

203

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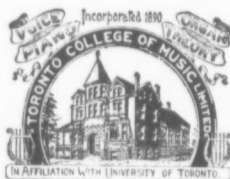
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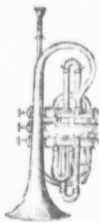
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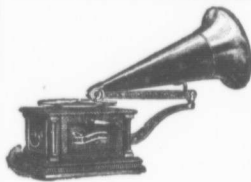
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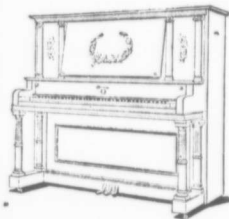
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## THE VOICE.

BY W. FRANCIS FIEHL.

The human voice is probably the most difficult to understand of all musical sounds—especially the singing voice. It is generally recognized that the properly trained and beautiful voice is the most musical of all instruments, and yet the art of developing it is less understood than that of any other musical instrument. Considering the number of students in the vocal world, and how very few really well-placed voices we hear, as a result of all this study, the question arises, can these pupils be receiving the proper training, or is it that good voices are scarce? Many voices, naturally beautiful, have been ruined by bad teaching, and students cannot be too careful regarding the teaching they receive.

We find nearly as many methods as teachers, and it is absurd to think that there could be so many different methods of developing the voice, and obtain the proper result. The fact is, there are but few teachers who are really voice-builders. The majority simply teach phrasing and expression, which are the last things to be considered. The first and most essential study is for the pupil to receive the proper knowledge of how to use the voice to produce the most beautiful tone, only through which a singer can properly express and bring forth the breadth and beauties of a song. "Tone! Tone!"

What does the violinist, the pianist, the performer on many a musical instrument, seek after?

It is that perfection of tone which we hear only through the great artist, that tone which touches the soul, and is so satisfying.

The singer must certainly seek along these lines. Make a point of hearing the world's greatest singers, whenever the opportunity may present itself. Listen to the tone, how rich, full and resonant. Endeavor to fix in your memory the quality of that tone, so that you can distinguish it from the ordinary tone of singers. Make it your aim to reach that art which enables the great singers to produce that beautiful tone. There is but one way to sing to ever attain great results, and that is by the method which will develop in a voice that deep, resonant and brilliant tone produced by the great singers. If you are studying on any other lines, merely surface voice, rest assured your success will be very limited. The moment an artist would refuse to abide by those laws which govern and produce full, resonant and artistic tone, so soon would his voice take on another quality, and he would cease to be a great singer. Search for a teacher who can sing this same beautiful tone, and properly explain the cause of it, also why your voice is so impure, and what you

must do to obtain the same results that he does. If you are successful in finding a teacher of this kind, and you have a good quality of voice along with an artistic temperament and perseverance, your success is quite certain. Do not be too anxious to sing songs, as your success lies in the constant and careful study of tone production. Lay a good foundation before building your house.

The great trouble with most singers is that the location of effort is placed on parts of the throat which should be relaxed instead of contracted, and the parts which should support the voice are usually relaxed.

A few of the greatest causes of bad production in singing are as follows:—The tongue is usually at fault. Even with many so-called good singers you will find that the tongue draws down into the throat and hardens at the base, instead of coming forward in a soft state. It is necessary to have as much space as possible at the opening of the throat just above the vocal chords, and one can readily see that if the tongue is drawn back into the throat, it not only causes the opening to be much smaller, but also interferes with the free action of the larynx, which is the voice-box. The action of the tongue should be natural. For example, to prove how unnaturally most people use this organ while singing, place your finger under the chin at the base of the tongue, just above the larynx and sing a full note, taking notice of the tongue pressure, against your finger. Now endeavor to hold your throat in this cramped position, and speak to some one; you will readily see how unnatural it is to sing with the throat in this position. Sing more as you would speak. Don't cramp any part of the throat or face. Your expression should be just the same as though you were talking. How ridiculous it would look if one were to talk to you with the face all drawn out of shape, and the throat so cramped that it would seem as though it would break. Yet much of the singing we are compelled to listen to is just so unnatural. If the effort in singing be of the face muscles, especially the lips, in the attempt to form tone, then the lips become a point of resistance, and all desired results are wanting. If the lips harden and contract the pharynx will narrow. It is physically impossible to contract the lips without narrowing the pharynx. Hence the fallacy of the prevailing idea with regard to the training of the voice on O (oh) and U (oo) by contracting and pushing the lips forward, causing the quality of the voice to be dark and cloudy instead of clear and brilliant, besides interfering with the free vibration of the vocal chords. Another bad fault in singing is to stiffen the lower jaw, thus causing the entire throat to harden

and narrow, which results in a hard, unsympathetic tone. If the lower jaw protrudes, the entire formation of the throat is changed, the organ of sound forced out of position, all acoustic conditions are changed, and the discordant elements of the voice at once become prominent. This is the worst of all wrong points of resistance.

## KILTIES PLAY BEFORE KING CANADIAN DECORATED

London, Sept. 28.—The Kilties left London on a special train, reaching Balmoral this afternoon. On arriving at Balmoral Station, they were met by the King's representatives. At 2.35 this evening the band left for Balmoral, eight miles off, driving along the north Deeside road. A halt was called at Altonnerig, the residence of Baroness Macdonald, where the Kilties gave three rousing cheers. The concert began at 9.45. The King was accompanied by the Prince and Princess of Wales, the Duke and Duchess of Connaught, Prince Arthur of Connaught, Prince Francis of Teck, the Princesses Margaret and Patricia of Connaught, the Duke and Duchess of Fife, Premier Balfour, Sir Thomas Kelly-Kenny, General Paget, Captain Scott and a large number of the Balmoral tenantry. The special program, with a border of the Gordon tartan, included "The United Empire," "The Maple Leaf," "God Save the King" and "The Magnificent Mr. Robinson with the Victorian order. The King was delighted with the concert, and the Prince of Wales said he never heard such precision in any band. The Kilties were afterwards entertained at supper at the castle, and left before midnight for London.

The above despatch was received with enthusiasm by local businessmen. It is the first time in the history of Canada that a Canadian band has invaded Great Britain on a concert tour, and the first time a Canadian bandmaster has received such personal distinction at the hands of his sovereign.

We know that Bandmaster Robinson will uphold the honor of his country and it is with regret that we lead our readers to understand that the band was to be connected with a circus. We are glad to know to the contrary that it will play under the auspices of Britain's leading musical societies and other organizations.

The Nina David Concert Co., with Rudolph Von Scarpa, the noted maestro, as conductor and accompanist, will be heard in Massey Hall in November.

## SIMPLE SINGING.

Before the Wycliffe College Alumni Rev. F. G. Plummer, rector of St. Augustine's Church, delivered an interesting address on "Music in Church and Sunday School." He began by saying that in providing for the music in his church the clergyman should begin from the religious end rather than from the musical or artistic end. Music in church was one form of worship, and it was especially desirable that as far as possible the entire congregation should take part. Moreover, whatever music was provided should be the best of its kind, for the reason that it was an offering to Almighty God. It was better to give simple music well than to render difficult music indifferently. In the first case it would be an edification and a help to the congregation, in the latter case it became only an anxiety.

For this reason, he would be in favor of barring out all anthems, and confining the music to chants and hymns which were familiar to the congregation. Particularly did he object to florid and "special" music for the high festivals of the Church, such as Easter or Christmas. On these days more than any others, the congregation should have a part in the service of praise.

Choraleaders and organists should work together, but the clergyman, as being the one responsible for the service, should have the leading voice in the selection of the music.

Mr. Plummer favored a large choir, for the reason that it gave the clergyman exceptional opportunities for becoming acquainted intimately with a large section of his congregation. Very often the singing of a small, carefully selected choir might have the more value from a musical standpoint if it was better to have the earnestness, enthusiasm, and friendliness that the large choir bred than to have the jealousies of the professional musician disrupting the organization formed to lead the people in the praise of God.

So far as the hymn tunes were concerned, Mr. Plummer thought that the majority of them were written too high for congregational singing, and he favored transposition, and even rearrangement when necessary.

The address was listened to with the utmost attention, especially owing to the fact that before he took holy orders Mr. Plummer was an organist and choraleader, and therefore has a thorough knowledge of his subject.

## THE BODY AND BREATH UNDER ARTISTIC CONTROL.

For Song and Fervent Speech, by Louis Arthur Russell.

## OUTLINE THOUGHTS.

In the discussion of the complex processes of singing, we often make specific statements which may be insufficient in themselves, therefore it must be remembered that in no case is a specific principle to be understood as in the least unsettling the general laws of voluntary and of reflex action, controlling the true singing effort. We may for the moment, when discussing specific processes, mention conditions of local control, if this is all to be understood as an elementary process including automatism and not the mental process, during singing.

We practice specific items of muscular control, but soon we must let these items become parts of the whole automatic condition, the parts are lost in the complete whole and thus "local effort," so disastrous a thing in expressional art, is really absent; the whole being mental and physical, acts as one complete engine,

operated by the will, directing toward results. This thought of working toward automatism must be uppermost in the student's mind at all times, so that as soon as possible, sub-conscious habit may be induced. Correct voice culture is, fundamentally, a cultivating of correct habits of body and of vocal apparatus.

## Local Control Leading to Automatic Breathing.

The principles of breath-management for singers and for public speakers are well established, and except by a few faddists who believe in strictly "natural processes," or who have some fantastic abdominal, diaphragmatic or clavicular theories, the manner of breathing is presumed to be comprehensive and rightly taught by the average intelligent vocal master.

One theory which is much vaunted is that "nature should be let alone and she will properly manage the singer's breath." This very erroneous idea is a difficult one for some teachers to meet, if it is reasonable; but the earnest student is warned that nature supplies only the elementary conditions—the foundation—and that without proper culture these elementary conditions are more likely to drop into wrong habits than into right ones; hence the resting of one's faith upon nature alone, grows to be but an apology for crudeness and shallowness, which, in extreme cases, may in a measure result satisfactorily, but in most cases dwarfs or hinders the art growth.

Nature supplies muscles, that open and close the thoracic cavity, and from birth she gives us the proper involuntary action (expansion and contraction) of the muscles; so that the processes of respiration are sure, regular and continuous as the action of the heart or the other organs. It is also a fact that nature (without culture) supplies ready means for vocal power, else the midnight cry of an infant would not be so roaring in a neighborhood nor the cry of a newborn so piercingly strong. But since breath alone, or even power of breath, is not sufficient for the singer's purposes, these natural functions soon prove themselves but a part of the artist's requirements, and a study of physical processes will be necessary, for the breath, in its natural flow and possible power, to be completely under control.

It is possible to acquire breath-culture in two ways: First, empirically, as in the old days of voice-culture, when all study was imitative and immediately directed toward a final result in tone; second, rationally, as in the higher class of modern instruction, where the student's first lesson is, how to control the body and the breath, leaving tonal result until later.

All who have studied voice under the old regime have listened to the tales of singers who attained pure tone, after long years of practice, with a mirror or a lighted taper, and perhaps all of us have worked in this vague way, to prevent the flow of breath from flickering the candle light, or dimming the mirror's surface. This process, coupled with the rule that the breath is to seem to be inspired instead of expired, has no doubt, given correct breath-control to many singers, but it is a long process and one which modern methods have far surpassed. Yet from this old method we draw our first truth regarding breath in song: nature's supply is prodigal. The singer does not want great quantity of breath, but must have good quality.

Those astute Italians who stand as the pioneers of vocal art, discovered the true quality of tone required for singing, and they likewise found that breath, which makes voice, also, unless restrained, de-

troys its purity. Therefore, one of their greatest studies (musicalists as it was) was the restraint of breath.

So we moderns, in our rational scientific study, find an elementary item in voice culture to be, "how to control our breath." Remember, it is not "how to breathe," but "how to use our breath" in an artistic way. Many teachers ignorantly say, "we all know how to breathe from birth, why attempt, therefore, to instruct Duane Nature?" These fail in logic; they also fail to grasp the distinction between breathing for life's sake, or even for noise's sake, and that subtle art, through which we momentarily stop the natural breathing processes, breathe them, so to speak, and instead of a prodigal respiratory sweep or flow of breath, we control the motive power which moves our chariot of song.

Nature's mechanism is perfect, and we must rely upon it exclusively, studying its characteristics and powers; but, as the natural manifestations of this mechanism's functions are not in direct line with art purposes, we are called upon to engraft upon these involuntary, intuitive, natural functions, processes of voluntary control—in a certain sense artificial, which, while in perfect accord with the functional action, are now on a higher plane, and directed by a cultivated mind. The will controls the operation and an art product is realized through the correct management of what before was but a life-sustaining function.

Natural breath may be likened to steam; it is a potentiality. In both cases, control is necessary before the true or the full power is realized. As steam in a boiler would soon run riot and spend itself were it not controlled by valves, etc., so breath in the lungs soon spends itself in noise, if allowed to pass through opened valves and pipes (its power restrained and properly directed) at last moves the giant engine at the will of the engineer, so (in metaphor) the breath under artistic management, travels in specific grooves, in restrained form, at the singer's will moves the vehicle of song.

This is not merely natural, it is beyond nature's intuitions. The brain's culture awakens itself, and art controls the processes.

(To be Continued).

## TORONTO NOTES.

The Caledonian Society's annual concert takes place about Nov. 15 in Massey Hall. The artists, all local, will be: H. Ruthven McDonald, Maud Buehler, Mae Dickson, Mary Donaldson, J. B. McKay, Jessie Jaffray, Geo. Murray, Annie McKay and the 48th Highlanders.

E. W. Shueh's pupils' recital will take place in the last week in October, Olive Clemes, soprano soloist of Central Methodist Church and Bertha Kerr, contralto soloist of Elm Street Methodist Church will be the soloists. Mr. Schuch's pupils are nearly all occupying solo positions or are teaching here or in other cities. His large classes forced him to give up his choir of the Church of the Redeemer.

W. Hector Thornton, tenor, is a new figure in Toronto's musical circles.

Mary D. Kemp, late of the Royal Conservatorium of Music, Leipzig, has opened a studio where she has classes in piano, art training and theory.

Miss Nellie Van Camp, pupil of Mr. J. D. Richardson, of the Toronto College of Music, has been appointed soprano soloist of Central Presbyterian Church.

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## BLACK WATCH LEAVES.

The Black Watch Band played its farewell concerts in Toronto on the 20th inst. Delays on the C. P.R. from the west caused a lateness in the commencement of the afternoon concert and very few people waited, but the evening saw a large attendance. His Excellency J. Mortimer Clarke, Lieut. Governor, bade the band farewell and presented Bandmaster Murray with a watch, the gift of the National Exhibition Board. The programme embraced excerpts from Wagner's operas, his overture to "William Tell," Beethoven's "Egmont" overture, Elgar's "Salut d'Amour," and Scottish and national airs. The band was at better advantage in the hall than when heard out of doors, and while not equal to the Coldstream Band, is an excellent organization. The line regiments' bands often suffer to strengthen the Guards' bands, for as soon as a gaited band loses a good man his place is filled by a draft from the best men of the line regiments.

## EDWARDS' WORK FOR MUSIC.

Mme. Schumann-Heink in Edwards' "Love's Lottery" was a musical treat that we have long thirsted for. Mr. Edwards always contended that if given his way he could write good music, but what was the use of writing good music when he could get no one to interpret it. The average comic opera prima donna should be back in the country choir from whence she came. Whitney supplied him with Schumann-Heink and Mr. Edwards wrote the opera for her and her alone. That he made a success is evidenced by all the critics, one eminent Toronto musician telling Mr. Edwards that he had done more in "Love's Lottery" for music in America than all the other American composers put together. But strange to say Mr. Edwards is an Englishman, though long enough on this side to be claimed as a local product. He shows his English training in his music and will have nothing to do with anything American, and rag time is about all we can lay claim to, if we care to do so. Let the other theatrical producers follow Mr. Whitney's lead and give the composer and the librettist something to work with and we'll have comic operas that are operas, not musical farce comedies.

Malcolm Sparrow, tenor, is another new Toronto singer seeking recognition with concert stage.

Another case of misplaced confidence crops up in a Toronto musical trade house where a trusted employee robbed his employer of some \$3,400.

## TRAINING VOICES.

Quick Music Teacher, and the Harm They do Pupils.

"Ninety-five per cent. of all vocal teachers are quacks," said an old musician. Few singers would doubt the assertion. Probably in no other kind of work can a man who knows practically nothing about a subject do so quickly a lucrative amount of teaching. There are many common types—the piano teacher who cannot get enough pupils to make a living, the broken down old time singer, the dervish of the concert halls, who never could sing himself, and many more. Their half hour lessons may be said to consist one-third of chat and gossip, one-third of scales and exercises, and one-third of the singing of the pupil's favorite songs, all interspersed with just enough commendation and criticism to keep the pupil's good opinion of both himself and of her teacher. There are teachers whose training has not only ruined voices, but temporarily harmed general health as well. Over against these charlatans of the profession there can detect faults in a voice and know how to correct them and who work carefully and enthusiastically for each individual pupil.

It is not easy to tell the good teacher from the quack, and you will find bitter early experiences in many a successful singer's career.

## CANADIAN MUSICAL BUREAU.

Wm. Campbell, of the Canadian Musical Bureau, is booking his people for a busy season and is glad to note that concert committees are tending toward better talent and show a willingness to pay reasonable prices. The fault of low prices lies with the artists themselves, who are too eager to take an engagement price. This not only makes it hard for the manager, but worse for the artist, who once accepts a low price has hard work to get a reasonable one. Mr. Campbell's bureau is large this year, his annual book including twenty-two people. They are Lena Duhlio, soprano; Mabel Henderson, contralto; Winifred Petherston, soprano, organist, pianist and accompanist; Jessie Irving, reader; Margaret Matheson, reader; John Christie, the world's greatest harpist; Donald C. MacGregor, baritone; Jean Gunn, reader; Maud Busehler, violinist; Mrs. Irving Clarke, violinist; Laurine A. Kaiser, soprano; W. Hector Thornton, tenor; Edith Piggett, comedienne; Edward Paumann, tenor; Will J. White, comedienne; Alexander Wilson, Scottish pany; Stella Marie Hamilton, reader; Lech Leonard Concert Company; Stella Marie Hamilton, reader; Jean Forbes, soprano; Hansan Sinters, dancers; J. Russell Maclean, lecturer; Alice McMillan, entertainer. In all a most complete and efficient bureau, and Mr. Campbell should be able to fill the wants of any concert committee.

## CANADIAN VIRTUOSA BACK.

Harry M. Field, the Canadian pianist and teacher, who has for years distinguished himself in the musical world of

Leipzig and Berlin, has come back to Toronto, where he expects to remain, not that he likes to leave Germany, but because of family ties. In fact, he has come home to look after an aged mother, and make her declining years happy. It was a heart-wrench to leave the musical environment of Germany, and he will not benefit by his presence. He will devote himself entirely to teaching, and will not associate himself with any teaching institution, choir or other musical organization, opening tourney, Winter & Leeming's series in November, and also appear in recital in Hamilton and other cities. A short time ago he assisted at a recital of one of his pupils at Pittsburgh, Pa. Mr. Field is too well known to our readers for any further comment more than to say that his class of pupils is already large, and he will have no trouble in getting all he will have time to attend to. But we do promise that Mr. Field's articles will be seen frequently in these columns.

## MASSEY HALL'S PROGRAMME.

The following bookings for the present season have been made by the management of Massey Hall:

Oct. 15—Gronowiers' Band,  
Nov. 9—Miss Hope Morgan, song recital.

Nov. 17—The Master-Singers, of London, Eng., assisted by Ethel Henry, elocutionist, and Roland Henry, musical sketch artist.

Nov. 21—Ysaye, the violinist.  
Dec. 5—Melba and her concert company.

Dec. — — — Festival Chorus, "The Messiah."  
Jan. 19—Male Chorus Club, with Josef Hofmann.

Jan. 24 and 25—Sherlock Vocal Society.

Feb. 15, 16 and 18—Mendelssohn Choir and Pittsburgh Orchestra.

March — — — The National Chorus, with the Pittsburgh Orchestra.  
Early in the season Mr. Charles Coburn, an English music hall artist, who was responsible for "The Man Who Broke the Bank at Monte Carlo," and in recital. "Two Lovely Black Eyes," will be heard.  
Miss Jessie Alexander, elocutionist, is also coming, and later Ellen Russell, the splendid American soprano, and D'Albert, the pianist, will be heard here.

This list will be added to, as there are a great many more eminent artists who will visit America this season, and Toronto is seldom overlooked by the best.

## WHY ORGAN DIDN'T PLAY.

Weston, Sept. 25.—Last evening while the caretaker of the Presbyterian Church was lighting up for choir practice and getting ready for the Sabbath service, he started down the stairs into the basement to put some carbide in the boiler. He was carrying a lamp, and it appears that for some time there has been a leak of gas, and as soon as he was in the bottom of the stairs there was an explosion, which badly burned both the caretaker and his son, and left the new pipe organ unfit for use to-day.

Mr. Victor Heribert and his new orchestra, of New York, was a triumph in their debut at the St. Louis Exposition. At the second concert, nearly every number was re-demanded, and several two or three times.

## MENDELSSOHN CHOIR.

The rehearsals of the Mendelssohn Choir for this season have begun most auspiciously. The conductor has succeeded in gathering about him a chorus which is believed to be a distinct advance upon any previous body of singers yet enrolled by the Mendelssohn Choir. The educational value of these rehearsals is such that most of the professional singers and leading amateurs of the city have, as in past seasons, connected themselves with the organization. The choir will appear in Buffalo immediately after the Toronto concert. It is the intention to run a special vestibular train to Buffalo, leaving at 1.30 in the afternoon, and returning immediately after the concert. The proposed concert is to be given in association with the Pittsburgh Orchestra, and it is the intention of Mr. Wilson, manager of the orchestra, to arrange for the presence of the leading New York music critics should the choir decide to accompany evening next to undertake the trip. In the event of the trip being arranged it is likely that several cars will be placed at the disposal of friends of the chorus who may wish to take in the excursion at a special excursion rate.

## ✓ MRS. OBERNIER, VOCAL TEACHER.

Mrs. J. W. Obernier, whose card appears in another column, is a certified pupil of the great voice teacher, William Shakespeare, and is an exponent of his method. She returned from a lengthy study with him last year, taking one and two lessons daily, and even on Sunday the great man was pleased to teach her, on account of her wonderful contralto voice and her intelligent application to his teaching. In Mr. Shakespeare and his wife took great interest in Mrs. Obernier, frequently having her and her little boy to their country home.

Before studying with Shakespeare, Mrs. Obernier had studied under other great teachers, such as Marelli, and has been a faithful student since she was a mere child. With all her teachers she places Shakespeare at the top, and teaches at her studio, 65 John street, Toronto, his method only. Her pupils more than one have distinguished themselves, many making enviable names on the operatic stage, such as Albert Parr, "Gus" Thomas and others. She has a male soprano pupil in Dr. Ham's choir at St. James' Cathedral, whose voice is of a rare and beautiful quality, and bids fair to make an artistic success for him. Mrs. Obernier has endeared herself to many of Toronto's musical public with the way in which she has put on amateur comic opera, and she may be induced to again produce some of the better and older works. We can most sincerely recommend her to any vocal student, and she has a thorough mastery of the science of vocal production.

The Toronto Festival Chorus (Dr. F. H. Torrington, conductor) began rehearsal for the season this month. Rehearsals for separate voice parts will be held for the next few weeks. There was a large attendance each evening, many new members having joined the chorus for this season's work, and Dr. Torrington will have a most effective chorus for the presentation of the works under preparation—Handel's "Messiah" and Mendelssohn's "Elijah," which will be given with first class soloists and orchestra.

The practices of the National Chorus will be held every Wednesday night at the Conservatory of Music.

## POPULAR MUSIC HITS.

Joe Cawthorne writes that "Jingles Jokes and Rymes," by Benj. Haygood Burt, is this season's topical hit in "Mother Goose," with Cawthorne in the title role. It is a quaint, conversational song, with chorus of girls, and never takes less than four encores. In fact, the success of the song is such that Klaw & Erlanger have arranged to use it in their forthcoming Broadway production of "Humpty Dumpty."

Clara Belle Jerome who is playing the soubrette role with Frank Daniels in "The Office Boy" this season, has a hit in her new song, "The Trials of a Simple Maid." It is published by the Witmarks.

S. Suetetro, the Japanese illusionist and magician, is playing John W. Bratton's oriental idyll, "In a Pagoda" on the Musical Bamboo; and also uses the same composer's "Laces and Girdles" and "The Rose's Honeycomb."

Both Peckles, with Henry Clay Barnabee in "The Opera King" is introducing "Happy Jappy Soldier Man" and "Star of My Life" with success.

Sol Solomon who is playing the Professor circuit, reports that "Goodbye, Little Girl, Goodbye," is a big hit with him everywhere.

Robinson Newbold, who plays Tom Hatherston in "A Chinese Renegade," is interpolating "There's Nothing New To Say," which proves the lullaby hit of the opera.

## FORESTERS BUY 50 BELLS.

Toronto Manager Geo. P. Sharkey did a great stroke of business when he sold the Independent Order of Foresters fifty Bell pianos to be used in their organization work throughout Canada. The price paid was the regular single rate and the purchase was not made till after an independent musician had impartially given his opinion that no better piano could be bought than the Bell. This speaks volumes for the piano and much for the business energy of Mr. Sharkey, who has also supplied the Toronto Collegiate Institutes with a full quota of Bell pianos.

## FROM A LITTLE ONE

A piano teacher recently drew the attention of one of his little girl pupils to some music and said: "These lines and spaces are called staff degrees; these up and down lines are called bars; and from a bar to a bar is called a measure."

When the above explanation had been given, the expression of the little girl's face contained that certain something which induces the prudent teacher to investigate.

He accordingly referred again to the music and asked: "Maggie, what are these?"

"These," she replied, "are staff degrees."

"And these?"

"Bars."

"And from a bar to a bar?"

"About an inch."

## GUARDS USE BOOSEY'S.

The band of the Grenadier Guards who come here to Massey Hall Oct. 15th, use Boosey & Co.'s instruments. The band played a six weeks' engagement at the St. Louis Exposition and will tour Canada under Mr. Stewart Houston's direction.

NEW SCALE  
WILLIAMS PIANO

MT. ALLISON LADIES' COLLEGE.

Rev. B. C. BORDEN, D.D., Principal.

SACKVILLE, N.B., Dec. 7, 1903.

THE WILLIAMS PIANO CO., LTD.,

Oshawa, Ont.

Gentlemen—

We have had one of your New Scale Williams Pianos in use for three months and have found it highly satisfactory. Perhaps the best evidence I can give you of our appreciation of your instruments lies in the fact that I have given your Mr. Dies an order for ten new pianos.

Yours truly,

B. C. BORDEN.

WRITE FOR THREE BOOKLETS:

"Making a Piano," "New Scale Williams Piano,"  
"Queen Victoria's Choice."

MRS. W. J. OBERNIER  
CONTRALTO

Certified Pupil of William Shakespeare,  
London, Eng.

PUPILS RECEIVED.

Breathing—Voice Building—Artistic Singing  
65 JOHN STREET, TORONTO

## TO CHANGE COPYRIGHT.

The United States music publishers will petition Congress to revise the copyright laws, and were copied from the British laws in 1793, and though Great Britain has brought her legislation up to meet modern exigencies, the United States has stood still in the matter.

## MONTREAL DEALERS BUSY.

Chas. Lavalle, of 35 St. Lambert's Hill, Montreal, has recently supplied the La Prairie, P.Q., band with twenty brass instruments, and the Ahoué, P.Q., band with thirty-two. He is doing a big business in banjos, guitars and mandolins.

## OPERA SCORES.

Ashdown are having a big demand for sheet music, and have made phenomenal sales of Green's "Sing Me To Sleep." They always have advance copies of all the new operas, and had a good demand for the score of Edward's "Love's Lottery," which had such a distinguished production here this month.

C. Festival Garratt, organist and choir-master of Central Church, Hamilton, gave a recital in the Metropolitan Methodist Church, Sept. 7th. It was the best of the series, showing his thorough understanding of the great organ. It was in the "Storm" number that he showed himself at his best, while his own compositions elicited much applause and stamp him as an excellent composer as well as an interpreter.

Mark Porit, a Pittsburgh organist, speaks highly of the tone, action and evenness of scale of the Morris pianos.

J. W. Shaw & Co., of Montreal, are doing a big Gerhard Heintzmann business.

M. W. Waite & Co., of Victoria, B.C., have opened a branch in Vancouver.

Hicks & Lovick Piano Co., of Victoria, B.C., have two stores.

## THE TRADE

JOHNSTON & CO.

In the talking machine trade Johnston & Co., of 191 Yonge street, Toronto, who with the end of September have been in this business just one year, have had an unique experience. In that time they have met with all the difficulties incident to a new venture, but have acquired a great experience. They have learned how to get, as well as to retain trade, and have therefore achieved success, first, by judicious advertising, and second by superior goods, supplemented by giving the best of accommodation to their patrons. In the latter case, their mode of doing business has "caught on" with the public. In their big store of 120 by 25 feet they have a stock of 15,000 discs and 5,000 cylinder records, and a stock of over 200 machines, with fifty at least always on display. And another feature is their sound-proof rooms, whereby five customers can be served at one without interfering with one another. It is not so with other houses, where only one person at a time can be served. Next to the company cut a price, depending on quality only, so that in one year after entering business they are doing three-fourths of the retail talking machine business of Toronto. Before opening this store, W. S. Jury, the man generally called all the talking machine stores of New York, Chicago, Philadelphia and St. Louis, and came back to fit up a store which is second to none on the American continent.

In their stock they have not tied themselves to any particular make, but some makes have tied themselves to Johnston & Co. They handle Edison, Victor, Columbia, the Zenophone and samples of all the continental makes, and make it a point to allow customers to test the merits of all makes side by side, which is an advantage over the other stores, where one make only is shown in each place. No machine shown in Canada is lacking in this store, but it must not be understood that they sell a great variety, as only two or three makes are sold in quantity, the others are for variety and comparisons, though their sales are not unimportant. You can get anything there that other stores do not, and a great deal that they do not.

Another important thing is that the business has grown to such proportions that Johnston & Co. have secured the wholesale agency of many of their lines, and can supply the trade, together with the advantage of their vast experience. One of the novelties seen in the store is the "Miraphone," of which they have the exclusive agency. It is a combination talking machine and music box.

### Small Goods.

Having made a success of the talking machine business, the company has branched into the small goods business in an unique way. They carry a complete line of small goods, with F. W. Ewan, late of R. S. Williams & Sons' Co., in charge. The right hand front of the store is taken up with their well known and "silent salesman," and a stock of the best lines of goods put in. It is the company's intention to sell good lines on deposit—in short, the installment plan, instead of cheap lines at 50c margins. The prices will run from \$10 to \$100 per instrument, but the goods must be good; appearance is not to count, quality only. This branch will be confined solely to retail. The store, of large proportions, high ceiling and ex-

cellent appointment, is further enhanced in appearance by a \$10,000 display of art pictures by S. Moore Martin.

### Talking Instrument.

Above the store, and extending over the next store, is old Albert Hall, now in the possession of the company. This is being fitted up as a studio, and here will be retained the best teachers on strangled, woodwind and brass instruments, for the feature of the small goods department will be that any one wanting an instrument and wishing to learn how to play it will be instructed free of charge by the company's teachers—a rather novel idea. It is probable that the hall proper will be fitted up and used as a recital hall, where some of our leading musicians will be heard.

Johnston & Co. should do in small goods what they have done in talking machines—capture the bulk of Toronto's retail trade.

### P. E. I. PAPER INDIGNANT.

In last issue we had an interview with Mr. Jost, of Miller Bros., Charlottetown, P.E.I., in which we attributed Mr. Jost with saying that the Island was 150 years behind the times. Mr. Jost denies ever having said such a thing about his province and the blame rests with our interviewer, a young man new to the business and has apparently got his nose twisted. The paper containing the article was taken by one of Mr. Jost's business competitors to the Summerside "Pioneer" which immediately went forth at the mouth that its dear Island should be thus so lachrymously insulted and by one of its own people. The intelligent editor of that sheet did not think it necessary to enquire of Mr. Jost as to the truth of the article, but forwarded Mr. Jost's snooty's note to injure him (Jost) in the eyes of Prince Edward Island. If anything or anybody is behind the times that editor certainly is, by lending himself to a petty little strife-maker whose only loyalty is to himself. There are too many such dealers in Canada who lose no opportunity to "knife" their competitors, caring not how deep the knife goes in and seldom stop short of murder to that competitor's character. Though Mr. Jost is unknown personally to us he has a standing high in the trade and his character or business should not suffer from such scurrilous attacks as that of the "Pioneer" or the petty little dealer who instigated it. It seems a far cry to the time when music dealers will have as much respect for each other as have those of other trades.

### "A JAPANESE IDYL"

Weatherburn & Glidden are making big sales of "A Japanese Idyl," an intermezzo two-step by Henri K. Jordan. The trade should have it in their stock.

### DOHERTY TO MAKE PIANOS.

We have not been able to get any information from W. Doherty & Co., of Clinton, on the rumor that they are about to manufacture pianos, but we have it on good authority Fred M. Zarnke, of Berlin, Ont., has been engaged as superintendent and full preparations are going ahead to turn out pianos. We can say without hesitation that Doherty pianos will be of the first grade as W. Doherty has never done anything that was not the best. The

record he has made for his organs will simply justify the statement. W. Doherty & Co. are the third firm to go into piano making in the last twelve months.

Gourlay, Winter & Leeming, Orme & Son and W. Doherty & Co. It seems that the piano trade is increasing everyday, and Doherty & Co. have chosen a most opportune moment to get into the business.

### TORONTO FIRM BUSY.

Brookles & Matthews' new organ in Owen Sound Methodist Church was opened recently by Arthur Blakeley, who pronounced it a magnificent organ. The company are very busy, having set up several organs this month, among them being the organ in the Memorial Church in Petrolia. They have several in preparation, and have just closed up a big order for an outside church.

### NEW PIPE ORGANS INSTALLED.

The D. W. Kern Co., Limited, of Woodstock, have just erected in Knox Church, St. Mary's, a very beautiful little organ, which will be opened on October 4th by Mr. Arthur Blakeley, of Toronto. The action of the instrument is tubular pneumatic throughout. The console is detached, so that the player sits between the player and the organ. There are five stops in the great organ, six stops in the swell, and one in the pedal organ. The accessories are seven cuppers, four pistons, crescendo, full organ, tremolo and swell pedals. All the stops run through the entire compass, and the tone quality of the instrument is satisfactory in the extreme.

The firm have also played in the Presbyterian Church in Wilmington, within the past week, a slightly smaller organ, but with the same style of action and accessories. The cases of both these organs are of classic design.

### E PLURIBUS UNUM.

There seems to be a lack of esprit de corps among the piano manufacturers. In several cases have we known them violate mutual agreements and in other ways show that there is not that unanimity that must be if they are to attain that for which they seek. And again there were not enough present at the annual meeting of the Canadian Piano & Organ Manufacturers' Association some time ago to make a quorum, and the election of officers had to be deferred, and they have not been elected yet. The manufacturers must pull together better than they have been, because the danger is not all on the outside—the danger is within. Labor unions are not the worst things to fight—there are other issues sometimes much worse.

### NEGOTIATIONS FOR BERLIN CO.

Again comes the rumor that an official of a manufacturing concern, the superintendent of another, and a prosperous dealer, will join forces and buy out the Berlin Piano & Organ Co.'s plant. The superintendent aforesaid may not go into the venture if his demands of his present employers are not met. The caring gentlemen to whom we refer could make the Berlin concern a great success, and would be a welcome addition to the circle of manufacturers.

Frank Stanley is now firmly established at 14 Temperance street, Toronto, where he is doing a nice retail business, as well as extending his wholesale trade.

## FROM VIRGINAL TO PIANOFORTE.

By Henry E. Krehbiel.

The conventional pianoforte recital begins, as a rule, with a composition of Bach, proceeds then through a sonata by Beethoven to a group of pieces by the composers of the romantic period, preference being given to Mendelssohn, Schumann and Chopin, and ends with a thunderous proclamation of the stability of the instrument and the vitality of finger, muscularity and endurance of the player, in a Hungarian rhapsody by Liszt. There are many variants of this scheme, but it will serve as a type and also as a test for a brief survey of pianoforte literature, and a discussion of some things which the virtuoso generally ignores, but which the amateur may pleasantly and profitably study.

The scheme is representative of over two centuries of pianoforte music—rather it would be thus representative if the Bach pieces generally chosen were not transcriptions by Liszt or Tausig of works originally composed for the organ—and this is to its credit. But it ignores the music of the century which preceded Bach, and the creations of the last half of the nineteenth century.

Some years ago I made a careful study of the programmes of all the concertos of a New York season in which the pianoforte figured. The analysis disclosed that out of two hundred and fifty-six pianoforte compositions of all kinds, except concertos and sonatas—that is to say, out of two hundred and fifty-six compositions in the forms most cultivated by the composers of to-day—more than two-thirds were the works of dead masters, and the remaining numbers included the works of local composers, who, by giving concerts of their own, or in other ways, got their names on the list.

The concertos played exemplified the survival of the fittest of a century's productions; and of the sonatas, sixteen were by Beethoven, a number several times greater than that of all the sonatas of the other composers combined. The demonstration seems conclusive that, despite their willingness, pianists are hard put to find new music which makes appeal to their judgment, taste, and affection.

If we cannot find attractive novelties in the productions of to-day, we might profitably look for them in the productions of the century which is ignored by those who take Bach for a starting point. In this respect a good example was set by Rubinstein fifteen or sixteen years ago at his historical recitals in St. Petersburg and London. His programmes began with compositions by Thomas Tallis, William Byrd, Dr. John Bull and Orlando Gibbons—the chief glories of the earliest school of composers for distinctly keyboard stringed instruments. They wrote for the virginal, and with their associates in the English school, composed a period a century in advance of the Frenchmen and Italians who are credited with the establishment of schools of clavier composers and players in their own countries.

The music illustrates a great step in the process of emancipating instrumental from vocal music, which began in the fourteenth century and came to full fruition in the seventeenth. There is nothing of an earlier date that is tolerable to modern ears, but pieces like the "Courante Jewel" and "The King's Hunting Jigg," by Bull; "Sellingier's Round" and "The Curman's Whistle," by Byrd, will be found full of charm for

the hearer of to-day, especially if they are played in the proper manner; in which point a word presently. The pieces are predominantly cast in the form of variations, the subjects of which are the popular songs of the day—such as "The Curman's Whistle," "John, Come Kiss Me Now," and dances, especially jigs and galliards.

To play them properly calls for extreme nimbleness and lightness of fingers. The instrument for which they were written resembled the form of modern pianoforte (which was not invented until well on in the eighteenth century) and in having a keyboard and metal strings; but the mechanism was wholly different, and this difference should be borne in mind in performing the old pieces. The strings of the spinet, virginal and harpsichord were twanged with quill points stuck into upright bits of wood called jacks, which rested in the further ends of the keys and were pushed upward by the depression of the keys. As they rose the quill points were lifted against the strings, and snapped them in passing. There were no differences of forte and piano in the instruments except in the case of the harpsichord, and there they were produced by such devices as a swell-box, and the use of additional sets of strings and jacks which could be coupled to the fundamental sets, as the different stops are coupled in an organ. The essentials in playing were fluency, evenness and good phrasing; expression was an unknown quantity.

That the music of the virginalists of England and clavierists of France will be heard with growing interest by the public is a fair deduction from the tendency towards a revival of archaic tastes, instruments and musical manners, which has been noticeable during the last decade. Orchestral conductors have charmed audiences with the old dances of Rameau and Gluck, and some of the unfamiliar symphonies of Carl Philipp Emanuel Bach, Dittersdorf, and Mozart. The violon d'amour has reappeared in the concert room. Music lovers have crowded around Mr. Dolmetsch in London to hear the music of past centuries played

on the instruments for which it was written. At the Paris Exposition of 1860 newly-made specimens of archaic instruments were laid before the jury; and some years ago the historic house of Erard resumed, in a small way, the manufacture of harpsichords.

Bach, though compelled to consider the harpsichord in his compositions, designed for perfect performance, preferred the clavierchord for his own use, as did his son Carl Philipp Emanuel, who provided the foundation upon which modern pianoforte music, as distinguished from that written for quilled instruments, rests. The circumstance not only accounts for the lovely lyricism in the "Forty-eight Preludes and Fugues," but also furnishes a clue to the manner in which Bach ought to be played.

The clavierchord was much feebler in tone than the harpsichord, but it had in a measurable degree the quality which differentiates the pianoforte from all the rest of its precursors—dynamic variety brought under the command of the player or through touch alone. The strings of the clavierchord were not snapped or plucked, but were struck by a metal pin flattened at the end which stood upright at the farther end of the key. This pin, called a tangent, has to be held against the string as long as it was desired to hear the tone, for it acted as one of the bridges which divided the strings into proper lengths. This feature of the clavierchord mechanism, which was simplicity itself, led to one of the fascinating effects of which the instrument was capable. By quickly rocking the finger upon the key after it had been depressed, a tremulousness was imparted to the tone something like the vibrato of the violinist.

It is imperative that the hammer of the pianoforte leave the string immediately after contact, lest the tone be muffled; hence the pianist has less direct influence on the tone than the old clavierchordist. The teaching which the recorded fact brings to the modern player who speaks the old language with the voice of to-day is that, so other essentials be kept in view, it is more proper to strive for expression of sentiment in the music of Bach than in that of any of his predecessors or contemporaries, if one wishes to hear the music aright. Even after the quilled instruments have given way to the pianoforte with its steadily increasing dynamic capabilities, it was long before the style of play cultivated on the harpsichord and clavierchord were wholly abandoned. The old instruments were not pounded, but caressed. B-pose, fluency and lightness of finger were the notable feature of Handel's playing. When Bach played the movement of his fingers was so slight as to be scarcely noticeable, he did not change the position of his hands, and the rest of his body was motionless. Interest in clean fingering remained dominant among composers, performers down to Beethoven, and might profitably be borne in mind when his early works are played. The transcendental notions of technique which prevail to-day were developed from Clement and are not called for in Beethoven's music, except, possibly, so far as the modern instrument and modern surroundings justify changes in style made to reserve symmetry. Haydn and Mozart fall under the technical sway of Carl Philipp Emanuel Bach and point towards our young Beethoven; but their music, like that of the nineteenth century, in terra cognita.—From The Booklover's Magazine.

DR. EDWARD FISHER, MUSICAL DIRECTOR.

## TORONTO CONSERVATORY OF MUSIC

COR. COLLEGE ST. AND UNIVERSITY AVE.

TORONTO, OCT. 28th, 1903

THE WILLIAMS PIANO CO.,  
OSHAWA, ONT. Limited

Gentlemen,—

It affords me pleasure to tell you that I have found your New Scale Williams Piano to be extremely satisfactory. It seems to be an artistic instrument in every respect. I have no doubt that its qualities of strength and endurance will prove to be up to the standard of its tone and strength of design, both of which are certainly very beautiful. You have my sincere congratulations on achieving so distinct a success.

Faithfully yours,

EDWARD FISHER

Bandmaster of the Famous "Black Watch" gives unstinted praise to the "New Scale" Williams Piano

The  
Invincible  
Black  
Watch



Unsurpassed  
"New  
Scale"  
Williams

THE WILLIAMS PIANO CO., LIMITED,  
Oshawa, Ontario

Toronto, September 5, 1904

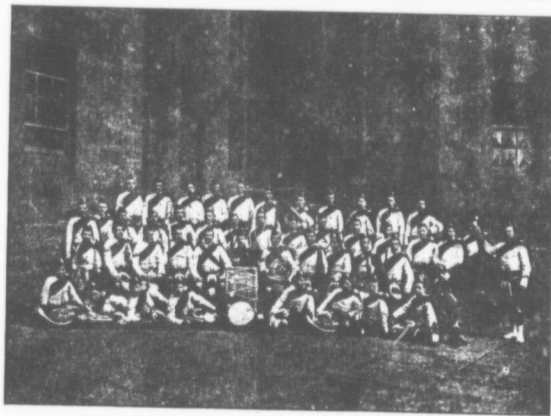
GENTLEMEN—

I have examined your New Scale Williams Piano and have found it very satisfactory in every respect. I was greatly surprised at the beautiful purity and volume of tone, which is so rarely found in an upright piano. The tone is more like a fine Baby Grand than an Upright. Its acoustic properties have been very finely perfected, and the solidity of construction and workmanship are greatly to be admired.

Yours truly,

(Signed) E. T. MURRAY,

Bandmaster 42nd "Black Watch."



BAND OF THE FAMOUS BLACK WATCH, 42ND ROYAL HIGHLANDERS

TORONTO, September, 1904

S. G. DEALER, ESQ.,

DOLLARVILLE, CANADA

*Dear Mr. Dealer*

The following letter is our plain talk to business men. We address this to you knowing that you are a man willing to take any suggestion that appeals to you in a profitable way. October the 1st is almost upon you with the **Christmas Trade** but a few weeks away. Are you prepared for it? Are you keeping up-to-date with a full assortment of **Small Goods**? Have you the right kind of stock?

We carry the fullest lines of **Small Goods** in Canada and are the Manufacturers of the **Famous "Echo" and "Artist" Mandolins, Guitars, Banjos and Autoharps.** The best sellers and finest quality in Canada.

**How about Talking Machines?** The Edison Machine is the best in the world, and we are exclusive Canadian Agents. Records have been reduced to **40 CENTS** with still a good margin for the Trade.

Awaiting your early order, we are

Yours truly,

**THE R. S. WILLIAMS & SONS CO., LIMITED**

143 YONGE STREET,

TORONTO, ONT.



## Short Doings of the Trade

### THE TRADE AT THE FAIR.

Among the many representatives of the trade who attended the National Exhibition were C. Hoare, Clinton; D. Lamont, Elmvale; A. M. Barber, Simcoe; John Crispin, Barrie; Jas. Callaghan, London; J. H. Tyrell, Chatham; Byron Wade, Brantford; Cyrille Robitaille, Jr., Quebec City; T. F. Wilson, Markdale; S. Connell, Owen Sound; J. N. Ruse, Hampton; T. Baine, Hamilton; Thos. Griffin, Guelph; W. A. Moreland, Ottawa; Owsin Martin, Peterboro and Ottawa; Jos. Davis, Grenfell, N.W.T.; W. Doherty, Clinton; D. W. Karu, Woodstock; Mr. Cluff, Woodstock.

### NORDHEIMER-STEINWAY-MARTIN-ORME.

R. A. Blackburn, of Nordheimer's, says they are doing a wonderful business in Steinway pianos, especially in vertical grands. The old House of Nordheimer are very busy at their piano factory, Nordheimer pianos having an exceptionally busy summer and a promising fall. Mr. Geo. Suckling on the road has had the best year since coming to the company. Nordheimer's also handle the Martin-Orme pianos of which they think very highly.

### OLD VIOLIN ROOM.

A separate room for old violins is a new departure in the Canadian trade. R. S. Williams, Jr., has taken in part of the second story of the building to the north of them on Yonge street, Toronto, and converted it into an old violin room and his private office. Here thousands of dollars' worth of old and rare instruments are shown, the more costly ones in separate glass cases.

### JOHN RACE PASSING AWAY.

J. P. Race, of Nordheimer's, is not expected to long survive an acute attack of Bright's disease. He has had a long connection with the firm and is a man who is greatly admired by all with whom he comes in contact. His passing away will be greatly felt by Nordheimers, the hand of the 4th Highlanders and his many business and musical friends.

### NORDHEIMER'S SMALL GOODS.

The small goods' department of Nordheimer's is showing much activity with the resumption of fall business. Their road men are all out and doing good business. The new catalogue will not be out for some time, but it will be one that every dealer should have. The department are shipping large quantities of harmonicas and accordions to western dealers, while the band instrument and stringed goods are keeping them busy.

### BRANTFORD DEALER BUSY.

Byron J. Wade, of Brantford, has one of the many handsome musical stores of Canada. He is one of the old stand-byes of the trade and has been established a long time, having sold the first Dominion piano ever turned out from the Bowmanville factory, and has been handling them continuously ever since. He placed an order with the Martin-Orme Piano Co. at the fair and also increased his order with Nordheimers. Mr. Wade says that trade prospects are good as the farmer is happy.

### BERLIN PLANT SOLD.

The Berlin Piano and Organ Co.'s plant and stock has been sold under mortgage foreclosure for forty cents on the dollar. The mortgages amounting to \$28,000 were held by Fred Snyder, whose son bought in the assets. It is not known whether manufacturing will continue under the Snyder management or will be sold to some manufacturer.

### MORRIS MOVING MERRILY.

Mr. E. C. Thornton, manager of the Morris Piano Co., says he considers S. L. Barrowclough, of Winnipeg, the best piano man in the west. Speaking of collections he said that all months had been good but August, which was the worst in his knowledge. The company have just issued a neat brochure with half-tone cuts of the staff and illustrations of their new styles. Mr. Thornton has made radical changes since he took charge Jan. 1st, turning the manufacturing department upside down. He put in as superintendent A. E. Windsor, who was with Karns' for twelve years, and considers him one of the best men in Canada. His goods speak for themselves. Mr. Thornton expects to increase the output considerably with the aid of Mr. Gervais who has opened some good eastern accounts. Business in the west is very good, their Winnipeg man

taking five carloads since April. Mr. Thornton was with Karns' for fifteen years and in that time was away but ten days, which speaks well for his application.

### PLATE MAKER.

Thos. Griffin, of Guelph, has cut into the piano plate business to such an extent that nearly all the leading Canadian makers are using his goods. Here are some of those whom he makes for: Gerhard Heintzman, Morris, Gourlay, Winter & Leeming, Ennis, Heintzman & Co., Mason & Risch, Mendelssohn, Berlin, Evans Bros. and Haydn.

### QUEBEC DEALER AT FAIR.

Mr. Cyrille Robitaille, Jr., of Quebec City, was a visitor at the National Exhibition. He speaks of business in his city and province as being very good with excellent prospects. They handle Williams, Craigie, Berlin and Mason & Risch pianos, doing a large trade in Craig instruments. Their trade in Edison and Columbian phonographs is also extensive, while in sewing machines over 2,000 were sold last year. They do a small business in sheet music, but do not push the small goods trade. Mr. Robitaille left good orders with the local houses.

Harold Mihell, a graduate from the office and sales staff of Nordheimer's, is now on the road for that firm and is reported as making a good record for himself. He is covering Ontario.

R. J. Goody was presented with a silver tea set and silver by the H. S. Williams & Sons Co. on the occasion of his marriage to Miss Ina Campbell, of Parkdale.

M. Hohner's Toronto representative, E. W. Hough, says business is very good, but could be better. He carries a line of sixty harmonicas, twenty-four accordions and a dozen ocarinas and is always adding something new. He looks for a busy fall.

G. L. Riches, of Brockville, Ont., writes us to know where he can procure a piano lamp, one that screws to the back of the piano and swings around in front. We have tried all the antique stores and auction rooms, but have not been able to find one. Perhaps some of our readers can find him one. Arthur Everton, late with the Morris Piano Co., but now with P. A. North & Co., of Philadelphia, writes us to say that he has sold sixteen pianos in five weeks, a record hard to beat.

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## NO VIOLINS IN CREMONA.

Mr. W. L. Alden contributed to Harper's Magazine the following interesting article about Cremona:

"Being in Cremona, I naturally went in search of violins. I had a vague idea that I might pick up a Stradivarius, an Amati, a Guarnerius, and perhaps other treasure of the kind, for next to nothing, like those fabulous persons who are said to pick up invaluable furland and priceless old books for a mere mouse ball song. Of course I did not find any valuable violins; but, what was still stranger, I did not see or hear a single violin the whole time I was in Cremona. In every Italian city there are dozens of shops devoted to the sale of musical instruments of all sorts, and among these violins of all sizes and conditions—from the young soprano violin to the venerable and gouty contrabass—are exposed in the windows. In Cremona, however, there is not a violin to be sold, and I am persuaded that there is not one in the possession of a single Cremonese. At first I could not understand this mystery. Neither could I understand why no one to whom I spoke seemed to take the slightest interest in the great violin makers of the town. Bancker asserts that the house of Stradivarius is still to be seen, and I went in search of it. I found only a vacant lot where the house had stood, and I was informed by a policeman—who

looked at me sternly, and with evident suspicion—that the house of Stradivarius had been torn down. I asked him why so valuable a relic had been destroyed, and he replied by suggesting that if I would accompany him to headquarters of the police, I might possibly receive an answer to my question. I left him more in anger than in sorrow, and asked no more questions of the Cremonese police. From what I afterwards learned in conversation with several of the leading porters and street sweepers of the place, I came to the conclusion that the people of Cremona had for so many weary years been asked by strangers concerning the Cremona violins and their makers, that in a fit of justifiable rage they had resolved that the entire subject of violins should be ignored both by themselves and the strangers who might venture within their gates. I cannot say that I blame them. Their town has picturesque architecture, a school of art of its own, and a history that it has a right to be proud of, but the stranger never think these things worthy of notice, and conceives of Cremona exclusively as the birthplace of certain fiddles. I no longer wonder that it is unsafe for a man to speak of violins to the Cremonese. They are a polite people, and a long suffering people, but they are very tired of violins, and the stranger who visits Cremona will, if he is a prudent man, remember this fact."

## WHEN WOMAN SINGS.

"Just watch the prettiest girl and see if she does not open her mouth crooked when she sings," said a choir master of long experience. "I have noticed that thing again and again in my chorus choir."

"The women almost invariably twist their mouths to one side when they sing. I haven't the slightest idea why they do it, unless the muscles of one side of their face are stronger than those on the other side, and in the effort to sing the stronger muscles do the most work."

"Of course, men do the same thing, but often they have moustaches to cover their mouths. As a matter of fact, no one looks pretty when he is singing."

"Just watch and see if you think a pretty woman makes herself any prettier by stretching her mouth in song."—The New York Sun.

Bodrick—I see someone has invented a musical automobile.

Van Albert—Indeed! Wonder what tunes it will play!

Bodrick—Breakdown, I guess.

Farmer—Naw, you needn't git out yer book. I ain't buyin' none to-day.

Agent—But this one is called "Bites for Boarders; or Seventy-two Ways of Making Summer Resort Fare look Edible."

Farmer—Let's see what she's like.

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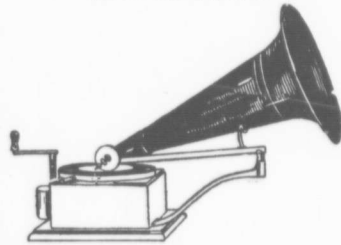
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