

# The MUSICAL JOURNAL

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THE season being now fairly opened we may look for the usual rush of musical events.

OUR readers will be sorry to learn that Mr. F. H. Torrington has suffered a severe bereavement in the loss of his daughter, Mrs. Bray. He has the sincere sympathy, not only of the profession, but of the entire city.

THE following will doubtless be interesting reading for our Scotch friends:—

"Although the bagpipes are described as the original national instruments of Scotland, where they had their origin, the statement is entirely incorrect. Their use, in fact, dates back to a very remote period, being identical in character with the *asaulus* of the ancient Greeks. They were afterwards introduced into Arabia and ancient Italy. Indeed, the word *symphonia*, mentioned in the Book of Daniel, is by some antiquarians believed to refer to a species of bagpipe. They were not known in Scotland until near the end of the sixteenth century, the first authentic mention of them being in connection with the battle of Balvinnies, in 1594. It has been asserted that they were used as martial instruments at the battle of Bannockburn; but, according to Froissart, each soldier then wore a little horn, with which he made a most horrible noise. Some maintain that they were first brought to Scotland by Mary Queen of Scots. One thing, however, appears certain. They were not known 'over the border' until after they had fallen into disuse in England."

WE are glad to notice that the advisability of accompanying the first lessons on the piano with instruction in the elements of harmony and composition, is being more and more recognized by the leading members of the *teaching* branch of the musical profession. In every work of man's hands it will be found to be advantageous to bring the brain as much as possible to the aid of the fingers, but of nothing is this statement more true than of the art of piano playing. It is now generally understood, however, that great technique is only a means to an end, which end is absolutely unattainable except by the aid of an intelligent understanding and quick artistic perception. The study of harmony will greatly aid in developing these latter qualities.

ANOTHER beneficial result sure to follow in the train of awakened interest in the study of harmony, and

kindred subjects, is the formation of good individual taste. Pupils will be able more readily to judge of the intrinsic value or merit of a composition. This may prove a means of remedying to some extent the evil complained of by Dr. Gower (Oxon), in his paper on "Musical Needs," read before the M. T. N. A., (see *Etude* for October), viz:—the deluge of trashy music.

MR. Gower's remarks deserve the earnest attention of all musicians, and his strictures on the point above referred to are so good that we quote them at length. He says:—

"This leads me to the consideration of what I believe to be one of the greatest needs of the musical profession, and that is, a reform in the present state of things relative to the publishing of music. Seeing that the publication and propagation of new music must have an enormous effect in moulding the musical taste of the public, nothing can be more dangerous to the true interest of art than to leave it in the hands of those who have no other than a mercenary object in view. It would serve no good purpose were I to instance the number of cases in which large fortunes have been made by the publication of the *most transcendent rubbish that the heart of man could conceive*. Thousands of pieces of the most worthless type are being hawked about in all directions, sold by the cart load as music, whilst many compositions of real artistic merit remain either in manuscript or else stowed away on the shelf of some music shop, unknown and unasked for.

"The public are being morally defrauded. The middleman and his assistants are filling their pockets with what properly should be the reward for the meritorious and artistic inventions of qualified musical composers. We cannot blame the publishers for this. They play the game that suits their interests best, and play it well. The blame must rather be attached to the profession for having taken no steps sufficiently decisive to defeat it.

"The enormous amount of money which is annually spent in music, the unlimited number of music shops scattered throughout the world, and the fortunes made by their owners, ought to be a stimulus to the profession to endeavor to utilize this vast trade for the benefit of the art and its true disciples. Let the Music Teachers' National Association and the National Society of Professional Musicians undertake to publish music for music's sake—form a sort of club for the purpose; let an aspiring young composer have a chance of being fairly dealt with; let the public know that whatever is published by the club is worthy of their attention and patronage, and good music will, to use an American expression, 'Go up booming.'"

## The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

TORONTO, OCTOBER 15th, 1887.

### ANGLOPHOBIA.

KUNKEL'S *Musical Review* for September contains the following under the heading "French Economy' and English Self-Complacency." :—

"Under the title of 'French Economy,' the London *Musical Standard* says :—

"It is with unfeigned regret that we learn that the Republic of France is about to abolish one hundred of its regimental bands. In the absence of evidence to the contrary, we can only assume that this step is taken with economical ends in view; but as the abolition of these hundred bands will only save £44,000 per annum (each band costing but 11,000 francs), it is hard to see what the better *La Belle France* will be on the whole. Judicious economy is all very well, but this is not economy, it is parsimony. To deprive a regiment of its music is to save at the wrong end, for general experience proves that a soldier works longer and better with music than without. To say nothing of patriotism, it is well known that soldiers march longer and feel fatigue far less when encouraged by music. The public, too, have a right to hear the regimental bands play on occasion. It is the public who find the money to pay the army, and in the case of poor unlucky France, the music which the army has supplied seems to be almost the only return they get for their money. France is evidently going to pieces. She has never got over the self-inflicted blow of her revolution nearly a century ago, and, in our opinion, will never get over it; and this parsimonious dealing with the music of the army is not at all a good sign."

"We agree with the *Standard* that the proposed retrenchment is probably an unwise one, but we cannot help but smile when an English musical journal goes outside of its special sphere to give a slap at a neighboring nation. It is so English, you know! 'France has never got over the self-inflicted blow of her revolution — and, in our opinion, never will get over it!' Well, what has been the matter with England in the meantime? It has lost its supremacy, nay, its ascendancy, upon the high seas; it was whipped ignominiously in its attempt to regain its foothold in the United States; its American possessions only await a nod of consent on the part of Uncle Sam to take refuge under the 'Stars and Stripes.' Ireland is eating like a cancer into its side; its armies have been routed by savages such as the Afghans; Australia is thinking of setting up a government of its own; England holds its Asiatic possessions only by sufferance of the Czar; it has sunk in the last fifty years to the position of a third or fourth-rate power, until it is now only one of Bismarck's pawns upon the European chess-

board, and if its decline continues at the same rate for another twenty-five years, it will count for no more in the congress of nations than the illustrious republic of Monaco; but, all the same, the editor of the *Standard*, standing upon the wreck, thinks he sees something 'going to pieces' in the British Channel. So do we, but the wreckage is English oak and English plunder. The waves of the French revolution have swept over England and its institutions, and the latter are going. An English crown, an English throne, will soon be devoured by the hungry waters, and then, perhaps, the editor of the *Standard* will discover the fact, already well known here, that England is only a reminiscence, and that in this age it behooves those who are or have nothing but reminiscences to be just a bit modest. A few thousand regimental bands might do England some good—why should not the *Standard* start an agitation in that direction?"

And we, too, "cannot help but smile" when an American Musical Journal "*goes outside of its special sphere*" to have a slap at a envied nation. Still living within a *sphere*, as our St. Louis cotemporary evidently does, with the view circumscribed by the measure of his own petty ideas, it is not to be wondered at if he occasionally tries to climb outside, to ascertain how things are going on in the great world around him. But that is no reason why he should run amuck at a mere "reminiscence;" far better hunt around for the second-hand plates of some "Dirge on the Downfall of the Roman Empire" furbish them up a bit, and resurrect them in "Kunkel's Editions" as a "Funeral March on the Death of Britannia" by (say) Eingsrosser Thor; it would certainly be more in his line.

The demoralized advocates of the "Commercial Union" craze will doubtless be glad to learn that we are only waiting the "nod" of Uncle Sam to take refuge under his banner, it may revive their sinking energies to have this on such good authority as Kunkel's *Review*. "Such savages as the Afghans" comes with ill-grace after the Custer disaster, brother K., and, remember, the latter occurred on your own soil. England has her troubles, but they are merely local and transient; she has a sound *constitution* which will safely carry her through much more than her present difficulties, and that is more than can be said of some countries we could name. The spirit of the "Last of the Cardigans" and his followers, is yet alive, and there are millions of Britons who will fall

"Each stepping where his comrade stood,"

e'er the "Old Flag" shall suffer reproach,

In compliance with the request of many of our patrons we publish in this issue a page of music in the Tonic Sol-fa notation. We hope to have one or two pages of Tonic Sol-fa music in each future number, and we trust our enterprise in this respect will meet with the hearty sympathy and support of all our friends interested in Tonic Sol-fa.

## THE STUDY OF HARMONY.

IT is a source of much annoyance to all conscientious teachers who attempt to have their pupils pursue harmonic studies in connection with piano-forte instruction, to find how very seldom they can arouse sufficient interest in the subject to get the pupils to do any commendable work. The pupil seems to feel that the teacher is thrusting some foreign subject upon his consideration—a subject that is irrelevant and unnecessary to his progress in the art. With this impression in view, he revolts, and though, out of deference to the teacher's wishes, he may write out the prescribed exercises, yet he plainly shows his carelessness by the numerous errors his work contains, as well as by the hurried style in which it has been written. There are many reasons why this lamentable result obtains, chief among which is the undisciplined state of the mind of the average pupil, a state that is inactive and indolent from habit and predisposition. Such a pupil hates to go to school, hates to study, hates to work and hates to play, if there is much exertion connected with it. The majority of pupils in school, succeed better in writing, reading and history, than in mathematics and sciences. We find the most lovely dancers to be frequently the most brainless and vulgar people. And what can we expect of such people when they attempt to study music? They succeed well at the mechanical part—that is, as well as this can be mechanically done—without the assistance of any thinking, but, as soon as they are required to use their brains to aid their mechanism,—“Ah, no, indeed; that is too much like work, too much like arithmetic; we had rather play!”

Another reason why the study of harmony is distasteful to pupils is the methods employed by teachers in presenting it.

Some teachers, who are, no doubt, conscientious, postpone the study of harmony until the pupil has been playing some two or three years. No less an authority than Goetschine says, in his book (*Materials Used in Musical Composition*), that scholars must be reasonably expert in piano playing and in reading at sight before commencing harmony, for “the study of composition cannot be successfully pursued by any scholar whose attention is still partly engrossed by the Rudiments of Music.”

Now this is true in reference to the higher study of composition and invention, but it is not true of harmony, a science which embraces all the laws of music and even the very rudiments of music itself.

Again, many teachers and other people confound Harmony with Thoroughbass. Speak of harmony to them, and there arises a vision of Richter, with a string of figured bases, of triads, and seventh chords, and ninth chords, and eleventh chords, not to mention pentachords; of inversions and resolutions, and suspensions, and retardations; of organ points and pedal notes; of *canti fermi* and counterpoints *ad infinitum*. Is this a subject to give a child? As soon might you teach him geometry, with its pentagons and hexagons, its quadrilaterals and its parallel-pipedons; or astronomy, with its plane of ecliptics and perihelion measurements, its asteroids and its satellites.

Yes, we would teach all these things to a child, but we would do it gradually and employ a rational method of going about it. You can, if you know how, teach a child, before the age of nine, to comprehend all the principles of geometry, and to define all angles, surfaces and bodies.

You can give the same child, by proper illustration, an accurate conception of the solar laws and the movements of the heavenly bodies, teaching him all the planets and many of the constellations.

So you can teach a child the laws of harmony from the very outset, if you adopt a common sense method of doing it; teaching principles, not names.

And who will say that, if this can be accomplished, that it is not the correct method of procedure in the education of the child? It is this very remissness on the part of teachers and parents in the earliest work of instruction that breeds so much inability in the pupil's mind later on.

The impressions gained in early life are far more lasting than at any time later on. A principle early embedded in the child's mind takes root and grows. It is never lost, but ever expanding, and in after-life, if it was a good seed, it is sure to bear fruits of peace, happiness and prosperity.

There is really no way to improve the musical thinking and to make musicians but to study harmony.

There is just the same distance between you and Laplace that there is between you and Beethoven. To arrive to the plane of one takes a life of mathematical thinking, of the other a life of musical thinking.

Oh, if the present generation of piano-players would just stop and read the history of the thousands upon thousands of brilliant pianovirtosi who have flashed across the zenith of their time as brilliant meteors, sinking at last to the cold earth in total and eternal oblivion, and would then gaze into the azure vaults of our musical heaven to-day and behold there, shining bright by their own self-made light, the fixed galaxy of the immortal composers, then, indeed, would there fall over the earth one tremendous, awful silence. All the pianos in Christendom would be hushed in one moment of thoughtful comparison and reasoning on the true destiny of human life, and many that stopped to think would close the piano forever and go to seek the true way “*ad astra per aspera*.” The first lesson on the piano should be a harmony lesson, and each succeeding lesson should be likewise. Harmony does not necessarily mean written lessons, although writing is a great aid to the speedy accomplishment of the art.

The basis of harmony lies in the cultivation of musical thought or of the musical ear. The naming of scales, intervals and chords is merely as means to an end, the chief end being to facilitate a description of them.

The pupil's conception of the chord lies in the way it sounds to him, and it makes little difference whether it is an under-chord or a “moll” chord or a minor chord; he should be taught to recognize it by its sound. He must, when he hears it, be able to form a mental image of how it looks on paper or on the instrument, and *vice versa*, when he sees it on paper, or on the instrument, the looks of it must call up to his mind the sound of it.

There are three orders to follow in teaching tonal conception, and those are:—

First. Play, sing, think and write.

Second. Think, play or sing, and write.

Third. Think and write.

From which it will be observed that at first playing and singing are to proceed in order to give a proper conception of the thought to be written; after which he thought may proceed, as an impression of the memory, followed by playing or singing in order to confirm it before writing, which ultimately may be omitted, since by many repetitions the thinking process is so well established that it needs no confirmation, but has the power to represent itself in written form directly as it emanates from the brain of the composer.

This method of study, if undertaken from the outset, becomes highly interesting, and has a sure tendency to develop every bit of musical talent a pupil possesses. And instead of delaying the period of "playing a few pieces well," it infinitely hastens it, since it makes surer and more rapid readers of music, and makes the playing, when it does come, far more intelligent and effective.

Besides, it educates in the pupil the true idea of his art, and reveals the mechanical execution in its true light of servant, and not master, thus leading ambitious pupils to seek more diligently for the mastery which they find alone in the proper and increasing study and application of the divine laws of Harmony.—*D. D. F. B. in The Etude.*

#### DELUSIVE APPLAUSE

THE average audience knows but little about artistic excellence and will applaud alike the conscientious and painstaking artist who has given a first-class interpretation of some meritorious work, and the callow amateur who has awkwardly rendered some pretentious selection.

It is not the artist who is most to be pitied for this state of affairs, but the amateur, for the former knows the merits or demerits of his own performance, while the latter takes the verdict of the ignorant jury as settling the fact that he is the equal, if not the superior, of the artist and, therefore, dispensed thenceforth from further study.

In this way, there is no doubt that many an amateur musician has been flattered and lulled into less than mediocrity, though having natural talents that might have, by proper study and practice, eventually given him a place among those who rank as artists.

To all our young readers, therefore, we would say: Beware of the applause of an ordinary audience. Be not deceived by it.

It means perhaps that you have pleased the mass of the auditors, but it does not mean that you have pleased the critical minority, who alone are competent to judge and whose verdict alone is worthy of consideration or can secure you recognition as a real musician.

The most that this applause can indicate is that you have natural gifts which proper training can develop into something worthy. It should therefore be regarded as an incentive to hard work rather than a certificate of perfection.—*Kunkel's Musical Review.*

#### CHURCH MUSIC.

THE legitimacy of the character of the music used in connection with public worship by Christians of various denominations seems to be dependent on the individual taste, or absence of it, characterizing various congregations.

Although the "quartet choir" so frequently monopolizes the situation, singing by proxy is not universal; and the congregation, in a vast number of instances, take part in the musical portion of the service. It is true that the performances of a trained choir are listened to with interest, and the auditors derive a certain amount of satisfaction therefrom.

As far as congregational singing is concerned the participants seem to disregard the fact that there is a passive as well as an active side of worship. The consequence is that the efforts of those who sing with the "spirit" rather than the "understanding," and add *ad libitum* vocal parts of their own invention to the various hymn tunes, etc., are often distressing to musical ears.

In such cases, the thought presents itself that the worthiness of praise offered the Creator through the medium of an untrained faculty seems, at least, open to question. Some congregational singing is, on the other hand, hearty, devotional, and fairly good from a musical standpoint.

But the character of the tunes so often heard in our churches and chapels is much to be regretted. Operatic airs, "negro" and Western melodies, with others of secular and vulgar origin, are highly popular; and their use is defended on the illogical ground that "they are so well-known."

Is it not reasonable, however, to assume that religion should be utilized for elevating and purifying artistic taste rather than be made a means of gratifying the lower instincts, and still farther familiarizing the people with the ribald tunes heard in equivocal places of amusement?

There is no lack of appropriate music, even of popular type, that is free from unworthy associations, available for the purpose; and, as in the present day church music has no special characteristics of its own, its use is highly desirable.

The immense strides now being made in musical art education in this country have not yet produced a reflex action in our places of worship, and there are no indications of a reform in the important matter of church music.

The exact status at the present time may be inferred from the following appeal, recently made to his congregation by a pastor in a church in an Ohio town immediately after announcing a hymn:

"Let all those who sing join us in this act of praise; and those who cannot, *let them make a joyful noise.*"

This literal interpretation of the words of the psalmist is certainly in its way unique.—*Musical Herald.*

MR. BLIFFERS (to his daughter)—"Eliza, did you read this article about Liszt?"

Eliza (at the piano)—"Yes, pa."

Mr. B.—"Did you notice that he said people must play the piano with their soul?"

Eliza—"Yes, pa."

Mr. B.—"Well, Eliza, just put your hands in your pocket and play with your soul till I'm through reading."

# Old Voices.

"The past never comes back; our fancies are but the ideal ghosts of things that were."  
 —Prof. G. P. Young.

Words by W. W. CAMPBELL, '85.  
*Andante, quasi recitativo.*

ARTHUR E. FISHER.

I stand on the confines of the

past to-night, The world that is gone before, And in the soft flicker of the fire's dim light, Old

shadows steal before my sight, From its strange and misty shore. And

*piu mosso*  
*mf* by-gone murmurs are in my ears, And sweet lips touch my cheeks, ..... And

Written especially for the "University of Toronto Song Book."

## OLD VOICES.

*accel. e cresc.*

old, old tunes that no one hears, That steal to me from the sad old years, And

*dim.*  
sweet words that no one speaks.

*dim.* *f*

*p*

*quasi recitativo*  
*pp*

But on-ly the rhythm of an old time tune, That steals down the halls of

*pp* *ppp*

time; And comes soft like the far off rune Of a stream that sleeps thro' the afternoon, Or a

OLD VOICES.

*mf. più mosso*

dis - tant evening chime..... And in the si-lence that

*p* in - ter - venes, *f* Sad voi - ces whis - per low: "Come back once more to the

*accel. e cresc.*

loved old scenes, To the dim old regions of boy-hood's dreams, The sweet world you used to

*accel. e cresc.*

*sf.*

know, the sweet world.... you used.... to know.".....

*sf.*

## Tonic Sol-fa Series.—No. 1.

## The Eternal Years.

## PART SONG.

KEY F for S. S. C. (equal voices). } M. 96.  
KEY A for T. T. B.

Words and Music by J. PROUDMAN.

*mez.*

<b>m</b> :-	<b>r</b> : <b>d</b>	<b>f</b> :-	<b>m</b> :-	<b>l</b> :-	—	<b>t</b>	<b>se</b> :-	—	—
1. When	mor - tal	pains,	and	mor	-	tal	cares,		
<b>d</b> :-	<b>t</b> : <b>d</b>	<b>d</b> :-	<b>d</b> :-	<b>d</b> :-	—	<b>r</b>	<b>t</b> :-	—	—
2. How	swift these	earth -	ly	years	-	do	pass!		
<b>d</b> :-	<b>s</b> : <b>m</b>	<b>l</b> :-	<b>s</b> :-	<b>f</b> :-	—	<b>f</b>	<b>m</b> :-	—	—
3. Oh!	this is	taught	me	each	-	glad	time,		

<b>l</b> :-	<b>s</b> : <b>r</b>	<b>m</b> :-	—	<b>ma</b>	<b>r</b> :-	—	<b>d</b>	<b>r</b> :-	—	—
Bring	spi - rit	gloom	and	drear -	-	y	fears,			
<b>d</b> :-	<b>r</b> : <b>t</b>	<b>t</b> :-	—	<b>d</b> :-	<b>t</b> :-	<b>d</b>	<b>t</b> :-	—	—	—
How	win - ter	fast	pur -	sues	-	each	spring!			
<b>l</b> :-	<b>t</b> : <b>s</b>	<b>se</b> :-	—	<b>l</b>	<b>f</b> :-	—	<b>m</b>	<b>s</b> :-	—	—
When	ev - 'ry	plant	and	bloom -	-	-	ing	tree.		

*cresc.*

<b>m</b> :-	<b>r</b> : <b>d</b>	<b>f</b> :-	<b>m</b> :-	<b>l</b> :-	—	<b>t</b>	<b>d</b> :-	—	—
'Tis	sweet to	know	that	we	-	are	heirs		
<b>d</b> :-	<b>t</b> : <b>d</b>	<b>r</b> :-	<b>d</b> :-	<b>d</b> :-	—	<b>f</b>	<b>m</b> :-	—	—
But	these poor	lives	so	like	-	the	grass		
<b>d</b> :-	<b>se</b> : <b>l</b>	<b>t</b> :-	<b>d</b> :-	<b>f</b> :-	—	<b>s</b>	<b>d</b> :-	—	—
Pro -	claim th'e -	ter -	-	years	-	sub -	lime,		
		nal							

*cresc.*

<b>l</b> :-	<b>r</b> : <b>fe</b>	<b>s</b> :-	—	<b>f</b>	<b>m</b> :-	—	<b>r</b>	<b>m</b> :-	—	—
Of	bliss that	fills	th'e -	ter -	-	-	nal	years,		
<b>m</b> :-	<b>r</b> : <b>d</b>	<b>t</b> :-	—	<b>r</b>	<b>r</b> : <b>d</b>	<b>t</b> : <b>l</b>	<b>se</b> :-	<b>l</b> : <b>t</b>		
Shall	know e -	ter -	-	blos -	-	-	som -	ing,		
<b>d</b> :-	<b>fe</b> : <b>l</b>	<b>s</b> :-	—	<b>s</b> :-	—	<b>f</b>	<b>m</b> :-	<b>ba</b> : <b>se</b>		
An	ev - er	last -	-	spring	-	for	me.			
		ing								

*rall.*

<b>m</b> :-	<b>l</b> : <b>s</b>	<b>fe</b> : <b>s</b>	<b>f</b> : <b>m</b>	<b>s</b> :-	—	<b>t</b>	<b>d</b> :-	—	—	
Of	'bliss that	fills	th'e -	ter -	-	-	nal	years!		
<b>de</b> :-	<b>r</b> : <b>m</b>	<b>re</b> : <b>m</b>	<b>r</b> : <b>d</b>	<b>t</b> : <b>d</b>	<b>r</b> : <b>s</b>	<b>s</b> :-	<b>s</b> :-	—	—	
Shall	know e -	ter -	-	blos -	-	-	som -	ing,		
<b>l</b> : <b>s</b>	<b>fe</b> : <b>s</b>	<b>l</b> : <b>s</b>	<b>t</b> : <b>d</b>	<b>r</b> : <b>m</b>	<b>f</b> :-	<b>m</b> :-	<b>m</b> :-	—	—	
An	ev - er -	last -	-	spring	-	for	me.			
		ing								



## DR. STAINER'S REPORT.

DR. STAINER, Inspector of Music to the Education Department, cannot be accused of being a severe inspector, or of attaching undue importance to his specialty. He writes this year a very favorable report, and has apparently been pleased with nearly all of the 40 Training Colleges which he has inspected. With regard to the old controversies about notations he says:—

"The difficult questions surrounding the use of recognized musical notations are not yet set at rest, although the music teachers approach them dispassionately and with an earnest desire to adopt the best method. The really serious question is that of the fixed and movable *doh*. Which is the truest and best? The truest scientifically and the best practically?

"It must be looked upon as a most unfortunate fact that the revival of singing by note which took place in this country about half a century since was associated (apparently almost by accident) with the introduction of the fixed *doh*, a novelty and a radical change. All the best practical musicians up to that time had sung to a movable *doh* of some kind, and in the most renowned period of our national vocal music the movable *doh* was the basis of the vocal scale-system. But being introduced at such a critical period of musical renaissance, the fixed *doh* insidiously grew into and became assimilated with vocal music to such an extent that to attempt to eliminate it now is thought by many to be a retrogressive step.

"It is, however, a most difficult matter to get an unbiased opinion from musicians on this subject, simply because nearly all trained musicians are in these days more or less players on instruments; and a fixed *doh* is as necessary to an instrumentalist as it is unnecessary or even sometimes confusing to a vocalist. The player wants to discover 'locality' for his fingers, the singer the 'relation' of his sounds; the former can discover the relation of sounds when he has found their locality; the latter can best discover the locality of sounds when he knows their relation.

"These remarks are not offered with any idea of disposing of the whole question, but merely in the hope that the teachers in colleges may fully realize the difficulties of the fixed *doh* when carried by their pupils into an ordinary elementary school. I am no advocate of an 'official' uniformity of method in teaching, but I believe it would be greatly to the benefit of the students in training colleges if the music teachers were agreed on this most important question. School managers nearly always prefer a master or mistress who can teach the Tonic Sol-fa system as well as the staff, yet in colleges where the fixed *doh* is used, the students cannot pass from one system into the other without very much difficulty. It gives me great pleasure to find that, with only one or two exceptions, both the staff and the Tonic Sol-fa systems are now taught in colleges. A large majority of second year students are prepared to pass my examination in either system. I must, however, ask to be allowed by means of this report to warn the professors in colleges not to permit the students to be content

with a mere smattering of the Tonic Sol-fa system; to be well learnt it must, like any other system, be practised carefully and thoroughly; I fear the notion is far too prevalent among students that its practice requires but little time and study because its theory lies, as it were, in a nutshell."

The *School Guardian* says:—"We can only glance at Dr. Stainer's short report on the knowledge of vocal music. If we read in the previous pages of a growing proficiency 'in the art of being examined surely Dr. Stainer will be voted by all examinees to be fast approaching the perfection of examining when he reports that in one college 'the whole of the students obtained full marks.' But still further marvels are behind. He has reconciled the difference 'twixt tweedle-dum and tweedle-dee.' The Staff Notation and the Tonic Sol-fa he pronounces to be both right, and they are accordingly both almost universally taught in the colleges. The agent of reconciliation between these old rivals is the movable *Doh*, which should be, though it is not at present, common to both. They may divide the honors. 'The fixed *Doh*,' Dr. Stainer says, 'is as necessary to instrumentalists as it is unnecessary or even sometimes confusing to a vocalist.' Henceforth the two systems of notation may live in harmony. They should make friends 'as fast as possible,' or, to adopt the Italian equivalent given for that musical term in one of the student's answers, 'fastissimo.'"—*Tonic Sol-fa Reporter*.

## FOR YOUNG TEACHERS.

TO teach, we must also learn, and the close of each year's work should leave with each one of us the knowledge of some added strength, some new impulse for what is the best and highest in teaching, and an earnest desire to do still better when we gather our class together once more in the fall.

No teacher, worthy of the name, can fail to criticize his or herself most carefully and try to discover the points which need most thought and care, the places that are weak, the faults that should be corrected, and the efforts that should be put forth to do thoroughly the work that has been undertaken.

We each leave our impress on our scholars, though we do not always realize the fact; but how can two people come together twice a week, perhaps oftener, in the relation of teacher and pupil, even if one is a child, the other an adult, and not give and take from each other? It rests with us to sow the seeds of what is true and beautiful in art, to give to those we teach a desire for what is the best and highest. With a young child this is sometimes a difficult task, but it can be done. And not only in their music will it be of use to them; but any earnest purpose for what is good that is roused in any one, will help to give added strength to the character in whatever is undertaken. Sometimes the older scholars are the ones that are the hardest to guide in the right way; but there are certainly in every teacher's class some who will take pleasure in real work if it is pointed out to them in an interesting manner.

First let us consider the importance of only giving the best music to even young children. Indeed, it is the little pupils that are the most apt to come under the care of teachers. There is any quantity of poor

music in the world, and it is easy to find simple pieces to give a child of eight or nine; but it is not always easy to find, without some trouble for the teacher, the piece that will, at the same time, be suitable for the little fingers and of use to the little mind. When the first piece is given, the first step in the wrong direction is taken if it is not selected with the greatest care.

Good music can be obtained that is worth the while of both teacher and pupil to spend their time on, and the taste cultivated by the careful selection of music will be of the most lasting use. The thought that we have the care of a little child, whose taste in music has still to be developed, and that perhaps in years to come that child can turn back to our teaching, and be able to say that their love for what was really beautiful was first awakened by our guidance, should give to each one of us a sense of responsibility that should never be laid aside. It is like the wise selection of literature that is put in the hands of children by those parents who have taste and refinement themselves. The love of what is pure and beautiful will become natural, the child's mind will accept and feed upon what is true and good, as well as upon what is not, and the teacher who does not know and realize this fact fails in one of the most sacred duties.

We are helping to form the characters that are under our care; let us be careful that we discharge faithfully the duty given us. A little girl who came to me for lessons during the past year, wanted her first piece, as she had been a faithful little worker. I was anxious it should be something that she would enjoy. I felt that the piece I selected would be one that at first perhaps she would find dull. I talked to her about it, telling her that her music was to be to her a language by which she was to speak to those she played for, and that she must choose only those words and sentences that were pure and beautiful in which to express herself. I tried to give her a picture that her mind could feed upon, as to what the playing of a piece should mean to her and to others. It is good for scholars to have pieces, for practice can often be obtained by a piece, that without this pleasant recreation will be dull and only partly done. They need not take away from the importance of scales and exercises. Give reasons for whatever is required, and remember that neither time nor patience are spent in vain that are given to the task of rousing interest in the work to be done.

Any one who has read Mr. Parson's little book on "The Science of Practice" can surely find something to say to a pupil that will make even five-finger exercises endurable.

To succeed in impressing what is real upon others, we must be in earnest ourselves to do it, and the teacher must strive constantly to fulfill this part of his work. We all should have the desire to do what will be of real value in our work, and we can do it by the careful attention to every *little* detail, so that when our pupils go from us to study with the great masters, they may be able to say that the time has been well spent, and that they are ready for still farther advancement. The teacher who can make the first studies in music have an interest, and can give a charm to them, has a gift that is of great value. Neatly kept records of practice done, music studied, and criticisms of what has been heard in music will

help to give interest. Even a child can learn to listen thoughtfully to what it hears played, and to discover what are faults and what are virtues.

Impress upon the pupil the necessity of every little thing being learned carefully, so that the perfect whole can be gained. The scholar should always feel that during the lesson hours the teacher's undivided thought and attention are his.

Repose of manner and the faculty of never seeming to be in a hurry, no matter how many or how pressing the engagements that follow may be, is a great aid to the teacher in gaining power over the pupil. We must take care to cultivate ourselves while we are trying to cultivate others, and to constantly bear in mind that to broaden our own ideas, to study with a good teacher and to hear all the best music that comes within our reach, is also part of a teacher's duty. It seems to me that every teacher should take lessons, at least for some years after they begin their work—always, I should say. No matter whether they have studied at home or abroad, the end can never be reached, and the mind that is constantly studying must gain strength to give better aid to those that come under its care.

The young teacher has somewhat the same experience to pass through that a young physician has; one will often hear the remark, "We would rather employ some one who has had more experience, we want an older man." But gray hairs do not always bring wisdom, and our lives are often safer in the hands of a young practitioner, whose careful attention to little details will be of more value than the "older man," whose time is filled to overflowing, and who, perhaps, in his hurry, will fail to take the time to cure the slight ailments out of which so many serious ones can grow. But after all it is the *character* that must be sound and true, conscientious and painstaking, to make either the real physician or the real teacher. Gentleness of manner and perfect courtesy are also a passport for the teacher as well as the doctor, and these can always have as their accompaniment *firmness*, which trait a teacher must have to keep the respect of his pupil.

It is also the fact, that to really succeed in teaching, the teachers must show that they are willing to take both time and trouble outside of the lessons to awaken the desired interest in the pupils. Sometimes little musical clubs may be formed, where questions can be asked and answered, and reading and talking with the scholars can be made both useful and interesting. Each pupil should have at least one piece that can be perfectly played. Even the very little ones should learn to render their simple little pieces as artistically as they are capable of being rendered. No matter how much time it takes, let what is studied be perfectly finished in every particular as to touch, expression and time.

In closing, I will say that the subject is one which can be talked and written about as long as the world goes on its way, with the constantly increasing demands for good teaching and the competition that must be encountered, and that is certainly good for each one of us. Let us first make sure that we have chosen our work wisely, then bring to bear real earnestness, promptness and regularity to enable us to succeed; and the young teacher who starts out on the new path with these weapons may feel pretty sure of

success in time, even if at first he meets with discouragements. Let us always strive to be just and kind to others, and, whenever it is possible, speak words in praise of a fellow teacher.

Teach that true greatness is always simple and unaffected, and that no matter how much we may know, we can still look beyond to those whose music can awaken the deepest feelings of which our natures are capable. This is certainly true to a music-loving nature, for music can speak to one who really loves it in a language that is at once strong and eloquent.

I have not spoken of the trials that every teacher will surely find in unmanageable, indifferent, and, worst of all, *lazy* pupils. It is not because I do not realize that these have to be encountered, more or less, by every teacher; but we can often overcome the faults of others more by striving to overcome faults in ourselves than by constantly thinking that the blame for want of success lies with some one else.

Never give up the hope of making a good scholar out of a pupil until *every* means that careful work can employ has been tried. Sometimes we are rewarded by success just when we are ready to give up in despair. Remember that each pupil has his or her individuality, which must be studied by the teacher. The same key will not turn all locks; some fasten with a spring that requires a particular touch to make them open; but the strongest locks are put to guard the most precious treasures. Discover the right spot to apply the pressure, and they will open to the touch, to disclose jewels, perhaps of rare value. This is not always so, because there are those who really will not respond to any touch, and there comes a time when to part with pupils is far better than to keep them. But it is very hard, and I feel real sympathy for the young teacher who starts out with enthusiasm, to meet these disappointments.

Whoever reads this that has had far more experience than I have had will not, I hope, think I am presumptuous. If to one teacher I can give one impulse for better, higher work, one suggestion that will be of use, this will not have been written quite in vain.—S. C., in *The Etude*.

## HOME AND FOREIGN NOTES.

### DOMINION.

#### TORONTO.

##### THE JUCH-CARRENO CONCERT.

Ours being a few days late in going to press enables us to give a report of the above brilliant concert,—the most important musical event that has taken place in our city for some months. Messrs. J. Sackling & Sons, the well-known music publishing firm, are to be congratulated on the successful manner in which they opened the musical season of 1887-8. As was to be expected with such names upon the program as will be found below, a large and critical audience assembled, in spite of the somewhat threatening aspect of the weather, and judging by the repeated encores, thoroughly enjoyed the performance of the evening.

There was the usual unreasonable delay on the part of the audience in arriving and getting seated. The consequence was that the program (which, by-the-way, though of reasonable length in itself, was dragged out unconscionably by repeated encores), was not commenced until fully twenty minutes past eight. Cannot some means be devised to remedy this evil?

Miss Ema Juch, who sang "Thou Great Mighty Sea," "Song of the Almee," by Delibes, and Raff's "Ever with

Thee," was accorded a most flattering reception. Her singing was charming, though her voice seemed to us to lack a good deal of the freshness and purity which still makes the occasion of her first appearance at the Gardens so delightful a memory. Her enunciation, too, seems to have suffered somewhat,—a thing much to be regretted. She is still, however, a great singer, and sure of a favorable reception before any audience.

Mme. Carreno was in splendid form, and fully sustained her well-earned reputation as a popular concert pianiste. Her selections, without mentioning the repeated encore numbers, were: "Variations on an Air by Handel (Harmonious Blacksmith)"; "Clochette" (Paganini-Liszt); "Serenata" (Moskowski), and an "Octave Study," by Kullak. All were performed in the finished manner which always characterizes Mme. Carreno's playing; and it is to be regretted that an artiste of such *technique* and musicianly ability should not be oftener heard in standard compositions for the piano. Surely a good sonata by some representative composer for the instrument would have been more in place than say Kullak's *Etude* and the Moskowski fragment.

Herr Adolf Hartdegen, who played the "Introduction et Polonaise," by Davidoff, Wilfert's "Evening Prayer" and a "17th Century Danse (Musette)" by Servais, fully proved his right to a place in the front rank of solo violoncellists. He has the instrument well in control, bows with decision, and gets a satisfying tone. He would do well however to secure a better instrument. Hartdegen has a wonderful manner of producing an effect, as novel as it is pleasing, which we cannot perhaps better describe than by the term "accelerando diminuendo." How many performers when they reach a pianissimo retard the movement? Hartdegen, on the contrary, even in his softest passages, never (unless intentionally) suffered the movement to become more grave; and as we have indicated above, on more than one occasion, produced a charming effect by sinking the tone to the merest breathing while at the same time accelerating the movement. In the duet with Mme. Carreno (Polonaise Brillante—Chopin) the inferiority of his instrument spoiled the performance. His cello was no match for Mme. Carreno and the Weber Grand, and although Hartdegen did all that man could do under the circumstances he had to scumb to the perfect Niagara of tone in which the fair (and muscular) pianiste overwhelmed him.

Dr. Carl E. Martin has a magnificent bass voice and faultless method. He does not condescend to pander to the popular taste in the slightest degree, and though his first song, "The Two Grenadiers," (Schumann) affords ample opportunity for the indulgence of pathos, he resisted all temptation, and the result was a most artistic rendering, which led to an enthusiastic *encore*, one which in base ball parlance would be termed an *earned run*, (more than can be said of all encores). He responded with "Vittoria," displaying in the number great facility of execution and surprising smoothness and flexibility for a basso profundo. In the second part Dr. Martin gave a dignified rendering of Harris's "Reaper" keeping his voice well in reserve and condescended to no "tricks" for effect. His style is essentially pure and finished, and though the shallow would say he "lacks life," in our opinion he rather displays sound judgment and true artistic insight. We have far too many musicians who knowingly indulge in distorted renderings simply because "it takes with the crowd, you know." This is a reprehensible practice and must in time bring its own punishment.

Arthur E. Fisher played the accompaniments with his usual skill and taste. His extensive knowledge of harmony enables him to seize happily upon the leading points of an accompaniment, and under his hands the essentials of a modulation are never lost, as is unfortunately too often the case when the accompanist is nothing more than an executant.

##### MR. CURWEN IN TORONTO.

An interesting lecture on the subject of Music in Education, was given in Shaftesbury Hall on Wednesday Oct 5th by Mr. John Spencer Curwen, President of the Tonic Sol-fa College, London, Eng., and son of the founder of the Tonic Sol-fa System. The date of Mr. Curwen's visit was only known a few days in advance as he had but lately arrived in New York, but the Committee of the Toronto Teachers' Association, under whose auspices the meeting was held,

was equal to the occasion and had a crowded house awaiting the eminent lecturer. Mr Curwin dwelt on the advantages of music in the public schools, its invariable result being to elevate the pupils mentally and physically, as had been proved by the highest authorities. A short sketch of the rise and progress of the Tonic Sol-fa System was then given, with some statistics of music teaching in the Old Country which cannot fail to be of interest to our readers. In London alone, where music is taught by over 6,000 teachers who are allowed to use *any* system they may prefer, only one uses the Staff Notation in the primary grades. Of the certificates issued by the Tonic Sol-fa College, three-fourths are taken, with the optional requirements that pupils read at sight from the Staff Notation in addition to Tonic Sol-fa.

In illustrating his lecture Mr. Curwin made excellent use of a class provided by Mr. Harold Clark of George Street Public School. A severe exercise in singing intervals from the modulator was given, but the children responded in a manner which proved they were fully equal to the test. The most interesting test to musicians was a short lesson in the Staff Notation which occupied only ten minutes, after which the class sang easily at sight several short pieces in keys ranging from C to G $\sharp$ . Before commencing the lesson, the teacher satisfied the audience that none of the children had any previous knowledge of the Staff. If there had been any doubts in the minds of the audience as to the ease with which Sol-faists can take to the Staff the illustration must have dispelled them entirely. During the evening a contingent from the Tonic Sol-fa Society, under their able conductor Mr. Alex. T. Cringan, added greatly to the enjoyment of the audience by their excellent rendering of several high-class glees and part-songs, which fully sustained the high reputation earned at their opening concert in the Spring.

During their stay in the city Mr. and Mrs. Curwin visited several of the public schools in company with Inspector Hughes and expressed themselves greatly pleased with the progress which has been made in the teaching of music, as shown in the results of the work accomplished by the regular teachers.

#### CONSERVATORY OF MUSIC—"SOIREE MUSICALE."

Convocation Hall in University College on Thursday evening last was filled to its utmost capacity by the pupils and their friends, and the faculty and the directors of the Toronto Conservatory of Music, the occasion being an inaugural "Soiree Musicale," with the following programme:

President's Address, Hon. G. W. Allan; Orchestra, "Serenade." (Schubert) arranged by Signor F. d'Auria; Address, Dr. Daniel Wilson, President University College; Piano Solo, "Spinnelied," (Wagner—Liszt) Mr. Carl Martens; Address, Rt. Rev. Arthur Sweatman, Bishop of Toronto; Duet, "Quis est Homo." Stabat Mater, (Rossini) Mrs. Bradley and Miss Hillary; Reading, "A Royal Princess," (Christini Rossetti) Miss Jessie Alexander, B.E.; Violin Solo, "Variations de Concert," (Vieuxtemps) Mons. F. Boucher; Aria, "Bel Raggio," Semiramide, (Rossini) Mdme. F. d'Auria; Piano Solo, (a) Barcarolle in E Minor, Op. 14, (b) Polish Dance in B Minor Op. 29, (Scharwenka) Miss Elwell, A.R.A.M.; Orchestra, "Rigoletto Fantasia," arranged by Signor F. d'Auria; "God Save the Queen."

#### HON. G. W. ALLAN'S ADDRESS.

You are doubtless all familiar with the lines in the "Merchant of Venice"—"The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems and spoils. The motions of his spirit are dull as night, and his affections dark as Erebus. Let no such man be trusted." I am sure no such dark personage has a place in this audience to-night, and I may therefore the more gladly welcome you all to this inaugural performance, by which the Directors of the Toronto Conservatory of Music desire to bring before their fellow citizens the work and objects of the Association, which is just entering upon what we trust may be a thoroughly useful and successful career. The citizens of Toronto have always shown themselves zealous lovers of music—for we have only to point to the various musical societies and associations which exist and flourish in our midst, to show that our people appreciate good music, and are ever ready to promote its cultivation, and to accord a generous support to its Professors. But though music and the study of music has long

held a prominent place both in the education of our young people, and in our social pursuits and enjoyments, it has been felt for some time past that no adequate means or facilities existed for affording instruction in all the various departments of music, by thoroughly competent teachers, upon terms which would place such instruction within the reach of all classes of the community, and under such a system of instruction as would best tend to develop the powers of the pupils, and especially of those who are looking forward to making music a profession. This want has now been happily met, and these objects will, I doubt not, be accomplished by the Toronto Conservatory of Music, under the able direction of our Musical Director, Mr. Edward Fisher (to whose zeal and energy the establishment of the Conservatory is mainly due), assisted as he will be by the excellent staff of teachers whose services he has been so fortunate as to secure. The Conservatory is organized under Letters Patent issued by the Government of Ontario. Among its objects as set forth in its charter are the following:—"To furnish instruction in all branches of the Art and Science of Music, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase or otherwise, all lands, buildings, instruments and appliances necessary for the thorough equipment and maintenance of a Conservatory of Music, and to exercise all such other powers as may be calculated to advance musical culture and appreciation." The great advantages of the Conservatory system of teaching cannot, I think, be better put before you than in the words of the great Mendelssohn, as quoted in our Calendar:—"An institution such as the Conservatory, whose object is to give its pupils an opportunity of making themselves thoroughly acquainted with all those branches of study, the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual: that by the participation of several in the same lesson and in the same studies a true musical feeling is awakened and kept fresh among the pupils; that it promotes industry, and spurs on to emulation; and that it is a preservative from one-sidedness of education and taste—a tendency against which every artist, even in student years, should be upon his guard." That the immense advantages of Conservatories or Colleges of Music are felt and appreciated by all interested in the progress and cultivation of music has been sufficiently attested by the establishment of these institutions in most of the principal capitals of Europe, such as Paris, Brussels, Berlin, Munich, and others; and in Great Britain by institutions discharging the same functions, such as the Royal College of Music, the Royal Academy of Music, and the Guild Hall School of Music; and in the United States they have now many such institutions, on a very large scale, all prosperous, and all doing excellent work. It is to do for the study of music and the advancement and progress of musical knowledge among ourselves, what these institutions are now doing for the same cause in these respective countries, that the originators of the Toronto Conservatory of Music have associated themselves together. Although at present those on the directorate are chiefly from Toronto, we hope that we may confidently look for the active sympathy and co-operation of all lovers of music in Ontario in favor of an Institution which seeks to supply to our young men and young women, instruction which they must otherwise seek for, and have hitherto only been able to obtain, out of their own country. How much our efforts have been already appreciated is attested by the fact that we have at this moment about two hundred and seventy-five pupils attending the Conservatory, and that the building which we have for the present taken cannot long continue to furnish sufficient accommodation. I think it may safely be conceded that Canadians generally are a music-loving people, though, as compared with the people of older countries—the Italians and Germans, for example—no one will venture to say that there is the same natural taste and aptitude for music which is so prominent a feature in the people of both these nationalities. That it is desirable to encourage and develop by every means in our power this taste among ourselves I do not think any one will dispute. I know of no more refining and elevating influence, either in society or in the family circle, than good music, or anything which tends to make our homes brighter, purer and

happier. Assuredly also of all the pursuits which we can engage in, true music admits of the highest and loftiest application in its dedication to the service and worship of Almighty God, and it seems to me also that there is another thought connected with music which distinguishes it from all other pursuits or accomplishments, which gives it a originality and charm peculiarly its own, and that is, that unlike our other pursuits and enjoyments it is not limited to time, for may we not believe that it shall secure its highest development in that glorious after-life where the voice of praise and melody shall never cease?

Ladies and Gentlemen, I shall now in conclusion bespeak for our young institution your active sympathy and support and without further trespassing on your time I shall now ask that the programme be proceeded with.

President Allan was followed by exceedingly effective addresses, which the limit of our space forbids giving *in extenso*, by Dr. Wilson and His Lordship the Bishop of Toronto.

#### THE MUSICAL

part of the programme was admirably selected. The two orchestral numbers, most cleverly arranged by Signor d'Auria, were of a character calculated to please, and the warm reception afforded them amply testified to this. In the "Rigoletto" fantasia, obligatos were allotted to Messrs. Arlidge, Boucher and Cline, and their performance was in the highest degree creditable and all the more so in view of the fact that only two rehearsals were held.

Mrs. Bradley and Miss Hillary have frequently been heard in "Quis est Homo" and nothing need be said upon this occasion save that its rendering was fully up to the degree of excellence to which we are accustomed from these well-known singers.

Miss Alexander's recitation and Miss Elwell's piano solo received well merited applause, as also did Mons. Boucher's violin solo which was accorded an undeniable *encore*.

The feature of the concert was the performance of Mme. d'Auria in the "Bel Raggio," which won the unqualified approval of the audience and a most persistent recall. She responded with the "Kerry Dance," with equal success. The singing of this young and charming *artiste* was an unexpected and delightful treat. Her voice is a genuine soprano, to which there would seem, to be no limit, and her facility of execution is remarkable. It is to be hoped that Mme. d'Auria having made such a favourable impression before such an exceptionally musical audience, will be soon heard in Toronto again.

The concert in every respect was most enjoyable, and if a foretaste of what may be expected from others that are to follow, Mr. Edward Fisher and the management of the Toronto Conservatory of Music may confidently rely upon "bumper houses." For this occasion, although rain came down in torrents just previous to and during the concert, every available seat was occupied, proof positive of the most practical kind of the great interest taken in this new institution.

#### WINNIPEG.

A North-West correspondent writing recently to *Presto*, says:—On Sunday we attended Grace Methodist church, in the morning, and Holy Trinity Church of England in evening. At the former the choir is a double quartette, under the direction of the organist, Mr. W. S. Jones, recently from Toronto, where he was organist at the Central Methodist church. His choir is composed of the following prominent singers of the city:—Sopranos, Mrs. W. S. Jones and Miss Millie Reid; altos, Miss Maud Wetherell and Miss Webster; tenors, Messrs. Joseph Tees and Frank Parr; basses, Messrs. A. E. Ferte and Alfred Reed. The organ, which is of two manuals and 22 stops, was put in by S. R. Warren, of Toronto. Although two members of the choir were absent the day we attended service, this choir is deserving of especial compliment for the various "niceties" in the rendering of the anthem, and their singing throughout the service. The choir of Holy Trinity, the largest and most important of the several English churches here, is under the direction of Prof. W. Austin Jowett, who is also organist. The choir consists of mixed voices, about thirty in number. The service we attended was one of the sessions of the Episcopal Synod, now being held here, and of which we desire to speak further, because the occasion is a most interesting one, calling the attendance here of Bishops

from the far-off Northwestern territories—from distances that weeks have been consumed in traveling here. The meetings have been held daily, and the music has been a prominent feature. Prof. Jowett came to Winnipeg about four years ago from Hawarden, England, the home of Gladstone, where he was organist at the church of which the great parliamentarian's younger son, Stephen, is the Rector, and where, of course, the Gladstones attend divine service. In both Christ's and All Saints churches the Synod has held services, and the choirs of these have also been instrumental in making the event memorable. The choir-master at Christ's Church is Mr. G. A. Downard. We attended there Tuesday evening, on which occasion Mr. Minchin, organist of All Saints, played an effective opening voluntary, after which the regular organist, Mr. A. Bush, presided. An anthem was creditably rendered, in which Mr. Black, of All Saints choir, sang a bass solo, and the Misses McAllister and Mathers, of Christ's Church choir, a duet. The concluding voluntary was played by Mr. Bush. Knox (Presbyterian) church choir number from ten to sixteen members, Mrs. M. T. Hunter, organist. The Central Congregational church has the largest and best organ in the city, which is played by Miss Kate Holmes. Mr. Milligan plays at Zion Methodist church, and the singing is led by Mrs. G. C. Miles, a popular vocalist. The above are all pipe organs, and there are several others; in fact, organ and church music may be said to be flourishing here. We think this may be owing, partly, at least, to the English element here in the higher circles, and their inherent taste for the organ and higher grades of sacred music. This taste and the work that has sprung from it have done as much for the advancement of civilization, as any other factor that can be named.

#### BELLEVILLE.

The Belleville Philharmonic Society, under the direction of Mr. W. H. Donley, is preparing the Mendelssohn's *Hymn of Praise* and *The Creation*, to be given during the winter.

#### GUELPH.

Mr. William J. Bell, son of Mr. Bell of the Bell Organ Co., Guelph, Canada, and who is the London manager of the house, has just been married in Omaha, Neb., to Miss Sallie Havens Lowe, daughter of Gen. W. W. Lowe, of that city. The pair will make an European tour.

### VARIETIES.

MR. SMILER—"Ah, Miss Heartless, if you do not care for music, you care for nothing that has any feeling in it."

Miss H.—"Oh, yes, I care for dancing."

Mr. S.—"But dancing has no feeling in it."

Miss H.—"No-o-o?"—*St. Louis Sunday Critic*.

THE whistle now in use by the London policemen would interest Professor Helmholtz. It is really two whistles blown from a single mouthpiece, and producing a loud burring undertone. The one we have now is tuned to C and D, and the E, two octaves below, results from the combination.—*Tonic Sol-fa Reporter*.

"That man has the greatest voice of anybody on the floor," said a spectator at a political meeting, as a spread eagle orator sat down after his speech.

"Just like a bass drum," replied the companion visitor.

"Yes, strong and sonorous."

"Yes, and nothing inside of it."—*Ex.*

Mrs. JONES—"You won't be lonesome, dear, while I'm away, with no one to play the piano and sing for you!"

"Jones (a brute)—"Oh no, I guess not, I understand the new boiler shop across the way is about to run day and night."

YOUNG CANDID—"Did you ever hear such discordant, ear-splitting, infernal—"

Old Proudfoot—"Sir-r-r! That's my eldest daughter, and—"

Young Candid—"I repeat, sir, such infernal clatter as the idiots behind us are making. Why, I can't hear a word of the song."

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