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MR. A. T. CRINGAN.

ALEXANDER THOM CRINGAN, now one of the best vocal music teachers, and the apostle of the Tonic Sol-fa method in Toronto, was born in 1860, in Lanark, Scotland. He joined a choir at eight years of age, and received his first impulse to adopt the musical profession from the precentor of the church. His father, intending him to succeed him in business, gave him a thorough business training; and while in Glasgow, finishing his course, he studied music under the best masters available. He was appointed choir-master at 18, and held the position with success for four years. He renounced all idea of business and vigorously pursued his musical studies, winning a three-year Scholarship from the Tonic Sol-fa Coll., London, and while there studied under such men as Behnke, the eminent scientist and lecturer on voice physiology, Droudman, of Paris prize-choir-fame, and McNaught, Inspector of Government Training Colleges. He received a thoroughly sound musical education, specially fitting him for teaching, and gained a Certificate of Graduation and as Licentiate, being the youngest man who at that time had passed these examinations. He decided to come to Canada in fall of 1885, coming direct to Toronto, where he has now established the Tonic Sol-Fa system, against considerable opposition from a source which was pledged to support him, for unfortunately, Toronto is not without its disagreeable side in musical matters. All opposition has, however, melted away under the influence of what this system has shown itself able to produce. Mr. Cringan established the Tonic Sol-Fa Society for the study of lighter works by this system, producing them without accompaniment, and meeting with great success (see the reports in this Journal, Feb., 1887). He was appointed music master, Toronto Public Schools, and at once began teaching the system, and has had under his training 16,000 pupils and 220 teachers. Another of his organizations is the Juvenile Select Choir, the members of which are from the ranks of the Public Schools. Mr. Cringan has been twice selected by the American

Vocal Music Association to conduct the Teachers' Institute in New York, and has received several large offers to reside in the U. S., but has refused them all. He is choir-master of the Central Presbyterian Church, his choir having made great advances under his direction. He edited the "Canadian Music Course," which has proved successful and meets with the approval of the teachers; though not officially authorized, the first edition being sold in less than six months. Mr. Cringan will teach Tonic Sol-Fa in Mr. Torrington's new College of Music.

He is the happy possessor of a pure tenor voice. In conclusion Mr. Cringan is a thorough gentleman, and a reliable man, and is one of those pushing Scotchmen who make the world turn round, and should he remove from amongst us the results of his judicious and conscientious training of our children would even now be inestimable.



SIR JOHN STAINER.

THE honour of knighthood conferred by the Queen upon Sir John Stainer is thoroughly well deserved. Sir John is certainly the most eminent church musician now living in England, and he has also done useful work in other branches of art. Born in London on June 6, 1840, Stainer was originally a chorister boy at St. Paul's Cathedral, where he entered in 1847. He remained at St. Paul's until his voice broke at the age of sixteen. But even as a boy young Stainer was considered a "prodigy" player. While at St. Paul's he learnt harmony under Bayley, and counterpoint under Steggall. Miss Hackett took an interest in him, and paid his fees to study organ playing under George Cooper at St. Sepulchre's. At the age of twelve Stainer sang the soprano part in his master Steggall's degree exercise at Cambridge, and at the age of fourteen he took his first organist's appointment at the church of St. Benedict and St. Peter, Paul's-wharf. In 1856 he resigned that berth and left London, having accepted the offer of Sir F. Gore Ouseley to become organist at St. Michael's College, Tenbury. In 1859 he matriculated at Christ Church, Oxford. In 1860 he went to Magdalen

College, Oxford, where he succeeded Blyth as organist, and shortly afterwards he succeeded Stephen Elvey as organist to the University. In 1865 he took his degree of Mus. Doc., and in 1872 he succeeded Sir John Goss as organist at St. Paul's Cathedral, which position, owing to failing eyesight, he resigned two months ago. Sir John Stainer is an examiner for degrees at the Universities of Oxford and London, is a member of the Board of Musical Studies at Cambridge, and is ex-Principal of the National Training School, organist of the Albert Hall, Knight of the Legion of Honour, and since 1882 has been Government Inspector of Music in Elementary Schools. He is the composer of *Gideon, The Daughter of Jairus, St. Mary Magdalene, and Calvary* and is a voluminous writer of church music. As an organist he is certainly unsurpassed by any performer in the metropolis. Sir John Stainer proposes now to reside at Oxford but he retains his position as Government Inspector, and also his duties as an examiner for degrees at various universities.—*Figaro*.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

NO. 4—ALL SAINTS' CHURCH, TORONTO.

MUSIC has always been a feature of the services at All Saints', and the choir of the church has, for many years, had the advantage of training by able musicians, acknowledged leaders in the profession having always been in charge.

THE ORGAN.

The organ now in the church has only recently been completed by the Messrs. Warren, and adds another to our tale of three-manual instruments in Toronto. Organists reading the description of the instrument, below, will note that the manuals are of full organ compass, somewhat of a new departure for Canada, but one well worthy of imitation.

The following is the specification:—

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

1 Double diapason	Metal and Wood	61 notes	16 foot.
2 Open diapason	Metal	61 "	8 "
3 Dolce	"	61 "	8 "
4 Hoph flute	Metal and Wood	58 "	8 "
5 Principal	"	61 "	4 "
6 Wald flute	Wood	61 "	4 "
7 Fifteenth	Metal	61 "	2 "
8 Mixture, 3 ranks	"	183 "	" "
9 Trumpet	"	61 "	8 "

SWELL ORGAN.

10 Lublich bourdon	Wood	61 notes	16 foot.
11 Open diapason	Metal	61 "	8 "
12 Rohr flute	Wood	61 "	8 "
13 Viol di gamba	Metal	61 "	8 "
14 Aeoline	"	49 "	8 "
15 Viol celeste	"	49 "	8 "
16 Travers flute	Wood	61 "	4 "
17 Octave	Metal	61 "	4 "
18 Piccolo	"	61 "	2 "
19 Mixture, 3 ranks	"	183 "	" "
20 Oboe	"	61 "	8 "
21 Horn	"	61 "	8 "
22 Clarion	"	61 "	4 "
23 Vox humana	"	61 "	8 "

CHOIR ORGAN.

24 Violin diapason	Metal	61 notes	8 foot.
25 Clarabella	Wood	61 "	8 "
26 Dulciana	Metal	61 "	8 "
27 Harmonic flute	"	61 "	4 "
28 Clarionetto	"	49 "	8 "

PEDAL ORGAN.

29 Double open diapason ..	Wood	30 notes	16 foot.
30 Bourdon	"	30 "	16 "
31 Quint	"	30 "	10 1/2 "
32 Violoncello	"	30 "	8 "

33. Swell to Great. 34. Swell to Choir. 35. Great to Pedal. 36. Swell to Pedal. 37. Choir to Pedal.

Concave pedal board.

The flats and sharps are three inches longer at each end than in the middle.

It will be noted, also, that this instrument has a concave pedal board with the "accidentals" lengthened at either extremity.

It is needless to add that in this instrument the makers have scored another success, and added fresh laurels to their already honorable wreath.

THE ORGANIST.

The present organist, Mr. Percy V. Greenwood, was born in 1863, at Halstead, in Essex, England. He began his musical studies at Folkestone, Kent, in 1878, with Mr. W. Beaven, a Professor of the London Academy. For three years he was engaged as chorister, at St. Mary's, Folkestone, leaving that position to accept the post of organist of St. John's, Folkestone. In 1885 Mr. Greenwood came out to Canada, and shortly afterwards was appointed organist of St. James' Church, Perth, leaving that post for his present position as organist and choirmaster of All Saints'. Though young, Mr. Greenwood is a thoroughly efficient organist of the modern English school, which, as is well known, now leads the world; in fact, the English masters of the organ are at present turning out better artists than any other teachers of the same branch of music. Mr. Greenwood has also the advantage of a thorough acquaintance with the service of the church to which he belongs, and is well up in musical theory. We have already had occasion to review in these columns one of his compositions for the piano, "Alpine Rose" (Messrs. Ashdown & Co.) With the magnificent organ now at his hand, we have every confidence that, under Mr. Greenwood's careful guidance, the music at All Saints' Church will even surpass the excellent standard attained in the past, and ever become more and more worthy of the sacred office music fulfils in the service of the Church.

THE CHOIR.

The church has a surpliced choir, with the following membership:—

TREBLES—C. Dewey, B. Northey, W. Newton, C. Watson, E. Dewey, F. Neale, H. Mills, W. Blain, H. Wickels, T. Frost, H. Nichol, C. Elliott, A. Arthurs, E. Longan, H. Blackburne, F. Moulson, W. Francis, B. Francis, G. Gurnett, M. Jellett, E. Caisé, H. Caul, E. Oliver, H. Newton.

ALTOS—T. Littleton, F. Clarke, P. Sims, E. Walker.

TENOR—A. Harper, T. E. Robertson, A. Cox, H. C. Wilson, K. Greenwood, E. Huggins, T. Crighton, G. Harper.

BASS—J. Newton, A. Crate, A. E. Taylor, W. Cole, W. F. Clark, J. T. Schoales, A. M. Watts, W. Attwood, G. Crighton, F. C. Bucohall.

REPERTOIRE.

In addition to all the standard music in use in the Anglican Church, which it is unnecessary to mention in detail, we find the following anthems upon the index of the music of the choir:—"But the Lord is mindful of His own," "Behold, I bring you good tidings," "Behold, a Virgin shall conceive," "Blest are the Departed," "Comfort, O Lord, the soul of Thy servant," "God my King," "Hallelujah, for unto us a Child is born," "I will lift up mine eyes," "In Jewry is God known," "Jesu, Word of God Incarnate," "Lift up your heads," "Lord of all

power and might," "Like as the Hart," "O taste and see," "O how amiable," "O Thou that tellest good tidings," "O Lord my God," "Rend your hearts," "The earth is the Lord's," "This is the day," "Thine, O Lord, is the greatness," "The Lord is great in Zion," "To God on high."

No. 5—CHURCH OF THE REDEEMER.

THE ORGAN.

THIS instrument was built about nine years ago by Messrs. S. R. Warren & Son, and has rendered most satisfactory service. The specification is as follows:—

Compass of Manuals, CC to A, 56 notes. Compass of Pedals, CCC to D.

GREAT ORGAN.			
1 Open Diapason	Metal	58 notes	8 foot.
2 Horn Diapason	"	58 "	8 "
3 Dulciana	"	46 "	8 "
4 Melodia	} 39	Wood	58 "
5 Stopped Diapason			
6 Harmonic Flute	Metal	58 "	4 "
7 Principal	"	58 "	4 "
8 Fifteenth	"	58 "	2 "
9 Mixture	"	174 "	1 "
10 Trumpet	"	58 "	8 "
SWELL ORGAN.			
11 Violin Diapason	Metal	58 notes	8 foot.
12 Dolce	"	46 "	8 "
13 Stopped Diapason treble	} 19'	Wood	58 "
14 " bass			
15 Octave	Metal	58 "	4 "
16 Rohr Flute	"	58 "	1 "
17 Oboe	"	58 "	8 "
PEDAL ORGAN.			
18 Double Open	Wood	27 notes	16 foot.
19 Bourdon	"	27 "	16 "
MECHANICAL REGISTERS.			
30. Coupler, Swell to Great. 21. Coupler, Swell to Pedal. 22. Pedal to Pedal. 23. Bellows Signal.			
TREMOLLO TO SWELL.			
Forte Composition pedal } to Great Organ. Piano " " }			

THE CHOIR,

as is usual in Evangelical churches, is a "mixed" one, being composed of ladies and gentlemen. It is under the direction of Mr. E. W. Schuch, who is himself a veteran chorister, having been in St. Peter's Choir for seven years, a like period at St. George's, and having been in charge of the music at the Church of the Redeemer for about two years and a half. He is well known as a favorite baritone at concerts in the city and country. He is ably assisted by Mr. Geo. H. Fairclough, late of the Church of the Ascension, Hamilton, a pupil of Mr. D. J. O'Brien of that city. Mr. Fairclough has presided at this organ for nearly a year, and is one of our most promising young organists.

Under Mr. Schuch's direction the choir has progressed in a marked degree in both numbers and excellence, and it is now one of the most efficient in the city. The following is the full roll:—

SOPRANOS—Miss Langstaff, leader—Misses Ashe, Campbell, Coleman, Colls, Fell, Frost, A. Green, A. Grundy, B. Grundy, C. Grundy, Hardy, Harris, Hill-Tout, Jones, Kelly, H. Lester, M. Lester, Malone, Pringle, Silvester.

ALTOS—Miss M. Grundy, leader—Misses Armstrong, I. Green, Hall, Poynton, Saunders.

TENORS—Mr. Coleman, leader—Messrs. Green, Hayward, Jones, Stewart, Stringer.

BASSES—Mr. E. W. Schuch, leader—Messrs. Armstrong, Davidson, Dick, G. H. Grundy, H. Grundy, Harper, Hutchinson, Musson.

THE REPERTOIRE.

The efficiency and resources of this choir may be estimated by the fact that during the last season, in addition to taking part in several concerts, it held seven Musical Services of Praise, at which the following organists assisted: Messrs. J. D. Lloyd, E. W. Phillips, F. H. Torrington, E. R. Doward, J. W. F. Harrison, and Percy V. Greenwood. The vocalists who assisted, in addition to the members of the choir, were: Miss Harrita L. Cheney, Miss Robinson, Miss Morgan, Miss Howden, Mrs. MacKellan, Mrs. Agnes Thompson, Mrs. Nicholson, Miss Hillary, Mr. F. Warrington, Mr. Geo. Taylor, Mr. E. J. Lye, Mr. Gamble Geddes, Mr. Walter Read, Mr. J. Thompson. At these services the choir sang Goss', Monke's, Bridgewater's, Mammatt's, Loud's, and Dykes', evening services, and the following anthems: "Ye Shall Dwell," Stainer; "I Am Alpha," Stainer; "Send out Thy Light," Gounod; "The Lord be a Lamp," Benedict; "Hearken Unto Me," Sullivan; "Praise the Lord," Randegger; "Arise, Shine," Elvey; "Sing and Rejoice," Barnby; "Sing, O Heavens," Tours; "Glory to God," Tours; "Turn Thy Face," Attwood; "Seek Ye the Lord," Roberts; "Praise Ye the Father," Gounod; "I Waited for the Lord," Mendelssohn; "Hear My Prayer," Mendelssohn; "With Sheathed Swords," Costa; in addition to which the following are in the regular repertoire of the choir: "God Hath Appointed a Day," Tours; "Blessed be the God and Father," Wesley; "They Have Taken Away," Stainer; "Jesu, Give Thy Servants," Liszt; "O Saviour of the World," Goss; "Come, Holy Ghost," Warren; "Rock of Ages," Warren; "Let Every Soul," Stainer; "Bow Down Thine Ear," Rossini; "Incline Thine Ear," Himmel; "Behold, How Good," Whitfield; "The Strain Upraise," Sullivan; "O Sing to God," Gounod; "Happy and Blest," Mendelssohn; "Lovely Appear," Gounod; "From Thy Love," Gounod; "O For a Closer Walk," Foster; "Doth not Wisdom Cry," Haking; "When Thou Comest," Rossini.

The *Te Deums* usually sung comprise: Dykes, Tours, Barnby, Fisher, Hopkins, Smart, Sullivan, Monk, Morley, Best, etc., etc.

CHOIR TRAINING.

MR. C. LEE WILLIAMS, organist and choir-master of Gloucester Cathedral, writing on this subject very recently, said:—

"Before the good effects of the Choral Festival have faded from memory, I am anxious to draw the attention of the clergy, organists and schoolmasters to a simple system of training boys' voices, which, after a long experience, I have never found fail in producing excellent results. In my capacity of conductor at the Choral Festivals I have noticed for some years one grave fault in the matter of voice production and pronunciation amongst the boys' voices. It is for many reasons quite impossible at the general rehearsal in Cathedrals to make any attempt to correct this fault, so I adopt this method of stating my opinion, in the hope it may reach those for whom it is intended.

"Speaking generally of the singing of the choirs. I may congratulate them on a marked improvement in

many ways. The fault that I have to condemn is that of the invariable and constant use of the vowel A (ah), which I noticed was sung on every possible occasion, to the entire exclusion of the four other vowels. For instance, such sentence as "Oh that men would therefore praise," reached my ears simply as "Ar thar mar war tharfar prar."

"Now this plainly shows that most of the boys either sing no exercises at all, or else sing scales, etc., to one vowel only—A (ah.) Either of these systems is absolutely fatal to voice production and pronunciation; and let me beg those in authority with the choir to insist on the practice of all the vowels to each note of the scale, the vowels being pronounced of course in the Italian method. I know that most church choirs can only meet once a week for rehearsal, and their time is limited; but an extra quarter of an hour with the boys (it would not do the men any serious harm), when each vowel should be softly sung to long-holding notes, would lead to surprising results in a short time.

"If I could only make friends with all the schoolmasters in the diocese, I would beg them to try this simple plan for a few minutes daily, for I suppose that most country choir-boys are taken from the National School of the parish, and they would learn very early in life a lesson of the utmost importance in voice production and pronunciation. Such a system entails no expense; no books, pens, ink or paper are required, and no musical instrument is wanted. The master should simply teach the children to first say, and then sing the vowels *softly* to any long holding note he likes to start himself

"I have used this simple method of vowel-singing with the choristers at Winchester, Llandaff, and Gloucester Cathedrals with good results, and I am anxious to bring so simple and trustworthy a method of training the voices of children to the notice of those who take an interest in the subject."

LEARNING THE PIANO.

Learning the piano is a thing over which some people make hard work, but it is simple enough. First learn to strike the notes in your piece of music without any mistake—that is, do not play C for D nor A for B. Be as careful as you can about this; then get right down to work; hit them one after the other in their regular order, gradually faster and faster, as fast as you can without leaving any out. There is a marked difference between half notes and sixteenths, which you will notice. If you can count time and observe the rests, and do not forget the pedal, whatsoever thy hand findeth to do, do it with thy might—an excellent saying, which many players apply to the foot also. This is the complete art of learning to play the piano, and it takes only from six months to a year, according to the ignorance of your teacher, to acquire such execution as will astonish your most sanguine friends. If your playing is not always appreciated as you would like, console yourself, as other players do, with the thought that there are people who have no ear.

You will hear a good deal said about an agreeable tone and a correct touch. Do not be disturbed. What have you to do with the tone? It is plain that is the piano-maker's business. And as to correct touch there is, of course, only one kind of touch—anybody can see that. Hit the right key and you have the correct touch. Some teachers never cease talking about what they call the "legato touch," but there is much doubt about there being any such thing; at least ninety-five per cent. of players know nothing of it except by hearsay, and the best teachers acknowledge that at best it takes years of steady work to learn what it is. Like many other novelties, such as "pearly touch," "singing tone,"

"shading, phrasing," accent, expression, crescendo, diminuendo, sforzando, ritenuto and rallentando—these are mostly foreign importations, as you see. Americans have very little use for them. If there is anything in them we always "catch on" to them in course of time naturally, if we have an ear for music, and if we have no ear we could not get them anyway.

But the best way for you is to stick to the natural touch; at least that is my advice. If you want a foreign name for it call it staccato; that comes as near to it as anything; and as a means of cultivating the ear and fingers to a staccato habit, you might make it a rule to repeat to yourself several times before each lesson the following bit of real staccato from the "Mikado":

"To sit in solemn silence in a dull, dark dock,
In a pestilential prison with a life-long lock,
Awaiting the sensation of a short, sharp shock
From a cheap and chippy chopper on a big, black block."

By observing these few and simple lines you will in a remarkably short time acquire a mastery of the piano and a way of penetrating to the deepest recesses of the human heart that would delight even a Fiji Islander, and we suppose those happy children of Nature are about as hard to please with the divine art of music as anybody.—*New Orleans Morning Star.*

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

TORONTO, JULY & AUGUST, 1888.

OURSELVES.

WHEN our next issue appears, the MUSICAL JOURNAL will be under the editorial and business management of Mr. Edward W. Schuch. Mr. Schuch is a gentleman who is well and favourably known as a musical critic as well as a thoroughly practical musician in the departments of music he has chosen as his field. Having had in former years an extensive experience in the advertising department of the *Globe*, and in later years in its local columns as a critic whose opinion has always been faithful to the truth while kindly in its expressions, he brings with him a ripe judgment and training which we feel assured will give the MUSICAL JOURNAL that prominence which it deserves as the organ of the musical profession and as the chronicle of the musical events taking place not only in our midst but in the outside world as well. The MUSICAL JOURNAL will be enlarged and will hereafter appear on the fifth of each month. The present high standard of its work

will be maintained while many new and interesting departments will be added, making it in every respect a journal abreast of the times and worthy of the great city in which its home is placed.

TORONTO COLLEGE OF MUSIC AND ORCHESTRAL SCHOOL.

MR. Torrington is now completing arrangements for his new college which will open in September as already announced in this Journal. He has purchased Nos. 12 and 14 Pembroke St., which are being transformed to meet the requirements of the college. It will contain a large music hall and a fine three manual pipe organ by Warren & Son, which will be used for all college purposes. All branches of music will be taught by none but thoroughly qualified and established masters, we give herewith a partial list of the staff:—

F. H. Torrington.

Jno. Bayley, Bandmaster Citizens' Band and Leader Philharmonic and Torrington's Orchestra.

Wesley O. Forsyth, Leipzig Conservatory of Music.

Arthur E. Fisher, Mus. Bac., Organist, etc.

Carl Martens, Leipzig Conservatory of Music.

Mrs. H. M. Blight, Organist Elm St. Methodist Church.

T. C. Jeffers, Organist Central Methodist Church and Pianist Philharmonic Society.

A. T. Cringan, Graduate Tonic Sol-fa College, London, and Music Master Toronto Public Schools.

H. L. Clarke, Bandmaster, Cornet Soloist Citizens' Band Toronto.

Negotiations are now going on with other standard teachers and the public may be assured that none but thoroughly competent musicians will be connected with the college. The tuition charges are as low as compatible with proper instruction, being from \$5 to \$25 per term of ten weeks. Interested parties for full information and prospectus should apply direct to F. H. Torrington, Director, 12 Pemproke St.

THE HANDEL FESTIVAL.

(From the *Musical Standard*.)

THE Festival just gone by is especially noteworthy for the performance of a large number of pieces never before heard on such an occasion. No fewer than thirteen extracts on the programme of the Selection day were novelties, and great credit is due to Mr. Manns for the zeal and enterprise thus displayed. These thirteen taken in order were: The Seventh Organ Concerto, which was written between *Israel* and the *Messiah*, and is the only one of all Handel's works which contains an independent pedal part; a solo and chorus from *Esther* (the earlier version of 1720); a solo and chorus from *Samson*, the former of which ("Total Eclipse") is familiar to everyone elsewhere than at the Palace; the superb chorus of revellers from *Belshazzar*, which is peculiar as begin-

ning in a major key and ending in the relative minor; the Sarabande from *Almira*, which every critic, misled by the official programme, has erroneously declared to have been afterwards remodelled and transferred to *Rinaldo*; the "Calumny" chorus from the little known *Alexander Balus*; a song from *Ottone* (very similar to "O ruddier than the cherry!"); another from *Deidamia*; and three pieces from the 1737 (London) edition of *Il Trionfo del Tempo*, &c., and *not* (as stated in the programme) from the Roman one of 1708. We must also heartily congratulate Mr. Manns on his strenuous efforts to correct the pernicious innovations which Sir Michael Costa introduced into the parts; though in this (through no fault of his own) he was only partially successful. An attempt was also made, in the case of the "Calumny" chorus, to reproduce Handel's own instrumentation without "additional accompaniments"; but the large number of oboes and bassoons requisite to do this satisfactorily will always be a grave obstacle in the way. We are surprised that a conductor, ordinarily so scrupulous in his reverence for the composer's intentions, should have permitted a repetition of the travesty of the violin sonata in A.

In the matter of Musical Festivals there is no nation in the world that can compete with us. Leeds and Birmingham—not to speak of Bristol, Norwich, and the "Three Choir" towns—are centres of musical activity of which Englishmen may well be proud; and their records are such as might put even Dr. Hanslick to the blush, were that Teutonic thunderer capable of so ingenuous a weakness. Some of these provincial Festivals, as we have before remarked in this journal, have occasionally fallen under malign influences, and have been led to sacrifice the best interests of art to more sordid considerations. But take them for all in all, their shortcomings may be considered as more than compensated by their merits. Norwich, especially, may claim distinction for its enterprise; and at Birmingham many works of the highest importance have been heard for the first time, including *Elijah*, *The Redemption*, and *Mors et Vita*. What is quite certain is that the performances that recur every three years under the vast central transept of the Crystal Palace are not only unrivalled abroad, but are, humanly speaking, beyond all chance of rivalry there. No music ever written gains so much from performance on a gigantic scale as that of the *Messiah* and *Israel in Egypt*. And no composer ever held the hearts of a nation in so mighty a grasp as Handel holds the hearts of the English. It has more than once occurred to writers to draw a parallel between Handel and Milton. There is indeed much striking resemblance between the two. Both were men of deep religious feeling. Both were noted for unyielding independence of character and for simplicity of life. Both suffered from the same cruel affliction, and both treated the same story of the blind Biblical hero—made doubly pathetic by its oppositeness—with the same majestic grandeur of style. If we were disposed to continue the train of thought thus started, we might similarly compare Beethoven to Shakespeare, Bach to Spenser—the former the composer's composer, as the latter has been aptly termed the "poet's poet"—and Palestrina to Chaucer. But all such analogies are of necessity superficial. Immediately the suggested image is

closely investigated it proves itself more or less unreal, and the Miltonic comparison is only mentioned that our readers may be reminded how the distinctively English qualities we all recognise in the great Puritan poet may be equally found in the Saxon composer. Handel, of course, was not an Englishman by birth, nor did he even take out letters of naturalisation till over forty years of age. But he is English to the backbone in a truer and worthier sense. He absorbed, as it were, into himself the characteristics of English music in its purest and loftiest form, and we love Handel because we see reflected in his genius the genius of Henry Purcell. So much is this the case that we may permit ourselves to believe that had it not been for Purcell's influence and that of other English composers, Handel would never have written his best. His early works, though beautiful here and there, are unequal, and Mattheson describes his style at Hamburg in 1705 as scholastic rather than melodious or graceful. "He composed long airs and interminable cantatas." But it is futile to speculate on what might have been. All we know for certain is that in his greatest compositions Handel vividly embodies our national qualities. He is as far removed from the vague transcendentalism and self-conscious ratiocination of the Germans as from the levity of the French or the soft sensuousness of the Italians. All, in him, is strong direct and sublime. Honest independence, fearless truth, massive simplicity, deep but regulated feeling: by these we recognise Handel as at one with us, and cleave to him with unswerving fidelity.

VIOLIN TECHNICS.

(From The American Art Journal.)

Naturally supple arms and fingers are indispensable for the successful study of violin playing. These are generally found among children, and it is therefore best to begin at an early age. The period between nine and ten years seems to us the most favorable one. There may be reasons for beginning at even an earlier age, but this should be done only when the child's constitution is strong enough to bear the unavoidable fatigue of the first lessons. A knowledge of musical rudiments should in all cases precede the study of the instrument. To combine both kinds of instruction seems to us too severe a strain for a young pupil. Two lessons a week, of not more than half an hour's duration each, will be found quite sufficient for the beginning, taking care to give the pupil a few moments' rest at every sign of fatigue. Not more than forty-five minutes' daily practice should be expected at this point. At the end of three or four months' instruction, this may increase very gradually.

After the lapse of a few weeks the teacher will have satisfied himself whether the ear of his pupil is correct enough for the requirements of violin-playing. If it is *not so*, then common honesty will prompt the teacher to state the fact to the parents or friends, in order to prevent any useless outlay of time and money. To rely upon time and practice to improve the ear of the scholar will generally prove futile.

The erroneous notion has long prevailed that extreme length of arms and fingers is peculiarly favorable to violin playing; in many cases it is an absolute hindrance to a successful pursuit of this study. We

had until quite recently two students, whose fingers were of such length, that it was only with great difficulty they could place them properly on the E string. Too finely tapering fingers are also unfavorable.

Too little time and attention is generally given to the attitude of the learner. No one can acquire an easy and graceful style of playing, unless his position and mode of handling both violin and bow be free and correct. This can be taught best at the beginning, and only *then*. For later on it becomes next to impossible to correct bad habits after they have once been taken. It is a grave mistake not to provide the beginner with an instrument of proper size. To make a child begin on a full-sized violin, simply because it happens to be on hand, is inconsiderate almost to cruelty. This and the premature use of a full-sized bow, have often irretrievably injured the most flexible arms, wrists and fingers. It is also an error which parents are apt to commit to select cheap and inferior violins for the beginner's use. Many grudge the small outlay for a proper violin, who would gladly spend many hundreds of dollars for a piano.

The cheap French and German bows in common use are often improperly balanced and either too weak or without sufficient elasticity. They should therefore not be used by those who can afford the price of one of good quality. Let us not forget that the difficulties of violin-playing are considerable for the young beginner, even when he is furnished with a good violin and bow.

After a good position of body, of violin and bow has been secured, at least five or six lessons should be devoted to practice upon the open A and D strings. We would not allow pupils to use the full length of the bow at once, certainly not before they can use the middle part correctly and easy. The practice of fingers should also at first be restricted to the middle strings. Only when the natural notes upon these strings can be sounded in perfect tune, then and not sooner should we pass to the E and G strings. For every teacher knows the peculiar difficulties these strings present at first.

Many young pupils shirk the use of the fourth finger on account of its shortness and lack of strength. In order to overcome this, very great mischief is often done to the pupil's hand by inexperienced teachers. There is danger that, by special and fatiguing practice, this finger may be stiffened forever.

Involuntary movements of the fingers, such as the curling of the third and fourth, the rising of the first and the overlapping of the thumb can best be prevented at the beginning, as well as the lifting of the fingers from the bow. As in many cases stiffness of the arm is the result of a stiff holding, or rather grasping of the bow, teachers should see that the latter be held lightly and without contracting the muscles of the arm in the least.

As soon as the pupil is able to bow correctly up and down, and to play the sounds of the C major scale in tune, he may be given some easy melodious pieces. It is all the better if these include a variety of measure and rhythm. When such a piece is well mastered let the teacher accompany it on the piano. This will be more satisfactory and encouraging to the pupil than the usual accompaniment of a second violin. We would generally avoid long violin duets at this stage, and chiefly those that include dry and uninteresting

accompaniments in the pupil's part. The more gifted the scholar, the more distressing such a practice will appear to him. Little pieces, of from sixteen to twenty-four measures length, will be found vastly more useful, while more pleasing.

The scholar adopts early, unless guarded against it, the habit of marking time with his foot. To count in a mumbling, half-suppressed way is also one of the besetting sins of beginners. These habits should not be allowed to grow. How many of us have not suffered from time-beating players in orchestras or quartette parties? The precluding violinist, the scourge of his fellow-players, takes quite early to this delectable habit. The disposition to indulge it should be watched and earnestly fought.

The senseless habit of constantly shaking the fingers of the left hand should also be guarded against early in the course of instruction. It undoubtedly originates in a desire to imitate the human voice. But let it be remembered that only mediocre singers indulge in the tremolo to any noticeable extent, and that its use betrays merely a lack of command over the vocal organs. We will not deny that the needs of dramatic portrayal render it sometimes excusable upon the operatic stage, but we cannot see any necessity for its constant use in symphonic or chamber music. Nothing can be more sad than to see it employed in works of a quiet and musing nature, such as the "Adagio" of Beethoven's F major sonata, or the slow movement of Mozart's great A major sonata. Mistaken as it is so often for warmth of feeling and expression, it belongs in reality no more to musical art than does the rant and mouthing of some provincial star-actor to high tragedy.

The pupil should be taught at once to tune his violin, and learn to do it as quietly as possible. To tune a violin noisily is a breach of musical good-breeding, similar to that of the singer who would cough and clear his throat before beginning. When these three infirmities, time-beating, precluding and loud tuning are found combined in the same player, the latter's vicinity in an orchestra is a place not to be coveted.

As soon as the pupil has acquired the ability of playing simple pieces in the first position correctly, a systematic cultivation of the bow and the fingers ought to begin. No scale practice should yet take place, such premature study, with unformed hands and fingers, being worse than useless. A study of the five fundamental bowings, combined with some simple finger-exercise, is all that is needed for the present. These technical exercises should not take more than twenty minutes a day, the remaining time being given to the practice of pieces, etc. Some instruction should also be given in shifting to and from the third position, the strict avoidance of any scrambling or stiff movement of the left hand. Any previous neglect of attitude will now become painfully apparent in the faulty position of hand, thumb and fingers, preventing them from moving easily up and down the finger-board.

We are of opinion that the premature study of the five or six positions leads to an inexcusable waste of time. Dry and tedious as such a practice must appear to the student, it is in truth of hardly any use to him. For the *real* difficulty is, not how to play in

any position, but the getting into and out of it. A sound knowledge of the first and third positions is all that is required for the present. This once accomplished, the remaining ones can be acquired with comparative ease, and with hardly any special study.

A correct sense of time and rhythm should be cultivated simultaneously with that of intonation and quality of tone. Little pieces, free from difficulty of bowing and fingering, might be given at this point, introducing successively the most common divisions of time. Any teacher can write these as they are wanted, as they should not be longer than from sixteen to twenty measures at the most.

It will be seen that a systematic instruction in violin-playing leaves but little time for the practice of mere show pieces. Yet hardly has the young player got over the rudiments of execution than the teacher is beset by injudicious friends with the request to prepare the former for some kind of exhibition, either private or public. A more erroneous course cannot be thought of.

An earnest and well-directed course of instruction cannot fail to interest an intelligent pupil; yet should the teacher guard against wearying the student by dwelling too long upon one and the same point. There are very many devices to vary the lessons whenever the pupil shows signs of fatigue or inattention. Make him acquainted with the life of great violinists and violin-makers. Speak to him of great composers, and of their works, and play some selection from the latter when feasible. Far from preventing him from playing by heart, try to cultivate and strengthen this faculty as much as possible, for good musicianship and a retentive memory are generally found combined in the same person.

JULIUS EICHBERG.

HOME AND FOREIGN NOTES.

CANADIAN.

TORONTO.

THE F. H. TORRINGTON ORCHESTRA.

At a meeting held a short time since some important changes in this organization were made, and the following gentlemen elected as officers for the ensuing season:—Hon. President, W. Logan; President, T. E. Aikenhead; Vice-President, R. C. Hamilton; Treasurer, C. D. Daniel; Secretary, A. L. Ebbels; Committee—Messrs. Vogeley, London and Riddy. A large list of Honorary Vice-Presidents were elected, so that this deserving institution has now stronger backing than any other musical society in Toronto. It was decided to give a series of three orchestral concerts next season, and Mr. Torrington intends producing during the season Mozart's Jupiter entire, as well as a number of smaller pieces, including some selections from Wagner's *Tannhauser*. The subscription prices for the season will be \$2.00 for a single course ticket, giving subscribers one reserved seat at each of the concerts. Single reserved seat tickets will be sold at seventy-five cents. The orchestra will probably number eighty members during the season.

TORONTO PHILHARMONIC SOCIETY.

On June 19th the Philharmonic Society held their annual meeting, which was of an extremely pleasant nature, being more of a social than a grim business meeting. The treasurer's statement showed a large balance on hand, which, considering the heavy expenses of the season, particularly the *Golden Legend* concert, was very gratifying. Mr. John

Earls, the worthy president, whose services for the past two years have been arduous and inestimable in value, was presented with a beautifully illuminated address, in book form, as a token of the esteem with which he is regarded by the Society and as a slight token of their appreciation. The address was splendidly illuminated by Mr. Wm. Revell, first Vice-President of the Ontario Society of Artists, and was a masterpiece. Conductor F. H. Torrington was made the recipient of a handsome gold badge to commemorate his fifteen years of directorship and the Society's being entirely free from debt, it having always been the rule of the Society to spend every prospective cent of income so as to produce the works given in the best manner possible. Next came Mr. F. W. Green, the secretary, who received a handsome double photograph album, the president, in a very happy speech, calling upon the ladies for contributions to help fill it. Lastly Mr. A. L. Ebbels, the assistant secretary, was presented with a fine gold pen and pencil as a slight recognition of long services. The following gentlemen were elected by acclamation for next season's officers:—Conductor, F. H. Torrington; Hon. President, George Gooderham; President, John Earls; Vice Presidents, Wilmot D. Mathews and J. T. Jones; Treasurer, J. T. Jones; Secretary, F. W. Green; Asst. Secretary, A. L. Ebbels; Committee—Mrs. Revell, Mrs. Morrison, Mrs. Cummings, Messrs. L. J. Clark, W. C. Matthews, T. G. Mason, C. Parr, H. W. Williamson, J. F. Kirk, C. D. Daniel, Joseph Oliver, A. H. Gilbert, R. Tinning, and W. H. Fairbairn. Mr. J. D. Warde was made an Honorary Vice President. The Society has decided to give Handel's *Samson* and Beethoven's *Mount of Olives*, with large chorus and orchestra and splendid soloists. On July 20th the Society held their first annual excursion to Lorne Park, which was very successful.

MONTREAL.

As usual at this time of the year, musical matters in Montreal are very quiet. Since Gilmore's Band paid us a visit, there has been no performance of any note. A little excitement was caused, a few weeks ago by a discussion of the merits of the City and Harmony Bands, which play in two of our principal squares in the evenings. Opinions were freely expressed in letters to the newspaper, and it was most amusing to see the side issues dragged into the debate, and the ignorance displayed as to what really constitutes good music. The fuss was started by an article in one of the French papers, which argued that because the City Band (which plays in the east, or, as it is generally designated, the French quarter), has much larger audiences than the Harmony, therefore the English population are not as fond of music as the French. But I think one correspondent hit the nail on the head when he said that they played better, and had a better selection of music. But for all that—and after all, *one* must be the better of the two, so there need be no jealousy over it—the Harmony Band has been giving us some very good music, and they deserve credit for it. The discussion did them good, for the attendance at their concerts has been much better lately.

I send you a description, taken from the *Star*, of the organ to be erected in the new Methodist Church here, which promises to be a "big thing."

THE NEW ORGAN FOR ST. CATHARINES STREET METHODIST CHURCH.

The contract for the magnificent new organ for the Methodist new church, on St. Catharines street, has been given to Messrs. Ed. Wadsworth & Bros., of Manchester, and London, England and of Montreal. Mr. Ed. Wadsworth, who is now resident in Canada, is the head of the firm in England, which has supplied instruments in all parts of the world. The new instrument, which will cost \$12,000, will consist of seven distinct organs, controlled by three manuals and pedal board. The first manual controls Great and Bombarde organs; the second, Swell and Echo; the third, Choir and Solo. Under each manual will appear three "buttons," the outside ones in each row being named after the organs they control and the centre ones "coupler." By pressing either of the outside buttons the organ controlled by that button will become attached to the key board, to the exclusion of the other organs, but should it be desirable to connect the two departments for any combination, by pressing the button named "coupler" the two departments can be played together.

er. One of the special features of the instrument will be that each manual is provided with its own pedal organ, with means for instantaneously attaching it to one pedal clavier to the simultaneous exclusion of the pedal organs not required, together with means for working the manual and pedal couplers simultaneously and appropriately. By this means all the accessibility and variety hitherto peculiar to the manual stops is given to the pedal stops and pedal couplers, it is obvious that by the combination action, or draw stop arrangement, the attachment of any pedal organ to the clavier may be made to provide in all cases instantaneously the exact pedal bass required. The pedal clavier becomes in fact a great hand, which may be applied at will to any of the pedal organs.

The pedaller knobs will be placed under their respective manuals and will be actuated by a pressure of about two ounces, or rather less than an ordinary key.

The following is a synopsis of the instrument:

Great organ CC to C—Double open diapason, 16 ft.; open diapason, 8 ft.; gamba, 8 ft.; Höhl flöte, 8 ft.; principal, 4 ft.; 12th, 3 ft.; 15th, 2 ft.; mixture, 4 ranks.

Bombarde organ—Gemshorn, 8 ft.; Rohr gedacht, 8 ft.; viola, 4 ft.; flute, 4 ft.; mixture, three ranks; trumpet, 8 ft.; clarion, 4 ft.

Great pedal organ CCC to G—double open diapason, 32 ft.; principal bass, 16 ft.; violin, 16 ft.; sub basses, 16 ft.; viola, 8 ft.; trombone, 16 ft.; trumpet, 8 ft.

Choir organ CC to C—Lieblich bourdon, 16 ft.; principal, 8 ft.; dulciana, 8 ft.; lieblich gedacht, 8 ft.; Spitzflöte, 4 ft.; lieblich flöte, 4 ft.; piccolo, 2 ft.; echo cornet, 3 rank.

Solo organ CC to C—Concert flute, 8 ft.; unda maris, 8 ft.; orchestral oboe, 8 ft.; clarinet, 8 ft.; contra fagotte, 8 ft.; vox humana, 8 ft.

Choir pedal organ CCC to F—Bourdon, 16 ft.; violin, 16 ft.; viola, 8 ft.; bass flute, 8 ft.

Swell organ CC to C—Lieblich bourdon, 16 ft.; open diapason, 8 ft.; flute harmonique, 8 ft.; gamba, 8 ft.; octave, 4 ft.; mixture, 5 rank; basson, 16 ft.; corneopane, 8 ft.; clarion, 4 ft.

Echo organ CC to C—Viol. 8 ft.; vox celeste, 8 ft.; flute octaviante, 4 ft.; piccolo, 2 ft.; hautbois, 8 ft.

Swell pedal organ CC to F—Violin, 16 ft.; bourdon, 16 ft.; viola, 8 ft.; trombone, 16 ft.

Accessory Movements—Couple Great Organ "on;" Bombarde "on;" coupler Bombarde to Great; these placed under great keyboard; Great pedaller; Swell organ "on;" Echo organ "on;" Echo to Swell; Swell pedaller; Choir "on;" solo "on;" Solo to Choir; Choir pedaller; Swell to Great; Swell to Choir; Swell to Pedals; Great to Pedals; Choir to Pedals; tremolo Swell; tremolo Choir; six composition pedals.

Mr. Wadsworth states that the largest pipe will be 32 feet in length and will be the only open representative of the CCCC note in Canada; the smallest pipe $\frac{3}{8}$ of an inch and the thickness of a straw.

PETERBORO.

The following excellent programme was presented at the closing exercises of the scholastic year, at the Convent of the Congregation de Norte Dame.

There were present His Lordship Bishop Dowling, the local clergy, and a few invited guests. Those taking part in the review were the more advanced pupils, and the excellent manner in which they acquitted themselves spoke volumes not only for the superiority of the musical instruction imparted, but also for the musical taste and industry of the students.

The first number on the programme was an instrumental piece, the "Bugle Call," three pianos and two violins, the latter played by Prof. Doucet and Miss Stewart, of Haliburton. The "Welcome Song," described in its title, solo and chorus, the solo taken by Miss Minnie Begley, succeeded. This was followed by an instrumental duet, Miss M. McCabe and Miss E. Timbers. A trio, the "Charge of the Hussars," was given by Misses M. Kelley, M. Doherty and L. Dianeen. "Moses' Prayer" was rendered by Miss M. Faubert. The vocal duet, "The Echo," given by Misses A. Stewart and J. McCabe, was exceedingly effective, especially the echo. Miss J. McCabe followed with "Cachoucha Caprice," by Raff, and Miss M. Stratton with "Across the Ocean," Mazurette. The song, the "Lily and the Rose," was given by Misses M. Butler, A. Simons, E. Lynch, K.

Griffin, L. Hurley, E. Timbers and N. Muccaster, A piano-forte trio, "Oberon," by Leybach, was rendered by Misses M. Morrow, J. Howden and E. Crummev. Miss J. McCabe followed with a selection, Rossini's *Semiramide* and Miss Stratton with Gottschalk's "Miserere." A finale duet between the pianos and violins brought the delightful programme to a close. In the rendition of it the young performers acquitted themselves in a manner to thoroughly satisfy parents that the time spent in musical instruction at the Convent was utilized to the best advantage. Previous to the closing number an address a good-night salutatory, thanked his lordship for the interest taken in the schools, and those who had assisted by contributing medals, etc. A short address in reply was also given by his Lordship, highly complimenting both teachers and pupils upon the satisfactory evidence of proficiency afforded by the evening's entertainment. Other visitors also added their full quota of praise.

The cost of the seven principal church organs in Peterborough is in the neighborhood of \$17,000, while the average cost of employing them as aids in public worship, aggregates nearly, if not quite, \$4,000 per year. There are seven organists receiving an average salary of \$164.28, or an aggregate of \$1,150. Add to this the cost of water motors for some of the organs, blowers' fees, music, repairs, etc., and we have the total of \$4,000 per year.—*Peterboro' Examiner*.

WHITBY.

The musical portion of the commencement exercises, of the Ontario Ladies' College, Whitby, were more than usually brilliant. At the morning recitals, the singing of Misses McDowell and Shields and the playing of Misses Johnston and McHardy were rapturously applauded, and on more than one occasion created quite a *furor* among the audience. Both young ladies were deserving of the marked appreciation bestowed, and it must have been gratifying, indeed not only to Dr. Hare and the College Board, but also to the musical faculty, so ably presided over by Professor Harrison, to note the enthusiastic reception thus accorded the young graduates. The opening number at the evening was Beethoven's overture *Egmont*, arranged for five pianos and twenty hands. Time and shading were fine. The ten pianists with the three exceptions of the Misses Hagar, Easton and Benson, being representatives of Whitby families,—Misses Bertha Fidler, Gertie Taylor, Emma Smith, Maud Annes, Bessie Ham, and Lizzie Wood, of Whitby, and Emma Lick, of Oshawa.

The choruses of the Choral class, the vocal solos of Misses Easton, McDowell, Shields and French, and the trios of Misses McAllister, Masson and McGee, and of Misses Fidler, Dryden and Benson, were delightfully rendered, and fully met the fondest expectations of the music-loving audience. The instrumental numbers of the programme consisting of solos, duos and overtures rendered by at least thirty young ladies, which were well executed. The medalists in instrumental music, Miss McHardy and Miss Johnston, were accorded an enthusiastic reception even warmer than that given them in the morning. All the young ladies proved conclusively that the department of instrumental music is in excellent hands, and from the large number who showed proficiency, we would judge that this department is more popular than ever.

The following were the diploma and prize winners :

DIPLOMAS.

Instrumental Music—Misses McHardy and Johnston.
Vocal Music—Misses Shields and McDowell.

PRIZES.

Harmony—J. W. F. Harrison, Esq., Miss Ketchum; vocal and instrumental music—J. S. Barnard, Esq., Miss McDowell; Instrumental music—Messrs. I. Suckling & Sons, Miss Decker; instrumental music—Messrs. Suckling & Sons, Miss Thom.

MUSIC IN PUBLIC SCHOOLS.

Much is said about music being put into the public schools as a regular branch of education. School boards are roundly berated because they hesitate. We thoroughly advocate popular musical education and believe that its place is in schools. The first day that a child goes to school it should have some musical education, and so each day thereafter. At twelve years of age the children should all be fair

readers of music; at fourteen they should be good readers and at sixteen they should read *oratorio music at sight*. This is not wild speculation. A good method in ear, voice and eye training will easily do it. If those who teach music in public schools would show such a record it would not be ten years before the authorities would have it taught regularly in every school.

Where the attempts have been made we are sorry to say that it has in many cases been abandoned because of unsatisfactory results. Wherever good, practical methods have been employed the work has gone on; but these are the exceptional cases. We are much interested in this matter and are making quite extensive investigations and find the above facts in the case. With *rare* exceptions, we do not find even fair practical readers as the result of continuous teaching. This matter is largely in the hands of music teachers; it is not altogether the fault of school boards. Many boards are willing to try the experiment. Besides, it belongs to the profession to educate the people to a desire for music in the public schools. This they can do rapidly if, when there is an opportunity to show that can be done, they show gratifying results.—*Chicago Song Friend*.

TRADE NOTES.

MASON & RISCHE.

This now celebrated firm of piano makers report business as unusually brisk. They have found it necessary to establish a branch of their large business in the west end of the city, and have opened a very fine wareroom in Occident Hall, cor. of Queen and Bathurst streets, under the management of Messrs. Nicholl and Harris, where they also keep a very choice stock of small musical instruments at close prices. They are now engaged in rebuilding and adding to their factory, 468 King street west, doubling its size, being the fourth enlargement within ten years. At their head warerooms, 32 King street west, the firm display a splendid collection of new and second hand pianos, at prices to suit all classes of customers. The firm are also sole agents in Canada for Decker Brothers' (N.Y.) celebrated pianos, and also the fine organs made by the Mason & Hamlin Co., of Boston, Mass., and W. Doherty & Co., Clinton. They have a large staff of travellers and agents, who take in the whole Dominion from Halifax to Victoria. In their warerooms may also be seen the large life size oil portrait of the late master, Dr. Franz Liszt, painted by the renowned Baron Joukovsky at his request, which, through his death, is now priceless, and which their courteous staff take a justifiable pride in showing to customers. Liszt sent the firm his portrait as an expression of his appreciation of their pianos, which he pronounced as "Excellent, magnificent, unequalled." "Artists and musicians will certainly be of the same opinion." At the Colonial and Indian Exhibition held in London, Eng., their exhibit met with unparalleled success, winning eulogiums from the highest authorities in England, such as Dr. A. C. McKenzie, Mme. Albani, Dr. J. F. Bridge, Henry Leslie and others. Her Majesty the Queen honored the firm with a special mark of favor, ordering one of their instruments to be sent to Windsor Castle, while the exhibit received constant visits from the Prince of Wales, Princess Louise, Lord Lorne and other members of the Royal Family. Highly flattering testimonials from all parts of Canada and the U. S. are constantly pouring in on this firm. Another point which has helped to build up their enviable reputation is that they will neither make nor recommend any instrument which does not come up to the highest standard of excellence, while their treatment of their numerous patrons is always conducted with the greatest liberality.

THOS. CLAXTON.

This old and reliable house reports business in band instruments and sheet music as very good at present. Mr. Claxton carries an enormous stock of all kinds of sheet music, and has at present on hand the stock of a wholesale music dealer who is giving up business, consisting of violins, accordions, guitars and other instruments, which he is selling at half price. Mr. Claxton does a large business by correspondence throughout the Dominion, from Prince Edward Island to British Columbia, and employs a large staff, whose sole business it is to attend to mail and express orders. As the lease of his present premises, 107 Yonge street, is nearly out he is now negotiating for a large store on King street, and to avoid the expense of moving is selling at immense reductions.



TORONTO
College of Music

AND

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F. H. TORRINGTON, Director.

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- H. L. CLARKE, Solo Cornet, Citizens' Band.
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- W. ELLIOTT HASLAM, R.A.M., London, Eng.; Académie de Musique, Boulogne, France; Associate and Gold Medallist of the Society of Merit, Palermo, Italy; Musical Director Toronto Vocal Society, and St. James Cathedral.
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- CARL MARTENS, Graduate of Leipsic Conservatory of Music; pupil of Carl Reinecke.
- MRS. H. M. BLIGHT, Organist Elm Street Methodist Church.
- T. C. JEFFERS, Organist Central Methodist Church; Pianist, Toronto Philharmonic Society.
- A. THOM CRINGAN, Licentiate Tonic Sol-fa College, London, Eng. Musical Instructor, Toronto Public Schools; Choirmaster Central Presbyterian Church.
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