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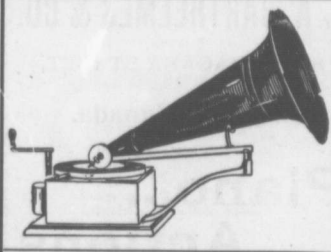
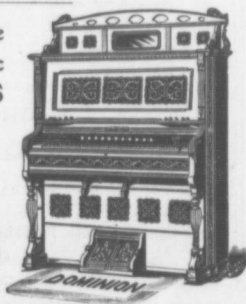
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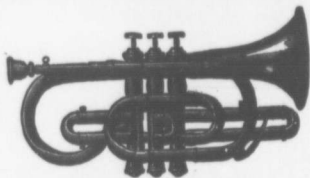
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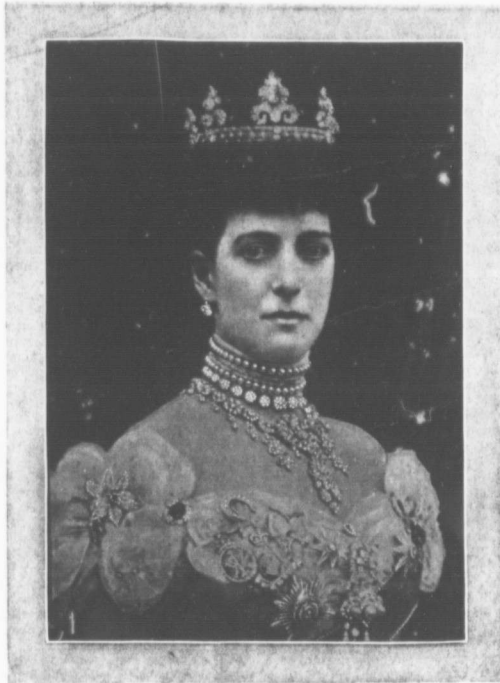
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QUEEN ALEXANDRA

Consort to His Gracious Majesty Edward VII. The World's Greatest Patroness of Music

VERDI.

GENUINE, instructive anecdotes and souvenirs of great musicians furnish a necessary complement to their lives. For they have not the literary writer's opportunities of imparting, in ordinary language, their meaning, their feeling, their lives. When the ordinary amateur listens to lofty, puissant conceptions, like Beethoven's symphonies and sonatas, or the golden dreams, the inexpressibly-touching strains which Chopin—ethereal Bard of the Piano—modestly gives us as "Preludes" and "Studies," he cannot but muse: "Oh, of what was he thinking of—what moved him to pour out such tonal beauty?" and the composer cannot reply in language intelligible to the crowd. As Longfellow wandered among great trees whose growth witnessed a long, dim, unrevealed past, "they whispered low and mild" to him! What did they say? Great composers and artists are like those gigantic Californian trees, lofty in stature, mighty in girth, looking ever to heaven with their broad, waving summits and shading with their grand foliage generation after generation of the frail denizens of earth: drawing their sap from the dank, vermin-haunted ground which they purify, and carrying it aloft into those sublime, cathedral-like pillars and arches, beneath which we feel constrained to worship and to muse on past ages which reared these silent giants and are recorded in each ring of their timber. Just so, great musicians draw inspiration from the passion-strained arena of life, idealize it and carry it aloft into the pure empyrean of high art, and, just as the great palm and banian shed their generous fruit at every gust of wind that shakes their branches, so these great tone-poets, at every breeze of emotion that vibrates through them, let fall thoughts and traits of character well worthy of preservation. One who has lived long in great European art-centres has met with many such great types and has found their virtues, and even failings, to be those of born aristocrats, and he feels like a child whose pious hand strews flowers of tender memories on the grave of revered parents, greater in their day than he can ever be.

Verdi's death closes not only an illustrious life but an epoch in art. Italian papers truly assert, that without his masterpieces, the opera houses of Italy must have closed, for want of great novelties. By a curious chance his very name has a historical significance. Its five letters form the initials of "Vittorio Emanuele, Rè d'Italia," so when Italy's first modern king (who owed his throne to Garibaldi's generous valour) rode past, the crowd shouted "Verdi, Verdi!" Straws show the direction of a current and the following incident (for which I can vouch, as it occurred while I was in Paris and knew the parties), displays the instincts and habits of the gentleman: Verdi had just produced his opera, "Macbeth"—not his greatest work, yet quite worthy of his pen. Calling one day at the bureau of his publishers and agents, MM. Escudier, they handed him a letter, probably unique of its kind, from a M. Bertoni—French in spite of his name—setting forth that the writer, allured by the great fame of Signor Verdi, had travelled far from his native town to hear "Macbeth."

Failing to derive any enjoyment from the performance and not desiring any of Verdi's genius in the music, he felt defrauded, and appended a bill of expenses—railroad, hotel, opera ticket, etc.—which he requested Signor Verdi to pay. MM. Escudier, knowing Verdi's energetic nature, watched the great maestro, expecting an outburst

of anger. Instead of that, Verdi calmly asked his clerk to write a letter at his dictation.

In it, Signor Verdi courteously acknowledged receipt of M. Bertoni's letter and regretted his disappointment.

He pointed out that though he was not liable for M. Bertoni's hotel charges, as he must live and dine somewhere, he was ready to refund the full amount of that gentleman's opera ticket and travelling expenses, on receiving a written pledge that M. Bertoni would never again be present at any performance of Signor Verdi's music. The promise was received and the bill was paid in due course. How differently would Wagner—the greedy intriguer, the ungrateful, faithless friend, have treated such an incident! That moral difference is imprinted on the character of their works. As the grand solemn thunder booms from the pure empyrean above, so the works of great dead creatures, like Pergolese, Palestrina, Handel, Bach and Verdi, float down to us from a pure moral elevation far above all meanness and baseness.

H. B. FABIANI.

THE WOMAN WHO ADAPTED HERSELF.

THERE Was once a Woman who was Asked to Sing at a Summer Entertainment for the Benefit of a Country Library which None of the Natives Wanted. Having heard that her Rival in the Vocal Arena was also going to Sing she Laid a Plan to Utterly Annihilate her.

"The Foolish Thing will be Sure to Sing Something entirely Over their Heads," she reasoned, "and Make them feel Awkward by displaying her most Gorgeous Toilette—which will be Very unkind of her, to be sure. I will Teach her a Thing or Two."

On the Night of the Concert the Country People had Assembled from Far and Near to See the Swell Ladies and Gentlemen.

The Woman who was Asked to Sing appeared in a Simple White Muslin with a Wild Rose in her Hair. An Old Man from the Village accompanied her on his Violin, as she sang "Annie Laurie." For an Encore she sang "Home, Sweet Home," so Touchingly that the Old Man Wept and Played very Flat. He Lived in the Poor House.

But the other Country People were both Surprised and Disgusted. "Goodness Alive!" said they; "is that All? Our Jenny Knows that Piece. And Malvina's Graduation Dress had More Ruffles than That. Uncle Hezekiah looks like a Fool."

Nor were the City People better Pleased. "She certainly Has a Great deal of Nerve," said they. "One would Think she was Patti, or Melba at the Least," and they Refused to Applaud.

The Rival wore Silver Brocade with Turquoise Chiffon. She had an Agrette in her Hair and carried a Bouquet of Orchids. Her first Song was Elsa's Dream from "Lohengrin," in German, and was Wildly Applauded, every one wishing to Show that he Understood it Perfectly. As an encore she sang a French Selection. Being Urged to sing a Third time, she gave a Spanish Toreador Song, which was Deeply Appreciated.

The Country Paper the Next Day Described her Costume as Extremely Tasteful and Remarkable that it was a Real Pleasure to hear Old Favorites Rendered with Such Spirit.

This Teaches us that When in Rome we should Do as the Romans Don't.

A PARISIEN ARTIST IN CALIFORNIA.

PARIS—dear, noble, truly Imperial Paris of forty years ago, on whose hospitable portals was engraved "welcome to the true artist!" A welcome sadly remembered by the artist exiled to colder regions where the juggernaut of fierce dollar-worship scares gentle hospitality out of its path! In that Paris, now vanished, I met great artists, not merely men, but types. One of these was Henri Herz, the *pianiste-compositeur*, then elderly in years, but youthful enough in energy to play, with a splendid technique, his fine 6th Concerto at the Louvre Palace, without accompaniments or the need of them. Would I could recall his graphic words and eloquent aspect, as he related to us a visit he paid to California in 1849.

The country was then a rough mining-camp, in one corner of which he was surprised to find a "town" called Venezia! As Martin Chuzzlewit's carter would say, it reminded him that of Venezia so long enthroned as Queen of the Adriatic, "by being utterly unlike it in every respect." Rough shanties, a store or two, bar-rooms where furniture-polish took the name of "whiskey," and all payments were made in gold-dust. Herz was invited to play there to an audience assembled in a huge booth which did duty as a concert-hall. A severe accident had happened to his piano; no time to send for another instrument, so there he was, facing an expectant, enthusiastic audience, with No PIANO! "*Contre fortune bon cœur*," says Herz, "so I advanced smiling to the front of the rude platform and explained my dilemma to a jolly-looking audience, apparently assembled from every quarter of the globe, Germans, Italians, French, Chinese—no variety of type and costume was wanting. One big, red-shirted miner bawled out, 'Wall, stranger, if ye caint play, ye kin sing!' A roar of applause greeted this happy thought, which I was obliged to disappoint by explaining that I was not a singer. A big fellow rose and said, cheerily, 'Say, boys, I know a Portygee feller up the hills, as has a pianner. I guess he'd lend it of a dozen o' you chaps 'ud help me bring it along.' Another mighty roar of applause rewarded the speaker and, not a dozen, but a score of powerful fellows started off in search of the piano. In an incredibly short space of time it made its appearance. Oh, if you had seen the venerable ruin!—an ancient battered square of six octaves, half of which had been knocked dumb! Well, I did my best and, with the keys that *should* speak, I was lucky enough to open the warm hearts of my rough auditory and I had literally a howling success, for their well-meant cries of delight reminded me of the storming of a Paris barricade! However, as these honest fellows (to use a slang phrase) came down with their dust—of the golden kind and in good measure—I cherish a kindly, grateful memory of my concert at Venezia on the Sacramento, that strange, unkempt, but not unkindly younger sister of ancient Venezia on the Adriatic!"

H. B. FABIANI.

Dr. Ham's pupil, Miss H. Mottram, is now soprano soloist at St. Paul's Anglican Church, Bloor Street, Toronto.

The new Theatre Francais, Montreal, will be opened Easter Monday, April 8th. It is nearing completion and will be one of the largest and best equipped playhouses in Canada. It will seat 2,500, with a total capacity, including standing room, of 3,500.

Mendelssohn Choir-Triumph.

The great local event of the season was the concert at Massey Hall, February 16th, of the Mendelssohn Choir, with Mr. Vogt as conductor. One hundred female and seventy-five male voices comprised the choir, and nowhere in Canada, yes, in America, is there a body of singers so well balanced. Each number was applauded again and again, and encores were liberal. Not a flaw could be picked in their lengthy programme, which comprised sacred, martial, sentimental and humorous selections. The 137th Psalm (*Gounod*) tested the quality of the choir more than anything else, and Mr. Vogt's reading was descriptive to a fault. "Scots Wha Hae" was sung with a vim and meaning that made every Scot's heart jump with patriotism. "Bold Turpin," a humorous song, was humorously rendered. Dudley Buck's "Ode to Music" opened the programme and was given in a spirit that took one gradually from the music of birds up into the presence of the Heavenly choir. A tribute to our late Queen was Mr. Vogt's setting to the words of Tenynson's "Crossing the Bar." While the music was a gem, the occasion was so solemn that the standing audience applauded Mr. Vogt's work by absolute silence. Miss Gertrude Stein, contralto, had the solo with chorus in Mendelssohn's Psalm (XIII.) which closed the concert. She has a pleasing voice and has been heard here before. Her other numbers were: Bemberg's "La Mort de Jeanne d'Arc," and songs by Brahms, Lund and Tschakowsky. The other numbers by the choir were: "If I but Knew," (male voices) Tschakowsky's Cherubim song, "When Love is Kind," (female voices).

Mrs. Fanny Bloomfield Zeisler, pianiste, with her odd perch at the piano, and her delicate taste in selections, again won Toronto's heart. Her numbers included five excerpts from Chopin, two of Mendelssohn's songs without words, Schubert's "Hark, Hark, the Lark," a Liszt's Nocturne, and Schubert's "Marche Militaire."

Mr. Vogt is to be complimented on his choir, his conducting, his choice of assisting artists and the reorganization of his choir. It is to be hoped that it will never be allowed to lapse. We need such institutions in unmusical Toronto.

Praise for the Choir.

The deep impression made upon the musical people of this city and province who attended the recent concert of the Mendelssohn Choir has called forth an exceedingly large number of congratulatory letters to members of the executive and the conductor, among these a letter to the conductor from Mrs. Fannie Bloomfield Zeisler, who on the evening of the concert unreservedly expressed the opinion that the choir surpassed any it had ever been her privilege to hear. She says: "I cannot refrain from again thanking you for the beautiful work of your magnificent chorus. I wish our people in Chicago could hear the elegant phrasing and rich tonal qualities of the choir. I am writing you to urge you to arrange to be heard at the Buffalo Pan-American or perhaps, better still, at the St. Louis World's Fair. You would certainly create a sensation on our side of the line. It was a real joy for me to be associated in your concert with so remarkable a society. My best wishes are with you in your future work."

At a service in King Street Methodist Church, Ingersoll, Miss Bickle, of Toronto, sang a solo, and Messrs. W. H. Price, of Guelph, and Chas. Croker rendered a duet.



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Hamilton ladies don't mean to ape Mrs. Nation, nor have they any grudge against the stage. But some of them ruin many a show with their little hats yet.—*Spectator*.

Mr. John Bayley has resigned the leadership of the band of the Queen's Own Rifles, Toronto. The committee on musical matters will give all the men their release and the new leader will have a free hand in forming a new band. While the old organization was falling away from its former high standing, the apathy of the officers had much to do with it.

Why on earth is it that some people commence diving for rubbers and reaching for coats the moment a play approaches a finale? Is there a prize offered for the first person to get on outdoor garments? Why all this haste? Stop it; be courteous enough to remain to the close, and further, be courteous enough to remain standing during the National Anthem. No great disaster will result if you remain seated for three or four minutes longer at the end of an evening's entertainment.

The *Hamilton Spectator* has the following article, which is truer than most people imagine:—"One of the most ridiculous things about the average concert program is the 'request' number. At a concert this week the director announced that 'by request' the next number would be The Holy City. It's an elephant to a grasshopper that no one in the audience requested the song; if he did he was doubtless sorry for it, after hearing the singer. This 'request' business deserves the severest condemnation. It is common report that the singer usually does the requesting to save himself or herself the worry of interesting a new song."

The keynote for a Toronto memorial to Queen Victoria has been struck by Mr. A. S. Vogt, who not alone was the proposer, but backed up his proposition by a donation of \$100, and his musical organization, the Mendelssohn Choir, followed with \$500. The memorial is to take the shape of a massive pipe-organ for Massey Hall, to cost \$25,000. What greater tribute could we pay to that great Queen, who was ever Music's patron and champion? \$25,000 will buy a larger and better organ than Canada now possesses. The Hall will be open at all times for free recitals, and every organist of note in this city will gladly give his services for the entertainment of the people. No charge will be made at these recitals, and good music will be within the reach of those too poor to pay for it. Not alone

that, but such an instrument will be a great advertisement for the city and every tourist will make it a point to hear the big organ. The big organ at Sydney, Australia, is known the world over. It is to the interest of every musician and music-loving citizen of Toronto that such an instrument should be set up here, and as \$600 is already contributed it should be little trouble to raise the \$24,400. We gladly open these columns for contributions, and the names of the donors will be given each month as they come in. Contributors from outside will not be barred. Come on with your subscriptions.

Mr. Samuel Nordheimer.

We hear so much now-a-days of the Grand Old Man of politics that we present on our front page the Grand Old Man of the piano and music trades, Mr. Samuel Nordheimer. He is in the uniform of a Consul of the German Empire, he being that country's representative for Ontario.

The Nordheimer house is the oldest piano and music establishment in Canada, we may say in America, of which the founder is living. The business was established in Kingston, Ont., about 1840, then the seat of Government, Mr. Nordheimer and his brother Abraham, an excellent musician, founding the business under the name of A. & S. Nordheimer. On the removal of the seat of Government to Toronto they moved their headquarters to this city, and also opened branches in Montreal and other cities in Ontario and Quebec.

The Nordheimers have represented and imported the most famous instruments of America, such as the Stoddard, Dunham, Chickering and Steinway, the latter being and still is their leader. In connection with these famous instruments they have brought many musical stars to Canada, and in many ways have they been instrumental in elevating musical culture here.

There was no music hall in Toronto nor Montreal fifty years ago, until Messrs. Nordheimer built them in connection with their business, thus doing great good to both cities. Their example was followed by several American houses. Some years ago their present elegant edifice, at 15 King Street East, was erected. It extends the entire block from King Street to Colborne Street and is six stories high. This building is known wherever music is known in Canada.

Mr. Nordheimer has always been active in the musical arena, having been for several years president of the old Philharmonic Society. In financial circles he has been and is yet connected with many flourishing institutions. By his indomitable will he has amassed a handsome fortune, and is the possessor of one of the handsomest suburban residences in Toronto.

Mr. Abraham Nordheimer died in 1860, leaving his brother sole member of the firm. The piano business, like all other lines, has undergone considerable changes, and for some years past the active management of this firm's affairs has mainly been in the hands of Mr. Albert Nordheimer, whose ability both as a musician and business man is generally known.

About twenty years ago, with the inception of the National Policy, which gave manufacturers protection, the Nordheimers, with their usual enterprise, began the manufacture of the "Nordheimer" piano, which has come to be a leader of Canadian pianos.

A few years ago the firm name was changed to the Nordheimer Piano & Music Co. The name Nordheimer and the Nordheimer Piano is known the world over.

THE ALBANI CONCERT.

AFTER several years' absence, Madame Albani has returned to Canada for a tour from the Atlantic to the Pacific, and will sing in Massey Music Hall, Toronto, on Friday evening, March 22nd. During the past season Madame Albani has added to her laurels and fame by her splendid work at the principal English Festivals where she has been an essential feature.

She had one of the greatest distinctions ever fallen to a singer in the invitation to sing at the Royal Funeral service in St. George's Chapel, Windsor, in the last scenes in the obsequies of Her Majesty Queen Victoria of whom Albani was her favorite songstress. Madame Albani comes to Canada supported by a very talented company, in fact the coterie is one of the best that has ever been heard in concert in America. Miss Muriel Foster, the contralto, is a well known young English artist who has gained great success in England of late. Mr. Douglas Powell is one of the leading baritones now before the public, while M. Tivadar Nachez is one of the first violinists who has appeared before the English public and one who has played before every crowned head in Europe. Accompanying Madame Albani will also be Mons. Brossa, solo flautist, and Mr. Frank T. Watkis, pianist.

Mme. Albani's selections will include: Aria, "Non Temer," *Mozart*, with violin obligato by Mons. Nachez; Scena, "Ave Maria Konigen," *Max Bruch*; "What does little birdie say?" *Mackenzie*; and "Rosebuds," *Arditti*; and a duet with Miss Muriel Foster in "D'un coeur qui t'aime," *Gou od*.

Miss Foster has a duet also with Mr. Douglas Powell in Goring Thomas' "The Night Hymn at Sea," and for solos she will sing Brahms' "Von unwiger Liebe," two songs from Ed. Elgar's "From Sea Pictures," entitled "In Haven" and "Where Corals Lie."

Mr. Powell's first number is the recitation and cavatina "In felice e tu credevi," *Verdi*. His other number is Wagner's "O Star of Love" (Tannhäuser).

Mons. Tivadar Nachez, violinist, opens the programme in a duet with Mr. Watkis, pianist, in the 1st movement in A major of Beethoven's "Kreuzer Sonata." His solo number will be "Theme and Variations," *Paganini-Rossini*.

Mons. Brossa is down for three flute solos, as follows: "Fastasia," *J. Demerzman*, "Allegretto" and "Valse de Concert," *B. Godard*.

The Male Chorus Club.

The annual concert of the above club, under the leadership of Mr. J. D. A. Tripp, was welcomed by a large, enthusiastic and musical audience at Massey Hall, Toronto, February 26th. Mr. Tripp, besides being Canada's leading piano virtuoso, has proved himself to be a conductor of no little merit. His chorus consisted of seventy gentlemen, all with good voices, and the ensemble perfect. No fault could be found in the chorus throughout, it being evenly balanced and the blending rich.

Miss Adele Aus der Ohe, pianiste, and Mr. David Bispham, baritone, were the assisting artists. Mr. Tripp has ever been noted for bringing good supporting artists, and this time in particular has he distinguished himself. Miss Aus der Ohe, though not a beauty facially is one artistically and entirely won her audience. Her numbers were: Mendelssohn's "Variations Sérieuses," Bach-Siens' gavotte in B minor, Chopin's Valse in E minor, Liszt's 12th Rhapsodie, and "A Legend" by herself.

Mr. Bispham sang "I'm a Roamer," by Mendelssohn; the solo with chorus in "Salamis," by Gernsheim,

"Edward," by Loewe, and three of Robert Browning's poems, with music by Villiers Stanford—"King Charles," "Boot, Saddle, to Horse, and Away." His greatest success was in that mournful Scotch ballad "Edward." Mr. Bispham might rightly be called a dramatic baritone.

The Club's best selection was Mendelssohn's "Tis the Song Whose Spirit," and Meyerbeer-Bach's Grand Chorus of Bishops and Priests (L'African), while the chorus work in "Salamis" was also exceedingly well sung. A spice of humor was added by Neidlinger's "That Little Peach." On the whole, it is the best male chorus ever heard in Canada.

The Permanent Orchestra.

The permanent Orchestra that Toronto has long clamoured for and long failed to support, is a reality. February 28th saw the first concert of the Toronto Permanent Orchestra under Mr. F. H. Torrington, who must have felt pleased with the result. Massey Hall held a fair sized and pleased audience. The programme was not too difficult, the director showing his good sense in giving the people good music, but of a kind that the musically uneducated could grasp. But as the Orchestra grows in favor so will the programme become more classical, with a mutual benefit to all concerned.

The Orchestra is made up of about forty musicians with professionals in the majority. They are working on the co-operative scheme, and this is the only way that an orchestra can succeed in this town, without the aid of a bonus.

Mr. Torrington introduced three of his pupils who, with Miss Hilda Richardson, were the assisting artists. Miss Eileen Millett, soprano, sang Venzano's waltz-song "Magnetic," and, though her voice was drowned by the orchestra, she shows great promise. Her upper register is exceedingly good. Miss Lillian Kirby, contralto, sang Sullivan's "Lost Chord," and though she possesses an excellent voice she did not impart enough expression to the song. Miss Eleanor Kennedy, pianist, gave the solo with orchestra in Weber's "Concertstucke," and alone rendered Liszt's 12th Rhapsodie, in a manner which displayed that there is a great future before this talented girl. The cello solo of Miss Richardson in Goltzmann's Concerto, No. 2, again demonstrated her a master of the instrument.

The orchestral numbers were: Mendelssohn's "Wedding March," Franke's "Intermezzo Tusso," Puerner's "Village Blacksmith," Gungl's "Amoretten Valses," Rossini's Overture to "Semiramide," and a selection from "Faust." Each number was given in a style that surprised the critics and shows that their winter's rehearsals have vastly improved the Orchestra since it appeared with "The Messiah." We wish it every success.

The Anglo-Canadian Music Pub. Assn. are making a big run with "A Frangesi"—the march of the season. They have great hopes for the new sacred song, "The Heavenly Promise," by Collingwood. "Heroes and Gentlemen" is a new song by Peskett, and is having an enormous sale in England. It was written on the occasion of Lord Roberts' message to the soldiers, whom he declared to be heroes on the battlefield and gentlemen everywhere. Gray's "Bark of Dreams" is still selling well, and a new one by Laudelli, "A Russian Love Song," should find favor. Their selections of English novelties are very extensive. Tivadar Nachez, violinist with Albani, will play his own composition, "Poème de la Pusza," on the tour. The Anglo has it in two parts.

MUSIC IN MONTREAL.

MISS ABBOTT'S vocal and instrumental recital took place on 6th February. The performers were Mr. Hans Kronold, violoncellist; Mr. Ion Jackson, tenor, and Miss Torrillion, pianiste, all of New York. The programme was varied and classical. The concert was opened by a sonata for 'cello and piano in D major, by Rubinstein, which did not prove to be a very adequate composition. Rubinstein is indeed one of the greatest pianists but he does not shine as a composer, especially in chamber music. Neither that sonata nor his concerto for a 'cello is ever interesting to me. The performance, however, by Mr. Kronold and Miss Torrillion left nothing to be desired. Where Mr. Kronold displayed his virtuosity was in the "Vorspiel und Liebestud," from "Tristan and Isolde," by Wagner, and the prayer, "Rienzi," by the same composer, which Mr. Kronold performed with purity in breadth, noble conception and artistic phrasing. Mr. Jackson was successful with F# selections, albeit his voice is not always even and he was the only member who received an encore. Miss Torrillion was likewise successful in McDowell's three compositions which contained "Valse Triste," "Scotch Poem" and "Hungarian." The audience, I am sorry to say, was far from being enthusiastic, at which I was not surprised. Society as a rule goes to a musical entertainment to display wealth of fashion but very seldom enthusiasm. I have noticed this frequently at the Metropolitan Opera House in New York. The biggest applause and appreciation comes from the musicians who can afford only a standing room, while they in the five dollar seats are always cold. As the Art Gallery is not a very large place the prices are a little high for the poor musicians to go and appreciate classical music.

The programme for the seventh concert by the Symphony Orchestra on February 8th comprised Rossini's Overture from "Semiramide," two movements from Beethoven's Second Symphony, De Swert's Second Concerto for 'cello, Chopin's Funeral March (in memory of the late Queen Victoria) and Liszt's Second Hungarian Rhapsody. The performance as a whole was the best of the season given by that organization. The overture was performed with dash and accuracy. The two movements from Beethoven were commendable, and the Hungarian Rhapsody left nothing to be desired. The Funeral March was played with sympathetic sentiment. The audience as well as the performers stood up while playing the march. Rosario, a lad of about sixteen, played his concerto with good execution and faultless intonation. He was, however, handicapped by the instrument which is absolutely not fit for solo work. The concerto is doubtless the best composed for that instrument, as the composer was a 'cellist of fame, and, of course, a Belgian. Mr. Goulet was in good mood and conducted all through with energy and enthusiasm. Indeed, the accompaniment to the concerto was read by the band with breadth and authority.

The inhabitants of Her Majesty's sacred concerts spent a very enjoyable evening on Sunday, February 10th. The performers were the Katherine Ridgeway Concert Company, composed of Mrs. Waterhouse, soprano; Mr. Kerr, basso, and Mr. Franklin C. Bush, pianist. The organization is, I believe, a travelling one, and as a rule those organizations travel off pitch when they sing, but such was not the case with the above organization. Both Mrs. Waterhouse and Mr. Kerr sang their selections with clearness and intonation and pleasing effect. Mr. De

Seve, who is a great favorite at those concerts, played the Fantasia by Leonard, the Andante from Mendelssohn's Concerto, and Wieniawski's Second Mazurka. Mr. De Seve was in excellent trim, and his performance all through was smooth, finished and polished to the highest degree; after being thrice recalled he was compelled to give no less than two encores. Madame De Seve and Mrs. Ives furnished the accompaniments with their usual skill and finish.

The eighth concert by the Symphony Orchestra, on February 15th, was another success. The programme included Gounod's Mirelle Overture, Mendelssohn's A Minor Symphony, better known as the "Scotch Symphony," two compositions for string orchestra by Gillet, two movements from Mendelssohn's G Minor Piano Concerto, and a Suite by Lacombe. The Symphony was read with intelligence and authority. Mrs. Ives, who was the soloist, played the two movements with beauty of touch and musical conception. The other selections were likewise delicately performed. Mr. Goulet conducted with energy.

The programme given at the popular concert in the Karn Hall at the Saturday matinee, 17th ult., under the directorship of Mr. O. Stewart Taylor and Miss Marie Hollingshead, represented Lux, Adams, Mozart, Wieniawski, Donizetti, Walthew, Bonheur and Thome. The performers were: Miss Pope, Miss Dowling, and Messrs. Tedford, Muir, Freer, Dugan, Taylor and Larsen. All sang in an acceptable manner. Mr. Larsen was the violinist and played the Andante from Mozart's A Major Concerto and Wieniawski's Second Mazurka with clearness of intonation and good bowing. Mr. Frederick H. Blair, who furnishes the accompaniment at those popular concerts, distinguished himself most satisfactorily. Miss Pope is the daughter of Mr. R. H. Pope, M.P. for Cookshire, and is a pupil of Mr. Taylor.

The second of the series of vocal and instrumental concerts by Miss Abbott took place February 19th. The performers were Mr. David Mannes, violinist, of New York; Miss Jennie Rankin, contralto, and Mr. E. Renaud, our local talented pianist. I was not able to attend, but I could see by the daily papers that the event was an artistic success. Miss Abbott's accompaniment to Mr. Mannes was all that could be desired. Miss Abbott personally writes of Mr. Mannes' playing, that he is a true and reliable violinist of high attainment.

I spoke recently of a young violinist by the name of Miss Rosa-Louise Samuels, a pupil of Ysaye, who scored a success on her first appearance in Brussels. It appears now that her last appearance was a sort of a private entertainment; her original first debut, however, was on the 29th of January last when she appeared at the Cercle Artistique et Litteraire de Bruxelles, the most prominent musical society in Brussels. The young violinist was associated with a pianist by the name of M. A. Cortot. The composition which Miss Samuels as well as her associate performed was a sonata for piano and violin by Cesar Franck, and the violin solos were "Concert-stuck," for violin, Saint-Saens; the Romance en Sol, Beethoven, and the first part of the Symphony "Espagnole," by Lalo. Judging from the criticism which I have read in three daily papers and two musical journals from Brussels, the sixteen-year-old violinist has covered herself with glory and scored a most brilliant success. To be sure, a good many violinists, double the age of Miss Samuels, if they could obtain such a criticism from the Brussels press, would be more than satisfied, as Brussels to-day proudly possesses the greatest of violinists. There is hardly

anything left for a Brussels audience to hear what they have not already heard. The following are the criticisms translated by Mr. A. Bieuvens, the expert translator of the Court, who is a great lover of music:—

"Miss Samuels is remarkably well gifted. From her first notes it could be felt that she is endowed with an artistic temperament aided by a mechanism which is sure, easy and of great suppleness.

"Her interpretation is tempered and varied; the accuracy of expression was especially appreciated in Beethoven's 'Romance in Sol,' which was performed with a great purity of style.

"She also brilliantly interpreted Saint-Saens 'Concertstuck' and the first part of Lalo's 'Symphonie Espagnole.' The numerous qualities of this young lady can but assert themselves in the near future, and no doubt that one day a place will be assigned to her among the most remarkable violinists. She is a worthy pupil of the illustrious Eugene Ysaye."—*Le Guide Musical*.

"Violinists are monopolizing attention in Brussels concerts just at present. Serato, Sarasate, Thompson and his pupils, Betté and Back, have in turn contended for public favor. And real lively disputes are being indulged in around these stars of first and second magnitude. Dexterity of stroke, comprehension, expression, sonority, purity, style, etc., all are made the subject of a heated discussion. To the list of virtuosos around whom this merry war is waged must be added the name of a young lady, Miss Rosa Samuels, who successfully made her debut at the Cercle Artistique.

"Miss Samuels is a pupil of Ysaye, and this is easily revealed from the fulness of tone produced from the instrument, the lightness of hand and the decided and free style of execution of the artist. Saint-Saens, 'Concertstuck,' the first movement of Lalo's 'Symphonie Espagnole,' and Beethoven's 'Romance in Sol' performed with a precocious talent which gives promise of a brilliant future, were for Miss Samuels the occasion of a decided success."—*L'Art Moderne*.

Montreal, March 2nd, 1901.

HARRY B. COHN.

Mr. J. N. Shaw, the well-known music dealer of Montreal, is bringing Albani to that city March 13th.

John Schofield, a basso in the Brandon (Man.) Methodist Church, has been arrested on a charge of bigamy.

Mr. A. A. Farland, on Feb. 22nd, at Guild Hall, Toronto, proved his right to the title of the greatest banjo virtuoso living. Mr. P. W. Newton and his club assisted him.

Mr. R. Victor Carter is putting on the "Pirates of Penzance" at Chatham. The cast will be from pupils of the Chatham Conservatory of Music, with a professional as The King.

Mr. Gervais, Montreal, manager of the D. W. Karn Co., is running successful Sunday concerts in Karn Hall. As Her Majesty's Theatre, under new management, will run no Sunday concerts, Mr. Gervais has the field all to himself.

The sixth attraction in the Star Course at Ingersoll was to have been given Feb. 14th by Edmund Vance Cook, poet and reader; but on account of the Queen's death it was postponed till the 21st ult., and the Firth Concert Co. filled the bill to a large and enthusiastic audience.

MUSIC AT GALT.

PROF. FORDER is leaving for Sault St. Marie to take charge of the band there. While regretting his departure, we are glad of his success.

Since our last letter, a Galt audience has had the pleasure of listening to Miss Jessie MacLachan. As Galt is particularly a Scotch town, Miss MacLachan was warmly received. She is a magnificent singer. To quote the *Reformer*—"In homely verse and heroic lay, whether in a cooling lullaby to the bairns, or in passionate apostrophe to the braves, she is equally pleasing. One hears, or seems to hear, the pibroch shrill, and to see the kilted warrior on reprisal or revenge."

The Galt people that drove down to Sheffield on the evening of March 1st experienced a most delightful treat. The Methodist Church Choir held the first of a series of concerts in the Methodist Church at Sheffield. The programme was of a high order, and was a complete success. The great choir, numbering almost fifty voices, proved themselves equal to all demands upon their skill. The anthems and part-songs were given with a brilliance and verve that were electrifying. Their rendition of the "Recessional" indicated most thorough study, fine conception and well-nigh perfect interpretation. In all their work, and their repertoire is large and most comprehensive, the choir show their careful training. Mr. J. H. Fryer, the leader of the choir, is to be congratulated. Miss Mayne Slade, Miss Agnes Jones and Mr. Geo. Conochie were the soloists of the evening.

We have also had the Quaker Quartette. On the whole, though individually and collectively their voices were pleasing enough, they were a disappointment. The music was chiefly light in character and too familiar to Galt to be appreciated.

On February 7th Dr. Davies, organist of Knox Church, gave a recital in Chalmers Church, Woodstock. It was the occasion of the opening of the new organ. Dr. Davies created a furore in musical circles there, and many pressing invitations were given him to favor them again. We are very proud of our Dr. Davies in Galt.

During Dr. Davies' absence Miss Vina Reid very kindly presided at the organ.

The MacGregor and Gourlay Benefit Society gave a concert in the Opera House on February 26th. It was a very successful affair. The talent was wholly local. Mrs. Codling, Mr. Shupe, Mr. Southwell and Master Foy contributed vocal solos. The instrumental music was very fine. The old-fashioned love of minstrelsy has not died out, for when Coon Town frolics were introduced they received a reception almost equal to an ovation. Mr. Walter McGill acted as accompanist.

The Young Liberal Club, of Galt, held an enjoyable concert. The talent were, Harold Jarvis, Geo. Fox and J. H. Cameron. Perhaps there is no singer who receives such a warm welcome from Galt as Harold Jarvis. He pleases on every occasion. Mr. Fox and Mr. Cameron contributed in no small way to the evening's enjoyment.

M. G. MCGAW.

Albani sang in Halifax March 5th and 6th, and had tremendous houses at both performances.

Mr. McPhillips, late organist of Wellington Methodist Church, London, Ont., has taken the organ at Askin St. Methodist of the same city. Mrs. H. Ruthven MacDonald has resumed her old position as organist of the former church.

LEIPZIG.

(From our own Correspondent.)

THE concert season here is now at its height. Of the most noteworthy events since the beginning of January may be mentioned the 14th Gewandhaus Concert, the 7th Philharmonic under the direction of Richard Strauss, piano recitals by D'Albert, Rosenthal, Lamond, Siloti, concerts given by the great violinist, Pablo de Sarasate, and Bertha Mary Goldschmidt.

The 14th Gewandhaus brought us the violiniste, Lady Hallé, the widow of the late Sir Charles Hallé, and better known perhaps as Madam Norman Neruda. Her performance of the Beethoven Concerto was a great treat, and she can certainly lay claim to being one of the foremost lady violinists of the day. She plays with exquisite taste and beautiful tone, and in spite of her 62 years, she has youthful vigour in her playing, that is surprising. The Symphony chosen for this concert was the beautiful G minor of Mozart with its interesting and quaint menuett.

Nikisch showed again what a universal conductor he is. He rendered the Symphony with a finish that was beyond description. Strikingly beautiful was the way in which the tone of the wind instruments came out in the 2nd part of the menuett, as well as the difficult horn solo, and again the warmth of the first violin in the finale.

The "Fest Klänge" symphony poem by Liszt received its initial performance in the Gewandhaus at this concert. Although to me not one of Liszt's most important symphonic poems, being somewhat too rhapsodical, still it served to show to what a state of brilliancy, perfection and virtuosity the modern orchestra can be brought under such a conductor as Nikisch.

Sultana's beautiful national symphonic poem, "The Noldau," was also performed. I have heard this work in Toronto, under Theodore Thomas, and, as far as I can remember, Thomas' conception of it was intelligent and not at all in the background in comparison.

The 7th Philharmonic Concert, under the direction of Richard Strauss, the greatest tone-poet of modern Germany, was a brilliant affair. Strauss introduced some of his own compositions for the first time; and his symphonic poem, "Helden leben," (the life of a Hero), in six parts, which made a profound impression. Besides being a great composer, Strauss is also a great conductor. He showed this in his interpretation of the Mozart Symphony in D and the Kaiser March by Wagner.

Of the piano recital deluge probably the most important was that of Eugen D'Albert, who gave a Bach-Beethoven-Brahms evening, and is booked next week for a Chopin and Liszt evening. This pianist, although he has fallen off for want of practice, his time being chiefly devoted to composition, is still without doubt the greatest interpreter of the classics. I don't remember hearing from any artist, with the exception of Hans von Bülow, such a fine performance of Beethoven's Appassionata Sonata. D'Albert certainly showed himself a master.

Lamond, the Scotch pianist, is fast coming to the front and may now be considered one of the finest Beethoven and Brahms interpreters. His recitals here have been most successful.

Lamond shows strongly the influence of his lessons with Bülow. I myself was a pupil of Bülow the year after Lamond and look upon those lessons as some of the best I ever received.

Reisenauer's piano evenings were most interesting. He is a great Liszt player and I believe the Meister considered him one of the most poetic of his pupils.

Rosenthal gave an evening. It was the same old programme, the same old thumping, same old virtuosity. But a coat of another color is Siloti, of Moscow, who might be called the pianist with the beautiful touch. He hasn't a great technique, but he does what some of them don't do, that is, he makes the piano sing.

Great disappointment is felt that Faderewski is not to appear this year in Germany. He was booked for the next Gewandhaus, but for some unknown reason his dates were all cancelled.

At Mr. Harry Field's recital at his studio, 21 Grassi Strasse, his pupils, Miss Ballentyne, the Misses Parsons, Miss Bajolir, Messrs. Kitchen, Campbell and Spanell, performed compositions by Field, Mendelssohn, Hummel, Chopin, Schumann and Moskowski.

Frank E. Blachford, the talented young violinist from Toronto, is booked for one of the "Prütting" (examination) concerts in the Conservatory.

HARRY M. FIELD,

Feb. 4th. 21 Grassi Strasse, Leipzig.

THE LEIPZIG PHILHARMONIC.

THE coming of the Leipzig Philharmonic Orchestra to Massey Music Hall, Toronto, which is the only city visited in Canada by this organization, is an historic event in marking the first appearance of an European Symphony Orchestra in Canada. The Leipzig Orchestra at its first appearance in New York aroused immense enthusiasm and one instance which the critics have commended is the spirit, dash and vigour in which the orchestra plays. The conductor, Hans Winderstein, was born at Luneberg, Hanover, in 1856. He began his musical studies when a child and later entered the conservatory at Leipzig and studied the violin under Henry Schradteck and Fr. Herman, theory under Richter and W. Rust, and also played in the Gewandhaus Orchestra. In the early '80s he went to Italy, and for four years he was first violin in the private orchestra of the well-known patron of music Baron von Derwie, at Nice. He afterwards was at the head of the violin department of the conservatory at Winterthur, Switzerland. He also conducted for three years a concert orchestra at Nuremberg and from 1890 to 1893 Winderstein was called to Munich to direct the newly established Philharmonic Orchestra and the celebrated Kaim concerts of that city. In 1896 he organized at Leipzig the Winderstein Orchestra of 75 pieces and founded the Philharmonic concerts at Leipzig and Halle.

Josef von Slivinski, who will accompany the Winderstein Orchestra as solo pianist, was born at Warsaw, Poland, in 1865. He was a pupil of Strobil at the Warsaw conservatory and later he was for about four years with Leschetizky at Vienna. He also spent considerable time under the guidance of Anton Rubinstein at St. Petersburg. Slivinski made his first public appearance as a virtuoso in 1890. His first pronounced success was in May, 1893, in London. The same year Slivinski visited America. His New York debut was on November 17th, 1893, at Madison Square Concert Hall.

Mr. Edward Barton, of the Toronto College of Music, is continuing his classes in Bowmanville for the second term. He will give his second recital there before Easter, assisted by his pupils and some Toronto artists. The first concert was a great success, and Bowmanvillians are awaiting with pleasant expectation the coming recital.

FROM THE ROYAL CITY.

(By our own Correspondent.)

THE Guelph Philharmonic Society is a new musical organization which has been formed during the past few weeks by Prof. Ivor C. Thomas, one of the leading musicians in the Royal City. The society is holding weekly practices and already has about 75 members. An orchestra is in process of formation which will consist of over 40 members. Guelph is one of the most musical cities in Ontario, and it is a matter of surprise that such an organization has not previously existed there. The work at present in hand for production in April is Sterndale Bennett's "May Queen."

As the result of Mr. J. J. Hackney's election to the trusteeship of Knox Church, the Congregational Church was confronted with his resignation as choir leader with them, a position which he very ably filled. As organizer and instructor Mr. Hackney excels, while his genial manner won for him the good-will of all who came in contact with him.

Mr. Vincent E. Green, who for some weeks past has been acting as organist at Chalmers Church, has received the appointment permanently, and those who have had the pleasure of hearing Mr. Green's manipulation of the organ will be well pleased to learn this fact.

Mr. Green is an Englishman, and came to Canada about ten years ago. He studied piano and theory with P. T. Freeman, a celebrated professor of London, Eng., and organ with Dr. Arnold, of Winchester, and Dr. Roberts, of Oxford. Mr. Green has successfully held some very good positions, including Trinity School, Port Hope, and Park Presbyterian Church, Erie, Pa. He has also been successful as a composer of music. Within the last year he has sold the copyright of four songs to Witmark, New York; two choir pieces to Schirmer, New York; a festival "Te Deum," to the White-Smith Co., Boston; an evening service, a second collection of Kyries, a sacred song, and an Easter anthem, to Oliver Ditson Co., Boston. As an addition to the musical talent of Guelph, Mr. Green will be warmly welcomed, and it is certainly a matter of congratulation that Chalmers Church has secured so capable and clever a musician to take charge of the musical portion of the services.

The new organ at Knox Church was opened by Mr. Arthur Depew, of Detroit, Saturday, February 16th, and was assisted by Mr. Harold Jarvis, of Detroit and Mr. Chas. and Miss Kelly of town. The audience of twelve hundred people were greatly pleased with the programme given. Mr. Depew's numbers were: Wagner's "Tannhauser" March, an Andante from a Mendelssohn sonata, Scotson Clark's "Chorus of Angels," Costi's Triumphant March from "Naaman," Salome's Offertory in D \flat , and Handel's Messiah "Hallelujah Chorus." Mr. Jarvis sang "Lend Me Mine Aid," (Queen of Sheba), "The Ninety and Nine," (Campion's new setting), and "Face to Face." For encores he gave "The Holy City" and "The Lost Chord." Mr. Kelly had a duet with Mr. Jarvis, and he sang the aria "Honor and Arms," from Handel's Samson.

R. H.

MUSIC AT THE CAPITAL.

(From our own Correspondent.)

THE chief musical event in Ottawa during the past month has been the first concert of the Orchestral Society. Mr. Jenkins, who called the society into existence, had been obliged through stress of other work to resign the post of conductor; and his successor, Mr. C. E. B. Price, organist of the Dominion Methodist Church, made his first appearance at the concert of February 24th. Mr. Price aimed at a less ambitious task than those which the band had attempted on some previous occasions, determining rather to give a thorough and accurate account of what was undertaken. The event justified this policy. The programme included Rossini's Overture to Tancredi, two of Mendelssohn's Songs Without Words, and the same composer's Cornelius March, a Solemn March, by Gounod; and some Mexican Dances. So large a proportion of arrangements is to be deprecated; but Mr. Price had, with infinite labour, taught his band to play accurately all that they attempted; and this is the first step towards greater achievements. Mr. Price gains well-deserved approval already; but his real reward is in the future. Mr. John Cheshire, the famous English harpist, played several pieces with inimitable skill; and Mrs. Geo. Murphy, a well-known local amateur with professional powers, sang very beautifully.

A mixed band called "The Boston Ladies' Symphony Orchestra," gave two concerts in Orme Hall. It contained some excellent executants and gave many pieces with good effect; but an endeavor was made to please too many different tastes, from the highest to the lowest, and the more critical part of the audience were not pleased by the bravura variations for solo instruments which formed a considerable part of both programmes.

The Woman's Morning Music Club gives concerts every Thursday morning in Orme Hall. The performers are both professional and amateur; but all are amateurs for the occasion. Pianoforte music is the staple fare, varied by songs, with occasionally a violin piece.

Stainer's "Crucifixion" was given at All Saints', on Wednesday, February 20th, and was repeated on March 6th. Lee Williams's "Gethsemane" will be performed at St. George's Church, on Good Friday evening, accompanied by the organ and a few orchestral instruments.

The memorial service for the Queen, held in the Cathedral, and attended by the Governor-General, was very impressive. Part of the Burial Service was sung to a special setting by the organist, Mr. Arthur Dorey, of a character which may be described as plain-song from a modern pen; it was very simple, solemn and expressive.

The death is announced of Mr. J. C. Bonner, a local musician and composer, who at one time was bandmaster of the Governor-General's Foot Guards, and was the composer of a number of masses and other pieces for the Roman Church, which were known as far as New York. His loss, both as a man and a musician, is widely lamented.

J. E. B.

ESTABLISHED 1891

BEETHOVEN PIANOS

GEO. DUCHARTRE, Manufacturer
The Best Seller in the Market

MONTREAL

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207 St. James Street

JACQUEMINOTS.

(Soprano or Tenor.)

Words by JOHN BOYLE O'REILLY.

Music by MAX ELIOT.

Andante con espressione.

mf *semplice.* *rit.* *p*

I may not speak in
a tempo.

words, dear, but let my words be flow'rs, To tell their crim-son se-cret in

leaves of fra-grant fire; They plead for smiles and kisses as Summer fields for

p *parlante.*

show-ers. And ev-'ry pur-ple vein-let thrills with ex-quis-ite de-sire.

tempo.

O ... let me see the glance, dear, The

gleam of soft con - fes-sion You give my am-rous ros - es for the ten-der hope they

prove; And press their heart-leaves back, love, to drink their deep - er passion, For their

parlante. *agitato.*

sweet-est, wild-est per-fume is the whis-per of my love. My ros-es, tell her,

pleading, all the fond-ness and the sigh-ing, All the long-ing of a heart that reaches

thirsting for its bliss; And tell her, tell her, roses, that my lips and eyes are

con passione.

colla voce.

dy-ing For the melting of her love-look And the rapture of her kiss. **Lento.**

cresc. *ff* *p* *pp*

Salt for Salesmen.

A Boston insurance office issues the following:

- Keep your temper.
- Never be in a hurry.
- Rather set than follow examples.
- Persevere against discouragements.
- Rise early and be an economist of time.
- Maintain dignity without the appearance of pride.
- Never acquiesce in immoral or pernicious opinions.
- Be guarded in discourse, attentive and slow to speak.
- Think nothing in conduct unimportant or indifferent.
- Employ leisure in study and always have some work in hand.
- Be punctual and methodical in business and never procrastinate.
- Preserve self-possession, and do not be talked out of a conviction.
- Be not forward to assign reasons to those who have no right to ask.
- Manner is something with everybody, and everything with some.

Bands at Exposition.

Band concerts will be given daily in various parts of the Pan-American Exposition grounds. Among the prominent bands engaged for this purpose are Sousa's, the Mexican Government Mounted Band, Fancuilli's 71st Regiment Band of New York, 13th Regiment Band of Hamilton (Canada), Elgin (Ill.) Band, Carlisle Indian Band, Salem (Mass.) Cadet Band, Brooks' Chicago Marine Band, Ithaca (N.Y.) Band, Boston Ladies' Military Band, 74th Regiment N.G.N.Y. Band, 65th Regiment N.G.N.Y. Band, and Scinta's Band. There are about thirty first-class bands in all engaged to furnish music at the Exposition.

Mr. Geo. Brown, tenor at Trinity Methodist, Toronto, has been offered the same position at Centenary Methodist, Hamilton.

One of Canada's leading piano industries was nearly put out of business Feb. 16th. Two freight trains, one carrying twenty tons of dynamite and twenty tons of blasting powder, collided at the Grand Trunk Station at Woodstock. The explosives were scattered all over the platform and around the fire boxes of the wrecked engines. Experts say that had an explosion taken place the town would have almost been blown to atoms. The D. W. Karn Co.'s factory is right near the station, while that of the Thomas Organ & Piano Co. is at the C.P.R. Station, on the other side of the town.

Crank's.—"Samson was noted for his strength and long hair, I believe."

Banks.—"Yes; too bad, they had no pianos in those days."

Why do all the unsuccessful piano manufacturers discuss the value of the trade press, while successful and prosperous houses liberally patronize these journals? Echo answer why.—*Musical Age*.

Queen Alexandra is Devoted to Music.

It may not be generally known that the new Queen of England is a most enthusiastic lover of music. Wagner and Tchaikowski are her favorite composers. She attended nearly every concert when in London where the latter's works were performed. She is especially fond of the Russian master's pathetic Symphony, and it would be difficult to say how many times she has heard it. She will doubtless give encouragement to musical genius as did her revered predecessor.

Herr George Leibling, who is gaining rapidly for himself a wide repute as an accomplished and charming musician, has just published through Mr. Charles Vincent, an anthem, for the words of which he has used Mr. Mackenzie Bell's lyric in *Spring's Immortality*, called "Lord Teach Us to Pray."

At a concert given in Wavertree, Eng., the orchestra, which comprised a violin and violoncello, were not well up in reading at sight. A tenor who had been engaged for the evening commenced a little operatic selection. Violin turned to 'cello and exclaimed:—

"Tom, duw thee know where the tenor be?"

"Noa."

"Well, thee keep on the open string; I'll mouch about a bit. We'll soon find him."

The output of Barretti's piano strings is increasing rapidly.

The Beethoven piano of Montreal, is increasing in sales in the East.

K. Ishakawa & Co. are offering some new novelties in piano drapes and scarfs.

Mr. J. M. Briggs, of A. E. Coates Piano Strings, has been ill for the past month. He says they are very busy.

The Berliner Gramophone is finding a growing market in Canada and has outdistanced all competitors in disk machines.

Mr. Dodds of the Prince Piano Co. is suffering from rheumatism, but is still able to attend to his duties at their busy little factory.

F. B. Burns of New York find their Canadian business for scarfs, drapes and stools increasing so rapidly that their traveller will make frequent trips to Canada.

G. Blatchford & Co., of Galt, are meeting with great success with their piano case organ. The Blatchford Resonant Chamber Action finds much favor with musicians.

With all their business and big factory, the Gerhard Heintzman Co. have an office staff of two and employ no travellers. Who can beat that for volume of business done?

The Canadian Manufacturers' Association are urging the Government to send their ablest diplomat to Australia to secure a preferential tariff with the new Confederation, pointing out that once an Australian tariff is established without a Canadian preference, it will remain unchanged for some years to come.

Mr. Richard Brown, President of The Brown Bros. Co., Limited, in reply to the toast "Ye Ancient Arts" at the Master Printers' and Book Binders' Association, March 1st, said that it was always a pleasure to him to read trade papers, especially the advertisements. Trade papers have come to be works of art, and there are springing up in Canada representative trade journals of which Canada might well be proud. He said that each trade paper should be fully supported by the trade it represents.

THE**NORDHEIMER PIANO**

HAMILTON

TORONTO

LONDON

MUSICAL HAMILTON.

THE first concert of the Harris Orchestra Club was given in March, 1888, and ever since that time the club has given two or three first-class concerts every year. On account of the rapid increase of pupils attending the Hamilton Conservatory of Music, Dr. Harris found it impossible to spare the time necessary for leading the club and resigned the office. The final concert was given February 22nd. In addition to the following programme Mrs. Wyman sang "The Rosary." Manfred, Schurrbert March; Mendelssohn (Piano), Concerto Op. 25, No. 1, Miss Clara Dressel; Chaminade, Sur la Plage, Mme. Julie Wyman; Schumann, The Voice of Love (Horn Solo); Godard, Berceuse De Jocelyn; Nevin, Narcissus Op. 13, No. 4; Wagner, Tannhauser (Overture); Sullivan-Kiefert, Rose of Persia (Waltz); Nevin, In a Bower, The Dream-Maker Man, The Nightingale Song, Mme. Julie Wyman; Lumby, Traumbilder Fantasie; Von Blox, Durch Kampf Zum Zieg March; Miss Anna C. Laidlaw, A. T. C. M., accompanist.

The club commenced with 39 members and now has 43. The organization has decided to continue under the name of the Hamilton Symphony Orchestra and Wm. F. Robinson has been appointed conductor.

Miss Marie MacCartie sang at a concert in Thorold, February 14th, and scored a great success. She received double and triple encores, and also received most flattering notices in the St. Catharines papers. She will sing at the concert in Hotel Royal, March 8th.

Mrs. Olive Filman will sing a new Irish song, by Prof. R. S. Ambrose, at the St. Patrick's concert in Guelph, March 18th.

Miss Alma Gayfer, of Hamilton's best sopranos, has been appointed soloist in Trinity Methodist Church. A sketch and portrait of Miss Gayfer appeared in the Christmas JOURNAL. She has a magnificent voice and is sure to become a popular star.

Hamilton has a new male quartette, Messrs. S. Swartz, J. E. Wodell, Robertson and Gayfer. All four have exceptionally good voices; they enunciate clearly; their voices harmonize perfectly, and they sing artistically. In fact, they are superior to many professional quartettes. G. Percival Garratt is always on the alert for good music, and, thanks to his exertions, we had the pleasure of hearing the great Italian pianist, Enrico Toselli. Too many pianists have adopted the fad of playing as if the keys are red hot, which destroys all pleasure in their playing. One can only watch their hands flying up and wonder they do not oftener miss the right key in coming down. It is a good exhibition of athletics, but there is no music in it. Who can imagine Handel or Mozart or Beethoven, or any of the grand old masters, making their hands fly up and down like jumping-jacks? Toselli's fingers lingered on the keys as if he loved them and there was the soul of music in his playing. Besides the following programme, he gave several exquisite selections for encores: Bach-Tausig, Toccata and Fugue; Handel-Martucci, (a) Musette No. 5, (b) Gavotte No. 4; Rubinstein, Etude (A major); Chopin, Nocturne, opus 9, No. 2, Berceuse, opus 57, Polonaise, A flat, opus 53; Liszt, Nocturne No. 3 (Liebestraum.); Martucci, (a) Etude De Concert, opus 9, (b) Tarantelle, opus 44, No. 6.

The pupils of Miss Grace Awrey gave a musicale in the Hamilton Conservatory of Music, March 7th. Their playing was excellent.

The Monday Chamber Concerts, under the auspices of J. E. P. Aldous and A. G. Alexander, have been greatly

enjoyed. The programme for the next one, March 11th, is a fair sample of their excellence: Moscheles, Grand duo "Homage a Handel" Op. 92, Messrs. Alexander and Aldous; Schubert, "The Linden Tree," Miss Frances Gunn; Brahms, Intermezzo (Cradle Song) Op. 117, No. 1; McDowell, Poem, Op. 31, No. 1, A. G. Alexander; Mendelssohn, Quartet for piano, violin, viola and cello, Op. 1, J. E. P. Aldous, A. Ostler, G. Hutton and L. H. Parker; Clayton Johns, "The Belated Violet," Miss Frances Gunn; Beethoven, Andante and variations from Kreutzer Sonata, Op. 47, for violin and pianoforte, A. Ostler and J. E. P. Aldous; Saint-Saen's Poeme Symphonique, "Le Rouet d'Omphale" for two pianos, Messrs. Aldous and Alexander.

Madame Katharine Fisk, one of the world's greatest contraltos, will sing in the Grand Opera House here on March 28th, under the auspices of the Queen Victoria Memorial Statue Committee. She is a great favorite with the Royal family of England, and has received many handsome presents from them.

MINNIE JEAN NISBET.

The Conservatory Orchestra.

That Mrs. Adamson's orchestra drew a large audience, February 18th, following the two events of the season—Sembraich and the Mendelssohn Choir—shows the high esteem in which Toronto people hold her. Her orchestra of girl violinists was augmented by local amateur and professional men instrumentalists, and they were the worst we have heard in some time. The strings, for amateurs, were creditable to Mrs. Adamson, and her daughter, Miss Lina, proved herself an exceptionally clever girl. But the whole fault lay in the selection of the programme. It was difficult enough for professionals, and Mrs. Adamson would please her hearers much better should she attempt something easier. But we admire her courage nevertheless, and her enterprise in bringing again, so soon, to Toronto that brilliant young Hungarian pianist—Dohnanyi. The latter is not given to encores, and his reason, we suspect, was that his own composition, with which he opened his programme, received but little applause. It was a little too abstruse on first hearing to command the applause it deserved. The orchestra showed its greatest weakness in the Andante from Beethoven's C Minor Symphony. Miss Beverley Robinson was in good voice and received an ovation and replied to an encore. Here follows the programme:—Orchestra, Overture to "The Merry Wives of Windsor," Nicolai; Piano, Passacaglia, Dohnanyi, Herr Dohnanyi; Song, Cantilena from "Cinq Mars," Gounod, Miss Beverley Robinson; Violin, Introduction and Rondo Capriccioso, Saint-Saens, Miss Lina D. Adamson; Piano, (a) Ballade G Minor, Op. 23, Chopin; (b) Nocturne F Sharp Major, Op. 15, No. 2, Chopin; (c) Variations B Major, Op. 12, Chopin, Herr Dohnanyi; Orchestra, Andante from Fifth Symphony, Beethoven; Violin, Allegro Moderato from Concertino, Hans Sitt, Miss Lina D. Adamson; Piano, (a) Barcarolle G Major, Rubinstein; (b) Rhapsodie, Hongroise, No. 9, Liszt, Herr Dohnanyi.

SINGING—Milan Conservatorio Method, condensed — with Self-accompaniment on Piano and Harp and refined accent in three Languages. Signor Fabiani, 197 Simcoe St. Highest reference.



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THE
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MENDELSSOHN PIANOS



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Factory: 110 Adelaide Street East

The Trade

The Piano Man's Lay.

Dedicated to M. W. Waite & Co.

Sowing the seed, musical seed,
Piano and Organ, with flute reed,
Sowing it deep, and drilling it well,
"Where are the buyers?"

"Who can I sell?"

A Nordheimer,

Dominion or Bell.

Talking Veneer and other things queer,
Of instruments cheap and instruments dear,
All about Actions, Keys and Strings,
And a hundred or more most wonderful things,
While ever the same old song he sings:
"Where are the buyers?"

"Who can I sell?"

A Nordheimer,

Dominion or Bell.

Sowing it early, sowing it late,
Pity the poor piano man's fate,
Yarning to "wimmen folks," most of them talkers,
The Smiths, the Browns, the Whites and the Walkers,
"What will the harvest be?"

A Nordheimer,

Dominion or Bell.

Sowing and reaping, reaping and sowing,
The same old song keeps ever a-going,
Now spinning a yarn, perchance of a Karn,
Or trying to dish a Mason and Risch,
Chasing up prospects, striving to sell

A Nordheimer,

Dominion or Bell.

J. W. B., Victoria, B.C.

A New Hammer.

Messrs. W. Bohne & Co., ever up-to-date in improvement, have adopted a new shaped hammer, and are busy with extra hands altering the molds and machines for turning them out. The new hammer is long and narrower than the old shape, and is of the regulation size and weight. All piano manufacturers who have seen it say it will produce better results than the old shape. In the words of the piano salesman, "it's a dandy." The old molds will be kept in case anybody requires the old shapes.

How to Get Canary Birds.

(From Georgie's Receipt Book.)

The exchange column of the New York Evening Telegram has made many profitable "swaps" for its advertisers. An oil stove useless to its owner, who longed for an ice-cream freezer, found its way to a cold back top attic whose occupant went to bed with his fur coat on and kept his collars in the ice-cream freezer. Thus the extremists by aid of the "swap" column were both made happy.

Now, it happened that the owner of two canaries (not ex-Mayor Macdonald) had a piano. He valued the three highly, so he said in the following advertisement that appeared in a Toronto paper:

"Am leaving town and will give my two canaries for privilege of storing a valuable piano in a private house where it would receive good treatment."

The above fell under the eye of a young married man who liked canary birds and pianos, but had none of his own. He wrote the advertiser, who shielded himself behind a box number, that he was

willing to give the canaries bed and board for the rest of their natural lives, and would gladly inconvenience himself with a piano for a short or long time, as the advertiser desired. And then he waited for a reply but none came, nor did the canaries, nor did the piano.

A few weeks ago that young man was hale, hearty, full of fire and vim, life held no cares for him. He whistled as he went to work. "Now what is he? A marked man! Marked how?" you ask. Marked on the books of a piano house as "a probable sale." A salesman calls on him at the office, calls on him at his house, calls on his wife when he's out, when he's in; sleeps on the door-step in fact. And the canary birds come not, but some day, some day, a piano will come to his house, for the piano salesman waits long and works hard, and perhaps the piano house that inserted that ad. may give him a pair of canaries to keep for his very own.

How Pianos are Sold in Auction Rooms.

In speaking to a well-known auctioneer of Toronto the question of pianos came up. "Do you see that old wreck over there?" pointing to what looked like a piano. "I can sell that \$25.00 box for \$13.14." I asked him what the fourteen cents had to do with it. "Why, my boy," he said, "I put an ad in the paper thus: 'For sale, an upright piano, good as new, must be sold to-morrow, a bargain at \$13.14.' Now that fourteen cents gets its work in this way. A lady calls and wants to see the piano and to know what the fourteen cents means. I calmly advise her that though the piano is worth \$300.00, we are merely selling it for the charges against it to date, and to-morrow another dollar will be added to them. Well, does she bite? I guess yes, or, if she don't, there's another sucker born the next minute, and the piano is sold spot cash, and no salesman's commission paid." And that's one way they sell pianos in auction rooms.

Advance in Pianoforte Making.

The bell-metal-tone-pulsating bridge, an invention of Mr. Gerhard Heintzman, was shown on an upright piano to a number of eminent experts and musicians at the factory a few days ago. This change in plate construction will make a revolution in pianoforte making. By means of this bridge the strain is taken almost entirely off the wrest plank, while the tone is made sweeter and at the same time more volume is gained. Virtuosity is afforded that only a grand could give. In fact, it is equal to a grand in volume. Every one who has seen and heard it has expressed great wonder and admiration at this great achievement. The bridge is also used on the Gerhard-Heintzman grand where the experiment first took place. There are three sizes in the pianos on which this bridge will be used and the largest one was the only one they had in stock, and it was shipped that day to J. L. Orme & Son, Ottawa. Fuller details will be given next month.

A Bad Shaking-up.

A GERHARD HEINTZMAN PIANO THAT COULDN'T BE JOLTED OUT OF TUNE.

The following letter speaks for itself:

FRANKLIN, N.C., Jan. 25, 1901.

B. J. WALKER, Windsor, Ont.

DEAR SIR,—The Gerhard Heintzman piano purchased from you while I resided in Windsor has proved to be a remarkably fine instrument. It was shipped from Windsor in April, 1898, 800 miles to the mountains in North Carolina, and was carried in a lumber wagon 31 miles up the mountain roads of rocks and stones. It required a four-horse team to draw it up the mountains. It had such a shaking-up that I expected to find it a wreck, but it arrived in first-class condition, not a single note or string down. It was tuned last in December, 1897, and has been in constant use ever since, and is only a little out now. The tone is full and sweet, and the action responsive.

It is considered the finest piano in the northwestern part of the State. Many people have come long distances to hear it.

To say I am delighted with the piano is but a feeble way to express my appreciation.

I have tried many of the high-grade American pianos, but have found none superior to my Gerhard.

Yours sincerely,

(Signed) E. P. SNIDER.

Mr. Snider enjoys the reputation of being a successful composer of piano and band music, many of his compositions having a large sale.

Trade Notes

C. P. & O. P. A.

At a small informal meeting of the Canadian Piano & Organ Manufacturers' Association at Webb's this city, Monday, March 4th, the Association pledged itself that none of its members would exhibit at the Pan-American Exhibition, and also pledged itself to support the Industrial Exposition, providing that the management of the Fair makes suitable accommodation for the display of their wares. Though they did not say to what extent changes should be made, we think it probable and quite right that they will be satisfied with nothing less than a new building.

Blackwell & Co., piano varnish manufacturers, say that 1900 was the best business year they have had.

Judging from the way Mr. A. A. Barthelmes, of A. A. Barthelmes & Co., talks, Canadian business must be very busy indeed.

Fletcher Bros., of Victoria, B.C., received a carload of Gerhard Heintzman pianos late last month. This is the third carload since Oct. 14th, 1900.

Willis & Co., of Notre Dame St., Montreal, before moving to their new premises on St. Catherine St., are selling at a sacrifice a large number of instruments.

Last year the hammer-covering firm of W. Bohne & Co. turned out 7,300 sets of hammers, and as all these were of Weickert felt it shows how popular that felt is with the Canadian trade.

Mr. W. R. Dunn, Manager of the Morris-Feild-Rogers Co. left Toronto Feb. 22nd for an extended business tour of the Lower Provinces. The Morris piano is having a good sale in the east.

The output of the Gerhard Heintzman factory in Sherbourne street is increasing every month, and the sales from the warehouses at 188 Yonge street are astonishingly large, showing the appreciation of our people for this reliable piano.

The Thomas Organ and Piano Co. pay a great tribute to our dead Queen by putting their postage stamps on their letters inside of a mourning border. The stamp bearing the Queen's portrait is thus placed in a black frame. The act is both thoughtful and patriotic.

The Morris-Feild-Rogers Co. received a letter from Los Angeles, California, lately from a lady who had taken a Morris piano out there. She was greatly delighted with it and had the expressions of musical and mechanical experts on it who all agreed that it was a superior instrument.

Mr. D. Gilbert, the Superintendent at the Palmer Piano Co.'s factory, Toronto, was formerly with the Pratt Piano Co., and is responsible for the excellence of the Pratt pianos, whose only fault was that they were too good for the money. Fire escapes have been put up at the Palmer factory, thus lowering their insurance rate.

ST. ANN'S BAY, Jamaica, W.I.

THE MANAGER, THE GERHARD HEINTZMAN CO.

DEAR SIR,—The exquisite tone of your piano, purchased from Messrs. Gourley & Co., is admired by all our friends. I remain
Yours truly,

(Signed) (REV.) GEO. HOUSE.

Mr. F. W. Hessin, Manager of the Vocalion Co., New York City, was in town a few days ago, coming in from the east. He was taken ill and had to return home. Mr. Hessin is an old Toronto boy, and found many changes since his last visit here. He is one of those young Canadians who have come rapidly to the front, and since his appointment to the management of the Vocalion Co., has increased its business by 50%.

A. A. Barthelmes & Co. have just let a contract for an automatic sprinkling system throughout their factory. Men are at work now putting it up. This will be a great benefit not only to themselves but to all their customers, for a disastrous fire in their factory almost any time of the year would cripple the trade they supply for some time. But with this automatic sprinkling system no such event could occur. Mr. Barthelmes shows his usual enterprise in looking after everything that will be in the interest of his business.

The Dominion Organ and Piano Co. are two months behind in their orders. Their piano with its improvement, which we have noted in these columns, has made a great hit, and Messrs. Gourley, Winter & Leeming are already doing a large business for them in their two branches. They shipped no less than twenty pianos from Feb. 1st to 22nd, or one a day to Australia and a similar number of organs. They are trying an experiment in their organs which they will give to the world in a short time.

A rumor on the street says that Whaley, Royce Co. may sell out to an American investor.

Mr. Thos. Claxton, 197 Yonge St., Toronto, has little to complain of this winter's business. The small goods trade has been exceedingly good with him.

Claxton & Wetherburn, 8 Queen E., Toronto, have received a large shipment of strings for musical instruments and are offering special inducements on these goods.

The R. S. Williams & Son's Co., Limited, have in course of publication their band instrument and musical merchandise catalogues. These two will be combined for dealers and the three publications will be out about the middle of April.

The new "Bell" Grand Pianoforte is progressing towards completion, and will be a decided acquisition to the trade. The experimental condition has been passed, and dealers who buy the "Bell Baby Grand" will do so with the knowledge that the initial difficulties have been overcome and that they can show their customers an instrument of remarkable merit.

The Bell Organ and Piano Co., Limited, of Guelph, has increased its business since Mr. E. P. Hawkins took charge, and its dividends so satisfied the English directorate that Mr. Clark, M.P., one of the directors, was sent over to Canada to look over the business and confer with Mr. Hawkins for an enlargement or change of factories, and to arrange other matters of moment.

Messrs. Clark and Hawkins were in New York and Washington lately looking after patents on their new automatic instruments, and Mr. Clark left for England thoroughly satisfied that a change in factory facilities should be made, and to provide the necessary capital. The company has outgrown the present factories and is very much hampered, being unable to keep up with their orders, though working night-time.

That they will have larger factories next summer is a certainty, but where, remains to be decided. Both Toronto and Hamilton are after them with good inducements, but we think that Guelph will make a strong struggle before it lets the Bell Co. go. To hold them they will have to give them a new site, which is quite within reason.

The directorate may decide to erect a factory in Chicago and build up a flourishing American trade.

Silk Piano Drapes

Large assortment in stock.

Prices \$1.05 to \$3.00 apiece.

Sizes: 23 x 90 inches and 23 x 99 inches.

Organ Scarfs

20 x 60 inches, \$1.00 to \$1.50

apiece, in the following colors:

Nile, rose, old rose, sky, olive, old gold, cardinal, orange, apple, etc., etc.

K. ISHIKAWA & CO.

24 Wellington St. West

TORONTO, ONT.

Exports and Imports of the Music Trades Industries.

The Dominion Government have just issued their yearly report on the imports and exports for the fiscal year, ending June 30th, 1900. With the general increase in our importations and exportings, the music trades industries have not been behindhand. The total exports of pianos, organs and other musical instruments reached the tidy sum of \$577,529, just \$62,020 over the imports of the same goods and their parts, and \$46,563 over the exports of the preceding year.

While these industries show a healthy and steady growth, it is a fact to be deplored that so many foreign goods are imported that might be manufactured here. Band instruments make quite an item and a band instrument factory ought to do well here. The time is almost ripe when a sounding board factory could profitably settle in Canada. It is probable that with the growth of foreign and domestic trade, a piano supply house will be a possibility of the near future. The war in Africa has injured our organ trade to a great extent, but with the resumption of peace, it should be a great mart for our musical wares.

Here follows a list of the exports and imports compiled from the Dominion statistics for the fiscal year ending June 30th, 1900:

Imports.

Two hundred and sixty-two cabinet organs were entered for duty, paying 30% on the general tariff and four came in free. Their dutiable value was \$16,035, and paid into the Government exchequer \$4,810.50. The average value per organ was \$61.20. Only 198 organs paid duty in 1899 and the value was \$886 less with the duty \$64.15 lower than 1900.

We took 2 cabinet organs from Great Britain, 2 from France, 1 from Germany and 261 from the United States. Ontario took 123, Nova Scotia 43, Quebec 40, New Brunswick 24, British Columbia 19, N. W. Territories 20, Manitoba 6 and P. E. Island 1.

Parts of organs reached a larger amount than the finished article, and entered 5% less at the customs. Of the total amount \$10,686 only \$511 came from England. This is an increase of but \$4 over last year. The duty was \$4,766.88, an increase in duty of \$14.82.

The United States sold us \$18,657 worth of parts of organs, and from Great Britain we bought \$511. Ontario got \$16,890 and Quebec the remaining \$2,787.

Two measly little pipe organs to the value of \$124 paid toll to the amount of \$97.20 on the 30% basis. This is a decrease not in numbers but in value. The two of 1899 were worth \$1,460 and the duty collected was \$426.80. These came from the United States going to British Columbia.

The imports of pianofortes took a jump of 66 over the preceding year. Of these 558 instruments, 13 squeezed in under the preferential tariff, 3 less than in 1899. Seventeen instruments (according to the blue books) paid no duty. The total value was \$101,454. The value of those on which duty was paid was \$99,560, and the duty \$29,720.29. The average value was \$181.81, about \$10.00 higher than in the former year.

Uncle Sam got rid of 336 pianos to us Canucks, while Great Britain only sold us 15, with Germany at the tail end with 7. Four of these got into the Yukon, 1 went to the Territories, 7 to Manitoba, 25 to British Columbia, 60 to New Brunswick, 31 to Nova Scotia, 196 to Quebec, and 234 to Ontario.

Parts of pianos aggregated \$123,935 and only \$10 worth received the advantage of the preference, while \$1,500 entered free of duty, the total amount of the latter at 25% being \$3,668.12. This is an increase of imports of \$16,253, and in duty of \$3,859.67.

The bulk of pianoforte parts came from the United States—\$17,423; France came next with \$6,222; Germany next with \$1,280, and Great Britain only \$10. Quebec took \$8,568; Prince Edward Island, \$90; British Columbia, \$14, and Ontario the rest—\$115,263.

Piano key ivories totalled in value \$41,519 paying no duty. Other musical instruments, unclassified, totalled \$115,039, of which only 90 \$12,050 was duty collected. The preferential tariff covered but \$150, and the total duty amounted at 30% to \$33,785.79. This drops behind 1899's imports by \$782, while, strange to say, the duty increased by \$9.53.

Germany leads in miscellaneous instruments, sending us \$62,519 worth; the next slicer falling to Uncle Sam—\$46,098; Switzerland next with \$33,323; France with \$11,388; Great Britain fifth with \$4,336; Belgium \$147; Austria \$136; China \$46, and Hong Kong \$26.

Greedy Ontario took \$75,690; Quebec, \$25,799; British Columbia, \$4,862; Nova Scotia, \$2,390; Manitoba, \$2,288; Yukon, \$1,790;

New Brunswick, \$1,884; the Territories, \$623, and Prince Edward, \$113.

The importation of brass band instruments reached the figure of \$20,220, just \$7,020 under the amount of 1899. Only \$2,575 profited by the preferential tariff, and the total duty at 25% was \$4,903.97. Though the value in imports fell off by \$1,046, the duty was behind last year but \$36.04, showing that more goods came in under the general tariff than in 1899.

Brass band instruments from Great Britain amounted to \$3,049, and paid \$601.32 duty. France sent us \$6,351, paying \$1,597.75 duty. Germany shipped \$2,285, with a duty of \$566.00; and the U.S. sold us \$8,556, and contributed \$2,138.90 to the customs.

Of these Ontario took \$14,184, Quebec \$3,607, British Columbia \$1,544, Nova Scotia \$273, New Brunswick \$198, Manitoba \$116, Yukon \$95, N. W. Territories \$24, and Prince Edward Island \$10.

Germany sent us, duty free, \$4,856 of gut cord for musical instruments, United States \$1,604, Great Britain \$451, and France \$14. Ontario bought \$4,639, Quebec \$1,611, and the rest went to Nova Scotia, New Brunswick, Manitoba and British Columbia in small lots.

The total import of musical instruments and parts of amounted to \$455,500, paying over \$100,000 duty.

Great Britain sent us \$7,263 of printed music, of which \$808 paid duty under the general tariff. France sent \$253, Germany \$683, and the U.S. \$26,619.

Bells for churches totalled \$37,059, of which \$6,830 came from other parts of the British Empire.

Exports.

Organs to the amount of \$8,104, total value \$440,147, were exported. Their average value was \$54.31. Only 7 of these organs were not the product of Canada. The gain was 483 instruments, with an increased average value of \$1.55.

Great Britain took 7,232 reed organs, Australia 435, Germany 222, British Africa 56, United States 44, Russia 23, Holland 41, Belgium 18, Newfoundland 11, New Zealand 9, France 3, and St. Pierre 1.

Ontario exported 6,480 organs, Quebec 1,556, New Brunswick 46, British Columbia 39, Nova Scotia 4, and 1 each from Manitoba and Prince Edward Island.

An increase in export of 13 pianos is shown over last year, the number being 289, of which 21 were produced outside of Canada. Their value was \$66,285, averaging \$229.00 each, or \$6.00 less than the former year.

Australia was our biggest market for pianos, taking 99, United States followed with 98, Great Britain with 60, France 14, British West Indies and Newfoundland 2 each, Brazil 3, British Africa, Belgium and Germany 2 each. Ontario exported 235 pianos, Quebec 24, New Brunswick 9, British Columbia 9, Nova Scotia 7, Manitoba 4, The Territories 1.

All other musical instruments exported ran up to \$11,097, about two-thirds, or \$8,320, being the product of Canada. The increase over 1899 was \$5,826, or more than 100%.

Of other musical instruments the United States took \$3,807, Australia \$1,463, Germany \$1,775, France \$1,765, British Africa \$726, Belgium \$660, Great Britain \$534, and Newfoundland \$289. Of these Ontario exported \$8,346, Quebec \$1,529, Manitoba \$653, British Columbia \$293, and Nova Scotia \$276.

The Mendelssohn Piano Co., whose factory is at 110 Adelaide St., West and warehouses at Gourlay, Winter & Leeming's, 188 Yonge St., Toronto, are deserving of the congratulations that are pouring in upon them. The past twelve months have broken the record, and at the present time, notwithstanding their large and increased output, the demand for their pianos is so great that they find it necessary to work their full force overtime. As an evidence of this the Co. have just received an order to ship a carload of their popular instruments to Vancouver, B.C., this being the *zigzag* carload shipped to the far west during the past ten months. The Mendelssohn piano has been many years before the public and has steadily grown in public favor until to-day it is considered one of the leading representative Canadian pianos. The Company claim for their pianos a brilliant, clear and powerful tone, elastic and sympathetic touch, artistic design of case, and thorough workmanship in every detail. Mr. Durke, who is an expert in the art of piano manufacturing, thoroughly inspects every instrument before leaving the factory.

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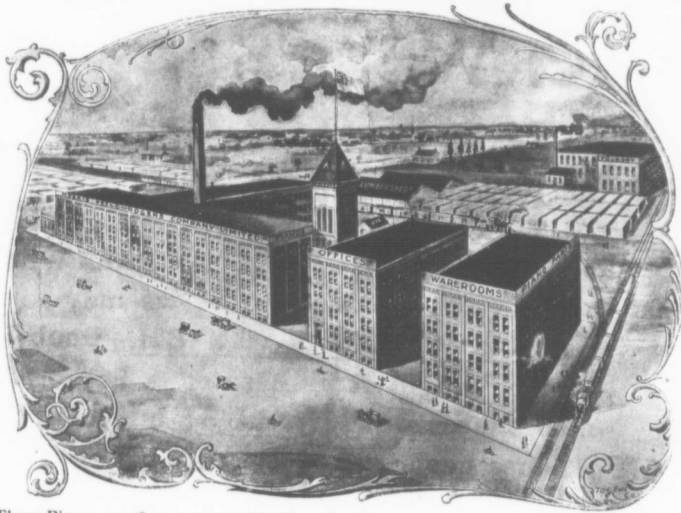
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