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"ALLE guten dinge sind drei!"

* *

VERDI says the most difficult work in composition is an "autograph with something besides the name."

* *

THE MANDOLIN is the new fad with fashionable *Bostoniennes*. It is a small and pretty instrument, shaped not unlike a pear, with a maple back and spruce face. The Neapolitan Mandolin has four double (eight) strings, while the Milanese has five double strings. The instrument is played with a plectrum of tortoise-shell.

* *

THE edict of the American Cardinal, who represents the Church of Rome, ordering that no paid musicians shall take part in the services of that Church, and that persons outside its communion shall not be members of the choirs, is causing many changes, and more will take place when the singers' contracts expire.

* *

A PRIMA DONNA in the Far West sometimes receives very odd tributes from her admirers. When Minnie Hawk lately sang in a remote town in Montana, one enthusiastic gentleman sent her two gold nuggets; another presented a silver-mounted bear's tooth; a third contributed a Sioux war-bonnet, found on a famous battle field; and the most devoted admirer yielded up his greatest treasure—an Indian's scalp.

* *

WE hear nothing definite as yet about the arrangements for a grand Victorian Jubilee celebration, but trust the matter will not be allowed to fizzle out. It is an opportunity for a great musical demonstration which will not occur again. Let the citizens of the Queen City of the West be up and doing. Remember *there's money in it* if properly managed. Thousands of people do not come into the City without spending something—witness the Knights of Pythias demonstration.

* *

It appears that Gounod will visit Rome this winter, by command of Leo XIII., in order to set to music some hymns written by the Pope. The distinguished poet hopes to gain, by a musical setting,

a wider circle of readers than his works have hitherto enjoyed, though they are much appreciated by connoisseurs. The Pope is a great admirer of Gounod's music, and it has even been said that he tried to write religious words to the cathedral air in *Faust*, but had to relinquish the attempt owing to the too theatrical spirit of the music! Should the new plan be successful, and the music of the hymns be found appropriate to the words, the pontiff will probably undertake his long cherished idea of writing a hymn to Queen Christina, to music by Gounod.

* *

THE Mehan Male Quartet, of Detroit, scored a decided success on their first appearance in Toronto. The artistic rendering of their numbers was much appreciated, as evidenced by the enthusiastic encores, and reflects the good taste of Mr. W. H. Adamson, director of the concert, in bringing them to this city. The management of the "Saturday Pops" may feel assured that music of this class, by such performers, will always be acceptable to the concert-going public. The Quartet took part in a concert in Carlton Street Methodist Church, on the 28th ultimo, and their singing was superb, excelling, probably, their first performance.

* *

CANNOT one of the "great heads," so numerous at the present time, suggest some satisfactory means of solving the "seating" problem? There is always more or less dissatisfaction among the subscribers of the various musical societies over this point. We had at one time a strong conviction that the method lately followed by the Toronto Choral society—having no reserved seats—was the best, and indeed that method has many advantages, not the least of which is that it insures punctuality on the part of the audience. Still it also has its disadvantages. A society, after all is said and done, depends, to a very great extent, upon its honorary subscription list for its efficient existence, and only enthusiasts will be content to wait in a concert-room a dreary half-hour or so, before a programme to last some two hours and a half, though such is the only means of securing a fairly good seat where none are reserved. The people who form the bulk of the honorary membership will soon drop out unless means are provided by which they shall have a reasonable chance of securing

a satisfactory seat, without going through such a tedious ordeal. We have heard very strong views expressed on this subject during the past month by some of our leading citizens, and there seems to be a general consensus of opinion, at present, in favor of the system of deciding the order of selection by lot—as in the case of the last Philharmonic concert. Will some of our readers favor us with their views on this important matter? Perhaps the new pavilion will solve the problem.

* *

THE great pianists of Berlin, Vienna and Leipzig, have been lately overpowered by a new piano, invented by Otto von Janko. The invention is really only a new key-board, or more strictly speaking, six key boards, placed closely above each other, instead of one. The arrangement of tones and semitones is, of course, different from our present system. Many advantages are claimed for this new key-board; extensions are not so great, making the playing of octaves, arpeggios, and technic generally, much easier; and many effects can be produced which are impossible on our present key-boards. Granting that these facts are true, its claim to rapid introduction is in the fact that it can be inserted in our present pianos. Studies and a School of Technic have been written for the new instrument, and among others, Professor Hans Schmitt, of the Vienna Conservatory, has informed the public that he is prepared to give instruction on the same. Should this key-board be generally adopted, where would our piano-teachers be, and where the disciples of the mute-piano?

* *

We have pleasure in announcing that, in compliance with the wishes of many of our subscribers, THE JOURNAL will in future contain from eight to ten pages of new and selected music by the best authors, and the editors, in choosing the pieces for publication, will use every endeavor to select only such as will be of use to our patrons in the church and in the concert-room, while, at the same time, exercising due care that the home circle and its musical needs shall not be overlooked. With this end in view we publish in this issue the first of what, we trust, will prove a notable series of Organ Voluntaries, which, as far as possible, will be made suitable to both pipe and reed organs; the first of a series of songs for the little folks; and the first of a similar series for children of larger growth. We need hardly add that in carrying out the above programme, our subscribers may rely upon the judgment of the editors for the quality of the music to be published; as, while we shall endeavor to have the music as "taking" as possible, trash of any and every description will be rigidly excluded.

We trust that our present subscribers and all others interested in Canadian music and musicians will do their best to sustain our hands in this good work. Remember that copies of any music published in the JOURNAL can be had to order at the lowest wholesale rates. (See advt.)

LET THE CHILDREN SING.

BY FRANCIS J. MOORE.

ONE hears so much about "naturally" musical countries—such as Germany and Italy, for instance—that I feel tempted to say a few words on the subject myself, although perhaps my ideas may be no novelty to the majority of my readers.

To a certain extent some countries undoubtedly possess more "natural" music than others; but I am convinced that much of what is considered as "indigenous" music can be traced to cultivation. By cultivation, in this case, I mean that the constant association with music; the constant hearing and joining in harmonious sounds must gradually train a people to become musical unless they are singularly devoid of ear.

Take one instance alone. Many, many years ago England was called an unmusical nation. Look at England now. Will anyone assert that music is unappreciated there? Where can we find another Henry Leslie's Choir? Where is there one equal of the celebrated Grenadier Guards' Band? Where will you find the fine old classical masters listened to with more rapt attention? Let anyone go to the famous "Monday Popular Concerts," pay his shilling and take his seat, surrounded often by rough laboring men and poorly clad workingwomen. Note the silence (except now and then a subdued murmur of delight) watch the faces—one whole attitude of attention and appreciation—and then say if England is unmusical. What has caused this cultivation? England is becoming—has, indeed, become—a naturally musical nation and is known to possess not only musical appreciation of the highest order, but to possess also some of the finest voices in the world. I have cited England as one example, but I might also—if space allowed—speak at some length of the gradual musical development of Ireland, Scotland and Wales. I repeat that I consider this development as the work of cultivation, especially the cultivation of the rising youthful generation, the facilities offered for hearing (without large expense) the finest music, and the large vocal classes held almost everywhere in the old country.

Now why should not this fair Dominion become "naturally" musical? I see no reason against it. Make music a part of education as common as reading and writing, and you will have a musical people. I now take the title of this paper, "Let the Children Sing." I would have children's classes all over the country. People talk of straining children's voices. There is no need for straining any more than when they are speaking. There are now plenty of good teachers in this country, and they may achieve a great work by training up the little ones to sing as naturally as they speak. Of course I know that

music forms a part of the public school education, and this is a great advantage (if properly taught). There are many children, however, who do not attend the public schools, and thus a large number get no class teaching at all, so few children's vocal classes being held. Still, whether children have or have not the advantage of outside musical teaching, is not the only point upon which I would dwell, but upon the home singing, which should form, as it were, a part of every household as far as possible. Of course there are many homes where this is *not* possible. Perhaps the parents know nothing of music, or are so placed that they have no time to spare even for the slightest recreation. I do not, therefore, address myself to persons so placed, but to those who *have* the knowledge and the time to further this good cause, but who do not seem to think about it as seriously as they should. Anyone with a fair knowledge of music without being either a fine player or a cultivated singer, can do wonders with our little folks. See how quickly children pick up the dear old nursery songs or any simple hymn tune! A little child may be unable to sing a tune alone, partly through timidity and partly because the musical ear is not thoroughly formed, but there are few children who cannot sing with others, and one or two good leading voices will help the rest wonderfully.

Every facility is now at hand for teaching our very tiniest tots. The charming nursery rhymes, set to music, and other easy part songs—all perfect boons to lovers of music—can be had everywhere, and at prices within the reach of everyone.

Now, I am going to suggest a plan by which mothers who are musical could greatly assist children who have no advantages in music at their own houses. Why not form a little class with your own children and their young friends? I believe that most children would hail this plan as both novel and pleasing. They might have too, a sort of little concert or rehearsal once a month—or at any convenient interval—with a good game and a big tea thrown in, if you like. How would that do for a children's party? Then how nice it would be at a Christmas Tree—that special delight of the youngsters—to have some simple Christmas song sung by the youthful voices just as the tree is exposed to view, radiant in its gorgeous dress of pretty presents! At a picnic too, the little class could sing a sweet song or two under the trees. I know that something of this sort is sometimes done at Sunday School festivals and other public gatherings, but does anyone ever think of it in a private home?

Never mind how simple the music, so long as there is music. I would have everything sung in unison until the children were accustomed to singing together in *tune* and *time*. Then gradually a few would be found capable of taking an easy second, and from that the young class would very soon be able to sing simple two-part or three-part songs.

Before, however, attempting *any* harmonizing of the voices, children should be accustomed to hearing some one sing the lower part whilst they sing the melody, otherwise they might be put out of tune at the first attempt amongst themselves. I have tested this by taking different parts whilst my own little ones were singing in unison some nursery songs, etc. The first time I struck in with the alto, my eldest

boy exclaimed, "Mother, mother, you're singing wrong!" I explained matters, and have now accustomed them to hearing any portion of the harmony added to their melody without putting them out of tune.

I am afraid some of my readers will think I am writing a music lesson, and telling a great many things which everyone knows; but I often come across people who *know* a great deal, but who do not bring their knowledge into practice, and it happens to be the practice that we want in this case. Once let a few really musical people set to work, and it will not be found a very difficult task to gradually train children until their musical faculties are quickened and their tastes refined. And thus, when they eventually hear good music, they will do it with an appreciation and an enjoyment utterly foreign to those with whom music has been a sealed book the best part of their lives.

We must be prepared for disappointment. I know people who have lived all their lives amongst musicians, and who are yet utterly unmusical, just as, on the other hand, one meets with those who have scarcely heard a note and yet can appreciate the very best music; we must take the rule, not the exceptions, and I repeat what I said at the commencement of this paper, viz. that what is generally considered as "indigenous" music is largely due to cultivation, commenced by accustoming young people to hear, and join in, sweet sounds. All over Canada, then, "Let the children sing."

QUESTIONS AND ANSWERS.

AMATEUR.—The most celebrated violin-makers made CREMONA, a town in Italy, famous by their productions. Here lived Amati, Stradivarius, Guernius, and others, hence all old Italian violins are called Cremonas. The label is no guarantee that your instrument is genuine. Labels are printed by the thousand, and inserted in cleverly made copies, some of which are splendid instruments in appearance but lacking in breadth and purity of tone. The size, shape, thickness and quality of the wood used in the various parts, the position of the soundpost and bridge, the size and shape of the *f* holes, the peculiar varnish used, age, and careful usage are all important factors in producing the tone of the genuine Cremona.

PIANISTE.—Accompanying is an art. You may be a very fair player, but a very bad accompanist. The principal duty of the one at the piano is to support the singer. Some however, seem to fancy the singer and themselves engaged in a species of concertante duet for voice and piano. Ready transposition is also requisite.

TRIAD.—We cannot judge of your composition until we see it. Do not be scared at seeing a similar phrase in another's work. Keep right on and work out your own ideas. It is said when Balfe was conducting the first rehearsal of *The Rose of Castile*, on the overture being played there was a titter in the orchestra. He stopped and began again. This happened several times. Impatient at the interruption he said: "Gentlemen, what's the matter?" The leader explained to him that it called to mind a well-known air. "and a very pretty tune, too," said Balfe, "and now will proceed."

INQUIRER.—The mark you refer to is the metronomic sign, signifying the speed of the movement to what it is prefixed; e.g. $\text{♩} = 60$ M.M. means that each minion (or $\frac{1}{4}$ note) will equal one beat of the pendulum of Maelzel's metronome, when the movable regulator is fixed at 60 on the indicator. The metronome is so constructed that the index numbers represent the number of beats made by the pendulum in one minute of time.

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

MODERN COMPOSITION.

PROGRESS is the watchword of the present generation; new methods, new schemes, new theories are promulgated, discussed, adopted or rejected in every department of art, literature and life, in an ever increasing succession, and with a rapidity that is truly marvellous.

The musical art has not escaped this universal infection, and is to-day in many respects undoubtedly, *progressing* with a vengeance—but in what direction? In the course of the past two years we have had opportunity afforded us of attending the performance of many new works of greater or lesser scope, and very often on such occasions has the difference between music past and music present been brought startlingly before us, to say nothing of "music of the future." Now to all who are interested, as all should be, in the welfare of this world after the little *turn* or *figure*, which they call their life, has been played in the great *Score of Humanity*, it is a matter of interest and importance to watch, and as far as possible endeavor to direct those arts, sciences and theories which exert untold influences upon the destinies of mankind.

To the musician, therefore,—we mean the *real* musician, the *crank* who is thoroughly devoted to his art, and never so happy or in his element as when thinking upon or discussing his favorite subject—the trend of modern musical thought, of modern composers and compositions, is a matter of paramount importance. And in glancing with this vital interest over the field of modern composition, are we not struck at once by two attributes which make a very defined, though unfavorable distinction between it and the field of the old masters. The first and most important is the character of the melodies employed by the leading writers of the day. We have no hesitation in saying that for the most part the melodies appearing in modern works, compared with those of Bach, Handel, Haydn, Beethoven, Mozart, etc.,

are poor to a degree, displaying a paucity of invention, lack of originality, and slovenliness in working out (not to say *laziness*) which is truly distressing. Of course there are a few brilliant exceptions, but mediocrity is the rule. Where is the melody by a modern composer which will stand the careful analysis to which almost all the airs by the great masters named above have been subjected. This deficiency and lack of definiteness and form, this entire absence of logical sequence, in modern melody, has, in a great measure, combined with an undue striving after originality, produced the meaningless form in which, one after another, works which day by day grow more and more indefinite, are brought before the public, and has also led to the second undesirable attribute of modern compositions, of which we have spoken. We refer to that wonderful production of the nineteenth century—"Wagnerian orchestration,"—so called, for we have never heard anything from the pen of the immortal Wagner which will warrant one-tenth of the musical atrocities named after him. That Paganini could tune his violin after half a dozen different methods, and perform wonderfully upon any such unique accord, is no reason why every scraping Tom, Dick, or Harry should endeavor to do likewise. Exceptional genius may be allowed exceptional license, but persons not so happily gifted must be content to be guided, to some extent, by accepted theories and rules. As it is, most modern composers have the assurance to write almost anything—except good harmony—the erratic wanderings of their pens among the strings, wood, and brass, suggesting strenuous (though vain) endeavors to disguise poverty of theme and paucity of invention in a gaudy dress of brilliant tone-coloring, with chromatic trappings. Compare Handel's effects in "See the conquering hero," with a modern ear-splitting chorus with demoted orchestral accompaniment (!) by Dvorak, Brahms or the like, and say *honestly* which is the best *music*. Or compare that instrumental battle-ground, a modern symphony, with even one of the earlier efforts of Haydn, and there can be but one opinion as to which is the nobler form of the art. In the latter you will find the ideas pithy and concise in enunciation, while carefully worked out to legitimate conclusions, with a grasp of the scope of the general subject and definiteness of detail which will be as welcome as "The flowers that bloom in the spring" after a specimen of modern orchestral warfare, where the bassoons get the oboes *in chancery*, and proceed, to inflict tremendous punishment, while the brass and strings cheer on the reedy combatants, squeaking, groaning, hissing and sputtering, apparently without any definite purpose on earth beyond making all the noise possible in a given time, and with an under-current of harmony decidedly "Chinese" in charac-

"Ay, or Nay,"

BALLAD.

Words by F. ERNEST WHATLEY.

Music by WALTER LINNELL.

Allegretto.

VOICE.

PIANO.

Take your scythe and mow, John, I will make the hay,

To your work now go, John, Do not long - er stay ;

All are go - ing To their mow - ing, "Tell me, Polly, Is it Ay or

"AY, OR NAY?"

Nay?"

f

Detailed description: This system contains the first musical phrase. The vocal line begins with a whole rest followed by a dotted quarter note 'Nay?'. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Don't be such a tease, John, Hark ye this I

p

Detailed description: This system contains the second musical phrase. The vocal line has a dynamic marking of *p* (piano) and includes the lyrics 'Don't be such a tease, John, Hark ye this I'. The piano accompaniment continues with a similar rhythmic pattern, maintaining the *p* dynamic.

say,..... I will do as I please, John, Stop an - o - ther

Detailed description: This system contains the third musical phrase. The vocal line includes the lyrics 'say,..... I will do as I please, John, Stop an - o - ther'. The piano accompaniment continues with the same rhythmic pattern.

day ; Up, be do - ing, Storms are brew - ing, While you'r wait - ing for - per -

mf

Detailed description: This system contains the fourth musical phrase. The vocal line includes the lyrics 'day ; Up, be do - ing, Storms are brew - ing, While you'r wait - ing for - per -'. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *mf* (mezzo-forte).

"AY, OR NAY?"

chance— a Nay!

What! you're i-dling still, John, 'Spite of what I say, You

MUST have your will, John, Use-less say-ing nay;— There, then—let me—

precipitato.
They will miss me, And, if it must be Ev-en so,—'Tis Ay!

LITTLE FOLKS' SONGS.



No. I.

Two Robin Redbreasts.

*Andante.*

ARTHUR E. FISHER.

VOICE.

Two ro-bin red-breasts built their nests With - in a hol - low tree; The

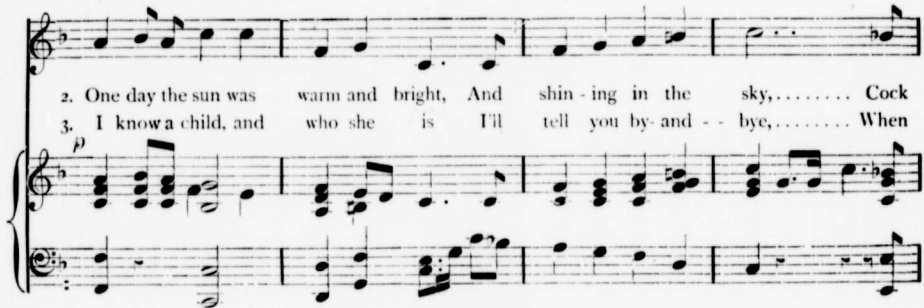
PIANO.

hen sat qui - et - - ly at home, The cock sang... mer-ri - - ly,..... And

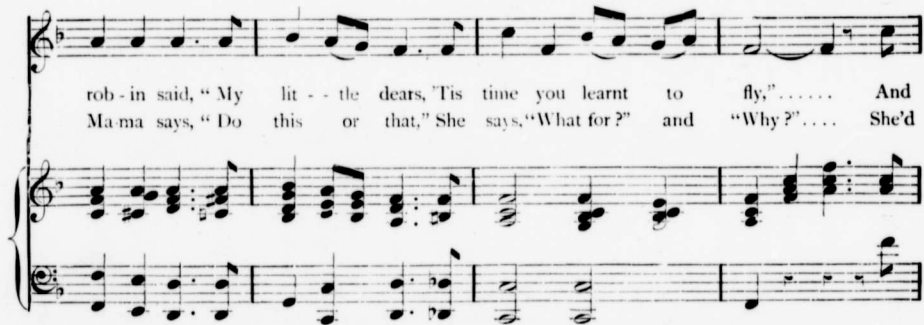
all the lit - tle young ones said Wee, wee, wee, wee, wee, wee....

TWO ROBIN REDBREASTS.

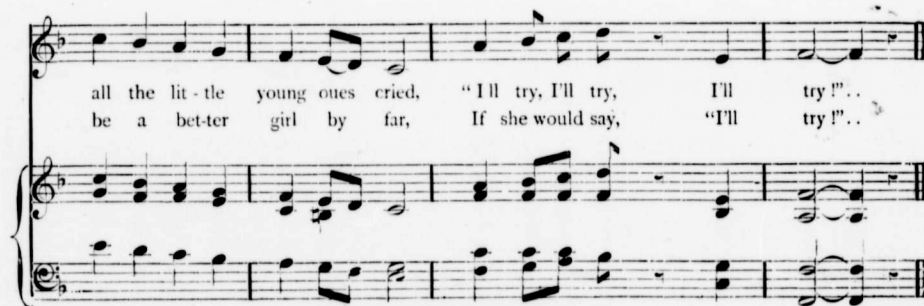
2. One day the sun was warm and bright, And shin - ing in the sky, Cock
 3. I know a child, and who she is I'll tell you by - and - - bye, When



rob - in said, " My lit - - tle dears, 'Tis time you learnt to fly," And
 Ma - ma says, " Do this or that," She says, "What for?" and "Why?" She'd



all the lit - tle young ones cried, " I'll try, I'll try, I'll try!" . . .
 be a bet - ter girl by far, If she would say, "I'll try!" . . .




Air from "Rinaldo."

FOR THE REED ORGAN.

HANDEL.

Larghetto.

The musical score is arranged in six systems, each with two staves. The first system is in bass clef with a 9/4 time signature. The second system is in bass clef with a 3/4 time signature. The third system is in bass clef with a 3/4 time signature. The fourth system is in treble clef with a 3/4 time signature. The fifth system is in treble clef with a 3/4 time signature. The sixth system is in treble clef with a 3/4 time signature. The score includes dynamic markings: *p* (piano) in the first system, *mp.* (mezzo-piano) in the second system, *f* (forte) in the third system, *mf* (mezzo-forte) in the fourth system, and *f* (forte) in the sixth system. Crescendo markings (*cres.*) are present in the third, fifth, and sixth systems. The notation includes various rhythmic values, accidentals, and articulation marks.

Adagio in F.

SPOHR.

PIANO
OR
ORGAN

The musical score is written for Piano or Organ in the key of F major and 2/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a trill (*tr*) above the first staff. The third system includes markings for mezzo-forte (*mf*) and pianissimo (*pp*). The fourth system has piano (*p*) and mezzo-forte (*mf*) markings. The fifth system concludes with pianissimo (*pp*) and rallentando (*rall.*) markings.

Opening Voluntary.

No. I.

ARTHUR E. FISHER.

Andante.

The musical score is written for piano and organ. It begins with the tempo marking *Andante*. The first system features a piano part starting with *Se. pp* and an organ part. The second system includes *Ped.* markings and an *odd* instruction. The third system continues with *Ped.* and *a third Ped.* markings. The fourth system marks *increase. a tempo* and includes *dim.*, *raccen.*, and *Gt. to Se.* instructions. The fifth system features *a tempo*, *molto rit.*, and *Su.* markings. The final system includes *reduce to pp*, *Gt.*, *Su.*, and *Lut.* markings, and concludes with a *Ped.* marking.

ter. We have read somewhere that the high price of the best artists' colors has served at least one good end in connection with the pictorial art, in furnishing a needed check to a too free use of startling effects—pity that some such check cannot be applied to modern orchestral writing.

ANOTHER "ROYAL ROAD" TO MUSIC.

FROM THE "MUSIC TRADE REVIEW."

ONE hears a great deal about "musical quacks," and I once came across a rare specimen of this genus. Most quacks have some theory about a "royal road" to music, different from and superior to any already beaten track—although the *beaten track* has made (a few!) good musicians, and the royal roads—how many?

My especial quack—Mr. B.—had a "Musical Academy" in the town where I was staying, and quite a large number of pupils, whose delusion can only be accounted for by their ignorance. I must not omit to mention that Mr. B. was a "Reverend," holding forth in divers chapels on Sundays, but pursuing his musical avocations during the rest of the week!

The Rev. B's announcements were truly marvelous. Any pupil, however ignorant of music, could read the most difficult pieces at sight after two or three lessons, and play with correctness and facile execution in about a month!

I was really anxious to see and converse with this wonderful maker of musicians, and at last a friend managed an interview for me. I beheld Mr. B. in all his glory. Which glory consisted in a very shabby semi-clerical suit, and a huge red comforter, surmounted by a rather grimy face, with a rusty beard and long greasy hair! Altogether a specimen of the quack class for which I was unprepared; at least I thought he would look *clean*.

After the introduction and a few preliminary remarks, I ventured to approach the subject of music, so I said:

"I have often heard of you, Mr. B."

"I guess so, ma'am," complacently, and with an awful drawl.

"I suppose you have devoted a great deal of time to musical study?"

"Well ma'am, I guess not over much. It came kinder *natural*."

"You play, of course?" I hazarded.

"Hem! I'm not what you call so much of a player myself, bein' more used to directin' of pupils."

"What style do you prefer, Mr. B.?"

"Well, now, I might say *all* styles come much the same to me. When I was a young man, I kinder liked the *waltz* time best, bein' a great dancer myself; but when I turned to the Church, I had to stop my dancin', though I kinder hanker still after a waltz." This with a deprecatory smile, as if his youthful fancies were not *quite* extinct.

My friend now asked me to play something to Mr. B.

"Ah, do ma'am, if you please; I've heard a deal of you as a player."

I was willing enough to comply, but what to select was the difficulty. So I asked Mr. B. to name some favorite of his which I might possibly know. He did name several, such as "The ——— Waltz," "General ———'s March," "Colonel some one's Quickstep," etc., etc. Alas! I knew none of them, and so choose for myself. I selected one of Liszt's, as I thought the octaves, runs, etc., would be more to Mr. B's taste than Beethoven or any other classical composer. He listened almost breathless, and when I finished the last crashing chord, he drew himself together, as it were, and said:

"My! but *that's* playin'!"

I repeated myself by him, and said insinuatingly: "Now, Mr. B., I am very anxious to hear something of your new system. If pupils progress so rapidly by it, it must be of great value. In what respect is your method different from others?"

"Well, now—don't you see—you'll understand—there ain't, I guess, so much *difference* in our plans. You see, one thing is, I never keep the young folks too long over their books. Let 'em do a half hour or so, then run out and play a game of *CROQUAY*, or anything else they've a fancy for, and then come back and practise a little more—they kinder like that."

"But," I ventured, "how can they in so short a time gain execution?"

"Well, now, as to that, I needn't tell you ma'am, that you can't get the fingers limber—like your's, for instance—without a deal more practice." (This was an admission I had hardly expected). "Fact is, I sets 'em *on*, and when they're *set on*, they must do the rest themselves!"

"Oh, I see," I said, politely.

"But," (evidently thinking he had admitted too much), "I teach 'em a deal in a very short time. A lady teacher said to me the other day—'Mr. B., tell me the difference between your system and mine.' 'Why, ma'am,' I said, 'you give the pupils music by the *teaspoonful*, I give it by the *scoop-shovelful*—that's my method!'"

He roared at his own joke, and I felt I could learn no further. Here was his whole "system," his "royal road," all contained in "one fell swoop." After a little further conversation and a glass of wine, he "guessed" he must be going, and wished me "good day." My friend saw him out at the front door; he walked a few steps, then returning, said:—

"My! how her fingers *did* fly!" and finally walked off. I never saw him again, and I think he has now left the town in which I met him. He is, doubtless, pursuing his great system elsewhere.

Is it not wonderful that people can be so utterly taken in by all these "new systems" and bogus "Professors." I do not believe there was any real harm in the *Reverend B.*; he knew so little that he was unaware of his own astounding ignorance. The class of pupils who went to him were satisfied. What more could anyone desire? I fear that so long as there are people ready to be quacked, there will never be a dearth of quacks at their disposal. Often do I think of it; music by the *teaspoonful!* versus music by the *scoop-shovelful!* There was real genius in that idea.

A FLAT.

Elocutionist of acknowledged ability would like to join Quartet Concert Party. ELOCUTIONIST, care of this paper.

MUSICAL SOCIETIES.

TORONTO CHORAL SOCIETY.

The opening concert of the eighth season of the above society took place on the evening of Tuesday, the 15th ult., Mr. Edward Fisher conducting. By about eight o'clock a large and fashionable audience had assembled, the rule of the society against reserved seats having at least the advantage of securing punctuality on the part of the subscribers. (The reader will find the "Seating" question discussed in another column).

Mendelssohn's *St. Paul* is so well known that it is unnecessary to give any particular details of the work, but we may express, in passing, the opinion that its merits as an oratorio have been somewhat overrated,—its extreme length tells upon the average listener, and even to the most enthusiastic, the individualities and idiosyncrasies, æsthetic, melodic, harmonic and instrumental, of one composer, grow wearisome when one gets into the third hour.

In discussing the rendition of the *St. Paul* given by the society, we must give all credit to the chorus for the quality of the tone, the tenors, especially, being very good in this respect. The *balance* of tone, however, would have been largely improved (and this remark applies with equal force to the pioneer Society) if a considerable reduction had been made in the number of sopranos. Their tone was indeed excellent in quality, but it over-topped everything. In the matter of attack the chorus was not up to its usual standard, and some of the members who apparently have been lax in attending practice, were allowed upon the platform, and indulged in little solos here and there, which must have sorely tried the patience of Mr. Fisher.

We must take exception to the *tempo* at which the conductor took the chorus "Stone him to death." Unquestionably more attention to the marked *tempi* would much improve Mr. Fisher's conducting. As a conscientious trainer of his chorus, he is second to none in the city, and it is a pity that he should allow nervousness or the lack of a little home study with the metronome so far to mar effects, which to our personal knowledge he has labored hard and patiently with his chorus, to attain. "Stone him to death" was taken so rapidly that the heroic struggles of the chorus with the phrase "Who does so shall surely perish," were distressing to a degree, not to mention the total rout of the orchestra. An instance in the other direction was the chorus "How lovely are the messengers."

The orchestra was decidedly weak in the string section, the tone from the strings throughout being poor, weak, and undecided, especially in the recitatives, where the chords were given, as a rule, with lamentable indecision. The brass, which at the final rehearsal was fairly good (the first cornet being first-rate), thoroughly surprised us by its timidity, false intonation and "general debility," on the night of the concert; if one of the instruments did venture a good round note, it was as a rule misplaced. The wood was somewhat better, though the flute shewed a decided lack of promptitude in places. Taken as a whole the performance by the orchestra furnished further strong evidence of the necessity of establishing a permanent professional orchestra in Toronto, capable of meeting the requirements of our musical societies. What can any conductor do with the material now available with little more than two rehearsals?

The soloists, as usual at the Choral Society's concerts, were very good ("singing always" the inevitable *Quartet*).

Miss Elliot, the soprano, has a pleasing voice, though somewhat light in calibre, which she uses with the utmost judgment and taste. She proved herself an oratorio singer of unusual merit.

Miss Alma Dell Martin was the contralto. Of her performance we need only say that it took the audience as usual by storm, and it was a matter of great regret that the contralto part in *St. Paul* did not furnish Miss Martin with more than one solo number. In this, however, we think the composer displayed great judgment; he evidently knew that he had succeeded in creating a gem of the first water, and wisely left it to stand alone, instead of taking from its effect by following it with numbers of less merit. It is true the contralto has only one solo number,—but such a one!

Mr. Winch, Toronto's favorite, was received with the usual enthusiasm. Though not in as good voice as at the

"Sampson" concert, he gave a truly artistic rendering of the exacting tenor part, especially the recits and the air "Be thou faithful." The orchestra, it is true, seemed determined to do its best to ruin his *piano* passages, acting in a manner that would have utterly disconcerted a singer of less ability and nerve.

Mr. Ronconi, the basso, had to struggle against the difficulties presented by a foreign tongue, and his pronunciation and accentuation made his singing sound somewhat strange. Still, he gets a good tone of pure bass quality, smooth and pleasing, though a little more attention to time and intonation would be an improvement.

Mr. Warrington, our own baritone, did as he always does, exceedingly well, fully sustaining the enviable reputation he has won for himself.

The next concert by the Society will include Schumann's *Paradise and the Peri*, and Brahms's *Song of Destiny*.

THE CHAMBER MUSIC ASSOCIATION.

It must be gratifying to the members of the above association to realize that their efforts to popularize music of this character have been so much appreciated. The fourth concert of the current series took place on the evening of Monday, the 7th ult. It was a stormy, disagreeable night, but the Shaftesbury Hall was fairly filled with a fashionable audience. The Toronto String Quartet were assisted by Miss Julia Gedhoefer and Miss Günther. The following programme was presented:

Part I.—Quartet, No. 74, for two violins viola and 'cello (Haydn), Messrs. Jacobsen, Bayley, Fisher and Corell; Song, "Air de Salome," from *Herodiade* (Massenet), Miss Julia Gedhoefer; Violinello Solo, Herr L. Corell; Quartet, Fugue and Gigue, from Sonata (Rust, arr. by Mr. H. Jacobsen), Messrs. Jacobsen, Bayley, Fisher and Corell.

Part II.—Trio, in E flat major, for piano, violin and violoncello (Hummell), Miss Günther, Messrs. Jacobsen and Corell; Song, "Murmuring Zephyr," (A. Jensen), Miss Julia Gedhoefer; Violin solo, Air in G, with variations (Rode), Mr. Jacobsen; Song, (a) Marie (Robt. Franz), (b) 'Tis spring (Bohm), Miss Julia Gedhoefer.

The numbers by the String Quartet were admirably performed, though the effect of the first was somewhat marred by the interruptions occasioned by late arrivals. Miss Julia Gedhoefer in addition to a good figure and charming face, possesses a well-trained mezzo-soprano voice which she uses with the judicious skill of the artiste. Her efforts were well received and heartily encored. Miss Günther, Messrs. Jacobsen and Corell gave a fine rendering of the Hummell trio, the pianiste proving herself, in technique and artistic perception, fully equal to the well-known artists performing with her. The solos by Messrs. Corell and Jacobsen were given in their best style, and each encored. The next concert takes place on the 7th inst. (Monday).

ST. CATHARINES PHILHARMONIC SOCIETY.

Mr. Angelo M. Read, a graduate of Leipsic Conservatory of music, is the conductor of the St. Catharines Philharmonic society, and chose Rossini's *Stabat Mater* as the work to be performed by his society on Tuesday, the 15th ult. He had drilled his small chorus faithfully and well, so that the effect of their work (with the exception of a slight mishap on the part of the male voices in falling from pitch in a very trying part), was very good indeed. Their most finished singing was in the "Inflammatum," in which the pianissimo passages and the crescendoes were especially well done. The last chorus in the *Stabat Mater*, "In Semipiterna," presents great difficulties for the executants, and the chorus deserve praise for carrying it through as well as they did. The society has reason to be proud of having sung the chorus so well. Mr. Read has had to contend with much difficulty in the way of training raw material, and deserves great credit for the results attained. He should certainly receive the warm support of all musicians of St. Catharines in his endeavors to further the cause of music and establish a flourishing Philharmonic society in their midst. The *Stabat Mater* was given without orchestra. Miss Vanderburg did excellent service as accompanist at a grand piano. Mr. Read is a faithful adherent of the metro-

nome, and believes in following strictly the instructions of the composer as to tempo. Mr. Ellis, president of the society, made a short address, in which he asked the support of the audience and citizens generally for the Philharmonic society. The vocal soloists engaged for the *Stabat Mater*, and who took part in the first part of the program, which was miscellaneous, were Miss Martin Murphy, soprano; Miss Rooms, alto; Mr. Geo. Clark, tenor; and Mr. F. W. Wodell, bass. The St. Catharines press speak in terms of praise of the performers.

OTTAWA.

We have had little or nothing in the way of musical performances going on here for the past month. Everything seems to give way to profitless political discussion. Screened off, however, from this, we have our little band of art-lovers at work. The Philharmonic society is preparing a very bright pretty operetta, not before heard in Canada—*Merry Men of Sherwood*, by Birch. They will also give Gade's *Erl King's Daughter*. The Choral society is diligently practising, and we may look for some good work from them later on in the season. The String Quartet Club is working hard at some excellent music, and will give a series of concerts in March and April.

Dr. Davies has treated us (and it is a treat indeed) to several Organ Recitals. Perhaps, musically speaking, we should be more proud of our church choirs than anything else. Those of Christ Church (Dingley Brown, director), St. George's (Miss Annie Lampan, directress), St. Alban's (Dr. Davies, Director), and Knox (F. M. S. Jenkins, director), are really good. Mr. Edgar Buck, vocalist, has lately arrived, and intends taking up his residence here. This fills a very wide gap, and we may hope for better things in the future than we have had in the past, that is, as to vocal performances.

The Literary and Scientific society has been giving weekly lectures during the winter. The Rev. Mr. Herridge, of St. Andrew's Church was the lecturer last week; his subject "Elizabeth Browning." His high reputation as a lecturer and preacher is sufficient answer to the question—"Was it good?" The subject was an interesting one and treated in a more than interesting manner.—C SHARP.

CORRESPONDENCE.

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

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

TEMPO IN ORATORIO CHORUSES.

To the Editor of THE MUSICAL JOURNAL:

SIR.—At the recent performance of *St. Paul*, I noticed that whilst the members of the chorus worked hard and faithfully, their efforts were in a great measure rendered abortive by the false tempi adopted by the conductor—in some cases nearly as fast again as those universally recognized. Surely conductors must have some standard by which to ascertain the real tempo desired by a composer in any instance. Take, for example, the chorus, "Stone him to death." The rate at which this was taken made anything like clear enunciation on the part of the singers, impossible; and we heard what sounded like "Stone death—Stone death," instead of the proper words. The orchestra also had a lively time in places, not only on account of the rapid tempi, but also in consequence of the peculiar and original manner of the conductor in beating the time. Beating three-eight time *twice* in a bar of six-eight time, with *two down-beats* in a measure, is hardly calculated to keep either chorus or orchestra (especially the latter) together, if any attempt is made to be guided by the conductor. It is evident that, being unable to rely upon the "beat," members of the orchestra tried to help things out; hence, with no one leading, the "little discrepancies" mildly hinted at in the *Mail's* notice of the concert. I think the time has come when honest criticism will do good all round.

Yours, etc.,
METRONOME.

Toronto, Feb. 23rd, 1887.

DEGREES IN MUSIC.

To the Editor of THE MUSICAL JOURNAL:

SIR.—In the article, in this month's issue of your paper, on the "Toronto Conservatory of Music," occurs the following paragraph—"Candidates for the degrees of Mus. Bach., and Mus. Doc., will have every facility afforded them of preparing for their examinations." Am I right in assuming that the "degrees" referred to are conferred by the University of Trinity College, or has the "Conservatory of Music" been granted the power to confer these degrees? At any rate the paragraph is a little misleading to the general public; an instance occurred to me only last week; a lady applied to me for terms of teaching, and to make enquiries of the "course" at the "Conservatory," as she "would like to take the degree" which she had read about in your Journal. I told her that I thought the paragraph referred to the degrees at Trinity College. If I am wrong, I should like to know through your paper; if correct, in justice to Trinity College, the matter should be made clear.

Yours truly,

91 St. Joseph St.,
21st Feb., 1887.

ARTHUR E. FISHER.

TORONTO, FEB. 28th, 1887.

To the Editor of THE MUSICAL JOURNAL:

SIR.—In reply to your inquiries concerning Musical Degrees in connection with the Toronto Conservatory of Music, I beg to say that that institution has not asked for the power of conferring degrees, and does not, for the present at least, desire such power. The general announcement that has been made, namely, that "Candidates for the degrees of Mus. Bac. and Mus. Doc. will find every facility afforded them in preparing for their examinations," simply means that the Conservatory will furnish to the student in Musical Theory a thorough and comprehensive course of instruction, such as will prepare him for examinations at any institution empowered to confer degrees. A more detailed announcement regarding the course of study at the Conservatory will appear in due season.

Yours very truly,

EDWARD FISHER,
Musical Director, T.C.M.

NEW MUSIC.

MESSRS. I. SUCKLING & SONS, TORONTO.

- "LA POLKA FANTASTIQUE." (Sept. Airs de Ballet). S. Jadasohn (40c.) Three pages in A minor. Good right-hand practice for pupils. We cannot endorse some of the progressions of the harmony.
- "MARGUERITE." J. A. Barnaby (60c.) Waltz in E flat major, ten pages. A marked rhythm for dancing, simple and easy.
- "THE OLDEN TIME." F. J. Hutton (40c.) Gavotte in F minor, four pages. Moderately slow. Faulty in contrapuntal treatment; see especially the fifth bar of the passage in A major.
- "FANTAISIE DE SALON." Gounod's *Faust*, Hoffman (40c.) In E flat major, 6 pages. Pleasing and not very difficult.
- "THE BUGLE CALL." Military March. J. A. Wallis (60c.) In C major, 9 pages. A good march, showing some ingenuity and originality in treatment. Sure to take well.
- "CHARGE OF THE CAVALRY." Galop de Concert. C. A. E. Harris (60c.) In E flat major, 9 pages. First-rate. Very brilliant and effective, and not too difficult.
- "OEUVRES CHOISIES," No. 5. "Motto Felice," impromptu. F. J. Hutton (40c.) 5 pages in B flat major. A pretty allegretto.

Copies of the music appearing in THE JOURNAL may be obtained direct from the office of publication. Price, 5c. each; 50c. per doz.

MUSICAL HAPPENINGS.

TORONTO, Feb. 5th.—Saturday Popular Concerts—First series, No. 5. Performers—the Mozart Quartet, comprising Miss Jessie Corlett, Miss Berryman, Mr. George Taylor and Mr. E. W. Schuch, assisted by Miss Elwell, R.A.M., London, Eng., Mr. J. Churchill Arlidge, Mr. E. J. Lye and Miss Maggie Lester (elocutionist). Programme, Part I—Glee, "Foresters sound the cheerful horn," Bishop; "Laughing Song," Thomas; Quartet, "Gently touch the warbling lyre," Germiniani; Reading, "A legend of Berengz;" "A mill song," Roeckel; Concertina Solo, "Serenade," Gilio Regondi; Song, "The Pilgrim of Love," Bishop; Humorous Quartet, "Little Johnny Horner," Caldecot. Part II—Duet, "O tell us," White; Reading, "Money Musk," B. F. Taylor; Quartet, "Now the day is over," Barnby; Flute Solo, "Marlbrück," Baucher; Song, "The old lock," Wellings; Quartet, "The parting song," Piusuti; Quartet, "The Keel Row," (put down in the programme as *Scotch!* It is a North of England air, its birthplace probably being Newcastle). Mr. Schuch acted as musical director, and Mr. Arlidge as accompanist.

TORONTO, FEB. 12th.—S.P.C.—First series, No. 6. Performers—The Band of the Dominion Organ and Piano Co., Mme. A. Filiatreault (Montreal), Wm. E. Ramsay (elocutionist), Mons. A. Filiatreault (basso), Mme. Ls. Bolanger, and Mr. J. Lee, accompanists; Mr. Jos. Ruse, director. Programme, Part I—(a) March, "Forlorn hope's return," Gambier; (b) Overture, *Tavereti*, Rossini; "The heart b'wed down," Balfe; Cæzonetta from *Nozze di Figaro*, Mozart; Humorous Song, "Money," Duet from *Girofle Girofle*, Lecocq; Waltz, "Immortalen," Gungl. Part II—Selection, Band arrangement from *William Tell*, (Rossini); Recitation, "The murderer's dream," Song and Chorus (by the Band); Laughing trio, Martini; "The Cavatina from *I Puritani* (soprano), Bellini; Band arrangement of *Il Trovatore*, (Verdi).

TORONTO, Feb. 19th.—S.P.C.—First series, No. 7. Performers—Mr. J. Churchill Arlidge (director), Miss Rose Braniff, Mr. Sims Richards, Dr. W. J. Hunter Emory, Mr. A. E. Curran, F. H. Torrington, and the Toronto Flute Quartet; F. H. Torrington and J. C. Arlidge, accompanists. Programme, Part I—Flute Quartet, Furstenau, Song, "I am waiting," Birch; Duet, "I would that my love," Mendelssohn; Song, "Embarrassment," Abt; Air with variations, "Carnival di Venise," Benedict; Trio, for two flutes and piano, Antonio Minasi (well rendered by F. H. Torrington, J. C. Arlidge and N. Lubraico). Part II.—Trio, "The magic wove scarf," Barnett; Song, "Let me like a soldier fall," Wallace; Song, "Lo, hear the gentle lark!," Bishop, (Flute obligato); Song, "I fear no foe," Piusuti; Flute solo, "Faust," De Jong; Song, "True till death," Gatty; Quartet, "The old folks at home," J. C. Arlidge; Humorous song (J. C. Arlidge).

TORONTO, Feb. 26th.—S.P.C.—First series, No. 8. Performers—Mr. W. H. Adamson, director, the Mehan Male Quartet, (Chas. B. Stevens, tenor, W. J. Lavin, tenor, E. C. Crane, baritone, E. A. Allen, bass), Miss Jessie Corlett, Miss Kerr, Mrs. H. W. Williamson, accompaniste. Programme, Part I—Quartet, "Comrades in arms," Adams; Song, "Hybrias, the Cretan," Elliot; Duet, "Fishermen," Gabussi; Piano Solo, "Nocturne," Wollenhaupt; Song, "Thou art mine all," Bradski; Song, "Auntie," Behrand; Quartet, "Simple Simon." Part II.—Song, "Ah non credia," (Mignon), Thomas; Duet, "A night in Venice," Arditi; Song, "The clang of the hammer," Bonheur; Piano Solo, "Pasquinade," Gottschalk; Quartet, "Annie Laurie," arr. by Buck; Song, "My mother bids me bind my hair," Haydn; Quartet, "Bill of Fare." Concert No. 8, of Series I, will be long remembered on account of the singing of the Mehan Quartet, which was simply admirable, and made a profound impression upon all present. The four gentlemen comprising the Quartet are famed singers, thoroughly *en rapport* with each other, and, as a consequence, gave a finished performance of all their selections.

HAMILTON, Feb. 17th.—Anniversary of St. Mary's Orphan Asylum—held in the Opera House. Performers—Mr. J. B. Nelligan's family, Mrs. Fenwick, Mrs. Petley (Toronto), Mrs. Wigmore, R.A.M., Miss Addie Robbins, Miss Kelly, Miss Rose Braniff, Miss Bella Marks, Mr. J. W. Baumann,

Mr. E. G. Pyne, Master George Fox, Mr. J. F. Egan, Mr. C. L. M. Harris, Mr. George Clark, Mr. P. D. Sheerin, and the Littlehales family. Programme—Gavotte, "Heimliche liebe," Joahnn Resch; Song, with violin obligato, "The children's home," Hutchinson; Duet, "I live and love thee," Campana; Song, "Flower girl," Bevigani; Violin solo, "Souvenir de Bade," Leonard; Song, Carnival di Venise," Benedict; Song, "Polly," Molloy; Song, "Dublin Bay," Piano solo, "Irish selection," Smith; Air and variations (from Mozart's Clarinet Quintet); Song, "Queen of earth," Piusuti; Song, "Meeting of the waters," Moore; Song, "Will o' the Wisp," Cherry; Song, "Dermot Asthore," (Irish); Violin solo, "Legende," Wieniawski; Song, "Swiss echo song," Eckhart; Song, "Remember," Scanlan; First movement, Mozart's Concerto in C. Mr. O'Brien, accompanist.

VARIETIES.

WHAT is that organ which is generally out of tune, won't stop" at the right point, and treads upon toes instead of toes treading upon it. The political organ.—Pax.

"STRIKING performer, is she not?" observed one gentleman to another, as they sat listening to a lady who was executing, or, at least, attempting to kill a Wagner selection on the piano. "Yes, very striking; heavy bitter, too," was the answer.—*Boston Post*.

"WOULD you like to have us sing something,—something sweet and low?" said the minister to the dying Scotchman. "I wad like to hear some music," the dying man feebly replied, "but I dinna care for singin'. Ye might send for Donald, and get him to play me a tune on the 'pipes."

A VENERABLE clergyman was observed by a vergger, who had a crown grey in his employment, to make his way to the Precentor's stall. The vergger went up to him and said:—"Excuse me, sir, this is the Precentor's stall!" He was answered, "My good man, I am the Precentor." The vergger apologised for not knowing; that by saying he had not seen him before; nor had the music suffered by the absence of the Precentor, whose stipend had been regularly drawn.

SOPHOCLES' tragedy of "Antigone" was recently produced in Boston with great success. When the curtain fell the audience yelled at the top of their voices, "Cipherclaus! Cipherclaus!" Thereupon the manager came forward and said he was sorry to say the author was not in the house—in point of fact, he had been dead and buried for 2000 years. One of the *gamins* then bawled out, "Then chuck us out his mummy!"

AN exchange says: Once, when old Artley saw the trombone-player in the orchestra idle, he inquired why he did not join the stringed performers; and the trombonist said, "They have a *pizzicato* passage." "Then why the dickens don't you *pizzicato* on your trombone?" was the reply.

"His technique in the purest chromatic roulades; his wonderfully clear intonation, even in humorous *bisarreries*; his broken accords across all the four strings, from the lowest depths up to the giddiest height; his flageolet passages; his enrapturing *pizzicato* play, while the bow was simultaneously playing wonderful melodies; his rapid octave playing upon the G string; his silvery chime of bells; his *fortissimo*, which drowned the whole of the orchestra, followed immediately by the sweetest, most charming *pianissimo*,—all that was inconceivable or incomprehensible, and, also indescribable." Do you know what all that is? That is the way Paganini played the "fiddle."

A TEACHER in a rural district was preparing an evening entertainment, with the assistance of his pupils. Hearing of a young man in the neighborhood, who was said to be an excellent performer on the violin, the teacher called to ask his assistance. "I understand that you play the violin. Would you be willing to let me put your name down on my programme for a violin solo?"

"I reckon yer a little mistaken, mister," was the reply. "I don't play no so-loes, nor so-highs either, on no violin, but if ye want old 'Munny-musk' sawed out of the best fiddle, I'm the man yer lookin' arter."