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No. 1.

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Your Organization Is Judged by Its Programmes.

We wish at this time to give a few hints to bandmasters as to the programmes they are preparing for their patrons this Spring and Summer, especially to amateur bandmen whose reputations are not yet made. As strange as it may seem, not every organization realizes the fact that a band is judged entirely by the quality of the programmes and not by the number of selections it plays, nor by the appearance it makes. It is the old story of "as you sow, so also you reap;" or, in other words, if you play bad or objectional music you at once give yourselves a bad reputation.

Now there are many ways by which a band is inveigled into giving commonplace ordinary music, one of which can be traced directly to the publishers of cheap and inferior grades of compositions. To boom a certain piece and, at the same time, to increase their business, these publishers send to unsuspecting leaders free copies of band and orchestra parts of a so-called "wonderful hit," which the "public everywhere applauded with great enthusiasm." Musicians should beware of this, for they never succeed in forcing the public to listen to such worthless music for a very long period. Rest assured that no music publisher is in the business for pleasure, and the moment he makes any overtures of this kind you can make up your mind that he is doing something for his own benefit. So much for the gift of the music publisher. And now a word about the unscrupulous and begging leader, who not only encourages the "cheap music" and persists in compelling his audience to listen to the trash, but tries to obtain his standard pieces in a like manner from legitimate publishers. The majority of such parties are either the mushroom leaders who spring up over night, form bands and accept engagements without a sheet of music to play from, or are those "fly" clever (?) musicians who imagine they are so great that any request they make will be acceded to. We have seen many letters from such leaders who imagine they are much smarter than the music dealer and that the latter cannot see through their little dodges to get something for nothing. For instance they will state that their organization is about to accept a very influential engagement at a very "swell" place, and they end their letter by asking whether the dealer has any pieces which he would like to have specially featured. If so, they would be happy to put such compositions on their programmes, provided he send the complete parts. In fact, some have the audacity to say that, a line will be printed on the programmes, that "all music performed during the engagement is from the music publishing house of Mr. So-and-So."

Does not such a proposition show on its face an attempt to obtain compositions without cost, and then to compel a confiding audience to listen to them whether they have merit or not?

We cannot be too emphatic in asserting that gift music of whatsoever nature is worse than cheap, and the organization that makes a practice of playing it will eventually go down to oblivion, where it belongs.

In the first place, music of this class is most injurious to the band or orchestra that encourages it; in the second place, the public will not tolerate such an imposition and will soon withdraw their patronage from the organization that forces it upon them!

The leader who would try such tricks shows himself to be very penurious, indeed, and deserves the condemnation of the right-minded and honest people. There are some people who foolishly imagine that if a band persists in playing a composition over and over and advertises it conspicuously, the public will eventually accept it as something of great value. What folly! What a libel on the public's judgment and taste! These leaders will soon wake up to a sense of their own foolishness.

A band or orchestra—whether professional or amateur—should be very careful of the selections made from the modern compo-

sitions, for there are hundreds of so-called "musical works" that possess no merit whatever.

It is really a loss of time and money to encourage poor music when there is so much that is meritorious and suitable. There never was a period in the world's history when so much good music could be bought at so reasonable a figure. A glance through the catalogues of many Canadian publishers will show our readers what class of music can be purchased. Leaders run no risk in giving their patronage to such firms, for they are wholly reliable and not given to trickery of any kind. It is possible for bands and orchestras of any number of instruments nowadays, to possess a first-class library of classical, standard and modern works and not depend on cheap and unreliable music.

Don't be hoodwinked by accepting a "hit" gratis. You have your reputation at stake, boys, and remember you will be judged by your programmes. While it is possible for you to have programmes that will please the public and at the same time keep the character of your band at a high standard, why should you waste your talents and energies on worthless music?

W. H. A.

Programme Synopsis.

Symphony, "MILITARY," Haydn, Adagio. Allegro—Allegretto—Minuetto e trio—Presto. It is over 100 years ago, since this symphony was first given to the public. Its description as "The Military" is probably due to the introduction of bass drum, cymbals and triangle in two of the movements. The work has already been one of the most popular of Haydn's 125 symphonies, and deservedly so, as it possesses in an eminent degree that charming freshness, superabundant melody and untiring "go" that are so characteristic of the composer. After the introduction, the first subject is given out by the flute and oboe; a few bars later the same motive is again heard with trio of wood-wind, this time in the key of the dominant. The working out of the symphony commences with two bars of silence. With reference to the prominent use which Haydn makes of the drums, it should be mentioned that the master was very fond of the drums; he often played them himself.

Overture, "MASANIELLO," Auber. Auber's twelfth opera, "La Muette de Portici," better known as "Masaniello," was first produced 29th February, 1828.

This overture has always enjoyed a full share of the favour extended to the work as a whole, and that for reasons quite needless to specify. In picturesqueness, brilliancy and melodic charm, it will ever stand high among orchestral music of the lighter class; nor is it without dramatic significance to those who know the plot, because, after the fashion originally set by Mozart, most of the themes anticipate some feature in the body of the work.

Toronto Junction College of Music.

In September, 1897 the institution bearing the above name was organized at Toronto Junction, a town of 6,000 inhabitants. Many smiled at the possibility of such a school maintaining itself in a town that had almost come through bankruptcy, but the promoter of the enterprise worked indefatigably for success, until at the end of two years the present building is inadequate to the demands made upon it. The directress, Miss Via Macmillan, is a musician of recognized standing, and by perseverance and strict attention to detail in the work of students, she has done much for the cause of music at the Junction. The

school is well patronized by the people of the town as well as many from towns at a distance. Only the best methods of instruction are used, and the teachers are all of high standing. Mr. J. D. A. Tripp, the gifted Canadian artist, is examiner in the piano department. Following are the names of some of the teachers, and among them will be recognized some of the best known musicians in Toronto:—Miss McCarroll, harmony; Mr. Firth and Miss Dora L. McMurtry, the popular soprano, voice culture; Miss Kate Archer and Miss Winnifred Skeath-Smith, violin; Miss Lillian Burns, elocutionist, and Mr. G. H. Ozburn, guitar, mandolin and banjo. Beginners are instructed by the Fletcher music method. Pupils' recitals are given frequently, and students attending the school have the best advantages. Heintzman & Co. give a \$30 scholarship each year.

A Matter of Temperament.

There are many phases of the musical art which are ignored by those who pretend to be interested in all that concerns teachers and teaching. Whether it is because they are seemingly trivial and unworthy of attention, or because they are overshadowed by more ponderous problems, we cannot say; certain it is that, however much people prate of methods of musical instruction, many aspects of their profession have been overlooked. Certain subjects are digested over and over again, and statements are iterated and reiterated so as to monopolize the energy of thought which should have been given to discuss and to solve other problems, which are strewn in an isolated state along the wayside of professional progress. One of these is that which concerns the relation of the study of temperament to the art of teaching.

The work and methods of many teachers are merely mechanical. Their intellectual spheres are limited. The opinion of the average teacher in regard to his profession and the duties which it implies is so shallow that it is not surprising that there is so much lack of success in the midst of us. What can be a more natural sequence than that the musical field is filled to overcrowding with incapable people who call themselves musicians?

Someone has said that a musician is a whole, made up of many factors. "To be a music teacher worthy of the calling one must be a musician of good parts, which must be made manifest beyond a doubt in all that he does. He must be a scholar; quick to perceive strong and weak points in the intellectuality of the one whom he instructs; scientific in his way of doing; kind, patient, interested; a pupil with his pupil; a keen and accurate judge of human nature; quick to conceive a situation, and a perfect master of his means of action. These are the preparatory requisites of a music instructor.

We meet teachers every day who prate about methods, scales, and the ordinary technique of the piano, but who seem utterly incapable of dealing with little troubles found within the walls of their own studios.

When a teacher proficient in all that pertains to the theory and technique of that department of musical art which he professes to teach is confronted with unsatisfactory progress on the part of his pupil, what are we to conclude? The fault must lie with pupils or teacher. Are the pupils stupid or is the teacher to blame? It may generally be found that he is lacking in one or more of the fundamental requisites of a teacher. One or more of those attributes which belong to a teacher are missing, and though he may know all that exists in the wide sweep of musical theory, he has not developed all those qualities which his calling demands of him. So long as his shortcomings are overlooked, however trivial they may seem to be, so long will they continue to hinder him in his work. Failure to succeed can always be traced to well-defined evils; and unless these are sought out and

uprooted, the ranks of mediocrity must remain filled.

One of the evils to which many teachers can trace the cause of their non-success in the profession is the failure to study the individual needs of pupils. "Through ignorance of psychologic laws the teacher fails to make use of the most potent means at the educator's command; he wearies the minds of those under his charge, because he does not know how to economize power of action; he drives, when he should lead; he conducts by a round-about way, when he should take the direct path." How many teachers know their own pupils? How many teachers understand the individual needs of those whom they have sought to instruct? How many study the temperaments and inner natures of those for whose education they are responsible? Not many. All children are not endowed with the same brain power, and inasmuch as all cannot learn what is presented to them with the same rapidity, it would be unwise to dole out to each lessons of the same length and degree of difficulty. A pupil nervous in temperament, and so constituted as to grasp ideas easily and quickly, must not be treated in the same manner as one who is less fortunate than his brother-student, who, in that while he labours hard and strives to learn, cannot conquer difficulties so quickly as the former is able to do. The pupil gifted with an unusual share of energy, who makes rapid progress, has his individual needs, as has also the one who has not the ambition and push of the former. Therefore it would be ridiculous in the extreme to urge the latter to keep pace with the former and to scold him for not doing so.

I have in mind a young boy who absolutely refused to continue under the instruction of a certain teacher who, the pupil claimed, ridiculed him for not learning with the same ease as a playmate who lived near him. Upon inquiry I learned that the boy who made the more rapid progress was a child of unusual intelligence, three years older than his brother-student, and several years ahead of him in the public schools. I ascertained further that the teacher of whom the child complained was a man who found it very hard to make both ends meet, although he is a graduate of one of the best German conservatories. After all, my information was just as I expected to find it.

A child is a complex being and must be intelligently dealt with. There are pupils who, in order to make progress, must be coaxed and gently treated. There are others who require to be urged in strong terms. We meet with all types of human nature—ambitious pupils, lazy pupils, bright pupils, dull pupils; in short, all types of musical aspirants are found in the teacher's classes. The knowledge which enables its fortunate possessor to cope with the difficulties which these various types present is knowledge of the most useful character.—*The Etu le.*

The Metropolitan School of Music, Toronto.

The Metropolitan School of Music, Toronto, under the musical direction of that most artistic musician, Mr. W. O. Forsyth, has within the five seasons of its existence developed into an institution of serious importance. This importance is due to the large and ever increasing patronage by the public and the high character of teaching done in the musical, elocution and art departments. The staff of thirty teachers is efficient throughout, from the most elementary to those of the highest grade, and among the latter are several who are well known as brilliant concert *virtuosi*. The Metropolitan School of Music's annual calendar, an interesting and logically prepared booklet, outlines the courses of study, fees, etc., and may be obtained upon application to the Secretary of the institution. THE MUSICIAN understands that the Board of Directors of the Metropolitan are considering plans for the season beginning on September 1st, which have for their object further development upon large lines.

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VOLUME I.

TORONTO, ONT., CANADA, MAY, 1899.

NUMBER 1.

CAN ANYTHING BE DONE FOR THE NON-MUSICAL ?

There is to be found in every community a number of persons who are supposed to be beyond the possibility of any practical attainment in music ; persons who "cannot carry a tune" by any possibility, and who are themselves convinced of the utter futility of any attempt looking towards their redemption. And yet in the case of many such—and this is the one thing that gives us hope for them—there exists a most ardent longing for even some partial redemption from this deplorable condition.

When a child at school manifests a not uncommon aversion to arithmetic, and finds it the most irksome labour to "do her sums," the teacher does not despair of doing something for the child, but sets her wits to work, either to find or devise some means to awaken this dormant but necessary faculty, giving herself no rest until at least some degree of success has crowned her efforts. But let a child give similar evidence of having "no ear for music," so that his efforts to join in the singing lesson make him the terror of his immediate class-mates, it does not seem to enter into the mind of anyone to take any well-ordered steps for his redemption ; no, not even to those whose special duty it is to look after this important branch of education. And at home the crude attempts he makes for freedom are much more frequently made the subject of ridicule than of sympathy. Is it any wonder that under these circumstances he should give himself over to despair, and contenting himself as best he can, plod on through life alike deaf to the charms of music and dumb to their utterance ?

If the case of such persons were really so hopeless as is popularly supposed, one could more easily become reconciled to it. But this is very far indeed from being the case, for the trouble is not nearly so often to be found in the helpless hopelessness of the pupil, as in the hopeless helplessness of his instructors, who seem too often to have only one style of treatment, which is applied indiscriminately to all alike ; those whom it fails to benefit being simply cast aside, often with but scant courtesy and very little sympathy. Yet under proper treatment it will be found that large numbers of those whose natural power to appreciate musical effects is quite dormant can be—and therefore ought to be—saved ; the residuum of the really hopeless being so small

as to be perfectly infinitesimal, especially "if they be caught young."

But when people have reached the status of adults is it really worth while to attempt to redeem them ? Such a question has very often been put to the writer, and may be put with perfect candour. A good deal depends on what may be meant by "worth while" as to what the answer shall be. If, in order to be really "worth while," some reasonable ground is expected for believing that thereby we appreciably increase the number of prima donnas, or the supply of leading voices for our stylish church choirs, our answer would be that we rather think not, for the supply of such really keeps reasonable pace with the demand. Or if the "worth while" is to mean that the person might thereby be enabled to "make his living" by music, once more we would discourage the attempt ; for already there are several thousands too many whose only incentive to musical study is gain in its most vulgar sense, and this by men, ay, and women, too, who never spent a cent of their money or an hour of their time in the pursuit of music solely for art's sake. If any community is really pining for such musicians we can easily spare enough of them to supply all its demands, nor would we be one whit the poorer for the sacrifice.

But, if it be regarded as "worth while" that we should succeed in awakening in those non-musical ones some sense of musical perception, which will enable them to enter, though it be but partially, into the possession of the blessings which true music ever brings in its train—to open a new window into the soul through which the light of music may shine, even if it be only dimly, yet enough to ennoble his life and make him less

"Fit for treasons, stratagems and spoils,"

we venture the opinion that it is well worth more than all the labour it entails.

If, passing over all the social and home-blessings which music makes so very real to us, it is desirable to lessen the number of those to whom the call to active participation in the service of praise in God's own house is but an empty phrase, as meaningless as ever "sounding brass or a tinkling cymbal" could be—if it lie within our power thus to unstop the ears of the deaf and make the tongue of the erstwhile dumb to sing—then it is not only well "worth while" to make the effort, but it becomes at once our bounden duty and highest privilege to leave no effort *unmade*

that holds out the slightest promise of bringing about a result which, for every reason is so earnestly to be desired ; for thus would our fellows be made not simply happier, but in every true and noble sense the world would be made better.

It is manifestly better, because the hope of success is greater, to endeavour to overcome this evil early in life, and more intelligent effort should be made in this direction in our public schools, but we should not shrink from the effort to rescue those in later life, though the dormant powers are then more difficult to awaken, and the hope of success is largely discounted. For even a partial success is an addition of no mean order to the commonweal, and if the proper steps are taken a much larger proportion of success will attend the effort that is ordinarily supposed.

THE MUSICIAN.

PEOPLE AND THINGS.

The Queen has commanded a performance of "Lohengrin" to be given before the Court at Windsor Castle upon the celebration of her Majesty's eightieth birthday.

There is an interesting little sketch of Sir Arthur Sullivan's youth in the current number of *The Musical Herald*, a periodical which month by month keeps to a high level of brightness and usefulness. As quite a young boy Sir Arthur had gained a practical knowledge of the orchestra through his early association with his father's band. Later on he became a choir-boy, and at thirteen Sir Arthur sang the soprano solo part in the first performance at Oxford of 'The Martyrdom of St. Polycarp,' an oratorio which formed Sir Frederic Ouseley's exercise for the degree of Doctor of Music. 'I thought there never was such music,' he says. The 'March' especially took his fancy, and having no copy, he wrote the whole of it out from memory in the course of a day, and scored it for his father's band. At fourteen he tried for the Mendelssohn scholarship, and spent a feverish day afterwards waiting for the postman's knock, which at last brought him word of success. Two years at the R.A.M. and two-and-a-half at Leipzig followed. In London it had been all Mendelssohn ; at Leipzig it was Mendelssohn v. Schumann, with Wagner in the distance. Sir Arthur's mind was broadened. Anxious to take back a work which would show his progress, it occurred to him to set music to a play of Shakespeare's, as Mendelssohn had

done with a 'Midsummer Night's Dream.' He borrowed a copy of Shakespeare from his fellow-student, E. Dannreuther, and chose 'The Tempest' for his purpose. Returning to London in 1861, he persuaded Cipriani Potter to join with him in playing four-hand arrangements of Schumann's symphonies, and made the old man a worshipper of Schumann. Sir Arthur speaks warmly of the help which the Crystal Palace Saturday concerts gave him in starting his career. It was the success of his 'Tempest' music at Sydenham in 1862 that made him give up teaching and resolve to get his living as a composer. He was then organist of St. Michael's, Chester Square, and relied on the policemen from Cottage Row Station for his tenors and basses. He thought of them when writing 'The Pirates of Penzance.' His first set of six Shakespeare songs he sold to Metzler for five guineas each. Then he raised his price to ten guineas, for which sum he sold 'If Doughty Deeds' to Messrs. Chappell. After that he refused to sell, and took a royalty, beginning with 'Will He Come?' 'H.M.S. Pinafore' was composed while he was suffering agonies from a cruel illness. He would write a few bars, and then lie down in a paroxysm of pain."

MUSIC IN CANADA.

We invite correspondence on all matters of interest to the above.

The Canadian Protest against the introduction into Canada of Musical Examinations by outside musical examining bodies has, to all appearances, met with the success it deserves. The matter has, however, not been definitely disposed of, but there is no doubt that the Associated Board of Musical Examiners of the Royal College of Music and the Royal Academy of Music, London, England, have come to the conclusion that their definition of the Canadian musician as a musical "Colonist" was a mistake, and in consequence cannot be expected to humbly submit to the imperious dictates of their Board.

The Protest.

The undersigned representatives of educational institutions and musical organizations, as well as individual musicians throughout the Dominion of Canada, unitedly protest, respectfully but most earnestly, against the action of the Associated Board of the Royal Academy of Music and the Royal College of Music, of London, England, as presented by the Hon. Secretary, in conducting musical examinations in Canada for the purpose of granting diplomas and certificates in the various departments of musical education.

We make this protest for several reasons:

1st. Musical culture in Canada has progressed and is still rapidly and satisfactorily progressing under the direction of resident

musicians of recognized ability and thorough training, the advancement in this sphere of education being in keeping with the general educational development of the country.

2nd. The examinations conducted by the leading institutions of Canada are not only equal but greatly superior in respect to standard of requirement to those of the Associated Board introduced into Canada, and fully meet the need of the Canadian student in music.

3rd. Therefore the examinations already introduced by the Associated Board will, it is believed, have the effect, so far as their interest extends, of lowering the musical standard which has already been established here by Canadian Institutions, and at the same time be the means of creating unnecessarily two distinct musical factions in direct antagonism. Any retrograde influence at this or any future period would be an error, the effect of which it is felt would prove disastrous to the best musical interests of the Dominion.

4th. No representative Canadian organization has expressed a desire for such examinations. With due deference, we submit that the introduction of these examinations into Canada was a step taken without just consideration for the work of the musicians established in this country or for the people of Canada generally.

5th. We are convinced that if the members of the Royal Academy of Music and the Royal College of Music fully understood the musical condition in Canada, they would not have taken nor countenanced any action calculated to lower the musical standard of this country, nor to force upon us an examination scheme, the operations of which it is felt would be unjust.

6th. Further, we desire to express our high respect for the Royal Academy of Music and the Royal College of Music, and their respective faculties, whose eminent services in the cause of music are recognized the world over; but we unitedly and emphatically protest, as Canadians and musicians, against examinations being conducted in Canada by any Board not officially constituted by Canadian authority.

We therefore respectfully ask you to use your influence to secure the withdrawal of the examinations of the Associated Board from Canada, and in the interest of musical development in the Dominion to discourage any attempt of other outside examining bodies to introduce their examinations into this country.

Then follows a list of signatures of the most prominent teachers and professional musicians in the Dominion.

Mr. J. D. A. Tripp, of Toronto, the popular solo pianist, met with a great reception in his recent tour of Ontario. Mr. Tripp is engaged to play at a special recital in New York City. His many friends and fellow-musicians wish

him that appreciative recognition he deserves, and which there is no doubt he will receive at his debut in the metropolis.

Montreal is enjoying a season of Comic Opera in French on an elaborate scale at Her Majesty's Theatre.

The recent performance by the Kingston Philharmonic Society of Millard's Mass in G was a success. The Society was assisted by the Fadette Orchestra of Boston, who accompanied the Mass and gave a miscellaneous programme, which was very much enjoyed.

The performance of Gounod's sacred trilogy, the Redemption, on Thursday evening, April 13, in Massey Hall, was another popular triumph for Mr. F. H. Torrington and his Festival Chorus. The chorus were assisted by an excellent orchestra of sixty-five, two supplementary choirs of boys, a quartette of trumpets, and a number of harps. This was the fourth performance of the "Redemption" given by Mr. Torrington in Toronto, and the general opinion is that the one under notice was his best effort. The soloists were Mme. Eleanor Meredith, soprano; Mrs. Julie Wyman, contralto; Mr. W. H. Reiger, tenor, and Mr. D. Ffrangcon Davies, bass, with Miss Muriel Campbell assisting in the ensemble numbers.

The Toronto Conservatory of Music closed the third academic term of the present season on Saturday last, the 15th inst., and opened the fourth or summer term on Monday, April 17. The attendance is constantly enlarging. Throughout all departments an increasing interest and activity is manifested, as towards the close of the present term the annual examinations are held, an eventful occasion for the large number who contemplate being candidates. The large number of students who seek the high standing of musical training afforded by Dr. Fisher and his staff of teachers becomes larger year by year, until at present much beyond 700 are registered, making this the most successful season in the Conservatory's history. To meet the requirements of this growing attendance the directorate have arranged for an extension of the buildings, the plans have been prepared, and tenders for the work are being considered. With this addition the main building will be about 175 feet long by 50 wide, and three storeys high, with the music hall at right angles, running from the centre eastward towards Univeasity avenue, affording some 25 additional studios, class and practice rooms.

The date of the concert of the Toronto Chamber Music Association has been fixed for May 16. The Spiering String Quartette of Chicago will be the principal attraction.

Miss Bertha D. Adamson, Toronto's talented solo violinist, will give her first annual concert on May 26. She will be assisted by a string orchestra.

MUSIC IN THE U.S.A.

The season of grand opera which closed at the Metropolitan Opera House, New York, last month, was the longest that the metropolis ever enjoyed, beginning on November 29th, 1898. Exclusive of the Sunday night concerts, an extra performance of "Lohengrin" and the Seidl memorial, there were ninety-seven appearances of Mr. Grau's superb company, a remarkable record, certainly, and one which reflects great credit not only upon the management, but upon the public. In October last it was whispered about that grand opera had seen its best days, and there were some who even went so far as to predict that by the opening of the new year there would be only a handful of people in the Metropolitan Opera House, and that if Mr. Grau wanted to fill his House it would be necessary to reduce the price of admission quite considerably. But no such humiliating steps had to be taken, there having been no change in the scale of prices and the audiences having been very large and appreciative. The greatest number of performances consisted of works from Wagner, after which came Gounod, Mozart, Meyerbeer, Verdi, Rossini, Bizet, Donizetti, Mancanelli, Flotow and Mascagni. Let no one try to put down grand opera hereafter and say that the people of the Metropolis of America do not enjoy high musical art and are willing to pay for it. In its palmiest days at the old Academy of Music grand opera never enjoyed greater success, and from all parts of the great Metropolitan came applause that was genuine, spontaneous and sympathetic. Next season, we predict, will be even more successful than the one just closed, and Wagner will hold first place in the hearts of all opera-lovers in all parts of Greater New York.

The high range taken by school concerts in large cities is worthy of note. Here, for example, is the Western Musical Academy with a program in which Miss Alice Borgmeier gave a program under the direction of her teacher, Mr. M. J. Seifert. She played with orchestra accompaniment, the second movement of the Saint-Saens Concerto in G minor, the first movement of the Beethoven Third Concerto, the last three movements of the Liszt Concerto in E flat and Liszt's "La Campanella." In addition to this she played of her own composition a piano piece called "Lost Illusions," which her teacher accompanied on a second piano, and the Fantasia "Orpheus and Eurydice," for piano solo. A young woman capable of offering a musical entertainment of that sort in a large city bids fair to be some one.

A curious example of well-qualified musicianship appears in the programs of two recitals by Mr. H. J. F. Mayser at Lancaster,

Pa. The first was for piano, containing such selections as the Haydn variations in F minor, the Schumann Sonata in F sharp, Preludes by Chopin, etc. And the second, an organ recital, the most important things in which were the Prelude and Fugue in B minor by Bach, a Rheinberger Sonata, and Suite Gothique by Boellman.

The cantata of "The Holy City," (name of author not stated) was given by the Doane College Choral Club at Crete, Neb., March 1, under the direction of Mr. W. Irving Andruss. On such occasions it would be better to favor the composer with the trifling advertisement of his name in connection with his work.

Rudolph Aronson, manager of the Bijou Theatre, who left New York for Havana about twelve days ago for the purpose of looking over the ground of the Cuban capital as a field for American theatrical enterprises, returned to New York last week, thoroughly satisfied with the outcome of his trip. During Mr. Aronson's stay in Havana he secured options on the two principal theatres in the city, and also on three parcels of land. If either of the theatres can be re-constructed so as to admit of a roof garden, a lease for a long term of years will be made with the owners.

Mr. Aronson's idea is to present for the first season Italian and French grand opera and opera comique, and the following seasons a series of revivals of the most popular operettas presented at the Casino during his management. The series will include such operas as "Erminie," "Nanon," "Poor Jonathan," "Nadja," "The Beggar Student," "La Grande Duchesse," "The Gypsy Baron," and "The Brigands," with a competent cast, a chorus of sixty, and elaborate scenery, costumes and accessories.

Regarding the roof garden which he intends to establish, and which the residents of Havana are anxious for, Mr. Aronson said the city is a splendid place for one, owing to the evenness of the temperature. From April to November the months are admirable for the purpose, he said. Mr. Aronson was much impressed with the city, and with a first-class hotel, a theatre under American management, better railroad and steamship facilities, Havana, he thinks, in a short time should become the Riviera of America.

The critic of the Boston "Journal" takes a shy at Mme. Eames in this amusing fashion: "Have you observed the gracious condescension shown by Mme. Eames in allowing the other singers—in ensemble—to enjoy applause? When the cheers are for another, Emma feels no jealous pang. She takes the hand of the singer and leads her to the footlights, as though she were introducing her to the audience. She keeps herself well in front of the other, and bows and smiles, and

smiles and bows, pleased, oh, so pleased, at the enthusiasm over a colleague!"

The Burlington "Hawkeye" recently published this indiscreet story: "A local professor was instructing a quartet of girls the other day. The girls had gone over a selection a number of times, and were not doing as well as the professor desired, so as an inducement he told them he would Hobsonize them all if they went through the piece without making a mistake. The girls all made mistakes before they had played half a dozen bars. As Burlington professors are all married men, we refrain from publishing the name."

The last concerts this season by the New York Philharmonic Society took place at Carnegie Hall on Friday afternoon and Saturday evening of last week. There were fairly large and very enthusiastic audiences.

These concerts might well be named after Paur, for they resolve themselves practically into a display of that brilliant conductor's individual accomplishments.

One no longer goes to hear the Philharmonic Society, but to discover what Paur can do with this symphony and that overture. It is as much a recital as are the affairs by Sauer, and Rosenthal, and Carreno, in which the player counts for more than the program.

Beethoven's eighth symphony was read with all the energy and spirit which always dominate Mr. Paur's work, but there was lack neither of reverence nor artistic balance.

In Wotan's Farewell and Magic Fire Scene from "Die Walkure" sung by Meynheer Van Rooy, Mr. Paur was on his best orchestral behavior, for he knew that comparisons with the work of Schalk, of the Metropolitan Opera House, would be unavoidable.

Mr. Paur more than held his own, however, and sent most of us off into musings about "what might have been" this season at our yellow opera house. It is not true to say that Seidl's successor has not been found.

Meynheer Van Rooy sang as if inspired (he generally does) and aroused demonstrative and lasting enthusiasm.

Mme. Carreno, the third soloist of the occasion, played Grieg's Concerto in a manner that fitted well into the general frame of excellence.

This work, with its rather vague outline and free rhythmic and harmonic treatment is splendidly suited to Mme. Carreno's unconventional style, and her temperament and and technic fairly reveled in the brilliant cadenzas and massed octaves and chords.

The lovely slow movement was played with melting tone and refined sentiment.

Few men could build up a more exciting and passionate climax than did Mme. Carreno at the close of the work.

Among female pianists she is *sui generis*.

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THE MUSICIAN is devoted exclusively to Music. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

TORONTO, ONT., CANADA.

To Our Readers.

In placing the first issue of THE MUSICIAN before the musical people of the Dominion, we feel that we are supplying a great want. It is our intention to supply you with the latest news of the musical world that is possible, and invite correspondence from all our readers, whether Student, Amateur or Professional Musician, on matters of interest pertaining to Music, no matter what the department may be. In this way we expect to be able to acquaint you with what is going on from the Atlantic to Pacific, at which points, and between them, will be found THE MUSICIAN. Our first issue will reach nearly four thousand, and it is expected that the second will figure to five thousand. The subscription has been placed at so low a rate that THE MUSICIAN should find its way into every studio, institution and home, where music is to be found.

—THE PUBLISHERS.

CORRESPONDENCE.

To the Editor of The Musician :

A great deal of amused discussion has been caused recently amongst bandmasters, bandsmen and others by the criticisms in two or three of Toronto daily and weekly papers by gentlemen of "Yankeephobia" tendencies, criticising the performances of the various Bands that have visited here during the season. It is to be regretted that these gentlemen are not endowed with sufficient knowledge of the subject under notice to enable them to refer to such performances

without making comparisons, which, not only in this case, but in all musical criticisms, are odious.

If this state of things is to exist the local public may expect in the very near future to see the head line of an announcement of a concert changed from "Concert" to "Competition." The local artist, however, has a chance of escaping this, inasmuch as he or she helps in a great measure to supply the means whereby the local critic holds his job. Not so much with the travelling artist or organization—they are the people that the would-be critic gets a chance at for a free lesson in the art.

The Bands that have visited Toronto this season and of which special mention might be made, were "Sousa's Band," "Banda Rossa" and the so-called "British Guards Band." The "Banda Rossa" was looked upon as a "novelty," not a musical organization; it is at least from ten to fifteen years behind the times, this being more noticeable in its instrumentation, and yet, one of the gentleman critics referred to has the nerve to compare it with "Sousa," stating amongst other things of a like nature, (and seriously), that the "Banda Rossa" made better effects with the cymbals than did "Sousa." Isn't that funny?

"Sousa's Band" then makes its appearance and while all the gentlemen critics admit that the Band's performance was "marked by the usual excellence," they must call Mr. Sousa down for what they consider his 'clap-trap methods of conducting,' his "machine-made marches," "rag-time effects," etc. One critic informs us through his column that Mr. Sousa may appeal to the gallery by his methods of conducting, but which seems to musicians to be undignified and unworthy. I am of the opinion that musicians do not hold this view at all, but that Mr. Sousa's methods are consistent with the requirements to produce that excellent effect which has characterised all his performances for tone, color, finish, and a style which the musical world, with the exception of the gentleman critic referred to, expects from the finest brass and reed Band extant.

The 'British Guards' Band" was the last to visit us, and while it is a fair organization it cannot approach the work done by the 'Banda Rossa' in general effect, yet the same line of critics try to make us believe that "In all fairness the palm for general excellence must be awarded to the British Band and its stately band-master." Poor "Sousa," how you must suffer. Dear Mr. Critics, have you heard the "Queen's Own Band," the "Grenadier's Band," the "48th Highlander's Band," of Toronto, or the "13th of Hamilton Band." If you will take time to think it over I have not the slightest doubt but that you will agree with me that either of the Bands mentioned, with the exception of one or two soloists, could fill the place of the British "Guards" Band. I

would advise these critics who have not had any actual experience with brass and reed Bands, to look up a local bandmaster and get some pointers before dipping the pen to write such stuff as the public have had thrown at them in the past on the subject.

Yours,

A Disgusted Bandsman who believes in British Fair Play.

AMONG THE ORCHESTRAS.

We invite correspondence on all matters of interest to the above.

The question of invisible orchestras is again being agitated in musical circles. This time it is not so much in connection with theatrical and operatic performances as with ordinary concerts. What a waste of words and time! The next thing we shall hear undoubtedly will be that some one is opposed to looking at vocalists while they sing, and suggestions will be in order as to what kind of screens this and that one ought to stand behind! The question has assumed such a ridiculous aspect that it is not worthy of much consideration. There are thousands of so-called musicians, we will admit, who should remain eternally invisible, but we are not disposed to look upon the matter with such seriousness as some of our contemporaries seem to display! Come, brethren, let us be reasonable and talk about something worthy of attention!

There is a very strong sentiment in Toronto in favor of the repetition of "Redemption," as a testimonial to Mr. Torrington, who has worked long and faithfully to achieve the results of Thursday night. Mr. Torrington has made many sacrifices for the cause of oratorio in Toronto, and the citizens would come forward readily to support the event. Of the work of the orchestra in "Redemption," Mr. Ffrangeon Davies spoke in terms of highest praise after the event. When it is considered that the vast majority was made up of inexperienced players, and that the band had no rehearsal with Mr. Davies, the results obtained were really remarkable, and give hope for the ultimate establishment of a permanent orchestra in Toronto.

Rehearsals of the Toronto theatre musicians, which were started by Mr. Torrington with the object of forming a permanent professional orchestra, have, we understand, been discontinued for the present. The practices were not regularly attended, and those of the Orchestra who were putting in practice wished for some definite promise of a certain number of engagements during the season, and which Mr. Torrington is not yet in a position to make. Mr. Torrington has made up his mind to content himself with his amateur Orchestra until there is a change in the situation.

THE CHURCH CHOIR.

We invite correspondence from Choirmasters and others on all matters of interest to the above.

How to Spell "Choir."

THERE IS ANOTHER WAY WHICH IS CORRECT.

"There is hardly one out of a hundred persons if he saw the word choir spelled quire, but would suppose that the spelling was wrong," explained Mr. Charles F. Homiller to a reporter, "but it would be right just the same, for q-u-i-r-e spells and means choir just as much as if spelled c-h-o-i-r.

"For twenty years Webster's dictionary has given both spellings of the word as applying to a choir or a 'congregation of singers, a church quire.' The word quire also applies to that part of a church where the choir or quire is generally located, in the immediate vicinity of the organ. Webster, like many others, preferred spelling the word choir, as it is generally spelt choir, though he maintained that either is correct, and other lexicographers and more modern dictionary architects agree with him.

"Up to twenty-five years ago none of the dictionaries, as far as I have been able to discover, gave the double spelling for the same word. Quire up to that time related exclusively to a certain quantity of other things than church or other singers, but since it is applied to both.

"I remember in my boyhood days attending singing schools and old folks' concerts, when the word choir was often spelled, on the program, q-u-e-e-r.

"The spelling was more correct than otherwise, though I did not think so then. We have plenty of choirs nowadays that have queer singers in them and who make queer sounding music. Probably to be more elegant and perfectly correct they should be called queer quires, or choirs, as you desire.

"In every case in which I have intimated that both spellings of the word under discussion were correct, I have been so unanimously and enthusiastically sat upon that I have come to the conclusion that the double spelling has passed notice, or at least that the knowledge of it is only possessed by those who have learned what spelling they know in the last twenty-five years. Those of us who antedate them use the old-fashioned spelling every time, and in choir or quire there is no exception to the rule."—*Washington Star*.

The "Standard Anthem Books," vols. 1 and 2, compiled by Mr. A. S. Vogt, Organist and Choirmaster of Jarvis Street Baptist Church, Toronto, are volumes that every choirmaster should examine. The compiler has endeavored to select such works as from their melodious character and musicianly construction, should appeal to all

classes of church musicians throughout the Dominion.

The new sacred song, "Oh Eyes That Are Weary," by F. H. Brackett, which was published in March, is already proving a great favorite with church singers, as it is very vocal and at the same time exceedingly effective.

THE PIANIST.

At a pianoforte recital on Feb. 15, in Leipzig, Germany, given by pupils of Prof. Martin Krause, the one hundred and fiftieth of its kind, by far the greater part of the work was that of American pupils. Among those taking part were Misses Marshall, Byford, and Jones, of Toronto, former pupils of Mr. Harry Field, of that city, Mrs. Robert Eilenberg, of Montgomery, Ala., and Wm. d'Arnalle, of Virginia. The program included compositions by Bach, Mendelssohn, Beethoven, Chopin, Brahms, Greig, Sinding, Schumann, and Liszt. A large and enthusiastic audience was present, including many Americans and English, as well as Germans, and a large number of officers from the neighboring garrisons. The large hall of the Hotel de Prusse was cleared for dancing at the end of the recital, and the festivities were kept up till a late hour.

Dohnanyi, the young Hungarian pianist, is rapidly coming to the front as one of the great pianists of the times. He has been very favorably written about in London lately. The *Musical Times* thus sums up its impressions:

"His rare command over all gradations of tone, his wonderful chord and part-playing, the smoothness of his scales (both single and double), his freedom and accuracy in passage-playing deserve, and have received, the highest encomiums. But with this young artist these excellent qualities of technique are but a means to an end, and his interpretative gifts are no less remarkable. He gave a superb performance of Liszt's much maligned sonata in B minor, which he played with a poetry and charm, an insight and grandeur that deserve the epithet 'great.' The work appeared clothed in quite a new beauty, and it impressed us as never before. The enormous difficulties of Brahms' Variations and Fugue on a theme by Handel (op. 24) were surmounted with perfect ease and with exceptional clearness, while in Beethoven's Sonata in E flat (op. 31, No. 3) he passed the supreme test to which an artist can put himself, for he played the beautiful work with a restraint and an evident appreciation of the composer's meaning that were delightful."

THE ORGANIST.

Prof. J. Lewis Browne, of Columbus, Ga., gave an interesting organ recital at the dedication of the new Lawton Memorial Build-

ing, Savannah, Ga., March 2, on the new organ. The program was as follows: overture, "Reinzi," Wagner; largo from "Xerxes," Handel - Whitney; "Pilgrims' Chorus," Wagner; "Suite Minature," Browne (new MS.), I. "In Arcady," II. "The Crypt," III. "A Strange Story," IV. "In Joyful Mood"; Greig, "Death of Ase"; Liszt—Fugue on the Chorale, "ad nos ad salutarem undam," from Le Prophete."

Frederic Archer, the great organist of Pittsburg, Pa., recently met with a painful accident, spraining his ankle, which necessitated his postponing the weekly organ recitals at Carnegie Hall and other important concerts at which he was to appear.

Clarence Eddy has received the appointment of official organist for the United States to the Paris Exposition.

Mr. Eddy, who for many years was prominent as teacher, organist and concert player in Chicago and the west, for the last four years has made his home in Europe, latterly having chosen Paris as his place of residence. He has made concert tours through Germany, England, France, and Italy, and visits the United States and Canada every season, playing recitals and concerts in the chief cities of the country.

His familiarity with French music and his extended acquaintance with French composers, and musicians especially, qualify him for the position at the Paris Exposition to which he has been appointed.

THE VOCALIST.

Sembrich gives this bit of advice to young singers: "There is one thing that I advocate always for any young girl intending to become a professional singer—that is the mastery of at least one instrument; more if possible. I began with the piano and violin when I was only four years old and kept at them until I was grown. I had no idea of becoming a singer; I intended to play in concerts, and did. When I began to sing I found the training I had received in my instrumental work of immeasurable value to me. The violin, especially, trains the ear and helps one to sing true.

Mlle. Toronta has been engaged from among a large number of aspirants for the staff of Henry Wolfssohn's bureau, with a good guarantee. She will sing all classes of work. Incidentally, she will sing special engagements at the chief Jewish synagogue in New York, at a very handsome remuneration.

Mme. Schumann Heink, the new contralto, is a remarkable woman in many ways. She is a curious illustration of the length of time it sometimes takes to achieve fame. It was only three years ago that she first became known in this country, and for that matter outside of Germany. For nearly

twenty years she sang in Dresden and Hamburg without attracting the notice of music lovers in any other cities. She has been married twice and retains the names of both her husbands, Heink and Schuman. In November, 1898, she was singing as Ortrud and Venus and other dames. December 12, her eighth child was born to her, and on January 9 she was again on the stage. Her voice is said to have been steadily and gradually improving all the years that it has been in use. The *Sun* says, "She is not one of those who believe that motherhood injures the voice. That is Mme. Patti's theory. But the great German contralto thinks that her voice has grown fuller and richer after every addition to her family."

Teachers of vocal music in Boston have added a new department to their work. They are teaching young women with money how to laugh.

AMONG THE BANDSMEN.

We invite correspondence from Bandmasters and Bandsmen on all matters of interest to the above.

Georgetown, Ont., Band Concert.

A CREDITABLE MUSICAL AND LITERARY PROGRAMME — THE HIGH-STEPPERS TAKE THE CAKE.

We are pleased that the citizens showed their interest in the band by attending in considerable numbers, the concert on Friday. The programme was certainly an excellent one. Mr. Edwin B. Jackson, in his solos, was a great favorite, being recalled time after time. Mrs. F. W. Barber, in her literary numbers, was received no less cordially, and kindly responded to several encores. Mr. Wm. Heffernan, of Toronto, played a delightful cornet solo, for which he was promptly recalled, while the baritone solo by Mr. W. Tyndall was among the best instrumental numbers of the evening. The several numbers by the band were very much enjoyed, and the leader and all concerned are certainly to be congratulated. Miss Mitchell played the accompaniments, giving every satisfaction.

The "Cake Walk" was a lively performance. There were four couple arrayed in apparel that was fearfully and wonderfully made. The massive seven-storey "cake" was awarded the high steppers by vote of the audience.

Col. Goodwillie, at the close, thanked the audience, on behalf of the band, for the good attendance, and interest shown.

That excellent organization, Sousa's Band, was in Toronto recently, and met with the usual reception accorded "the best in the world."

Lieutenant Dan. Godfrey and his British Guards' Band followed a week later, but the memory of Sousa had not disappeared, and in consequence, even considering the small charges of admission made by the British band, the attendance was small.

BANDMASTER'S ATTENTION!

Its New and you should have it.

SOLO B \flat CORNET. **Major-General Hutton's March.** H. H. Godfrey.
Conductor. *Arr. by J. Waldron.*

Trio.

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Band of the United States Marine Corps.

Some one has said that the unexpected always happens. While this is not entirely true in the case of the band of the United States Marine Corps at Washington, it comes near enough to the case to warrant the comparison. In the passage of the Naval Personnel Bill by the last Congress, was enacted a bit of legislation long under consideration and for which leaders of the Marine Band have long labored and hoped in vain. Under the present Act of Congress the band becomes for the first time in its history an established institution of the Government, in which the Government had a right to take great pride. Not only has the pay of the band been increased until its members can maintain an independent livelihood, but the membership has been exactly doubled. Instead of the thirty classed men recognized by the previous law as constituting the band of the United States Marine Corps, the Naval Personnel Bill grants sixty men, a leader, and a second leader. It goes without saying that the information that there were thirty vacancies to be filled has caused something of a flutter among musicians, and many applications have been received. But Mr. Santelmann is proceeding slowly and carefully with his selection, and is fully impressed with the importance of filling his band with only the very best that the country affords. He has promised to have the band thoroughly reorganized and in working order by the first of June, when the summer concert season begins. The fulfillment of the promise must be thorough if the expectation of the public is satisfied, but judging from the marked improvement of the band since Mr. Santelmann took charge there is little fear of adverse criticism.

A Magic Spell.

A very pathetic story comes from the South to the effect that a number of sailors were prevented from committing suicide by the happy forethought of one of their comrades. According to the newspaper reports, the steamship William Lawrence, of the Merchants' and Miners' Transportation Line, went ashore at Hilton Head Island, S. C., on February 13th last, and the crew were obliged to take to the boats. The night was terribly cold and the men suffered agonies. Farther and farther they drifted out and despair settled upon them like a pall. Among them was a sailor by the name of Green, who told them that they must not give up, but they paid little heed to his words. Finally, realizing that they were about to carry out their threats to destroy themselves, Green began to sing, and he succeeded in diverting their thoughts to such an extent that they forgot their woes. When they were picked up they were almost dead from cold and hunger. In relating their experiences afterward the men declared that Green so cheered them with his music that they could imagine they heard the familiar tunes of the bands, street organs, etc., and once or twice they were sure they caught sight of the lighthouse he pointed out to them in the gloom. If this is not a splendid illustration of the power of hope, we do not know what it is. Certainly it was a heroic act on sailor Green's part to nerve himself to the point of singing songs on such a tempestuous night. It shows what a magic spell there is in music rendered under such adverse and disheartening conditions. Mr. Green deserves something more than a medal for his brave act, and we feel quite sure that everyone who reads this will join us in wishing that he may never be placed in such a trying situation again!

New Music.

BASS AND BARITONE SONGS.

A Brigand Bold C. A. E. Harriss \$.60
 A Fount of Music J. Lewis Browne .50
 British to the Core S. T. Church .40
 The Diver W. O. Forsyth .50
 Harbored Bianco .50
 He Stands at the Helm, F. L. Lawrence .50
 I'll wait for dear old Jack .. W. Barron .40
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 My Heart's Ablaze Bianco .50
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 My Heart's Ablaze Bianco .50
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 Consider the Lilies... C. A. E. Harriss .50
 (Alto, Baritone or Bass).
 For He shall give His angels charge over
 Thee T. C. Jeffers .50
 (Baritone or Bass).
 Hail to the Lord ... Hastings Weblyn .40
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 Mighty Lord of Calvary, J. L. Gilbert .40
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 C. A. E. Harriss .50
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 Waltzing with the Girl You Love,
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 My Sally is Waiting dere for Me,
 J. W. Wheeler .50
 The Way to Kiss a Girl, R. A. Browne .50
 Come Back to Your Old Love Again,
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 This Wedding Cannot Be, H. S. Miller .50
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 You, Babe Cole & Johnson .50
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 'Mid the Green Fields of Virginia,
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 Girl's Heart ... M. H. Rosenfeld .50
 My Wild Irish Rose C. Olcott .50
 She was Happy till She Met You,
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 My Pretty Alice Brown, J. R. Hubbell .50
 Maggie O'Connor ... Dupree & David .50
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 Ford & Bratton .50
 There'll Never be a Girl Like You,
 Kennett & Udall .50
 Nancy Grey J. R. Hubbell .50
 The Day Will Come ... J. A. Fairfield .50
 By-Lo Lu J. L. Gaynor .50
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 the Tree Gussie L. Davis .50
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 Lew Sully .50
 Ragtime Liz. A. E. Aarons .50
 Mr. Johnson Shut dat Door,
 J. R. Hubbell .50
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 He Ain't no Relation of Mine,
 Ned Wayburn .50
 They're Always Taking Me for Some-
 one Else Frank Leo .50
 You're All Right, but You Don't get
 In Jess Dandy .50
 Missus Jawg' Augustus Lee
 E. W. Miller .50
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 He's got to be a Lamp-Black Cullud
 Man A. B. Sloane .50
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 High C. H. Von Tilzer .50
 That Will Bring You Back,
 S. Edmonds .50
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 He Kissed Me that is All He Did,
 Martin & Jerome .50
 You're All Right, but You Must Stay
 Out G. L. Davis .50
 I'll Shake Up dis Mean Old Town,
 Kennett & Udall .50
 My Gal has Gone an' Lef' Me,
 E. W. Miller .50
 The New X Rays A. W. Hughes .40
 Yez Should See McCarty Polka,
 A. Seldon .40
 Sue! Sue! Since I Met You,
 Hattie Starr .50
 I Didn't Marry all Yer Kin,
 Ford & Bratton .50
 There are Others who Don't Think that
 Way S. W. Edmonds .50
 Honey, Can't You Learn to Love Your
 Baby S. W. Edmonds .50
 Mr. Coon You're all Right in Your
 Place Cole & Johnson .50

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 " 73, Rock of Ages... Dudley Buck .08
 " 75, Saviour Breathe an Evening
 Blessing C. A. Havens .06
 " 77, Hast Thou not Known,
 C. Pflueger .12

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Elocution as Applied to Singing.

That the Art of Elocution has been so long neglected, more especially in connection with singing, may, I think, be attributed to the very vague and indefinite conception of the subject held, not only by the public generally, but also by many professors and teachers, and it may be said that some writers on the singing voice and its production even go so far as to condemn the study and practice of elocution as injudicious and harmful. Thus writes Lawrence Campbell in *The Australasian Art Review*.

This misconception has probably arisen from connecting elocution too closely with dramatic art, declamation, and recitation; overlooking entirely the quieter though none the less essential study of good reading, correct pronunciation, distinct articulation, and an easy, graceful, and, at the same time, natural delivery in social converse. "Elocution"—says Clifford Harrison—"was apparently hopelessly stage-struck in the last generation, and it still appears unable to realize how large a portion of its work lies far removed from the glitter of the foot-lights."

There can be no definite division between the production of the singing and of the speaking voice, emanating as they do from the same source. The lungs are used by both as the reservoir for air necessary to the production of vocal tone; the larynx contains the delicate apparatus by which the vocal sounds are produced; while, both in singing and speaking, we use, or should use, the lips, tongue, jaw, and palate in moulding and forming the various articulate sounds. Therefore the fundamental principles relative to the two arts are practically identical. This may be observed from the fact that, while vocal training acts beneficially upon the speaking voice, the study of elocution acts with corresponding benefit upon the singing voice so much so that I firmly believe that the study of elocution to be absolutely necessary to the thorough accomplishment and perfecting of the singing voice. In the finished exposition, however, the difference is very marked, for, while singing is the production of sustained musical tones, speech, on the other hand, is the rapid gliding up and down the musical register without perceptibly dwelling on any particular note.

In their admirable work, "Song, Voice, and Speech," Lennox Browne and Emil Blenke say:—"There must be speech in song, or it would lose all the charm attached to the distinct rendering of words." It is in this indistinct rendering of words in songs that so many singers are at fault. In fact to hear the words of a song well pronounced, clearly articulated, and artistically expressed is the exception rather than the rule. Occasionally we have a good song, rendered by a good singer, who not only brings out all

the beauty and sweetness of the melody, but who also imbibes the very spirit of the text, and delivers the words with such force, colour and vitality, that while the music charms our ears, the message emphatically touches the heart. Then it is we realize the deficiencies of the average vocalist who fails to make his words clear and intelligible.

The failure arises either from faulty pronunciation (caused through improper changes of form in the variable cavity above the larynx viz., the pharynx nose and mouth), or from careless, slovenly and indistinct articulation, generally caused through want of exercise and flexibility of the organs of articulation, and of the lips in particular.

Both these defects may be overcome by careful study and practice. Regarding the first, nothing requires greater care and precision than the position of the mouth and surrounding organs when engaged in the formation of the various vowel sounds as the slightest deviation in any particular will immediately ruin the purity of the vowel, and may even change it altogether. In articulation a singer may be correct, yet still be indistinct. This may appear paradoxical, but it is nevertheless true, for, to be clearly audible, it is not only necessary to place the tongue, palate, teeth and lips in the exact position required for the formation of each individual consonant, but also have those organs in such a state of muscular activity and flexibility as to enable them to send each word crisply from the lips perfectly moulded, as clear cut and distinct, as coins fresh from the mint.

"Take care of the consonants, and the vowels will take care of themselves," is an old adage in elocution, and it would be well for singers to take this to heart, for fearing lest the musical quality and purity of the voice be impaired, they give little or no attention to the consonants which are to the vowels what powder is to the shot.

Nor is it only necessary for the singer to acquire a perfect pronunciation and distinct articulation. He must go further before he can hope to do justice to the composer and the writer. "In a good song," says Lowell, "the words seem to have given birth to the melody and the melody to the words." This being so the singer must thoroughly realize and grasp the inner force and meaning of the words at his command, and deliver them, not as so many dead meaningless syllables, but instil into them life, colour and expression. By so doing the singer does not take away from the musical quality of the performance, but will rather tend to show the perfect harmony existing between the ideas conveyed by the melody and those expressed by the words.

Popularity of Vocal Music.

One of the first shocks that come to the painstaking, earnest pupil in instrumental music who is on dress parade is the un-

mistakable preference in all audiences for the vocal frame. I always try to prepare my pupil for this ordeal, by urging upon him the countless resources of his branch of the science. I recall to his mind the soothing power of certain tender "songs without words"—the unspeakable attachment one feels for a beloved piano or violin. There is something almost human in it as a friend in need, as the key to a brand-new world of sensations. Nature has been wonderfully chary in the distribution of phenomenal voices, but a person born with a musical sense, a spirit of determination, and a good pair of hands can really always give odds to the possessor of a voice and come out even. A voice is precarious property. One is its bond slave, is forced to eat, to drink, and to sleep at its fell command, or—presto! it takes unto itself the wings of a dove and flies away. No such contingencies arise with those valuable servants, the fingers. All they ask is regularity of exercise and good, common, every-day care, and they are always yours to command. Yet, the fact remains that, armed as one may be in the way of being forewarned, it is, to say the least, aggravating to a player to see an audience in rapt and reverential attention to a young prima donna who warbles some song of the day in a voice several degrees removed from the Opera standard, and then become aware of the festive chatter the minute he sits down to the piano, and note that all the combined brilliancy and neatness of the Chopin Nocturne "thirds" and Henselt's "intervals" in that "sweet little thing," "If I were a Bird," fail to arouse any enthusiasm. The audience turns a deaf ear to Chaminade's "Pirrettes" and other ballet music whose fairy, lilt-like syllabub is only the result of long and patient whipping beforehand.

As a matter of fact there is no comparison in the methods of work of the vast majority of students of instrumental music and the vocalists. In daily stint, the care of detail, the regard for phrasing and tone-colouring, for exactness, for nicety of expression, and truthfulness of time, for touch and technique, your instrumental pupil is far and away the best worker. I am speaking, of course, within the bounds of a finished and unfinished amateur. In point of fact, to those outside the pale, music only means one thing, and that is singing. Even then the tune does not matter; the voice cuts no great figure, just so they can hear the "words"!

Always beware of the being who assures you he is "passionately fond of music." He is fooling thee; for he means vocal music.

I shall always remember having played Mendelssohn's "Spring Song" as one of my numbers at a very "swell" musicale in one of our smaller cities, and of being greeted at its conclusion by the shining light of the town, an embryo member of Parliament, serene in all the dignity of a faultless evening attire, with a smile on his lip, but dire disappointment in his eye, "But I was waiting for the song." He had missed all that delicious theme for want of articulated sound! Another beacon light of society assuaged me, after what I was pleased to consider a very happy rendition of the Schubert "Rosamonde" Impromptu, that he was wild about music, but that he must admit that he would just as lief hear two boards rubbed together as a person play on the piano!

Parvum in Multo.

BY C. FRED KENYON.

The rain came down in long pellucid threads to the thankful earth. The green fields, stretching on every hand to the far horizon, drank in the moisture, and sighed with contentment. Nature herself seemed to be in a deep swoon of ecstatic and blissful contentment. Through the white delicate clouds came the filtered light of the sun, and up from the soil crept the penetrating smell of new-born life; and all around was the music of birds. The trees stood in silent rapture cleaving the sheeny mass of falling rain which ran in little rivulets down their slender branches and broad trunks. I looked on the fresh, delicate flowers by the road side and they whispered "Spring"; the wind crept along the trembling grass and sighed "Spring"; and the sun, covering the whole earth with his dazzling radiance, shouted "The Spring—the Spring is here!"

The rain ceased, and the daffodils' yellow and the yellow of the primroses filled the air with a delicious light. We walked into the midst of the rapture of spring. So far were our souls sunk in the artifice of art that nature appeared to be a strange, new creature; she jarred on our sensibilities, and the effort to understand her becoming too strained and burdensome, we talked of our beloved music.

"It seems to be a fact accepted by most people that all musicians—all artists—are immoral and irregular in their lives; the more truly artistic they are, the more do they seek to break the conventional laws which govern our everyday life. Why is this so?"

Whilst waiting for her answer, I plucked a somewhat late crocus, and pressed its golden petals against my lips.

"Oh! I don't know! I s'pose it's partly the Bohemian life they lead. Dwellers in Bohemia soon cease to think of the opinions of other people and when they do that it is almost a certainty that they have ceased long ago to care for their own opinions. . . . And when a man does not care a hang what he thinks of himself or what others think of him, he steps boldly on the road to immorality. But why do you ask me? What is your opinion of the subject?"

"I have no opinion: I have only theories. The other day I asked a friend of mine if he could give me a satisfactory answer to the question and he replied that 'creative and interpretative artists were more immoral than bankers and merchants because the former had more soul?' Rather amusing, wasn't it?"

"Yes. I s'pose you didn't ask him how he defined 'soul'?"

"No!—but, you see, he never defines anything. To define is to kill, he says; and I think he is right: for in order completely to define anything one must have absolute

knowledge of the thing defined, and to have absolute knowledge of anything is to understand it, and to understand anything is very very vulgar."

"Why?"

"Because to understand something is to annihilate it and annihilation is very crude and barbaric indeed, isn't it? So soon as a thing is understood it ceases to possess any attraction for a well-balanced mind. . . . For instance, take a Rossetti sonnet and read it over slowly and carefully: the probabilities are that during the first reading you will only grasp a shade of the meaning which is contained in the fourteen lines; but at the same time your reading will be more full of ecstatic enjoyment than any other reading which may follow. If you memorize the sonnet and repeat it to yourself your enjoyment in hearing it will be nothing but the enjoyment of reminiscence: it will remind you of the first lovely time when your ears received its music and your mind the dim outline of its form."

"You seem to be wandering away from your first subject a good deal," she said. "I myself don't quite see the connection between the immorality of musicians and Rossetti."

"No, the connection isn't very obvious, is it? . . . We were talking about the so-called immorality of great musicians—both interpretative and creative. Well, I think I have a theory which will explain it all. First of all, then, you will take it for granted that all great musicians have a more highly-developed and altogether stronger individuality than the mere man in the street?"

"Of course!"

"If you acknowledge that, it naturally will follow that you will also acknowledge that great musicians are true to their own temperaments. They look upon themselves as the standard by which all other people must be judged and they think that if they do a thing it must be right because they have done it!"

"I don't see what you mean; but you must be quite right because you are speaking in such a hesitating manner. But go on, if it pleases you to talk nonsense."

"Oh! I'm not talking nonsense; besides, I've finished my explanation of the immorality of musicians. They are immoral because their inclinations lead them towards immorality; and as they have the courage of their inclinations they put them into practice!"

"You have a painful habit of clothing weak thought in seemingly clever language. But you are very empty—very!"

"Thanks!" I said.

—The Musical Standard.

The New Orleans Opera Co. Orchestra, now playing at Her Majesty's Theatre, Montreal, gave a splendid concert on a Sunday evening recently, assisted by vocal soloists of the Company.

Thomas' Orchestra Causes Trouble.

The Musicians' Protective Association, a labor union organization, has decided to completely boycott the coming Sangerfest in Cincinnati. No member of the association will be allowed to take any part in the Sangerfest, either as member of the orchestra, escort of visiting societies, or in the parade. All participation is forbidden. The reasons given for this action are that non-union labor has been employed in the erection of the Sangerfest building; that the Thomas' orchestra, not a union organization, has been engaged for the fest, and that the executive committee of the fest has disregarded the propositions of the association to furnish 100 musicians and for a conference.

It would seem to the average music-lover that this is the very last degree in the arbitrary demands of the labor union. Because non-union labor is used in putting up a building the musicians are "forbidden" to take part in the festival. That's drawing it pretty fine.

The production of Dudley Buck's musical setting to Sir Edwin Arnold's "Light of Asia," at the Academy of Music, New York, last Wednesday, emphasizes the fact that composers have not yet arranged music for Webster's Dictionary, Darwin's "Descent of Man," Humboldt's "Cosmos" and the New York City Directory,

The dream of Milwaukee musicians is about to be realized, and a conservatory of music, which will attempt to bring together the musical interests of the city and make it the musical centre it deserves to be, will open for the Fall term in September. The new school will be known as the Wisconsin Conservatory of Music, and Eugene Luening will be the president and musical director, while the business management will be in the hands of Hans Bruening.

Suzanne Adams, in spite of the criticism in the leading dailies, to the effect that she is very amatuerish, so far as her acting is concerned, seems to have met pronounced success in Boston with the Grau Opera Company. At the last Sunday night concert in Boston, she appeared with her husband, Leo Stern, the famous 'cellist, when both were enthusiastically received and encored. Last week the young married couple gave a concert at Cambridge to a house, every seat of which had been sold long in advance. Mme. Adams will sail with her husband on the 26th to join the Grau Opera Company in London, but before leaving will sing at a concert in Buffalo. Early in May she is booked to sing Nedda in "Pagliacci," before the Queen of England, with whom her husband is a very great favorite.

Perosi no Wonder.

At last New York has had a chance to judge for itself of the status as a composer of Don Lorenzo Perosi, the young Italian priest-composer, whose oratorios have been inflaming the easily kindled enthusiasm of his countrymen to a point so frenetic, that within a few months the entire civilized world was not only aware of the existence of this hitherto unknown aspirant to the unclaimed crowns of Bach and Palestrina, but was most anxious to hear some of the works that had inspired such indiscriminate eulogy.

Berlin was the first important city to throw a note of discord into the general chorus of praise, but even this did not daunt the young man's many friends, who continued to scream his praises louder than ever, and unblushingly to dub him the Italian Wagner, and the musical savior who had arisen to guide ecclesiastical music into channels commensurate with modern progress and development.

However, we in New York are wont to look askance on Berlin's musical criticisms. It is difficult to put faith in the judgment of a horde of musical scribes, who for years had in their midst an orchestra conducted by one Bilse, containing such men as Isaye, Thomson, Halir and Hekking, and who entirely failed to realize the exceptional eminence of any of these men (all of whom were frequently heard in solos); who tore Paderewski into tatters on his first appearance in Berlin (before he had achieved his Parisian and London successes) and called him "a meaningless pounder, that claws the keys;" who unanimously jumped on the most successful opera of recent times, Puccini's "La Bohème," and who became hysterical over Burmeister, the violinist whose equal American critics found in several of our home orchestras.

However, though Berlin saw clearly this time, it deserves very little credit, for the "Resurrection of Lazarus," produced on Sunday night at the Metropolitan Opera House, proved conclusively that Perosi is not a marvel, nor even a very talented composer, that his "boom" was exaggerated and ridiculously inflated, and—that the sly old fox, Ricordi, of Milan, has known only one superior as a managerial promoter, and that man was Phineas T. Barnum, whose methods the shrewd Italian has duplicated most successfully.

There are a bushel of reasons why "Lazarus" is not a great work, and why its composer is merely an ordinary talented young man, with refined musical instincts, and of some thorough theoretical knowledge, but in place of inflicting on our readers learned diatribes against Perosi's orchestration, handling of vocal parts, barrenness of melodic invention, and looseness of construction, I shall cite an expressive anecdote that con-

tains within itself, and within one word, the entire criticism that I have to offer.

Liszt was once conversing with a friend about Reinecke (he whose compositions are more remarkable for quantity than quality).

"There are just six reasons why Reinecke will never be great," remarked the friend.

"And they are?" inquired Liszt.

"The first," continued the friend, "is that he lacks inspiration; the second—"

"Enough, enough," cried Liszt; "spare me the other five; they are superfluous."

—*Musical America.*

'Tis a Pretty Big One.

The "Evening Journal" of recent date printed the following, which was headed "The Biggest Lie on Record":

"South America is a big country, and from it comes the largest story of the largest fiddle ever made. It was in Brazil that a giant violin was seen by a traveller, who modestly withholds his name. He didn't know just how many feet long the violin was, but it took four yoke of oxen to start the bow, and the dance music was played by hawing and geeing the cattle."

WHAT THEY ARE DOING.

Alexander Bull, the violinist and a son of Ole Bull, sailed on the Lucania to pass the summer season in Norway. He will spend his leisure months at the old family place, Valestrand, near Bergen, and intends to return in October for a concert tour in Minnesota, South Dakota and on the Pacific Coast. His trips through the Northwest this season have been highly successful.

Miss Hildegard Hoffman, favorably known in New York, gave a song recital in Brooklyn last week, of which the "Eagle" said: The recital showed that the young singer has made notable progress during the past year. Her voice has grown in brilliancy of tone and in power."

Philippine music is becoming popular in Washington. Returning voyagers from the far distant islands have introduced it. Like the Hawaiian, it is distinctive and characteristic of the national life of the people, though without doubt an adaptation of the sweet and melancholy music of the Spaniards. Flute, violin and harp are the favorite instruments, as in the Italian, but it is not like the animated music of Italy. The liveliest strains of the Filipinos are pathetic and melancholy in tone. So, too, are the titles of most of their musical compositions, as, for instance, "The Last Days of Summer," "The Wail of a Lost Soul," "The Approach of Autumn."

The Morley Ladies' College and Conservatory of Music, in Huntsville, Ont., was burned to the ground last Saturday night.

The loss was \$13,000, and the insurance \$6,500. No lives were lost.

Hugo Heinz, the portly baritone, who came from London to show Americans with what little vocal outfit one can pose as a singer, left for England last week, accompanied by his faithful pianist, Frederick Peachy.

Mr. Ethelbert Nevin has recently been engaged in setting to music some old songs written by his father, Mr. R. P. Nevin, many years ago. When completed, the work will be published under the title of "Songs from Vineacre." Mr. Nevin does his writing nowadays in a little house he calls his workshop. The house is near to, but detached from, the Nevin residence, and with its piano, books and pictures has all the appearance, as it has in fact, the comforts and atmosphere of an artist's studio. Mr. Nevin has in contemplation a concert tour for next fall that will include a trip to the Pacific coast.

Mme. Lillian Blauvelt is delighting German audiences with her fine voice. A Cologne critic goes into ecstasies over its beauty, declaring that it is as charming as her face. Her success in that city is declared to be sensational by the *Neue Zeitschrift für Musik*. She sang at a Gurzenich concert, and had to add two encores. In Frankfurt her success was equally great.

Mr. Richard Burmeister gave an interesting and successful recital on Thursday of last week, before the Harlem Philharmonic Society, at the Harlem Y. M. C. A., New York.

A Musical Novel.

"Poor Human Nature," a recently published "musical novel," by Elizabeth Godfrey, differs from Jessie Fothergill's "First Violin" in the quality of its plot. In other regards the two stories resemble each other sufficiently to make it more than probable that the numerous admirers of the earlier book will find pleasure in the later one, which tells the history of an operatic tenor at one of the smaller German opera houses, of his marriage to the peasant girl he courted in the days of his obscurity, and of his subsequent love for an English prima donna. The story ends tragically, notwithstanding Cupid's victory. Putting aside the story, we can say that the picture of the artist's life, with its triumphs and disappointments, its cliques, jealousies, intrigues, and backbiting is vividly drawn, if not always pleasant to reflect upon. On the other hand, the best side of the musicians, their high endeavor and friendly mutual support and aid, are not neglected. This, the "professional" side of the book, shows a thorough knowledge of the subject on the part of the author.

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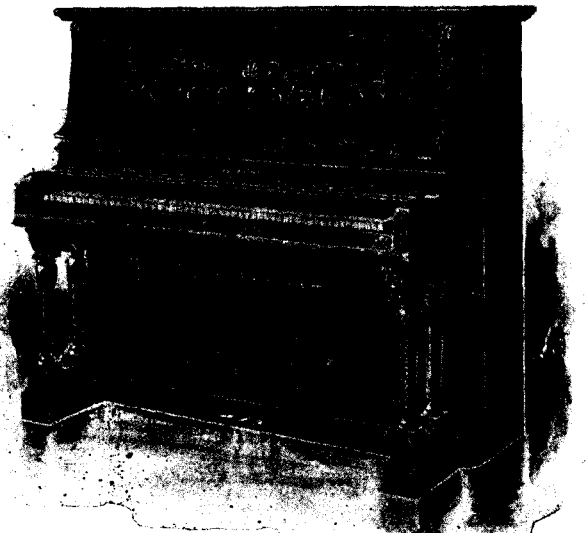
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