emma Eames.

The ballad depends on the mind of the singer. Most people sing a ballad with no idea of the poetry or sentiment. You have to make the public feel—to touch their hearts. The so-called teacher of ballad-singing nowadays generally conveys to his pupil simply his own rendering, which usually—as might be expected from a man who knows no better than to do so—is a false one. Hence the falseness of modern ballad-singing, and hence, too, the neglect of the ballad form by the best modern composers.—Sims Reeves.

I SHOULD recommend that young people be taught how to play on the pianoforte some years before they attempt to sing, and not give up that instrument because they are studying singing, as is frequently the case. It is a mistake to think that playing on the pianoforte, when done in moderation, say one, or even two hours a day, injures the voice.—Christine Nilsson.

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156 Yonge St., Toronto

PAULINE. ROMANZA.

G. MAYWOOD.

Arr. by H. T. DRUMMOND.

Andante con espressione.

mf

accel.

a tempo.

cresc.

rit.

pp

pp

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking and contains a melodic line with eighth and sixteenth notes. The bass clef part provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with various note values and rests. The bass clef part continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble clef part shows a melodic line with some rests. The bass clef part maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef part features a melodic line with some rests. The bass clef part continues with a steady eighth-note accompaniment.

Fifth system of musical notation. The treble clef part features a melodic line with some rests. The bass clef part continues with a steady eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. The treble clef part features a melodic line with some rests. The bass clef part continues with a steady eighth-note accompaniment. The system concludes with a *cresc.* marking and a fermata over the final notes.

First system of a piano score. The right hand features a melodic line with slurs and a *rit.* marking. The left hand has a bass line with slurs and a *dim.* marking. A *p* dynamic marking is present in the right hand.

Second system of the piano score, continuing the melodic and bass lines with slurs and eighth notes.

Third system of the piano score, showing further development of the melodic and bass lines.

Fourth system of the piano score, featuring a change in the right hand's texture with chords and a *f* dynamic marking.

Fifth system of the piano score, with a *f* dynamic marking in the right hand and a *p* dynamic marking in the left hand.

Sixth system of the piano score, concluding the piece with sustained chords in the right hand and a melodic line in the left hand.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a few notes, while the bass clef has a more active line with slurs and accents.

Second system of musical notation. The treble clef has a few notes, and the bass clef has a more active line. Dynamic markings include *crec.*, *ff*, and *rit*.

Third system of musical notation. The treble clef has a few notes, and the bass clef has a more active line. Dynamic markings include *crec molto.* and *ff*.

Fourth system of musical notation. The treble clef has a few notes, and the bass clef has a more active line. Dynamic markings include *ff*.

Fifth system of musical notation. The treble clef has a few notes, and the bass clef has a more active line. Dynamic markings include *ff*.

Sixth system of musical notation. The treble clef has a few notes, and the bass clef has a more active line. Dynamic markings include *ff*, *ff*, and *ff*. The system ends with a double bar line and a copyright notice.

HEARTS.

Words and Music by CHAS. R. HARRIS.

f

1. Would I could but read your heart, And see what's written
2. Others may more charming be, Famed for their wit and

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and triplets. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

p

there, grace Could I use some hid-den art, Just to learn how much you
But none will more constan-t be, True love lies not in a

The piano accompaniment for the first system continues with two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and triplets. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

care, face, Could I on - - ly read your heart, And
Oft - en in a lone - ly hour My

The piano accompaniment for the second system continues with two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and triplets. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

The piano accompaniment for the third system continues with two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and triplets. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

see if you re - tain The love you vowed would ne'er de -
 thoughts they turn to thee, As oh so sad, I oft - times

part, Through sun - shine and rain Do not be
 won - der If you ev - er think of me. Oh, why are

an - gry with me, loved one, For the words that pained you
 you so long in com - ing, Mak - ing my life so long and

so, It was my love for you, my dar - ling, It was my
 de - ar, Would that I could but read your heart, love, And set at

pride which dealt the blow; Let me look in - to thy
rest this trem-bling fear. I know that you were ev - er

heart, And find' re-flect-ed there, The im-age
true, I plead-ed not in vain, But time has

which will ne'er de part, And the love which is so rare-
sped nev-er to re - turn With its pleas-ures and its pain.

CHORUS.

Tempo di Valse.

Hid - den sto - ries, hid - den treas-ures, Has thy heart con -

cealed, Would I ever be con-tented If its

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "cealed, Would I ever be con-tented If its". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords and a more active treble line with eighth and sixteenth notes.

treas - ures were re-vealed? Won-d'ring if your thoughts are with me

The second system continues the musical score. The vocal line lyrics are "treas - ures were re-vealed? Won-d'ring if your thoughts are with me". The piano accompaniment continues with similar harmonic and rhythmic patterns, including a prominent bass line and a melodic treble line.

As in the days of yore If I could but

The third system of the score features the vocal line lyrics "As in the days of yore If I could but". The piano accompaniment includes a section with a wavy, tremolo-like texture in the treble clef, while the bass line remains steady with chords.

read and find it, Mine for - ev - er - more.

The final system of the score shows the vocal line lyrics "read and find it, Mine for - ev - er - more." The piano accompaniment concludes with a final chord in the bass clef and a melodic flourish in the treble clef.

Correspondence.

THE CANADIAN MUSICIAN has regular correspondents in New York, Halifax, Ottawa, Detroit, Grand Rapids, Mich., and Western to British Columbia.

HALIFAX.

June 17th, 1893.

CANADIAN MUSICIAN:

Since my last letter the Orpheus Club season of concerts has been brought to a successful close. To the principals, Mr. Porter and Mr. Klingenfeld, every praise is due. To the former for the capital music he gives us and for the manner in which he sustains the interest of the members of the club and the public; and to the latter for the persevering and successful energy with which he has worked to create an orchestra out of nothing. Next season the management, wisely as I think, have determined to reduce the number of concerts and the subscription price. This will also reduce the very hard work which the members of the club have had to do and will bring the concerts within the reach of a large class of the people.

The Doering-Brauer Conservatory has closed its doors for the summer and the principals are on their way to their homes in Germany for a holiday. For a time it looked as if this institution was doomed, but, I understand that the difficulties have been overcome, and that when the Conservatory re-opens in September it will be in some respects stronger than ever. Miss Buedinger, who came here to fill a three year's engagement with the Doerings, has thrown up her position, and, I hear, may go to London, Ont. If so, London will gain a most excellent singer at our expense. Her place is to be filled here by a brother of Herr Doering, a pupil of Frau Jachmann Wagner, of Berlin. He is reputed to be the possessor of an unusually fine tenor voice.

Prior to their departure, the Doerings favored the public with an "Invitation Concert." The work done by the pupils was generally inferior, but Herr Doering played a sonata by Rubinstein, a concerto by Davidoff, "Laranbella" by De Swert, The Spinning Song by Popper, and his own "Dedication to Marianna." Some of these pieces were given here for the first time, and all were admirably rendered.

The Halifax Conservatory, under the management of Mr. C. J. Porter, has just about concluded a successful and eminently creditable year's work. The recitals have shown steady progress on the part of the pupils and I am assured by persons familiar with the work of large institutions, that few, if any, can show better results. The fact is that in Mr. Porter, Mr. Klingenfeld, Mrs. Wallace, Miss Homer and Miss Page, this institution possesses a teaching staff of a very high character.

A few evenings ago a large audience filled the Orpheus Hall to listen to a performance by pupils of the vocal department assisted by some others. The cantata, "King Rene's Daughter," was sung by young lady Pupils in a most charming manner. A short miscellaneous programme was also given, the most attractive number of which was a violin concerto, the performance of which, by Miss Gladys Tremaine, exhibited great talent.

Last evening Mrs. Wallace of the Halifax

Conservatory, gave a piano recital in the Conservatory Hall, for the benefit of the reading room, at which the following admirable programme was rendered, with the assistance of Mr. C. J. Porter, Miss Page, Mr. Klingenfeld and Miss Homer:

- PIANO. a. "Orpheus Fantasia and Fugue," *Huck—List*
 b. "At the Spring," *Huck—List*
 c. "Tollie's love-death," *Huck—List*
 d. "Tristan and Isolde," *Wagner—List*
 e. "Magic Fire-scene," *Wagner—Brass*
- VIOLIN. f. "The Bee," *L. Schubert*
 g. "Traumerlein," *Schumann*
- PIANO. h. "Nocturns, Opus 27, No. 7," *Chopin*
 i. "Polonaise, A flat," *Chopin*
- BOBBER. j. "In darkest Night," *Clayton Johns*
 k. "I love and the world is mine," *Clayton Johns*
- PIANO. Concerto, Opus 16, *Greig*
 Orchestral Part Played on 2nd Piano

Mrs. Wallace's performance showed her to be a most accomplished artist.

MODERATO.

Miss Topping's Recital.

On the evening of June 10th a recital was given in St. George's Hall, by Miss Topping, pianist, assisted by Miss McKay and Miss G. Black, vocalists, and Mrs. Adamson, violinist. Miss Topping, a pupil of Mr. H. M. Field, gave marked evidence of carefully cultivated ability, and under the hands of her present master promises to develop into a musician of more than ordinary attainments. Her tone, if not very broad as yet, is liquid, purring, musical, and in these most desirable qualities she has evidently caught the spirit which characterizes her teacher's playing. The young lady singers, Miss McKay and Miss Black, pupils of Mr. Torrington, both sang very effectively and, of course, Mrs. Adamson's contribution, in a duo for piano and violin, was excellent. The programme was as follows: Piano—sonata, D minor, Op. 31, No. 2, allegro, adagio, allegretto, *Beethoven*; Vocal—"Softly Sighs," *Weber*; Miss McKay: Piano—Rondo, A minor, *Mozart*; Piano and Violin—sonata, Op. 8, F major, *Grieg*; Vocal—"To the Woods," *Warner*, Miss G. Black: Piano—Songs without Words, Op. 19, No. 12, *Mendelssohn*; Papillon, *Grieg*; Scherzo, B minor, Op. 20, *Chopin*; Walde-srauschen, *Liszt*; and a Scherzo Valse, *Moskowsky*.

Mr. F. H. Torrington.

[PORTRAIT OF FIRST P. ON]

On our first page we present a portrait of Mr. F. H. Torrington, director of the Toronto College of Music, the Toronto Philharmonic Society, the Toronto Orchestral School and organist and director of music at the Metropolitan Church. Mr. Torrington has been requested to open the Massey Music Hall, next May, with an imposing musical festival. At least three choral and orchestral concerts will be given. It is proposed to have 500 singers in the chorus, and to secure very eminent solo talent.

THE Toronto Orpheus Society, Signor d'Auria, conductor, recently held its annual meeting and elected the following for next year:



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HIGH-GRADE CORNETS.

- 1 C. G. Conn, silver plated, gold points, in fine case, complete, almost new; his best instrument, cost \$65, only \$40 00
- 1 Imperial, Style 4, engraved and silver plated, in fine leather case, as good as new; guaranteed for 7 years; regular price \$70, only 40 00
- 1 Imperial, Style 8, engraved and silver plated, equal to new, in fine case, complete, regular price, \$55, only 36 00
- 1 Silvani & Smith, London, England, new, in brass, complete, in case, only 25 00

The above Instruments will be sent subject to approval on receipt of \$1.00, as a guarantee of good faith.

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THREE SETS OF 2ND-HAND
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- 1 Eb Cornet, 1 Baritone,
- 2 Eb Cornets, 1 Eb Bass,
- 2 Eb Alto, 1 Eb Bass,
- 2 Eb Tenors, 1 Bass Drum,
 And 1 Snare Drum.

PRICES

1 SET, ONLY \$135.00
 " " " 145.00
 " " " 165.00

And guaranteed satisfactory. All the dents have been taken out and the instruments are just as good as new for all practical purposes.

Will send them C. O. D. on approval, but require \$5 to be sent with the order as a guarantee of good faith. We can alter the instrumentation, if so required.

Send for Complete List of 2nd. Hand Lists
WHALEY, ROYCE & CO.

An Error Worth \$5.00.

WHILE there may possibly be others, there is one particular, typographical (or spelling) error in a certain advertisement in this issue. Cut out; fill in the subjoined blank and send with 25c. (for three months' subscription to the "Canadian Musician") addressed "Typo," Whaley, Royce & Co., 156 Yonge Street, Toronto. Letters will be held unopened until July 25th. The first one then opened pointing out the error will secure for its writer a cash prize of \$5; the second \$2.50; and the third \$1.00. Better read the advertisements carefully and point out all errors in case more than one should be discovered.

25 25 25 25 25 25 25 25 25 25 25 25 25 25 25

The Typographical

is in Mr. or Messrs. _____

Advertisement, page _____ in the word _____

preceding _____

the word _____ and following the word _____

Name _____

Address _____

25 25 25 25 25 25 25 25 25 25 25 25 25 25 25

Free Musical Education.
Prizes Offered.

The cost of education unquestionably deters many young ladies and gentlemen from taking up the study of music to fit them for teaching, while numbers of those who undergo the several years of instruction necessary, find the expense mount up so seriously as to compel them to either cut short their intended course, or subject themselves to a mode of living not only uncomfortable but absolutely detrimental to health. Nearly all "professional" students have spare time that they would gladly turn to pecuniary profit, but are barred by want of opportunity. The publishers of this paper—THE CANADIAN MUSICIAN—Whaley, Royce & Co., 156 Yonge St., Toronto—propose to meet the difficulty.

The subscription price of THE CANADIAN MUSICIAN is \$1 annually. It is the only periodical in the Dominion exclusively devoted to music journalism. It will give, in the course of the year, music, which, in the aggregate, if bought in the ordinary sheet music form, would cost \$12. The paper, therefore, naturally possesses peculiar advantages with these circumstances in its favor.

To any one sending the Publishers \$50 yearly paid subscriptions, at \$1 each, they will give a scholarship, good for one year of free tuition, in any single branch of music—piano, singing, organ, violin, harmony, etc.—from a high grade teacher in one of the principal Conservatories, or Colleges of Music in Toronto, Kingston Ottawa or Halifax; or from a private teacher, if preferred, in any part of Canada.

For 150 subscriptions they will give either a half year scholarship from a high grade teacher, or a full year from a medium grade.

For 75 subscriptions a proportionate arrangement can be made.

It is to be understood that the term "year" means forty weeks, two half-hour lessons per week.

Those failing to send the requisite number of paid subscriptions will be allowed a cash commission of 25 per cent. on all sent in.

Every subscription should be forwarded immediately on receipt.

The educational plan proposed, though new in Canada, has proved very successful in England and America. One institution alone—in Boston—has no less than 175 students who are enabled to pursue their studies as the result of similar work.

Piano Prize.

For 400 paid subscriptions the Publishers will give a fine, new upright piano from one of the best manufactories in Canada.

Following are given a couple of letters indicating a plan of procedure and how easy it is of accomplishment.

"My friends' chief objection to my making the canvas had been that my strength would not permit it; but as I worked I gained strength right along, and soon had no need to restrain my exertions. It was while I was trying to solve the problem of how to obtain a college course that I saw your offer. Here was the solution to my problem—the only one, and the most generous I could hope to meet. My first effort, in a small town near by, resulted in a list of ten names; my next list was thirty. In another town I secured thirty-five, and I felt that my work was beginning to show returns. Much help was secured from the postmasters of the towns that I visited, they being able to give me the names of people with whose subscriptions it would be well to head my lists. I kept at it, visiting all the small towns near me; and by January I had gained my object, and the complete college course was mine."

"A bright girl from Washington says: 'I secured 1800 subscribers in a little over three months. I found great help in this way: As each name reached me from a distance I wrote to that person asking her to help me by getting some friend to subscribe, and so I had a great many others at work for me. An acquaintance

put a notice of my work in the paper, and in response came ninety names. I worked systematically—took one street at a time and went to every house. Had to work hard, but hope I will get a chance to do it again."

During the summer holidays is a particularly good time to work. Teachers, students and others will do well to take advantage of the present season and improve their constantly recurring opportunities to pick up subscribers. Call on or write to the publishers, Whaley, Royce & Co., 156 Yonge St., Toronto.

ELEKTROPLATING.

We have just added to our establishment a First-Class Electroplating Plant, equipped with the very latest and best appliances.

We are prepared to do all kinds of

Electroplating in Gold, Silver, Copper, and Oxodizing.

Estimates furnished for all kinds of Plating.

WHALEY, ROYCE & CO.,
156 YONGE ST., TORONTO, ONT.

CHOIR LEADERS AND CHORAL SOCIETIES.

WE have just added to our already extensive stock of music a very large and varied collection of Novello, Ewer & Co's Anthems, Choruses, Part Songs and Odes; Boosey's Operatic Choruses, etc. We have a list of the above in preparation, which should be placed in the hands of parties requiring any of the above music. Our prices are very much lower than what is usually charged for this kind of music.

WHALEY, ROYCE & CO, TORONTO

MUSIC FOR SALE.

A choice selection of second-hand Band Music, used by the late Heintzaman & Co. Band, will be sold at a very low price.

Apply to HEINTZAMAN & Co.,

117 King Street West,
TORONTO.

FLUTE FOR SALE.

CONCERT BEHM FLUTE, Cecce Wood, German Silver Keys, in fine case; G sharp; nearly new, perfect tone—fine tone; no flaws or cracks. "F. L. Harbiner," Paris, Gold Medalist for Flutes Paris Exposition 1889. Cost \$50.00, will sell for \$40.00 cash. Could send C.O.D. 3 days' trial.
G. HASBURN,
MIDGETOWN, ONT.
a.m.j pd.

VIOLIN FOR SALE.

RARE OLD VIOLIN, over 100 years old, in splendid B. order and fine tone; bargain at \$50.00. Will send it on approval C.O.D. if \$5.00 is sent as a guarantee of good faith, which amount will be allowed on bill.
Address: E.F.C.
Care of Whaley, Royce & Co.

CLARINETTS FOR SALE.

A SET OF CLOOS MAKE CLARINETTS, A B AND C. 14 days (roll system), newly rew and in 1st class condition. Cost \$150.00, will sell for net \$80.00. This is a snap for any person wishing to get really 1st class clarinets. Will send C.O.D. on approval to any address if order is accompanied with \$10.00 as a guarantee of good faith.
Address: E.F.C.
Care of Whaley, Royce & Co.
156 Yonge St., Toronto.

1 Jc.

E. Lye & Sons' New Organ.

An organ built by E. Lye & Sons, of Toronto, for the Methodist church, Thorold, was formally "opened" in a concert on June 16th. The programme for the occasion consisted of organ solos by Mrs. Blight, readings by Miss J. Fisher and vocal numbers by Mrs. Caldwell and Mr. H. M. Blight. The Lye organs are always satisfactory instruments, both as to tone and construction, and their popularity is ever increasing. The specification of the Thorold organ is as follows:

- Manual compass from C.C. to A., 58 notes.
Pedal compass from C.C.C. to D., 27 notes.
- GREAT ORGAN.**
- 1. Open Diapason 8 feet metal 58
 - 2. Dulciana 8 " metal 58
 - 3. Clarabella 8 " wood 58
 - 4. Harmonic Flute 4 " m & w 58
 - 5. Principal 4 " metal 58
 - 6. Fifteenth 2 " metal 58
- SWELL ORGAN.**
- 7. Open Diapason 8 feet metal 58
 - 8. Bourdon 16 " wood 46
 - 9. Salicional 8 " metal 58
 - 10. Stopped Diapason 8 " wood 58
 - 11. Travers Flute 4 " wood 58
 - 12. Octave 4 " metal 58
 - 13. Piccolo 2 " metal 58
 - 14. Mixture 2 ranks metal 116
 - 15. Cornopean 3 feet metal 46
 - 16. Oboe and Bassoon 8 " metal 58
- PEDAL ORGAN.**
- 17. Bourdon 16 feet wood 27
 - 18. Bass Flute 8 " wood 27

- MECHANICAL REGISTERS.**
- 19. Swell to Great. 21. Great to Pedal.
 - 20. Swell to Pedal. 22. Bellow Signal.
- PEDAL MOVEMENTS.**
- 1. Forte to Great Manual.
 - 2. Piano to Great Manual.
 - 3. Adjustable Swell Pedal.
 - 4. Tremolo Pedal to Swell.

Our excellent friend, Prof. Chas. Bohner, of Toronto, has been writing a lot of new music during the past season which will shortly be published. A Hungarian Dance and several pieces of strictly classic form, a private hearing of which we were favored with, possess elements of great beauty and will reveal their composer in a light which will surprise those who are not aware of his versatility.

Miss Florence Brimson, who created such a favorable impression in the part of *Elst*, in Sullivan's "Golden Legend" when recently given by the Toronto Philharmonic Society, was the fortunate winner of a gold medal presented for competition to the vocal department of the College of Music by Mrs. Alex. Cameron.

Mr. W. Elliott Haslam has come from New York to spend the summer in Toronto and is giving vocal lessons in his former studio at Williams' piano warerooms. A pupil of Mr. Haslam's, Miss Bessie Bonsal, has been engaged by Ovide Missis, the celebrated violinist, for a concert tour next season.

The Toronto Conservatory of Music holds its summer normal term this season as usual.

This Month's Music.

We desire to call attention to the character of the music given in this issue of "THE CANADIAN MUSICIAN." The song "Hearts" is by C. K. Harris, composer of "After the Ball," which has been having such an extraordinary run, and we think will be equally popular with our readers. The transcription of the charming romanza, "Pauline," by G. Maywood, which we also give, will, we have no doubt, also seem commendable. Both of these compositions can be had in sheet music form, at 40 cents each, by ordering from Whaley, Royce & Co., 158 Yonge St., Toronto.

The style of music given in THE CANADIAN MUSICIAN will be of a widely varying character in order to suit all musical tastes.

"After the Ball" is a capital song by C. K. Harris whose compositions are just now in very popular demand. A Canadian edition, (price 40 cents), has just been issued by Whaley, Royce & Co., Toronto. The same firm's "Standard Folio of Music," (price 60 cents) is one of the best collections of parlor or concert piano music now before the public.

Timms & Co., 13 Adelaide St. E., have issued, in five cent form, a Magnificat and Nunc Dimittis by Mr. G. Y. Timms, choirmaster of Grace Church, Toronto. Both compositions are melodious and easily singable; just such to suit choirs of moderate capacity and for congregational singing. No solos or instrumental fireworks.

Until recently the only institution in Canada that conferred degrees in music was Trinity College. Now, however, the University of Toronto has entered the field and this year has turned out about a dozen Mus. Bacs., prominent among whom are Mr. Clarence Lucas and Mr. Arthur E. Fisher. The latter is, besides, a Mus. Bac. of Trinity, an "Associate" of the English College of Organists and also of Trinity College, London. The Toronto Conservatory is a prolific feeder to Trinity, and the College of Music to Toronto University.

A LOSS TO AMERICA.—Dr. Gotz has, in the name of the German Wagner Society, purchased the entire collection of Wagner's manuscripts, formerly the property of Herr Oesterlein of Vienna. Eighty-five thousand marks was the price paid for these relics, ten thousand marks to be deposited at once, the remainder to be payable not later than April 1, 1895. Dr. Gotz has rendered a service to his country, remarks the London *Musical News*, inasmuch as the manuscripts would have found their way to America but for his timely intervention.

Situations Wanted.

SITUATION WANTED.
WANTED—SITUATION AS BANDMASTER
.. Experienced and reliable, also Leader of Orchestra. Address A MURCHISON, m.j B.M. 5th Batt. Danville, Que.

A. C. TRESHAM,

Bandmaster.
Is prepared to accept engagement as teacher of a Band in or near Toronto. Certificate from Military School of Music, London, Eng. Terms moderate.
12 LIMA PLACE, TORONTO.

Situations Vacant.

WANTED—A BANDMASTER for a small Band, must be a good Cornet Player.
In communicating state occupation and salary expected. JNO. J. WELLS, tm. PORT WILLIAM, ONT.

WANTED A GOOD BANDMASTER who will come to Nelson, B.C. and take charge of a young Band, a tradesman such as BARBER, PAINTER, ACCOUNTANT or MECHANIC preferred so that he would not have to depend entirely on the band. Will guarantee \$50.00 per month for one year, and at the end of such time new arrangements can be made. Apply GEO. H. KEEPER, tm. BAND SOCIETY, NELSON, B.C.

LEADER WANTED FOR BAND at Qu Appelle, N.W.T. Remunerative employment will be found. Man with a trade preferred. Address with full particulars and references to
Secretary of Band,
QU APPELLE STA. ASSA. tm.

Dutton, Ont.
Whaley, Royce & Co., Toronto, Ont.

Dear Sirs:—When we say we are pleased with the "Imperial" cornets, we are putting it mild. Will have a complete set shortly.
Yours truly,
J. E. SAUNDERS.

Vancouver, B.C.
Whaley, Royce & Co., Toronto, Ont.

Dear Sirs:—The "Imperial" Eb Cornet you made for me gives perfect satisfaction. The tone and tune is grand, the upper notes so easily produced, and the workmanship and finish is perfect.
Wishing you success,
I am Yours truly,
JOS. REYNOLDS.
Chicago, Ill.

Whaley, Royce & Co., Toronto, Ont.

Dear Sirs:—The "Imperial" cornet you made for me was received all O.K. about a week ago and I must say it is a grand cornet in every respect, my brother is very much in love with it and is going to have one soon, * * *
I am Yours truly,
FRANK MARTIN.
Late Cornet Soloist with Brook's Band, Nantucket Beach.

Send for List of Second Hand Band Instruments.

SAMPLE Solo Bb Cornet parts of

NEW BAND MUSIC

SOLO Bb CORNET.

CONDUCTOR

SACRED MARCH: 7

"March of the Bible City"

By J. H. ROGERS

WALLEY BRYCEMAN TORONTO

SOLO Bb CORNET

CONDUCTOR

L'ETOILE MARCH.

A. W. HUGHES

WALLEY BRYCEMAN TORONTO

Bb CORNET

CONDUCTOR

LOVE'S SORROW.

BALLAD.

By H. B. SHILLER

Arr. by A. H. ROBERTS

WALLEY BRYCEMAN TORONTO

SOLO Bb CORNET

CONDUCTOR

"THE MASCOTTE"

A. W. HUGHES

WALLEY BRYCEMAN TORONTO

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