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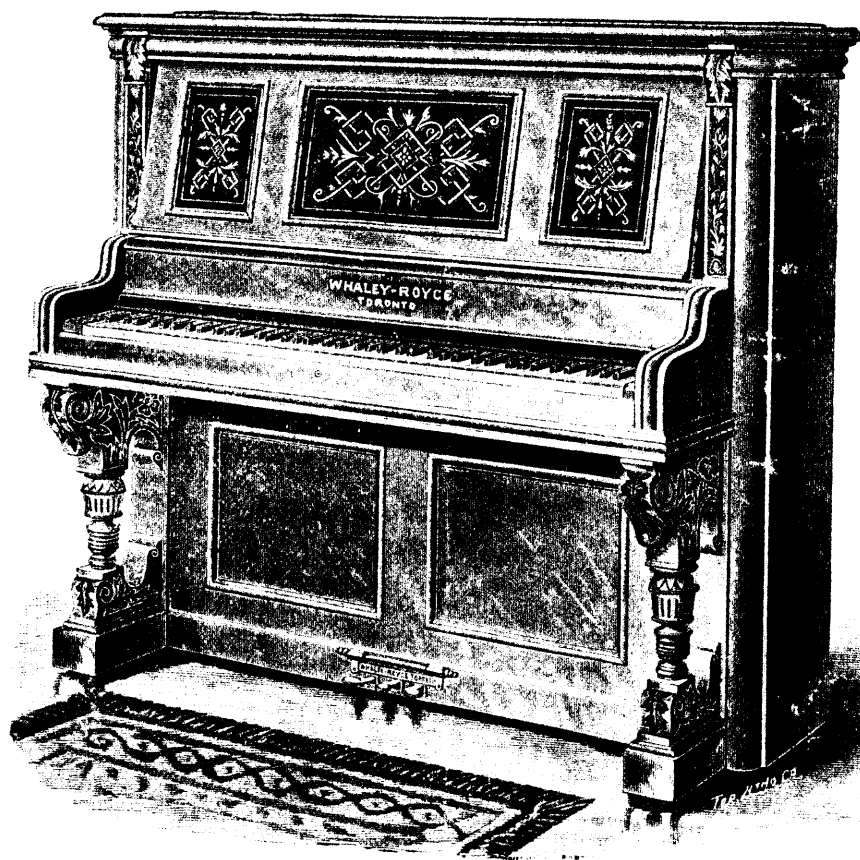
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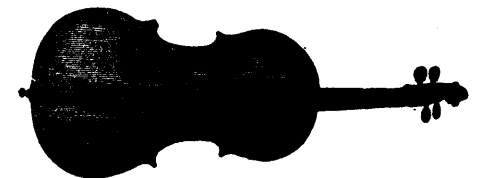
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158 YONGE STREET, TORONTO, CAN.

TORONTO, MAY, 1894.

The Musical Globe.

As Toronto and Montreal may be said to be the principal cities in Canada marking the musical progress of the Dominion it is interesting to consider what this progress really amounts to. While perhaps we may accept the institution of definitely modeled schools of music as a satisfactory indication of scholastic advancement in our own city, it is not to be doubted that Montreal is leading us in the field of musical performance. That is, of course, if we accept the character of the more important programmes given in the respective cities as a standard of measurement.

Montreal is decidedly more modern in this respect and, considering its relative position, is within creditable distance of Boston and New York.

In Toronto, where once we were proud in the possession of what was considered an aggressive spirit of progression, where new works—*oratorios and important cantatas*—were given a first presentation at least in the same year that they were produced in England, we seem to have stopped short and are content to let all the rest of the world march past us.

It is true that spasmodic efforts toward advancement have been made in various quarters but most of these died from either lack of vitality or because the public would not support them.

Unfortunately the causes for this unpleasant state of affairs were too numerous and too self-evident. Over production of musical societies, the result of the natural ambition of would-be leaders, was a fruitful source of trouble in recent years, disturbing, yes ruining, the older established organizations. That was one of the distinct causes, but we feel it was hardly more potent than the dissensions and jealousies which have existed among Toronto's musical fraternity.

It has been vainly tried to secure concerted action on the part of Toronto's leading musicians. Had such efforts been successful or could reasonable harmony have existed among them we believe the position of music in Toronto would be far in advance of what it is.

However, despite this pessimistic view, we are inclined to think that a better day is coming. Among our musicians generally good-fellowship seems to exist to a degree that used to be unknown. They express themselves in a kindly and admiring spirit of each other's efforts and we believe that this spirit will bear fruit and serve more than anything else to help on the good and necessary work of Toronto's musical progress.

If kept within reasonable bounds as to numbers it is well to encourage the formation of small musical societies and give promising young musicians the direction of them. It is the only way in which these musicians can gain the experience necessary to fit them to take up the work of the older leaders as they drop out of the race. Besides that they bring the energy of youth to bear on their work and serve a worthy ambition which stimulates them to do their best. As experience leads them they, naturally, in course of time desire to raise the character of their work from say simple part songs to cantatas and oratorios with the usual orchestral accessories. The trouble is, that when they leave the simpler work and attempt the more difficult they are apt to be harshly criticized by the older musicians who forget the vicissitudes of their own experience and lack the charity which such experience ought to give. There can be no doubt about it that certain qualities must be born in a man in order to make a successful conductor, but whether a man has or has not these inherent qualities can be best proved by allowing them

fair play for development. Given a man of evident musical temperament and education allied to general force of character, it is fair to assume that such a man may make a successful conductor. At least he is worthy of trial if brought to the front.

While we decidedly are in favor of giving aspiring young conductors a fair field and a good deal of favor at the same time we consider that the "fathers" should be treated with every consideration. It is possible that they incline to old ruts which in these rapid days appear as fossilised to the rising generation; still it is well to remember that all that is old in music and in methods is not dead and that much that is new is merely forced into an existence which can only be ephemeral. The "fathers" have had their experience and it is only right to respect the wisdom which this has brought them. It is generally held that in these days music is in a transitionary state and that whether the art will advance or retrograde but few are bold enough to advance a positive opinion on. Such being the case it would be strange indeed if the present "fathers" in music were not conservative in their methods. Even if we cannot always agree with them at any rate let us respect their grey hairs.

A musician of considerable eminence in the United States recently expressed to us his surprise that while Canada is grinding out a large number of Mus. Bacs., annually so few, if any, of these appear before the public as composers; and he further expressed the opinion that there must be something defective with the systems of instruction. That his inference was a correct one we are not prepared to admit. We are inclined to believe that the study of theory and its cognate branches has been considered by our various schools of music chiefly desirable as an accomplishment which will enable students to intelligently perfect their technical equipment.

Of those Mus. Bacs., who have a natural gift of the "divine fire" for composition some will surely sooner or later make themselves felt unless, indeed—which we do not believe—their methods of instruction have been of a character to extinguish the spark. Heaven knows it would be a calamity rather than a blessing if the processes which evolve the

Mus. Bacs., would result only in further additions to the at present over-crowded army of "mathematical" composers, the kind who know that two plus two make four but are not capable of demonstrating anything beyond that.

Notes.

The presentation of *Nanon* by the Harmony Club, Toronto, under Mr. Schuch's direction, was creditable and the audiences in attendance were satisfactorily large.

The concert by the Toronto Ladies' Choral Club, May 1st, in Association Hall, under Miss Hillary's baton, was hardly up to the standard of the club's previous efforts. The feature of the programme was Pergolesi's "Stabat Mater." The vocal soloists were Mrs. Nicholson, Miss Hillary, Mrs. Pringle, Miss Beach and Miss Hutchinson. The Ladies' String Quartette and Miss Grassick, violinist, also contributed to the evening's enjoyment.

The Galt Philharmonic Society, under the direction of Mr. Walter H. Robinson, choir-master of the Church of the Redeemer, Toronto, gave Handel's oratorio "Samson" on April 27th. The soloists were: Samson (tenor), Mr. Fred. Jenkins, Cleveland; Delilah (soprano), Miss Smart, Toronto; Micah (contralto), Miss J. Mann, Hamilton; Monoach (bass), Mr. Fred. W. Lee, Toronto; Harapha (bass), Mr. Edwin Skedden, Hamilton. Mrs. Dreschler-Adamson, of Toronto, led the orchestra. The chorus numbered 130 voices and the orchestra 30 instruments.

The concert was reported as having been highly successful.

A very enjoyable concert was given April 19th, by the Don Mills Methodist church choir under the direction of Mr. W. F. Tasker, the organist and choir-master, assisted by Mrs. A. E. Blogg, soprano; Mr. C. S. Crabtree, tenor; Mr. J. S. Douglas, solo cornetist; and Master Anderson, solo violinist. Members of the choir who contributed solos were: Mr. A. J. Barker, Miss Schlenker, Miss Kate Cheeseman and Miss Davey. The programme, which was of a varied and attractive character, embracing compositions of the French, German, Italian, Belgian, and Russian schools of music, was carried out in excellent style and gave the liveliest satisfaction.

An excellent performance of Rossini's "Stabat Mater" was given at St. Mary's church, Toronto, April 22nd. The choir of the church, under Mr. P. McEvay, was assisted by an orchestra of twenty instruments and a number of capital soloists among whom were: Mrs. Campbell, Mr. Geo. Taylor, Mr. F. A. Anglin, Miss Reynolds, Miss Clarke, Mr. Walsh and Mr. Kirke. The admission fee charged was for the benefit of the poor.

The concert at Elm Street Methodist church, April 17th, was successful in a high degree. The large church was completely filled, many having to be accommodated in the aisles. The programme was decidedly ambitious, selections from oratorio being predominant, but it

was carried out by the choir and orchestra of the church in a creditable manner. Miss Agnes Dunlop, of Detroit, displayed a contralto voice of remarkable power for so young a singer. The orchestra, under Mr. Kuckenmeister, which was augmented for the occasion, did some good work, particularly in the "Bridal Rose" overture. The others taking part were, Mrs. H. Otter, Mrs. Fred. Cox, Mr. H. M. Blight, Mr. Kuckenmeister, and Mr. J. Humfrey Anger, who proved to be an organist of excellent ability.

The concert given for the benefit of Mr. W. E. Ramsay, April 30th, at the Pivilion, must have been exceedingly gratifying to the recipient as indicating his popularity and the kindly estimation in which he is held in Toronto. There was a large and fashionable audience, and the following representatives of Canadian talent contributed their services:—Mrs. Caldwell, Miss M. Jardine Thompson, Miss Lilli Kleiser, Mrs. Macklecan, Messrs D. E. Cameron, E. W. Schuch, Geo. Fox, J. W. Bengough, Owen A. Smily, Harry Rich, Geo. A. Matheson, Pipe-Major Ireland, Signor Dinelli, W. E. Hewlett, and the Ideal Banjo and Guitar Club. During the evening Mr. Ramsay was presented with an address and a purse of money by Mayor Kennedy. Mr. Ramsay was received with much enthusiasm by the audience, and his selections gained him several recalls.

The last of Mr. W. E. Fairclough's admirable organ recitals for this season was held at All Saints' Church on May 5th. Mr. Fairclough's selections were:—Gade's Moderato in F, three pieces, Op. 22, No. 1; the Larghetto from Mozart's Clarinet Quintette; Mendelssohn's Sonata, No. 6, in D Minor; Bach's Passacaglia; Theme, with variations, by T. T. Noble; the Barcarole from Sterdale Bennett's fourth piano concerto; Offertoire in F. Minor, by Th. Salome and S. B. Whitney's Processional March.

An interesting orchestral concert was given at the New Richmond Methodist church, McCaul St. in aid of the Sunday school orchestra of the church on May 3rd. The programme was as follows:—March—"The Reign of Peace," Orchestra; Solo—selected, Mr. A. E. Davey; Clarinet Solo—"The Old Folks at Home," Mr. T. E. Hiscott; Organ Solo—selected, Mr. Arthur Blakely; Recitation—selected, Miss Shaver; Duet—"Where are the Plains of Zion," Miss K. Davey and Mr. A. Davey; Selection—"Caliph of Bagdad," Orchestra; March—"Tournament," Orchestra; Solo—selected, Miss Kingscott; Flute Solo—"Vesper Hymn, Mr. H. Elton; Duet—"Whispering hope," Miss K. Davey and Mr. A. Davey; Recitation—selected, Miss Shaver; Violin Solo—"The Last Rose of Summer." Mr. G. Rainsford Cole: Selection—"La Traviata," Orchestra.

Pupils' concerts are of so frequent occurrence in Toronto, that we have not the space in which to notice them as a rule. However, one particular worthy of mention was that given by pupils of Messrs. W. O. Forsyth and F. Warrington in St. George's Hall, May 8th. The programme was long but admirably select-

ed and the performances reflected the highest credit on the pupils and their respective teachers. The instrumentalists were: Mr. J. L. Cherrier, Miss Muriel, H. Lailey and Miss Millie Evison. Those who sang were: Mrs. Mackidd, Miss Millie Murch, Mr. Alexander Caming, Mrs. Green, Miss Marge Haines, Mr. Walter Sparks, Mrs. A. E. Nash and Mr. Warrington.

Mr. Tresham's Brass Band on April 30th, gave a musical and terpsichorean entertainment in Shaftesbury Hall, Toronto, which delighted the large numbers in attendance. The programme which was carried out in an excellent manner, comprised band selections, songs and vocal quartettes. The evening closed with dancing, kept up till a very late hour.

The Toronto Vocal Club closed its second season, which was a most successful one, with an "At Home" in McBean's Hall, Brunswick Ave. and College St., on Monday evening the 23rd inst. The reports of both the secretary and treasurer showed the club to be in an excellent financial and prosperous condition, and the future outlook is most encouraging. Under the leadership of Mr. W. J. McNally the club bids fair to become the most successful organization of its kind in the city.

The following officers were elected for the ensuing year:—L. J. Clark, Hon-Pres; Wm. E. Orr, Pres., W. J. McNally, Conductor, J. S. McCullough, Secretary, J. R. Matthews, Treasurer.

According to Vaughan Kester, in *Kate Field's Washington*, Dan Emmett, the first negro minstrel (he preceded the Bryant's and Christy's), and writer of "Dixie's Land," "Old Dan Tucker" and other once popular songs in the Southern States, is still alive but in great poverty.

A Buffalo exchange states:—"The plans of Walter Damrosch, Theodore Thomas, Dudley Buck, Rafael Joseffy and the other musicians who have arranged for the incorporation by Congress of "The American College of Musicians" are as huge as they are vague. It is reported that they expect to see the establishment in Washington of a college of music which shall put to blush every institution of the sort in the old world, a college which shall be housed in buildings as handsome as anything at the capital except the Government buildings. The institution will have a full corps of officers, professors, examiners and instructors in every branch of music. The terms will be divided into courses after the manner of a university, and all branches of study connected with the art will be taken up. The diplomas will have the same force, musically, as do those of a medical college in the sphere of medicine, and it is likely that its graduation certification will in time become a sine qua non in the art. Candidates will be examined, prior to admission, by examiners appointed by the faculty, and young men and women will be received from all over the country. It is further reported that the incorporators expect to have something like \$1,000,000 at their disposal two years hence, and that they will begin practical operations as soon as their bill for incorporation gets through Congress."

Signor Tesseman, late principal tenor of Her Majesty's opera and Royal Italian opera, Covent Garden, and of the principal opera houses on the Continent, will join the staff of the Toronto College of Music, as professor of singing, in September next. Signor Tesseman comes with recommendations from Luigi Arditi, Sir Arthur Sullivan, Sims Reeves, Col. J. H. Mapleson, Wilhelm Ganz and other prominent musicians. From his long practical experience on the stage with such artistes as Patti, Tietjens, Nillson, Trebelli, Marimon, Grisi, Mario and Santley, and from the testimony of eminent authorities, Signor Tesseman should prove an acquisition to Toronto. Signor Tesseman studied at the Royal Conservatoire in Milan; also at Bologna, and with M. Gounod, the great composer, with whom he studied "Faust." He will devote his time at the College of Music to voice production, and the pure Italian style of singing. Special attention will be given to artistic vocal training. Provision will be made under Signor Tesseman for actual operatic stage and vocal experience.

The president and executive committee of the Harmony Club, gave a complimentary dance to the members on Thursday evening, May 10th, at Webb's rooms. The affair was a very pleasant, successful social gathering, about one hundred ladies and gentlemen being present.

The dinner of the Canadian Society of Musicians given at Harry Webb's on the evening of April 26th was largely attended by representatives of the profession,—ladies and gentlemen,—amateur musicians, the music trades and press in Toronto and various towns and cities of the province. Speeches were made by Messrs A. S. Vogt (president), Edward Fisher, J. W. F. Harrison, J. Humfrey Anger, F. H. Torrington, H. M. Field, W. O. Forsyth, J. D. A. Tripp, Fenwick, J. E. P. Aldous, J. E. Jaques, Frederic Rogers, H. N. Shaw, Thos. Littlehales, G. C. Royce, R. S. Gourlay, A. Nordheimer and Mrs. Harrison. The whole affair passed off with pronounced success; its repetition may be looked for annually.

Signor Delasco, the well known Canadian basso, has been winning further laurels in the United States. The Omaha *World-Herald* in its report of the opera festival of April 24 said, apropos of the "Faust" performance:—

"But the star of the evening was Pierre Delasco as Mephistopheles. To say that he assumed the role splendidly is not sufficient; he was Mephistopheles, and no better characterization of the part has ever been seen on any stage. So much for the dramatic force he exhibited. His voice is a very musical bass, deep and resonant, and he is thoroughly its master. The difficulties of recitative melody are known to only those who have attempted it, and the role of Mephistopheles has a great deal of the recitative to take care of, but Mr. Delasco was under no burden therefrom. He sang with fire and zest, and he sang well, receiving most frequent tokens of appreciation in the way of applause."

George Henschel tells a good story of Brahms's wit. The distinguished composer

was discussing with a theatrical manager the advisability of producing an operetta composed by a German prince, Henschel then a youth, was present and remarked "If it is no better than the symphony he composed, I think you should have nothing to do with it." Brahms held up his hands deprecatingly and in mock-serious tones said: "You should be very careful what you say about a prince's compositions—you never know who writes them."

The instrumental parts to Handel's "Messiah" bequeathed by him to the London Foundling Hospital, have been discovered in a cupboard at the back of the organ loft, where they had lain for so long that their very existence was unknown to any one connected with the institution. The complete parts include sheets for oboes and bassoons, the oboes doubling the violins in the overture and playing in unison with the voices in the choruses, and the bassoons doubling the basses throughout the work. This discovery furnishes conclusive proof that the addition of the wind parts to Handel's scores is no outrage to the composer.

This is how the *Musical Courier* views the registration of music teachers question in England: "From the London cable we learn that a bill has been drafted for the registration of teachers of music, which is a very drastic measure. It proposes to create a council of forty members drawn from the universities, the great schools of music and other bodies. A year will be given to all bona fide teachers to enrol themselves, but they must first either pass an examination or hold certain musical degrees. It entitles registered musicians only to recover fees and salaries in a court of law, and it requires school boards to employ only registered musicians. From the severity of the provisions here given it is to be inferred that the qualifying examinations will be framed in a spirit of equal tyranny, by which many able teachers who may be unable to satisfy the examiners will be crushed out of the profession. The bill is not likely to pass. Nor should it. We would like to know for curiosity's sake who are to be the examiners of the examiners? It is the old question again of who is the bell of the cat? We believe this last question has never been successfully answered since the days of Æsop. We can readily fancy the method of examination to which the unfortunate British teacher will be subjected if this bill goes through. The trouble with all measures of this sort is that they are got up for the benefit of the few, hence are tyrannical in the extreme."

One of the pleasantest things in life, we understand, says the Chicago *Musical Times*, is the position of organist in a church where the music is entirely in the hands of a "music committee." Ordinarily the committee consists of three men especially selected for their unfitness for the position and therefore all the more determined to show how many things some people don't know. Many folks are ignorant—but the people who ordinarily make up the music committee know less every minute than the most ignorant of other folks

couldn't know in a year; these three awful committeemen never agree among themselves but not being able to discharge each other they "take it out" on the organist and the choir. One wants to make the meetings "popular" by introducing "Sweet-bye-and-bye" with a concealed chorus—and another, who religiously reads all of the musical criticisms, thinks it would be well to sing more Wagner fugues and Beethoven quartettes as long as they have a quartet choir; the third howls for real old-fashioned singing where "the hull crowd can jine in on "Coronation" and "Greenville." Now the musical organist of education and taste, who can suit these people has not been born; consequently those who happen to have been born already can't suit. If the organist happens to have a family he may grin and bear it for a few months; if he hasn't a family he slams a hymn-book and a copy of the Constitution of the Church Society at the most ignorant of the three ignorant men and walks out to have a laugh at the impudence that makes itself impudently prominent. Of course, dear organist and dear choir-singer, this doesn't apply to your church—but to that other church which is so different from your church.

On Tuesday evening, May 15th, Pavilion music hall was filled to its utmost capacity by an enthusiastic audience, the occasion being the third annual recital by pupils of Miss Norma Reynolds, of the Toronto College of Music staff, assisted by the College Ladies' Mandolin and Guitar Club, Mr. Smedley conductor, the Misses Sullivan and Mara, pianists, Miss Massie, 'cellist and Mr. Wellsman, organist. Like most concerts of this kind the programme was of wearisome length, a fault which successful teachers with long lists of capable pupils do not seem able to obviate. The selections, however, were well chosen and their rendition very creditable indeed. We cannot undertake to specify particulars but generally speaking the pupil vocalists proved Miss Reynolds to be a judicious and very capable teacher. The pianists also call for a strong word of commendation and the Mandolin and Guitar Club, under Mr. Smedley's direction, gave unqualified pleasure. Concerted numbers for guitars and mandolins promise to become very popular in Toronto. When, as in this instance, the music given is of a pleasing character and well rendered it offers a charming variety in a programme. Mr. Smedley may certainly be congratulated upon the success attending the public efforts of his pupils.

BARGAINS IN
PIANOS

- Dunham piano, Square, 7 Octaves, Rosewood, a standard American piano\$125
- Reimers piano, Upright, Style 2, Rosewood, in good condition, only slightly used\$200
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- Steck parlor grand piano, guaranteed in excellent condition, one of the best pianos made in the United States. Original cost \$800\$350

Written for *The Canadian Musician*.

Simple Counterpoint.

HOW TO WRITE IT.

A series of articles especially intended for musical students.

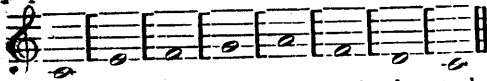
(Paper No. 5.)

The system of figuration entered according to Act of Parliament, 1894, in the Department of Agriculture, Ottawa, Canada.

THE FIRST SPECIES.

As the ordinary rules for writing simple counterpoint have been laid down over and over again in the text books of the great authorities on the subject, it would be but tedious to repeat them once more here. It is taken for granted that the student is well grounded in harmony (at least up to chords of the ninth and suspensions), and, as suggested in our introductory remarks, that he has by him Dr. Bridge's excellent little primer, or some other accepted standard work on Counterpoint. Instead, therefore, of laying down the law as to what has not to be done, the practical side of the question will be taken up, viz., what has to be done and how to do it, special attention being given to those pitfalls into which the ordinary novice so often stumbles.

With this end in view the following Canto Fermo has been chosen for writing examples in the major key, and although of necessity a short one it will answer the purpose of these papers:—



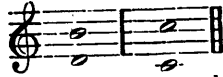
The usual method of procedure in the study of counterpoint is to commence with the first species in two parts, then proceeding to the second, third, fourth and fifth species in succession, all in two parts; after which the same ground is again gone over in three parts, and then again in four parts; this is followed by combining two, or at the most three, of the species with the C. F. and then the important question of writing three florid parts against the C. F. is taken up, finally proceeding to five, six, seven and eight parts all in the first species, or with one or more parts in the fifth, and with this accomplished the study of simple counterpoint is completed.

The above is the method adopted by Albrechtsberger, Cherubini, and more recently by Ebenezer Prout; other plans, however, have been suggested notably those of Richter and Macfarren. E. F. Richter, professor of harmony, etc., at the Conservatorium of Music, Leipzig, has attempted to revolutionize the study of counterpoint, by amalgamating the second and fourth into one species, and omitting altogether the fifth, also by commencing with four parts at first, then proceeding backwards, as it were, to three and two parts, and afterwards on to five, six, seven and eight parts; florid counterpoint is treated of in conjunction with a rhythmical Canto Fermo or chorale. The plan advocated by the late Sir G. A. Macfarren, professor of music at the University of Cambridge, is that of taking each of the species successively in two, three, four and even five parts before proceeding to the next; and, remembering the necessity of constructing counterpoint on a harmonic basis, this method

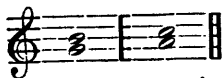
has always appealed to the writer as being more feasible than the older method which obtained, when music was in its infancy and harmony, as a separate study practically unknown.

The first exercise for the student to attack is ON ADDING A COUNTERPOINT ABOVE A GIVEN CANTO FERMO.

However paradoxical it may appear it is often advisable to begin at the end, that is to say to decide upon the cadence at first; taking the Canto Fermo as given above, the best cadence is:—



Of course the lowest part, though written on the treble staff, must always be regarded as the bass. Before commencing an exercise it is often well to inspect the Canto Fermo, in order to see if there is any point which calls for special attention; in the present case the fourth and fifth measures, V—VI, suggest the interrupted cadence and may be harmonized as follows:—



Having therefore decided on the cadence, and a landing stage, as it were, in the middle of the exercise, it is now time to think of starting at the beginning. For the purpose of saving space, the examples will be written in short score, but the student is advised to write his exercises in open score and so become familiar with the proper Alto and Tenor clefs.

The first note C suggests the Tonic chord, but E must not be chosen for the treble, as it is a rule to commence with a perfect interval, either the fifth or the octave; in this case either G or C may be chosen, the next note perhaps will decide on which of the two is the better. The second note E must be treated as the first inversion of the Tonic chord, and here again either G or C may be chosen. If G be taken for the first measure, then C in the second will be in similar motion, C in the first and G in the second will produce a much bolder effect, not that there is much objection to similar motion between the notes of the same chord. The student might reasonably ask whether two C's or two G's would be objectionable, and that immediately raises a question over which contrapuntal authorities seem agreed to differ.* The natural conclusion at which one would arrive from a perusal of the leading works on counterpoint is, that the immediate repetition

* ALBRECHTSBERGER. "The counterpoint in two part composition should not continue stationary during more than three bars." Rule 10.

BRIDGE. "The immediate repetition of a note is forbidden in all species except the first." Page 8, Par. 31.

CHERUBINI. "These examples are in conformity with the rules of strict counterpoint of the first order." They contain repeated notes. Ex. 29, 30, page 11.

FUX. Two examples quoted and sanctioned by Ouseley contain repeated notes. Ouseley, page 10.

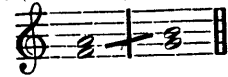
MACFARREN. "To repeat or continue a note for two bars or more is not melody but monotone, and therefore most undesirable in counterpoint of two parts." Page 19, par. 51.

PROUT. "It is always weak to repeat the same note in one of the extreme parts of the harmony—the treble and the bass—especially in the bass." Page 22, par. 24.

RICHTER. "The bass must never remain stationary, except for some special object, such as the preparation of a discord." Rule 5, page 18. No mention is made of the upper part.

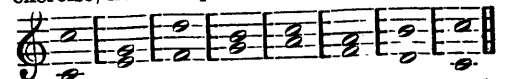
of a note though not absolutely wrong is certainly inexpedient, especially in the bass.

The third note, F, IV preceding V, must bear a chord of the $\frac{6}{3}$ and not a common chord, and here again the choice appears at first to lay between two notes, A and D, but a little thought will show that there is only one this time, the D; for, as the following measure has been decided upon, if A were chosen, there would then result the following progression:—



a progression forbidden by every master of counterpoint on account of the false relation of the tritone between the F in the first chord and the B in the other. The student might reasonably now point out that the same false relation would be present if D were chosen, and indeed this is true, but the bad effect is not present; this is accounted for by the skip from D to B in the next chord; again two major thirds moving by the step of a major second, as in this case, are forbidden; two major thirds moving by the step of a minor second are not at all objectionable.

There now only remains the sixth note F, but it is a note of importance, following VI and preceding II, it may bear either a $\frac{5}{3}$ or a $\frac{6}{3}$ chord, so that there are three notes A, C and D from which to choose; D is objectionable, as there would then be a repetition of the melody in the third and fourth measures, this is unadvisable and especially so in such a short Canto Fermo; C is also objectionable, both on account of the C in the previous measure and in as much as it is a perfect interval, the imperfect intervals are undoubtedly preferable to modern ears, although the custom of commencing with a fifth in the upper part is still permissible; there then remains the A, and this is quite satisfactory, a succession of more than three thirds however would be forbidden. The exercise, now completed, is as follows;—



The student should not rest satisfied with writing one correct counterpoint only to a Canto Fermo, let him attempt a second, and even a third, thereby he will gain a greater command of the contrapuntal resources at his disposal, and a quicker conception of the possibilities of the art.

J. HUMFREY ANGER.
Mus. Bac., Oxon.

[To be Continued.]

The Composer's Limitations.

As a composer has only twenty-five semitones or musical units with which to construct his melodies,—a melody rarely exceeding the compass of two octaves,—it follows, as mathematics will show, that the possible combinations of these units are absolutely limited, and that therefore coincidences and repetitions of combinations are, sooner or later, not only probable, but scientifically inevitable.—BERNARD DE KOVEN.

SWEET MARIE.

Words by CY. WARMAN.

Music by RAYMON MOORE.

Andante moderato.

PIANO.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two flats and a common time signature. The melody is marked *mf*.

1. I've a sec - ret in my heart, sweet Mar - ie _____ A
 2. In the morn when I a - wake, sweet Mar - ie _____ Sweet to

Piano accompaniment for the first vocal line, marked *p*.

tale I would im - part, love to thee _____ Ev' - ry
 me my heart will break, love for thee _____ Ev' - ry

Piano accompaniment for the second vocal line.

dai - sy in the dell knows my sec - ret, knows it well, And
 wave that shakes the shore seems to sing it o'er and o'er, Seems to

Piano accompaniment for the third vocal line.

yet I dare not tell sweet Mar - ie _____ When I
 say that I a - dore sweet Mar - ie _____ When the

hold your hand in mine, sweet Mar - ie, _____ A
 sun - set tints the west, sweet Mar - ie, _____ And

feel - ing most div - ine, comes to me; _____ All the
 I sit down to rest, love, with thee; _____ Ev' - ry

world is full of Spring, Full of warb - lers on the wing, And I
 star that studs the sky, Seems to stand and won - der why, They're so

list - en while they sing, sweet Mar - ie
 dim - mer than your eye, sweet Mar - ie

CHORUS.

Come to me, sweet Mar - ie, sweet Mar - ie, come to me; Not be -

cause your face is fair, love, to see, — But your soul, so pure and sweet, Makes my

hap - pi - ness complete; Makes me falt - er at your feet, sweet Mar - ie. —

D. C.

Dedicated to Mlle. Lucille Vessott.

NINA VALSES.

INTRODUCTION.

T. HERBERT CHESTNUT.

Musical notation for the Introduction, consisting of two staves (treble and bass clef) in 3/4 time. The piece begins with a forte (*f*) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Performance markings include *ritard.* (ritardando) and *dim.* (diminuendo) in the middle section, and a piano (*p*) dynamic towards the end.

Musical notation for the first section of the Valse, consisting of two staves. The word "VALSE" is written vertically on the left side. The music is in 3/4 time and begins with a piano (*p*) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical notation for the second section of the Valse, consisting of two staves. It continues the melodic and harmonic themes from the previous section, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical notation for the third section of the Valse, consisting of two staves. It continues the melodic and harmonic themes, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical notation for the fourth section of the Valse, consisting of two staves. It concludes the piece with a melodic line in the right hand and a harmonic accompaniment in the left hand.

The first system of musical notation consists of two staves, treble and bass. The treble staff contains a series of chords and single notes, with a long slur over the first six measures. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *p* (piano).

The second system continues the musical piece. The treble staff has a slur over the first four measures. The bass staff continues with chords and single notes. Dynamic markings include *p* and *f*.

The third system features a treble staff with a slur over the first four measures. The bass staff includes dynamic markings *f* and *ff* (fortissimo). There are also some markings that look like 'v' or 'v' with a vertical line, possibly indicating vibrato or a specific performance instruction.

The fourth system continues with a treble staff having a slur over the first four measures. The bass staff includes a dynamic marking *f* and several vibrato markings (v) under the notes.

The fifth and final system of musical notation concludes the piece. It features a treble staff with a slur over the first four measures and a double bar line at the end. The bass staff continues with chords and single notes.

First system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melody with a long slur over the first four measures. The left hand plays a bass line with chords. Dynamics include *p* (piano) in the first and fifth measures.

Second system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melody with a long slur over the first three measures. The left hand plays a bass line with chords. Dynamics include *f* (forte) in the first measure.

Third system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melody with a long slur over the first four measures. The left hand plays a bass line with chords. Dynamics include *p* (piano) in the fifth measure.

Fourth system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melody with a long slur over the first three measures. The left hand plays a bass line with chords. Dynamics include *f* (forte) in the fifth measure.

Fifth system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melody with a long slur over the last three measures. The left hand plays a bass line with chords. Dynamics include *f* (forte) in the fifth measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, some marked with an 'x' above them. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes and chords. A dynamic marking of *mf* is present at the beginning.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff continues the rhythmic accompaniment. A dynamic marking of *tr* is present at the beginning.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues the rhythmic accompaniment with a slur under the final two measures.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a slur over the first two measures and a fermata over the final measure. The lower staff continues the rhythmic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues the rhythmic accompaniment with dynamic markings of *f*, *fx*, and *ff*.

First system of musical notation for piano. It consists of a grand staff with a treble clef and a bass clef. The music is in 3/4 time. The right hand features a melody with a long note in the first measure, followed by eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and a crescendo hairpin.

Second system of musical notation for piano. It continues the piece with similar melodic and harmonic patterns. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. Dynamics include forte (*f*) and piano (*p*).

Third system of musical notation for piano. The melody in the right hand becomes more active with eighth notes. The left hand accompaniment remains consistent. Dynamics include piano (*p*).

Fourth system of musical notation for piano. The right hand features a melodic phrase with a long note. The left hand accompaniment continues. Dynamics include forte (*f*).

Fifth system of musical notation for piano, ending the piece. The right hand has a melodic line that concludes with a final chord. The left hand accompaniment ends with a series of chords. Dynamics include piano (*p*) and a crescendo hairpin.

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Correspondence.

THE CANADIAN MUSICIAN has regular correspondents in Halifax, Ottawa, Detroit; and Westerly to British Columbia. This paper does not hold itself responsible for the expressions of correspondents.

Port Arthur, Ont., May 8th, 1894.

EDITOR CANADIAN MUSICIAN.

The Alpha Orchestra, composed of eight or ten different instruments, all local talent, have been giving us something good in a musical way, helping with the Easter services in the English church and also at Odd Fellows' concert. Last week they gave a concert to purchase music. It was a grand success in every way. Mrs. G. T. Marks, wife of Port Arthur's mayor, was the leader.

Mr Wm. Brimson, piano tuner from Toronto, is in Port Arthur, at the house of his brother, Mr. J. Brimson.

A Scotch lecture and concert was given in the Methodist church on April 20th; all the singers did well and the combined efforts brought about excellent results.

Miss Florence McLean, pupil of one of Toronto's best vocal teachers, is engaged in teaching in Port Arthur with a fairly good class.

ORPHEUS.

Napanee, May 5th, 1894.

What is universally admitted to be the best concert ever given before a Napanee audience was held in the Western Methodist church on the evening of Thursday April 19th. The attendance was not as large as the quality of the concert deserved, but this was owing to the fact that confirmation was held in the English church on the same evening. Extensive preparations were made for the entertainment and the date was fixed and advertised four months in advance in order that the night would be known and it was unfortunate that the two events should both have occurred on the same night. The concert was under the auspices of the choir of the church and was conducted by Mr. J. Fred. Tilley, choir-master. A good idea of the character of the concert can be gleaned from the programme which was as follows:—

Instrumental Solo—selected, Miss Lillian Hall; Recitation—"The Old Actor's Story, Miss Alida V. Jackson, B. E.; Vocal Solo—"Ave Maria," Miss Ida Orser; Selection—"Mary Princess March," Napanee Mandolin Club; Recitation—"Child Characters," Miss Alida V. Jackson, B. E.; Vocal solo—"Absence," (accompanied by Napanee Mandolin Club.) J. Fred Tilley; Chorus—"Crusaders." Instrumental Duet—selected, Misses Tilley and Ward; Recitation—"The Welsh Classic," Miss Alida V. Jackson, B. E.; Solo and Chorus—"Holy City," (with Orchestral Accompaniment.) Miss Ida Orser; Selection—"There were Shepherds keeping Watch," Napanee Mandolin Club; Quartette—"Mighty Lord of Earth and Sea," Mrs. Herrington and Misses Orser, Marsh and Tilley; Recitation—"Curse Scene Leah the Forsaken," Miss Alida V. Jackson, B. E.; Vocal Solo—"Eternal Rest," Miss Ida

Orser; Chorus—"To Thee O Country."

Miss Orser, of Kingston, has appeared before Napanee people on a previous occasion and she fully sustained her reputation as one of the best vocalists that has ever visited this town. This was Miss Jackson's first appearance here and it was most successful; she was most warmly received and every selection was endorsed, to which she most gracefully responded. Many say she is the best electionist who has ever visited Napanee. She is a graduate of Philadelphia and is now principle of elocution in the Kingston Conservatory of Music. The Mandolin Club were most heartily received and much appreciated, each selection being endorsed. The chorus singers were selected from the church choirs of the town and the choruses were well rendered. There was not an adverse criticism of the concert but those who heard it speak very highly of it and those who did not hear it are sorry now they did not attend.

On Tuesday evening, May 1st, a cantata, "Months and Seasons," was given in the Opera House under the auspices of the Presbyterian church. The affair was conducted by Mr. Geo. E. Maybee, leader of the choir. Space will not permit to particularize, but all took their respective parts in a most creditable manner. The attendance was good, the hall being filled.

J.

Ottawa, Ont., May 14th, 1894.

DEAR MUSICIAN.

"O sounds so joyful, bliss revealing, chloroform like, o'er my senses stealing," as the poet has sung, and this aptly describes the state of the case during the past month. Concerts, concerts, of various types have pervaded the atmosphere. By the way, I must not neglect to say that at an entertainment given in St. John's church Sunday school room the Sims Richards family made a most favourable impression, and earned the hearty plaudits of a large audience. Professional vocal and instrumental talent this season has been conspicuous by its absence, and the void has been worthily filled by amateurs. On the evening of 25th April, Miss Elaine Grice was to appear at the Grand Opera House, but she failed to materialize. On Saturdays the 21st and 28th April and May 4th three pupils of Mr. Earnest Whyte gave very interesting piano recitals in St. James' Hall before good audiences. The programmes comprised excerpts from Mozart, Lechner, Beethoven, Chopin, Schubert, Scarlatti, Schumann and Bach, and received very excellent interpretation at the hands of the executants.

On the evening of 25th April your correspondent was the recipient of a testimonial concert, which was well attended and participated in by the best of amateur and professional talent in the city. The concert was under the direction of Mr. F. C. Smythe, Mus. Bac., T.C.D. principal of the Canadian College of Music, with Miss Olive Robetaille, gold medallist C.C.M. as solo pianist and accompanist; Miss Jones, contralto, was the lady soloist; Miss Aileen May and Miss Williams recited; Mr. Lewis, euphonium soloist, Mr. Knauff, flute, the Laurentian Quartette (male), the Mandolin and Guitar Club (30 strong), Mr. M. K. Dunlevie, baritone. Mr. Beddoe and Mr. Johnstone also lent their valuable assistance, and Mr. R. Lett very kindly played the violin obligatos of Miss Jones' songs, and did it exquisitely. Of the singing of Miss Jones it is a real pleasure to speak eulogistically; her charming voice, good treatment and delivery took her audience by storm, and she was vociferously redemanded. This concert was



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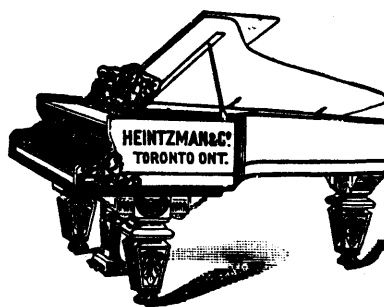
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noticable for two novelties introduced to the public; the Laurentian Quartette (male) and the solo and concerted playing of the euphonium by Mr. Lewis, who opened the concert with a trio for that instrument, flute and piano. The impression made was deservedly marked, the instrument being in the hands of a clever musician, and I think the best slide trombonist in the country. The Laurentian Quartette was a revelation, they sang really very well, the voices blending exquisitely, and the elan, light, shade and ensemble being all that could be desired; the tone and tune perfect. Of the singing of Messrs Beddoe, Johnstone and Dunlevie as soloists it is sufficient to state that they rank foremost in our midst and fully sustained their reputations.

Miss Williams and Miss May both received warm recognition for the talented recitals. On the shoulders of Miss Robetaille was placed the burden of the evening's performances and she bore it well, acquitting herself as only she knows how to do. My most grateful thanks are most sincerely tendered to all those who assisted in that evening's entertainment.

We are having a species of epidemic of societies musical. There are the Schubert choir, the Schubert (1 thing) orchestra, and now we have bloomed out into a Ladies' Morning Musical Club, which has its seances every Thursday, has a lady president, a vice and secretary. Mrs. McConnell, Mrs. Jenkins, Miss O'Reilly, Miss Jones, Miss Robetaille and others form the nucleus of the Club, and furnish an hour or so of entertainment weekly. The object is a praiseworthy one and ought to be encouraged. It is intended to foster, and develop latent talent.

"The Beggar Student" had three good sized audiences, and exhibited some of the best chorus singing we have heard. The leading lady, Miss St. Jean, developed excellent dramatic ability and the other lady parts received good treatment, while of the gentlemen, Mr. Ter Meer was terribly hoarse, but manfully hung on to his part; the other gentlemen did creditably.

A new music hall is in course of erection on Bank St., next door to the Canadian College of Music. There will be a seating capacity of 750. It will be conveniently situated and easily accessible as two lines of the electric cars pass the doors. By the bye, I must not neglect to tell you that the largest number of candidates for musical honors have entered the lists at the Canadian College of Music for the June examinations that has been known since the college was opened. "Nothing succeeds like success."

XANTIPPE.

As no one cares to buy and preserve the the house in which Handel was born, it is to be pulled down.

THE LONDON COLLEGE OF MUSIC.

ITS WORK IN CANADA.

Examinations in Practical and Theoretical Work.

In our last issue we announced that this institution is about to extend its work to Canada, as well as to the United States where now there are nearly 100 representatives appointed.

That the London College of Music has the countenance of men of note may be inferred from the following list of *Patrons*:—The Most Noble the Marquis of Carmarthen, M. P., Sir Francis W. Brady, Bart., Q. C., member of the Council, Royal Irish Academy of Music. The Honorable Sir William Grantham. Sir Albert K. Rollit, Kt., M. P. Sir Robert Raper, Kt. Sir Vincent Kennett-Barrington, Kt.

The English examiners are men of great musical repute and we find in the College prospectus such names as:—W. J. Westbrook, Esq., Mus. Doc. Cantab; Harton Allison, Esq., Mus. Doc. Dublin, Mus Bac. Cantab. F.R.A.M.; Alfred J. Caldicott, Esq., Mus. Bac. Cantab; Dr. F. J. Karn, Mus. Bac. Cantab; G. Augustus Holmes, Esq.; Seymour Smith, Esq.; Wm. Spark, Esq., Mus. Doc., L. Mus. L.C.M., F.C.O.; Geo. Bard, Esq., L. Mus. L.C.M.; H. Dancy, Esq., F.C.O.; T. H. Spinney, Esq., M.A., F.C.O.; Theodore S. Tearne, Esq., Mus. Bac. Oxen, L. Mus. L. C. M.; F. Atkins, Esq., Mus. Bac. Oxen.; O. A. Mansfield, Esq., Mus. Doc.; C. E. Allum, Esq., Mus. Doc. T. C. D.; C. H. Briggs, Esq., Mus. Doc. Cantab; W. H. Longhurst, Esq., Mus. Doc. Cantuar; L. Mus. L. C. M.; C. T. Reynolds, Esq., Mus. Bac. Oxen; F. C. O.; A. Rowland, Esq., A. R. C. M.

In Canada representative musicians have been appointed agents in several important cities and we may look for rapid development of the work of the College in this country.

The sub-secretary for the Dominion is Mr. Edmond L. Roberts, 158 Yonge St., Toronto, who can furnish all information as to prospective examinations, tables of fees, entry forms, etc. It is expected that the first examinations in Toronto will be in December next.

Attention is drawn to the announcement of the \$100 cash prize offered by Mrs. Alexander Cameron for the best soprano and the best tenor voices. The offer is made in order to find out and develop the good voices which may require hearing. In addition to the money prize the valuable scholarships offered by the directors of the College of Music, secure to the winners the privilege of a course in vocal training under a teacher of standard repute.

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Although comparatively recently introduced have proved a revelation and a delightful surprise to all who have seen and heard them. They are now being made in styles "H" and "M", the former representing what is wanted by the purchaser of average means, the latter being somewhat more elaborate and designed for artists especially.

These instruments—uprights—are constructed in accordance with the latest scientific discoveries in acoustics and on similar principles to the horizontal or concert grands. The wood is prepared and the sound board so arranged that the greatest possible resonance is obtained from every part of its surface. The action is perfect in touch and gives the performer every facility in producing gradations in tone from the most delicate pianissimo to the loudest sforzando. The sostenuto and tone-sustaining capacity are remarkable while for beauty and purity of tone and elegance of finish they are unrivalled among the pianos of Canadian production.

The "Reimers"

pianos, of which the Whaley-Royce Piano Co. Ltd., control the sole manufacture, are graded in styles 1, 2, 4 and 6. These instruments have become universally recognized not only for their sterling tonal qualities, durability and beauty of design, but because their significantly valuable accessories in invention have seriously and advantageously influenced the mechanics and art of piano construction in Canada. SINCE THEIR INTRODUCTION the importation of American pianos to this country has decreased to an extent that—except in concert grands—it has virtually become nil, and it has been incontrovertibly demonstrated that the "REIMERS," although sold at moderate prices, fill every demand of the most critical. Both the "Whaley-Royce" and the "Reimers" pianos are in evidence at the warehouses of the manufacturers, the Whaley-Royce Piano Co. Ltd., 158 Yonge St., Toronto.

Flutes Made of Porcelain.

The latest style of flutes come from Miessen, Saxony, where a factory is turning out these instruments in porcelain. The inventor claims that the tone of a porcelain flute is much purer and larger than that produced on a wooden flute, and that the china instruments are not subject to climatic changes. Time will tell.

The Bystander's Column.

A glance at the prospectus issued by the management of the Massey festival does not altogether reassure one as to the artistic value of the programmes. That "The Messiah" is an eminently respectable work there is no denying and we all like to go and hear it once a year (at Christmas,) but at the opening of a new and splendid Temple of Music, one looks for a novelty that will turn for the time being the eyes of the musical world upon the city containing it. For instance, we will suppose that Dvorak's great "Requiem" had been selected for presentation. With Dvorak in New York, just a few hours away, surely he could have been induced to conduct his work in Toronto when we should have been the cynosure of all eyes. Dvorak conducted the "Requiem" with Mr. Lang's society in Boston and there is no reason for supposing he would not have come here. One of the greatest of living composers he would have reflected glory upon Toronto, and Toronto in turn honor upon the director liberal enough to bring him here.

I am glad that Mr. Arthur E. Fisher's "The Wreck of the Hesperus" in its new form has been included in one of the programmes, for it shows that Mr. Torrington recognizes the fact that something worth producing may be found even within the rather narrow musical confines of Canada.

I hope that Goldmark's "Sakuntala" overture will go well, though it is hardly probable for the work demands the best of wood-wind and horns. Greatest of all overtures and the work upon which Goldmark's fame rests, it is tremendously difficult inasmuch as it must be played letter perfect. Who could forget Gericke's reading of this masterpiece, the lovely opening subject for 'cello' (heard later for *coro inglese*), the answering theme for the violin in the extreme high octave *p. p.*; the furious *allegro*, and the wondrous precision attained by the Boston Symphony Orchestra in the detached chords, when this great organization was under the baton of the greatest of drill masters?

Referring again to the Festival, it would seem out of place to have the 1,000 school children and the large orchestral school participate in, or rather interrupt, serious programmes. In a festival of their own they would not only be welcome but would also fill a decided place.

Then again, would it not have been advisable to have engaged Canadian artists for soloists who are acknowledged everywhere but in their own country? With the exception of one lady, who is fast falling behind, there are none of the solo vocalists engaged who are conceded to be artists of the first rank. With regard to the instrumentalists, Herren Freidheim and Yuncck are, of course, irreproachable.

It is too bad that Mr. Torrington has not had *carte blanche* for I am sure had that been the case he would have formulated entirely different plans. Amateur committees are no good when it comes down to programme making and artist engaging. My personal wish is that the festival may be a great success as well as any other musical project, for the good of the cause in Toronto; but I hope that I may not be considered pessimistic if I say that the complete artistic success of the Massey Festival is very much in doubt, in my mind.

Tripp is working like a Trojan to make his concert—the first of the Male Chorus Club—a great success. Everybody wishes him success in his undertaking. I understand that several of the members object to singing in the Grand Opera House. It's a wonder that those thoroughly proper individuals do not ask Mr. Tripp to put trousers on the piano legs.

THE BYSTANDER.

Genius and Poverty.

The death of Gounod, the great French composer, calls to mind the difference between the surroundings and the circumstances of the composers of former days and the musical genius of our own times.

Gounod, born in 1818. When 20 years of age (1838), carried off the Conservatoire prize which gave him some time in Italy for music study. On return to France his works did not achieve immediate popularity, and even his immortal opera "Faust" was sneered at. But becoming better understood and appreciated, he poured forth work after work which were eagerly seized by the musical public. His oratorios, "The Redemption," and "Mors et Vita" (the former eleven and the latter now eight years old) are among the best specimens of modern composition in this extended form.

Applauded, flattered, and lacking nothing in a financial way, Gounod's latter years may be compared in some degree with those of Wagner, the latter part of whose career (he died in February, 1883) was passed in lavish and princely style, and of Liszt (dying in 1883), who had the whole musical world at his feet.

This is as it should be. The world has come to appreciate the master of mind as much or more than it does the master of money. But this has been true, as far as the great composers are concerned, only in the present century. A glance at the master musicians of former centuries will prove our statement.

Bach, the great disciple of counterpoint, died in Leipzig in 1750. He had been the recipient of a small salary as church music director. During his lifetime, appreciation for his works was limited almost to his own city and there it was only moderate in degree. When his widow died, ten years later, she was given a pauper's burial, yet Bach was the fountain head of all our modern music.

Handel, born in the same year as Bach (1685), outlived him nine years. The most of his life was spent in England where he was, during the latter portion, the principle musical figure. Though his latter operas were financial failures, his oratorios, beginning with the "Messiah" (1742), brought him renewed popularity, position and income. His lot was far more easy than that of his contemporary Bach, though his disposition was not nearly so exemplary.

Haydn was, in common with many other musicians of his day, a sort of upper servant. His family relations were highly unpleasant, and his position was dependant on the whim of his patron prince. He was of a religious and servile nature, the latter being due largely perhaps to the custom of the times, which gave a musician, however great he might be, but little more respect than a valet or head cook. He died in 1809 with the applause caused by his oratorio the "Creation" still in his ears. His income would to-day be deemed small by a player in the theatre orchestra, and his estate was almost a minus quantity.

Mozart, that gifted prodigy, that jovial good fellow, that hard working composer, was worn out by his work and his privations when but thirty-five years old. He died in 1791. Though the greatest composer of his time, he

suffered for proper financial support and at times for sufficient nourishment. He was the victim of many conspiracies on the part of less talented musicians. He wrote immortal operas; others profited by them. He worked; they laughed. His life was a labor to keep soul and body together, and at his death he left his family without inheritance. Though given a great funeral, it is not now known where his body lies.

Beethoven, that rugged and self-contained spirit, died in 1827. His father was a drunkard, and even in later years he never knew the joys of home life. He lived by himself and put forth the mighty children of his brain in solitude. His financial circumstances were moderate, and he considered himself a poor man, though he was better situated than Mozart or Schubert in that respect.

Schubert, one of the most musical geniuses that ever lived, died in 1828, at the age of thirty-one. He was a school teacher, with hardly enough income to keep soul and body together. He was so poor that he sold the manuscripts of his songs for *twenty cents apiece*, and so unknown that he saw comparatively few of great compositions published. Dying almost alone, in great poverty,—yet before his death, sitting up and composing merry strains to bring in a mere pittance,—his life and its end were particularly pathetic.

Schumann's disposition was of that intense nature that borders on insanity, and insanity was the end of his busy life. He died in 1856, honored and beloved, His wife still lives—a connecting link to the times of Beethoven, Schubert and Mendelssohn.

Chopin died in 1849, after an illness of almost ten years. He was highly honored and greatly beloved for his sweet nature. He was of a retiring disposition and seldom appeared in public. Yet the public appreciated his work even during his lifetime.

Mendelssohn had an ideal career. Surrounded by wealth, position, education, his circumstances were all that could be asked. Honored by musicians and worshipped by the people, his life is the greatest possible contrast to that of Schubert and Mozart. He died in 1847, aged thirty-nine.

Meyerbeer also was a child of favorable circumstances. Though of less musical worth than that of Mendelssohn, his music obtained much popular applause, and at his death, in 1864, his funeral was as that of a monarch.

Of Wagner I have spoken above. None have obtained greater honors than he, and none deserved them more.

I might go on and mention the names of lesser lights. The circumstances of some of them would tend to show that even this century does not always repay genius with honor or riches. Still, the contrast between the last half century and the time that preceded it is certainly in our favor. Perhaps the twentieth century will repay all its debts to genius.—W. F. GATES.

Madam Albani is contemplating a fresh tour of the United States and Canada next winter, and the eminent baritone, Mr. Watkin Mills, is also coming to America.

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The St. John, N. B. Gazette of May 12th devotes six columns to an interesting sketch of "Our City Musicians," touching more especially on the conductor, programmes and instrumentation of the band of the New Brunswick Batt. of Garrison Artillery which seems to have had a very varied but successful experience and is now directed by Bandmaster Thos. W. Horsman, a native of Leeds, England, a graduate of Kneller Hall where he was an euphonium soloist of note, and afterwards had a highly experience as a teacher and conductor of several English military bands.

The band of the N.B., Batt. of Garrison Artillery, we may judge from our contemporary's sketch, has the advantage of being exceptionally well managed by its executive and to possess excellent musicians. Great praise is accorded the president, Capt. S. D. Crawford, Sergeant A. B. Farmer, Corporal Fred. Meneley and Mr. F. H. Watson, solo clarionetist. Quoting the Gazette: "This makes a band of 33 pieces with an instrumentation which places them in a position to perform the heaviest selections composed for full military band, and indeed the public have been treated on various occasions lately to some of the best compositions by the most eminent authors, and that the band has done itself credit in their rendition, need not be mentioned here, as the hearty and long continued applause they have received from their listeners is a sufficient guarantee that they did justice to their several pieces. * * * But it is in selections and overtures that the band excel, and a look through their repertoire is sufficient to convince the most skeptical that they have every reason to be called one of the best bands in America."

Mr. Stocks Hammond, Mus. Doc., of Reading Pa., has been appointed dean of the music for the Pennsylvania Chautauqua. July 1st to August 2nd of this year, at Mount Gretna, Pa. The appointment is a significant one as the institution is one of almost national importance.

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While travelling in Ireland a few years ago a gentleman heard a story from the lips of a magistrate who was an eye witness to the incident which he related as they jogged along together on a little jaunting car. Along the Donegal coast are several islands, and the magistrate pointed out one in particular as the scene of his story. It was several miles of the main land and had quite a population. The owner, said he, had purchased a piano and had sent a big boat manned by several men to bring it from the mainland. When the boat returned to the island, the family of the purchaser went down to the beach to receive the instrument; but the boat was empty, much to their disappointment. "Why did you not bring the piano?" was their first and eager salutation. "We have brought it," was the answer. "Well where is it?" "We've got it in tow," came the answer in broad Donegal. The instrument had been packed in the usual wooden case, and as they had some difficulty in getting it conveniently into the boat, they had tied a stout rope around it, made it fast astern and then gently pulled for the shore.

Expensive Violin Bows.

The highest price publicly recorded that has ever been paid for a violin bow was for one made by Francois Tourte, of Paris (1747--1835), the greatest bow-maker who ever lived, and \$260 was the sum paid for it by the Joachim Presentation Fund Committee. This bow was given to the great virtuoso. The highest price recorded in the auction room was given by Mr. Alfred Ebsworth Hill, at the Hotel Drouot, in Paris, in February, 1887. The bow he then purchased was likewise made by Francois Tourte, and was knocked down to him at 1,100fr. (\$220). One of the highest prices paid for a violin is \$10,000 by Mr. Crawford, of New Park, Trinity, near Edinburgh. It is down as the "Salabue Stradivari," and dates 1716. The cost of the raw materials of a violin, comprising seventy different parts, has been estimated at something over a dollar. It is said that Pittsburg stands on grounds once given in exchange for a violin.

The Power of Music.

A family living in a Harlem apartment house received a call from the gentleman living in the next flat. The young lady of the family met him at the door.

"You are the young lady who plays on the piano in this flat, are you not?" said the caller.

"Yes, sir."

"Would you do me the favor to play some of Wagner's music this afternoon from two to three o'clock?"

Young lady (very much flattered)—Certainly, sir. I suppose you love music.

"No, its not that. The truth is, the landlord is going to call on me this afternoon for the rent, and I am going to claim a reduction on account of your piano playing. Now, if you will play when he can hear it for himself, I think he will cheerfully come down five dollars a month in the rent."—*Texas Siftings.*

Miscellaneous.

Von Bulow's remains were cremated.

Verdi's "Falstaff" has been brought out at Cologne with great success.

Leipzig has heard several movements from Mr. F. H. Cowen's Scandinavian Symphony. The *Scherzo* was encored.

A writer in London *Musical Herald*:—"Sounds are strings tied to your sensibilities, by means of which they are pulled up and down as curtains to the windows of your soul."

At a recent symposium on the subject of the future of music in Germany, in which Hanslick, Jadassohn, and Moszkowski participated, it was practically agreed that originality in operatic music exists at present principally in the new Italian school.

Massenet's "Werther" has been performed in Chicago, for the first time in America.

Melba will make a concert tour to this country next autumn under the management of Messrs Abbey, Schoeffel and Grau.

It is reported from London that Mr. W. S. Gilbert is writing a libretto which Mr. George Henshel will set to music.

"Rob Roy" is the title of the new opera by Smith and De Koven. It will be produced by the Whitney Opera Company next season.

Johann Strauss, the waltz-composer, was formerly a clerk in a savings bank.

Leoncavallo has a comic opera in hand. The libretto is his own. It is founded on Goldoni's "Don Marzio."

Siegfried Wagner has conducted a grand orchestral concert at Brussels. He received great praise for his skillful directing.

Verdi intends to found a large asylum for singers and musicians, and will devote the greater portion of his fortune to this object. "When my name is forgotten," he is reported to have said, "this asylum shall recall it."

Miss Sybil Sanderson, the American *prima donna*, has made a success in Massenet's "Thais," in Paris.

Master Lewis, the celebrated boy soprano of the Church of the Messiah, Boston, is to make a concert tour.

Mr. Edward R. Doward, who has filled the position of organist and choir-master in the Ascension church, Toronto, for the past eight years, has placed his resignation in the hands of the church wardens, to take effect on the 1st of August next. Regret is expressed on all sides at the severance of a connection between organists and people that has been so satisfactory.

Max Bruch's latest work, "Leonidas," for baritone solo, male chorus, and orchestra (Op. 66), has been successfully produced at Bremen under the direction of the composer.

Berlin has had quite a number of concerts in memory of Hans Von Bulow, in which the leading choral and instrumental societies have participated.

Girofle-Girofla with Lillian Russell and Digby Bell at the New York Casino has lately had a gorgeous revival that awakened old and brilliant memories.

Boston's Handel and Haydn Society, Boston, close their present season with a testimonial to Carl Zarrahn in acknowledgement of his 40 years of service as a conductor of that society.

Arthur Friedheim, the pianist, recently appeared in the role of conductor. The works performed under his direction were Listz's "Faust" Symphony and Wagner's Kaiser March, both of which he conducted without the score. New York critics accord him high praise in this new capacity.

Dr. Dvorak who, for the next two years, will remain Musical Director of the National Conservatory of Music New York, at a salary of \$15,000 per year, will, doubtless, during that time produce several original musical compositions worthy of his genius and the advantages which his eminent position presents.

There are one or two churches in England with surpliced choirs of ladies, but the novelty does not catch on. We now hear from Gibraltar that in the ugly building called a cathedral, on the Rock, 37 lady choristers have just appeared in surplice jackets and a black skirt over their ordinary dress, and college caps. Archdeacon Govett says that the innovation is necessary, because "among the 5,000 military stationed at Gibraltar little difficulty is found in obtaining tenors and basses, but boys' trebles to balance them are scarce."—*The Folio*, Boston.

Prof. W. H. Cummings in a recent lecture before the London Royal Institution, said, as regards to the use of viols (the precursors of the modern violin and violoncello) in the cathedrals during the 15th and 16th centuries: "It was quite often the practice to put a small chorister boy inside the body of the instrument to sing the soprano part, while the violinist obtained the bass from the strings, sometimes adding a tenor part with his own voice." From this we should judge that either the viols were unusually large, or that the chorister boy was quite small. These viols were used in sets and went out of use in the 17th century.

Mr. Edgar Buck, formerly of Toronto and conductor of the Toronto Vocel Society, is now engaged in teaching singing in Victoria, B. C. Mr. Buck has always been a bird of passage staying nowhere very long; so it will not prove much of a surprise to hear of him next as being either in China or at the North Pole.

The Mendelssohn Quintette Club, which is still directed by Mr. Thomas Ryan, recently appeared in Victoria, B. C., much to the delight of the musically cultured of that remote but pleasant city.

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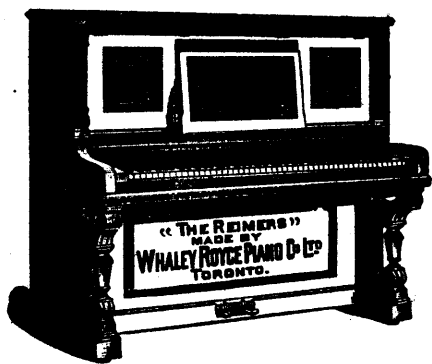
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The above are all good Second-hand Band Instruments, having been thoroughly overhauled, the dents and bruises taken out and put in first-class order. Practically just as good as new. We have a staff of first-class instrument makers, and are prepared to do all kinds of repairing, make any part or parts of an instrument, "C" Crooks for Eb and Bb Cornets and Eb Altos, "D" Shanks for Tubas and "A" Shanks for Tenors or Baritones. We guarantee Crooks and Shanks to be in tune, and we further draw your attention to the fact that we are the only firm in Canada who can either Repair an Instrument or make a Shank or Crook; so if you have any repairs to do, send them direct to us, and we will quote you prices before commencing the work.

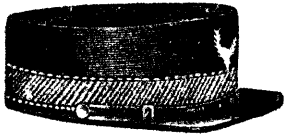
We will ship any of the above Instruments C. O. D. on approbation, but require at least \$1.00 with the order, as a guarantee of good faith, which amount will be deducted from the bill.

SECOND-HAND BAND INSTRUMENTS TAKEN IN EXCHANGE FOR NEW ONES ONLY.

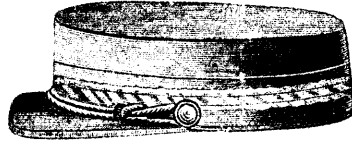
WHALEY, ROYCE & CO.,

158 Yonge Street, Toronto

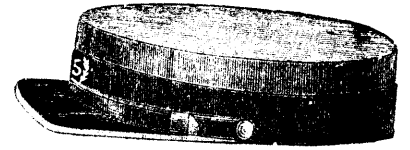
Band and Firemen's Caps.



Nos. 1 and 2.

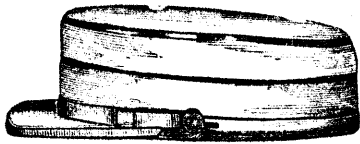


Nos. 3 and 4.

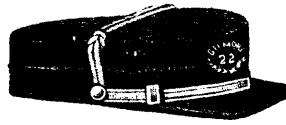


Nos. 5 and 6.

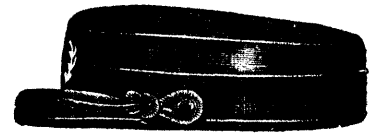
- No. 1. Black or Blue-Black Cloth, Gilt or Silver Lace Band.
 " 2. Same description as above, with Gilt or Plated Wreath in front.
 " 3. " " " as No. 1, only Gilt Cord on Peak.
 " 4. " " " " " " with Wreath in front.
 " 5. Black or Blue-Black Cloth, with Black or any other Colored Band.
 " 6. Same as No. 5, with Wreath in front.



No. 7.

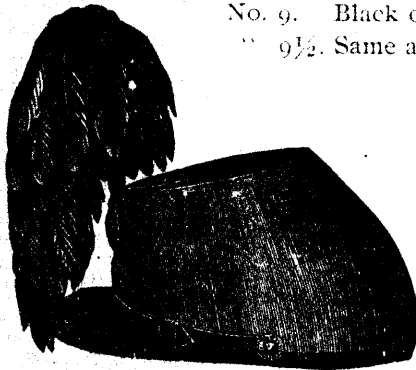


No. 8.

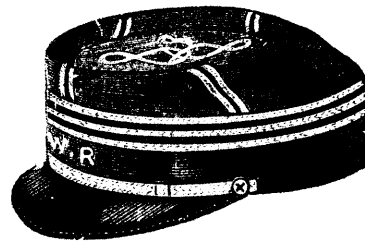


No. 9.

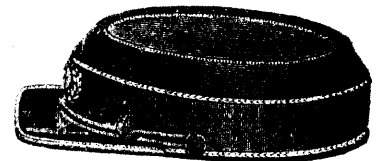
- No. 7. White Duck, a fine summer cap, very neat and cool.
 " 8. Gilmore style, Black or Blue-Black, Gilt Cord across the top and Leather Strap or Gilt Cord over Peak, and Gilt Wreath in front.
 " 8½. Same as No. 8, with turned down Peak.
 No. 9. Black or Blue-Black Cloth, Heavy Double Gilt Cord and wreath in front.
 " 9½. Same as No. 9, with turned down Peak.



Nos. 10 and 12 [without Plumes]



No. 11.



No. 25

- No. 10. Shako, Blue Cloth, Plain.
 " 11. " " " gilt band.
 " 12. " " " gilt band and Wreath.
 " 14. New style, Blue Black Cloth, trimmed with Gilt Cord.
 " 25. Black or Blue-Black Cloth, extra fine quality, silk lined, black or gilt cord over the extra fine glazed peak, gilt wreath and any 3 letters.

All Caps have Sockets for Lamps or Plumes.

Samples of the above Caps sent for inspection if express charges are paid both ways.

WRITE FOR PRICES.

MENTION NUMBER OF STYLE OF CAP SELECTED.

BAND UNIFORMS.

We are now prepared to supply **BAND UNIFORMS** of the latest styles, any colored material, and trimmed to suit. We use only the best and most servicable material and **Guarantee our Uniforms satisfactory** in every respect. Write for prices, samples of cloth, and trimmings, etc.

WHALEY, ROYCE & CO.

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