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J. HUMFREY ANGER,
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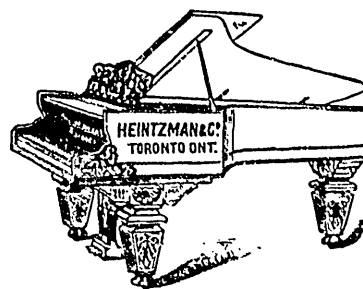
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THE CANADIAN MUSICIAN
158 YONGE STREET, TORONTO, CAN.

TORONTO, DECEMBER, 1893.

Mr. J. Humfrey Anger.

(PORTRAIT ON FRONT PAGE.)

Joseph Humfrey Anger, Mus. Bac., Oxon., Fellow of the Royal College of Organists; * Member of the Incorporated Society of Musicians, Professor of Harmony, Counterpoint, etc., at the Conservatory of Music, Toronto.

The subject of our sketch this month was born in Berkshire, England, on June, 3rd, 1862. He evinced an early taste for music and studied the piano and harmony during his school-boy years. After receiving a sound education, his father (a private country gentleman, not versed in musical matters,) was somewhat opposed to his son's choice of the musical profession, but the young man gained his way, with the result that in his 18th year, (1880), a deed of agreement was drawn up and signed by which he became an articulated pupil to Cedric Bucknall, Mus. Bac., Oxon., organist of All Saints' church, Clifton, Bristol, himself a pupil of W. H. Monk, Mus. Doc., the musical editor of Hymns Ancient and Modern, etc. He studied with this eminent musician, living in his house, for a period of rather more than two years, during which time he made great progress in piano and organ playing, composition etc., besides enjoying the advantages of the fine services in All Saints' Church and the general musical atmosphere of a professional musician's home.

* The institution hitherto known as the College of Organists (Eng.) has just recently been granted a new charter, and is now styled the Royal College of Organists.

Mr. Anger's first appointment as organist and choirmaster was at the parish church of Frenchay, a suburb of Bristol, which was offered to him after competition, in 1883. Having now fairly entered the musical profession he determined to continue his studies and if possible rise to a high position in the musical world. Accordingly, in 1881, having matriculated at New College, Oxford, he passed the first examination for the degree of Bachelor of Music and in the same year also obtained a diploma on passing the preparatory examination entitling him to Associate ship in the College of Organists. About this time he became conductor of the local Choral Society, and commenced a series of monthly organ recitals which extended over a period of four years, and gradually worked his unpretentious choir up to the performance of a cathedral service. In 1887, in honor of the Queen's Jubilee, the Bath Philharmonic Society offered a gold medal for the best cantata for soli voices, chorus and orchestra, and out of several compositions submitted, the judges, Sir A. Sullivan, A. C. Mackenzie, Mus. Doc., and Eaton Fanning, finally selected the work bearing the motto "Jayatehaye," which proved to be the composition of our young artist. The cantata, which is a setting of Psalm xcvi, was performed with full orchestra and a chorus of 200 voices under the composer's baton, at Bath, in April of the following year, and was enthusiastically received.

This same year, 1888, was quite an epoch in the young man's career. In January he was successful in obtaining the valuable diploma of Fellowship in the College of Organists, a distinction which is only obtainable after a searching examination in the theory and practice of an organist's abilities and is justifiably held in high esteem by all eminent musicians. In May he was appointed to a vacancy on the staff of assistant masters at Surrey county school, Cranleigh, in the music department, under the direct supervision of G. C. Martin, Mus. Doc., organist of St. Paul's Cathedral, London. Mr. Anger's departure from Frenchay was the occasion for the parishioners to show their appreciation of his efforts by presenting him with a handsome testimonial and an illuminated address.

It was about this time that Mr. Anger became a pupil of Professor James Higgs, author of "Fugue" and "Modulation" in Stainer's series of primers, and co-editor with J. F. Bridge, Mus. Doc., of Novello's edition of J. S. Bach's organ compositions, and one of the greatest living authorities on counterpoint, under whom Mr. Anger may be said to have finished his musical education, studying counterpoint, canon, fugue, musical history and aesthetics, with the happy result that, in Oct, 1888, he successfully passed the final examination for the degree of Bachelor of Music, at Oxford, and in the following month,

at a Convocation of the Senate, he was presented by Sir John Stainer (who occupies the Chair of Music at the University) to the Vice-Chancellor, when the degree was formally conferred on him.

In 1890, Mr. Anger further added to his laurels by becoming the successful candidate in a competition for the medal and prize of £10, offered by the London Madrigal Society, the work which gained this prize being a madrigal entitled "Bonnie Belle," which is written for six voices and has been published by Novello & Co.

"Bonnie Belle" has been performed on several occasions in England and has always been well received.

In 1891 Mr. Anger left Cranleigh to take up the important position of organist and choirmaster at the parish church of Ludlow, Shropshire, which was offered to him after a keen competition with upwards of 100 other candidates. The church is one of the largest in England and contains a fine four-manual organ on which it was the custom of the organist to give a short recital after the evening service on Sundays. He also became conductor of the Ludlow Choral and Orchestral Society, which had been in existence for over 30 years, and during the two seasons of his residence in Ludlow conducted "Judas Maccabeus" and "Ode to St. Cecilia," (Handel,) "Hear My Prayer" (Mendelssohn,) "The Erl King's Daughter" (Gade,) and sundry minor works. In 1892 the Incorporated Society of Musicians elected him as a member and he was subsequently chosen by ballot to sit on the Council of the South Midland Section. In Oct. he was invited to take the chair at their annual meeting, held in Worcester, when he read a paper on the "bogus teachers of the musical profession". This paper was subsequently published in the society's journal and an extract from the same will be found on another page of this issue of THE CANADIAN MUSICIAN.

In August of this year (1893,) Mr. Anger made the acquaintance of Mr. Edward Fisher, musical director of the Toronto Conservatory of Music, who was on a visit to England at the time. After some negotiations Mr. Fisher offered him a position on the faculty of the conservatory as principal professor of harmony, counterpoint, etc., which Mr. Anger accepted. This necessitated the hasty resignation of his various Ludlow appointments. Testimonials from the Choral Society, the Orpheus Society (a musical club for men only, founded by Mr. Anger,) and the choir of the parish church, besides tokens from attached friends and letters of regret at his permanent retirement from Ludlow, only served to bring forth strong evidences of the high esteem in which he was held there. Mr. Anger arrived in Toronto in Oct. last and immediately entered upon his duties. We heartily wish him success in the sphere of labor which he is undertaking in our midst.

Mr. Angera's compositions include:—Cantata for soli voices, chorus and orchestra; "Bonnie Belle" (prize) madrigal for six voices; "All on a Summer's Morning," madrigal for six voices; Evening Service in C; Impromptu for the piano; Overture for the organ; Minuetto Scherzoso, for organ; and a Christmas carol (prize).

At present Mr. Anger is working at a dramatic oratorio on the subject of the "Dream of Gerontius," by the late Cardinal Newman, as his "exercise" for the degree of Doctor of Music.

Miscellaneous.

Four hundred thousand rubles have been appropriated for the alterations in the Moscow Conservatory.

Santley, who has been singing in South Africa, has returned to London.

The last work written by Gounod was an "Ave Maria," on September 30th, for his daughter's birthday.

A Hebrew troupe are giving operatic performances at Sofia with great success. Only the Hebrew language is used.

The opening concert of the new Gewandhaus, in Leipzig, was the celebration of 150th anniversary of the institution.

Gounod's "Faust" was written at Windsor, by the command of the Queen, with Albani "Marguerite," and Davis as "Faust."

A fac-simile of Wagner's "Meistersinger" has recently been issued by the publishers, B. Schott's Sons, of Mainz.

Gounod, whose death was chronicled last month, was given a state funeral. The body lay in state, and at the funeral Saint-Saens presided at the organ. The musical service was simple but impressive.

It is reported from Buda-Pesth that the Royal Opera under the direction Arthur Nikisch, late conductor of Boston Symphony Orchestra, has begun a new era and in a fair way to regain its former splendor.

"Gabrielle" is the title of a new opera, composed expressly for Patti, by Sig. Emilio Pizzi. Its first presentation was at Boston, quite recently. It is well spoken of.

Edmund Yates says: "I hear from Berlin that the production of 'Ivanhoe' at the Royal Opera in Berlin is being looked forward to with most eager interest.

The Belleville Philharmonic Society, Mrs. Eva Rose York, conductress assisted by solo talent, gave Romberg's "Lay of the Bell" and a miscellaneous programme on Dec. 7.

In the fore part of this month Mr. J. Lewis Browne, the very clever organist of Bond St. Congregational Church, Toronto, "opened" a fine new organ, built by Messrs. Warren & Son, in the Presbyterian church, Orillia. Needless to say he gave unbounded satisfaction.

There are glowing reports of Mr. Franz Rummel's success in Berlin. According to London *Musical Times*, "he seems to have been hailed with wonderful unanimity as a player who unites to a brilliant, unerring technique all those higher qualities of head and heart which alone enable an artist to reveal the composer's intentions in the great classical masterpieces."

Mr. W. E. Fairclough's organ recitals at All Saints' church, Toronto, have been attracting well merited attention. The programmes are excellent; their rendition masterly.

The choir of the church of The Redeemer, Toronto, under the very capable direction of Mr. Walter H. Robinson, are preparing Gado's cantata "Christmas Eve" to be given at Christmas time. The work is for double chorus and alto solo and is very pretty.

The free singing classes instituted last year by Mr. Walter Damrosch in New York proved

so successful that they being reopened. The following from the *N. Y. Sun* is interesting:

"Two meetings were held to make final arrangements for the reopening of the free singing-classes which were started by Frank Damrosch last winter and proved a success. The meetings were held in Adelphi Hall, Fifty-second Street and Broadway, and Aschenbroedel Hall, 146 East Eighty-sixth Street.

Mr. Damrosch and Edward King explained the objects and methods of the classes. Mrs. Crowley was at the meeting in Adelphi Hall, and took a lively interest in the proceedings. There were about four hundred people at this meeting, the majority of whom were girls.

"We hope," Mr. Damrosch said, "to get up a great choral union in New York, which will have three thousand or four thousand voices, and will become a permanent institution. From what I learned of the latent talent of New York last year, I believe this can be easily accomplished."

As most of Mr. Damrosch's audience was made up of his pupils of last year, his hearers looked pleased with themselves. The men cheered, and the girls waved their pocket handkerchiefs.

As they did last year, every pupil would be required to pay ten cents every Sunday. This would be to meet the expenses of hiring halls, printing music, and other incidentals. The teaching would be free.

There will be five classes, each beginning at three o'clock every Sunday afternoon. They will meet in Adelphi Hall, Aschenbroedel Hall, Caledonian Hall, (Jackson Square), Cooper Union, and a hall to be selected this week on the east side. The Cooper Union class will be composed of the pupils who made progress last year, and will be taught by Mr. Damrosch himself.

There were about fifteen hundred people in Aschenbroedel Hall, and to them, also, Mr. Damrosch made an explanatory speech."

The late Peter Ilitsch Tschaiakowsky, the great Russian composer, whose untimely death by cholera was a shock to the entire world of art, was one of the most modest and unassuming of men.

In a charmingly unaffected manner he once gave the writer of this column some recollections of his early career.

"In my boyhood," he said "I had an inclination for music. I was only five years old when I began my studies with a lady, and soon I began to play upon the piano Kalkbrenner's 'Le Fou' and other fashionable pieces of the day.

"I believe I used to surprise my friends in the Ural district with my virtuosity. But my parents had decided that I had to be a government employee, not a musician; so at the age of ten I was taken to St. Petersburg, and entered in the jurisprudence school.

"I remained there nine years, and did not do much in music in that time. There was a musical library, a piano room, and a teacher; but he simply gave indifferent technical instruction—a sort of fashionable instruction for young nobles in the school. My parents did not see anything more in me than a future office-holder.

"At the age of seventeen I made the acquaintance of an Italian singing teacher named Piccioli. He was the first person who took any interest in my musical inclinations, and he gained great influence over me. My father was finally obliged to give me some scope for the development of my taste, and before I had reached my eighteenth birthday he was good enough to put me under Rudolf Kuendiger, a piano teacher.

"Kuendiger was a native of Nuremberg, and had settled in St. Petersburg. He was a fine pianist and a thorough musician. I took lessons of him every Sunday, and made rapid progress in piano playing. Kuendiger took me to concerts where I heard plenty of classical music, and my fashionable prejudice against it began to disappear. At last, one fine day, I heard Mozart's 'Don Giovanni.' It

came as a revelation to me. I cannot express the delight which seized me.

"Yet, after leaving the school I was still only a fairly accomplished dilettante. I often had the desire to compose, but I did little. I spent two years as an under-secretary in the Ministry of Justice, went into society and to the theatres a good deal, but did not push forward in music. In 1861 I became acquainted with a young officer who had a great reference for music. He had been a student of Zarembo's courses in musical theory. This officer expressed himself as not a little astonished at my improvisation on a theme which he gave me. He became convinced that I was a musician, and that it was my duty to make music my earnest and continued study. He introduced me to Zarembo, who accepted me as a student, and advised me to leave my office and devote myself to music."

The following year the Conservatory was founded, and Tschaiakowsky became a student. The rest of the story of his life is well known. He had something interesting to say about his conducting, however. "Up to the age of forty-six," he said, "I regarded myself as hardly able to direct an orchestra. I suffered from stage fright, and couldn't think of conducting without fear and trembling. I twice tried to wield the baton, but was covered with shame and confusion. However, during the preparations for the production of Altani's 'The Witch' at Moscow, the conductor was taken sick, and I had to fill his place. This time I was more successful, and I continued to conduct Altani's rehearsals, and finally mastered the stage fright."—*New York Times*.

Patti's presence in America this season calls forth as usual a pack of jackalls who would like to rend the great artiste in pieces. They write of her voice as having lost its upper notes, its sweetness, etc; they deride her because she sings "Home Sweet Home" and other "chestnuts." Despite it all, however, they can't write out her popularity or prevent her from drawing the largest audiences of any artist living and that, too, when she is in her fifty-third year. The fact is, Patti still sings divinely and what is more, she, above all others, knows what will best please the largest number. Knowing that and with confidence in her voice as a drawing card the critics may go hang themselves for all she cares. And she is right. These anti-Patti critics give one a feeling of lassitude.

John P. Sousa is another who understands what the public wants. On the subject of programme constructing he recently expressed himself as follows:

"It is possible that a properly constituted man, while not a musician, can, by familiarizing himself with the brightest thoughts of the masters, derive as much pleasure in hearing a symphony as a simple melody.

It does not follow, though, that any conductor who is catering to the million, shall say that he will supply only the musical solids, to the exclusion of the lighter viands served as desert. His duty is to respect the wishes of his audience and his art. In doing so he will devote a portion of his programme to that which appeals to their intelligence solely, interspersed by numbers appealing to the ear only.

It is a well known fact among theatrical people, that fifty comedy companies will prosper where one presenting tragedy will earn a precarious livelihood, showing that many people prefer entertainment to instruction. Therefore, the musician's duty, in catering to the public, is rather to present music clean, brilliant, and entertaining in large quantities, and that of a decided scientific tendency in homœopathic doses."

Among the real composers of the old school we seek in vain for a wealthy man, says the *Boston Musical Herald*. Palestrina lived and died poor, although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant friendship of the Duke of Bavaria. Handel lost a fortune in trying to establish Italian opera in London, but sub-

sequently regained more than this amount by the great success of his oratorios. His friend Mattheson was wealthy, but made his fortune rather in diplomatic service than in music. Beethoven died at last well out of reach of poverty, spite of the fact that he represented himself as very poor to those who came to him at his last illness. After his death there were several bank certificates and bonds found hidden in odd corners of his chamber. Bach was poor throughout his career, a fact to which his very large family may have contributed. At his death, to the everlasting disgrace of Leipsic, his wife was allowed to go to the poorhouse, where she died. Mozart died so poor that he was buried in a common grave in the Vienna cemetery, and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Schubert was probably the poorest of all the great masters, and some of his songs were sold for the munificent sum of twenty cents! At his decease it was difficult to raise enough money (by the sale of his few effects) to bury him. Wagner is a representative of the two extremes, wealth and poverty. In Paris at one time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged cornet solos, four hand adaptations for operas, and even tried to get an engagement as a chorus singer in one of the cheap boulevard theatres. Wagner for the last few years of his life lived as a prince. In Venice, where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor, etc., and he lived in a palace fit for a king; when he composed, his study was decorated to correspond with the subject on which he was at work, and laces, fine velvets, flowers and perfumes lent their aid in stimulating the inspiration of the great composer of music drama. The picture is a vivid contrast to the poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are to-day more poor and struggling musical talent and perhaps geniuses than there ever have been wealthy musicians.

The Pedals of the Piano-Forte.

By Hans Schmitt. Translated by F. S. Law. Published by T. Presser, Philadelphia. Price, \$1.

In this day of modern musical thought when it would seem that the student of the piano was actually born with the single idea of pressing the "loud pedal," the appearance of Mr. Frederick S. Law's translation of four lectures by Hans Schmitt, of the Vienna Conservatory of Music, upon "The Pedals of the Piano-Forte" is particularly acceptable. Those who have been so fortunate as to have heard Madame Essipoff produce wonderful tone effects without the aid of the pedals, must bear in mind that such a "touch" is inspired and not deprecate the necessity of the issuing of such a treatise as Herr Schmitt's.

Every earnest student is advised to study this valuable work; embodying, as it does, the art of using the pedals in the lofty and chaste style in which Joseffy must be ever considered as the highest exponent in this generation.

We cannot agree, however, with the author that "many of Wagner's most brilliant passages are, in reality, only pedal effects genially transcribed for the orchestra; as, for example, the conclusion of the overture to "Tannhauser," the "Ride of the Valkyries" and the "Magic Fire Scene."

Surely, when the pedal be used rather for sustaining than for quality of tone, it is used to imitate the orchestra; and not the other way about.

The occasional display of egotism by Prof. Schmitt should not prevent the work in question from having the large sale it generally deserves among students in music, who, for the most part, are deficient in this very important qualification of higher piano-forte playing.

Mr. Law is to be commended upon his success in the translation and Mr. Presser for the really excellent edition.

SIGNA.

Cowen's long promised opera, "Signa," has at last been produced at Dal Verme, in Milan.

It was a daring thing for the genial English composer to undertake this bearding the lion in his den, by producing his work before perhaps the most demonstratively critical audience in the world; but Mr. Cowen's great artistic success proves that he did not over estimate his own powers.

Strange and almost paradoxical as it may seem, Cowen's publisher and impresario, Sonzogno, was ill pleased that "Signa" should have had so remarkable a success; even going so far as to accuse the gifted composer of bribing the critic of a prominent paper.

Of course a right royal row ensued immediately; the critic denouncing Sonzogno as a falsifier.

The whole matter is truly absurd. Mr. Cowen's reputation alone is sufficient to protect him against such a slander.

Sonzogno, it would seem, should be of all men the happiest over the successful production of an opera that he exclusively controlled. But no; Leoncavallo's "I Medici" has had a frosty reception and the Englishman's opera a most enthusiastic one and that is quite sufficient to arouse the national jealousy.

It is not sought to convey the idea that the English equal the Italians as melodists, but the history of Covent Garden and Drury Lane certainly would indicate that English money has ever been a most potent factor in furnishing inspiration for the composers of opera; particularly has their generosity been splendid to the melodists of the sunny skies. In consideration of this fact alone, Mr. Cowen might have been spared the aspersions heaped upon him by the jealousy blinded Sonzogno.

Metropolitan College of Music.

Among the foremost musical institutions of America the Metropolitan College of Music, of New York, is making itself the name for most advanced, as well as rudimentary, instruction in all departments of musical education. The College was designed, in its foundation and development, to meet two great needs. First: the need of individual work with each pupil in the larger part of his technical and interpretive drill. Second: the need of theory, ensemble, history, analysis, and normal classes to fit him to easily take his place among other people of education and intellectual training as a musician of genuine culture.

Beginning as a school of vocal music only, it aimed to give its pupils a more complete preparation as intelligent singers than they could receive from one teacher. With this in view its founder, Herbert Wilber Greene, and his associate, Charles B. Hawley, sought to so systematize and divide their work as to be able to give each pupil the ripest results of their own special line of work and at the same time to offer him as much as possible of general musical experience. The earnestness of their work and its distinct purpose early enlisted the interest and co-operation of America's foremost composer, Dudley Buck. Recognizing the lack of high ideals in much of the teaching of the country, Mr. Buck entered heartily into the plan of building up a music school of the highest order of merit, and as a first step undertook the training of the advanced pupils in oratorio and interpretation.

As the opportunity for such a school became more apparent and its vocal work met with such unqualified success, new departments were opened, and the name of the Metropolitan Conservatory of Music was taken. Piano-forte was begun and two of the three best known and most successful American piano teachers were engaged,—the one, William Mason, to act as examiner for the award of diplomas, and the other, Albert Ross Parsons, as active member of the faculty to lead and direct all the instruction given in the piano-forte department. With the establishing of the school as a conservatory the department of musical theory was opened under the direction of Harry Rowo Shelley the eminent composer and organist, and has since developed to an extent which testifies conclusively to Mr. Shelley's pre-eminent abilities, not only as a brilliant theorist but also as an inspiring and helpful teacher.

It was eventually seen that the claim of an institution for the highest grade of instruction in music involved the organization and degree giving power of a college or university. A college charter was obtained from the state of New York on the ground of the success already achieved as a conservatory. Consequently the Metropolitan College of Music received its qualifications as a college in 1891 and was recognized as a part of the University system of the state of New York.

From that time to this the usefulness of the college has greatly increased, new departments being opened each year and more systematic and far reaching methods being continually striven for. With an enrolment during the past college year of upwards of four hundred students and a faculty of twenty-five instructors all actively engaged in its teaching, it shows a remarkable growth for an institution which has been dependent in every period of that growth upon nothing but the energy, the ability, and the devotion of its faculty.

All organ, piano, voice or violin lessons are given to each pupil individually and so far the conservatory system is not a part of the college plan. This arrangement has been found to be much more economical of the students' time and energy. The class system is, however, followed in several departments of work where the isolated student could accomplish little or nothing, as in choral work, sight reading, and normal work. Frequent students, and teachers' recitals, the lectures of the various members of the faculty, and the constant oversight given by the principals of the departments to the work going on under them, are features in which the college as an institution offers advantages far superior to those possible in the work of private teachers.

We have much pleasure in announcing, that, commencing with our next issue, a series of articles upon "Simple Counterpoint, How to Write It," will be given in these columns.

Inasmuch as the works hitherto written upon counterpoint—which is preparatory to the highest form of musical composition—are so largely negative in their character, these papers should prove most acceptable to all students, particularly to those whose local environment does not permit of their *viva voce* instruction.

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SPECIFICATION.

Compass of Manuals C C to A—58 notes.
Pedals C C to D—27 "

GREAT ORGAN.

	Notes	Ft.
1—Open Diapason	Metal	58 8
2—Dulciana	"	46 8
3—Melodia	"	46 8
4—Stopped Diapason (bass)	Wood	58 8
5—Principal	Metal	58 4
6—Harmonic Flute	"	58 4
7—Fifteenth	"	58 2
8—Trumpet	"	58 8

SWELL ORGAN.

9—Geigen Principal, Metal & Wood	58 8
10—Aoline	Metal 46 8
11—Viol di Gamba	" 46 8
12—Stopped Diapason (treble)	Wood 58 8
13— (bass)	
14—Traverse Flute	" 58 4
15—Fugara	Metal 58 4
16—Mixture 3 ranks	" 174
17—Oboe and bassoon	" 58 8

PEDAL ORGAN.

18—Double open	Metal 27 16
19—Bourdon	Wood 27 16

MECHANICAL REGISTERS.

- 20—Swell to Great.
- 21—Great to Pedal.
- 22—Swell to Pedal.

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- Two " " swell organ.

John Towers at the New York Cooper Institute.

A correspondent from New York addresses THE CANADIAN MUSICIAN as follows:

Highly unfavorable weather notwithstanding, close upon two thousand persons assembled in the large hall of this famous building Saturday evening, Dec. 9, to hear Mr. Towers discourse on "The five Musical giants, Bach, Handel Haydn, Mozart, and Beethoven". Mr. Towers succeeded admirably, during the hour and a half he spoke, entirely without notes of any kind, in holding his audience in the most rapt attention. At the close he was warmly congratulated by the chairman, Professor Plympton, on "the admirable entertainment" no less than by a number of the audience. Vocal and instrumental illustrations were contributed by Jennette Pearson, pupil of Mr. Towers, and Gustav L. Becker. Miss Pearson completely captured her hearers by her sweet fresh voice and refined style, being rapturously recalled after each of her four songs. Mr. Becker too, greatly pleased, especially by his fine rendition of the A minor fugue and the sonata appassionata of Beethoven. Altogether the entertainment was one of the most successful ever given at the Cooper institute, and this is saying a great deal.

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.

OTTAWA, ONT.

Dec. 9th 1893.

DEAR MUSICIAN:

To write or not to write? that is the question, for I am shakey, not only on my pins but in my hands. A touch of la grippe will account for this state of things. During the past month our good city has developed a most excellent showing in elocution, dramatic, and comic opera talent; indeed, I may say, that in both lines the results have been far beyond the most sanguine expectations. On 24th November, Mr. McMeekin's elocutionary classes in connection with the Canadian College of Music, held a competition for gold and silver medals in the College Hall, in which four contestants appeared to compete for the honors, and were assisted in the evening's programme by other members of the classes. The contestants were: Miss Aileen May, Miss Williams, Miss Clark and Miss Rogers. Of the quality of the elocutionary efforts of the different young ladies who contributed to the evening's entertainment it is not possible to speak otherwise than in a complimentary way. However, a few words more pointedly must be said of the competitors, or, I should more correctly say, competitoresses. Easily first stood Miss May, whose recitations on the programme were, "The Legend of Horatius," Lord Macaulay; and who of course recited the test piece, "The Slave's Dream," as also did the other three fair contestants. Gifted with a good clear enunciation, perfect understanding of the subject, excellent dramatic action, and superb facial display, added to a good stage presence, Miss May left very little to be desired, if anything. This young lady is very young (only sixteen), but it is no vain thing to prophecy for her that should she persevere, a very short time would serve to make her a Canadian Ellen Terry. It behooves your Knoxes and Alexanders, Kleisers et als, to look well to their laurels, for already this aspirant is miles beyond the dialect twaddle to which we are everlastingly treated. I heard the young lady sustain the part of "Portia," about a year ago, and was astounded at the time that one so young could appreciate the role she had to play and deliver her lines with such excellent effect. Since then, Miss May has had the benefit of Mr. McMeekin's tuition and has improved wonderfully in many ways. Miss Williams appeared to me to follow Miss May very closely in many respects, but the judges awarded her third prize, giving to Miss Rogers the second place. I am free to confess that there appeared to me something incongruous in this. There were, it seemed to me, so many points in Miss Williams' favor as against the other young ladies, who, while they were both good readers or reciters, as you will, lacked the grace of action and sympathetic delivery of Miss Williams. However, there can be no shadow of doubt as to the honest intention of the committee of gentlemen who were appointed to decide, as they were all men "sans peur et sans reproche." On 9th. Nov. we had Wilcezk Concert Co., Arthur Lloyd, 6th, 7th, not a highclass company but of its genre, very good. "Shing Ching," Nov. 13, 14. Miss Jessie Alexander and Miss Hollinshead. -oprano, 2nd 3rd Nov. and last, but not by an means least, "The Mascot," by local talent, with Ida Orser of Kingston in the role of Bettina. I am afraid to trespass too much on your space or I should like to send you the full cast of this opera. I must content myself with a short notice. Well, Pippo, in the hands of Mr. Macdonald, received excellent dramatic treatment. He was suffering from influenza, and indeed came out of a sick bed to sustain his part, so that he could not do justice to his powers. Lorenzo,

McGregor, was good; Rocco, Mr. Fred White, ditto, with dots, and Bettina, well Bettina just carried the house by storm; she acted easily, gracefully and as naturally as one of the manor born, and sang beautifully. Miss Orser deserves special mention, for she came, quietly unostentatiously; she saw and she conquered. The remainder of the cast were well up to the mark, and the choruses were very good. Owing to some objection to the risque portion of third act, the same was some what modified by the introduction of the "Good Night" chorus from "Erminio" and in the second act the gavotte from the same opera was interpolated, danced beautifully in ancient costume by some of leading ladies and gentlemen. The costumes were beautiful and the action of the whole much above the average excellence. The Philharmonic Society will give Handel's "Messiah" in the Dominion Methodist Church on the 20th, of which more anon.

An Embryonic Humorist—Teacher: "Jimmy, what is the chief product of the Malay Peninsula?" Jimmy: "Malayria."

A peppery parson down East, who was disturbed by his choir during prayer time, got even with them when he gave out his closing hymn by adding: "I hope the entire congregation will join in singing this grand old hymn, and I know the choir will, for I heard them humming it during the prayer."

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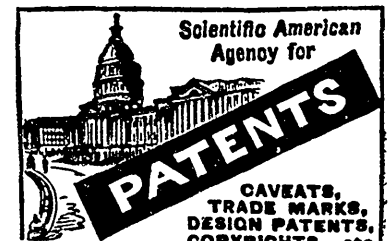
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My humor may cease to be
Instructive,
But it will never cease to
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"Man is the only creature endowed with laughter: Is he
not the only one that deserves to be laughed at?"—Greville

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Some Curious Things About Sound.

It is sometimes difficult for us to judge by the power of hearing when a sound has ceased to stimulate the ear. When, for example, a bell has been ringing for some time and then stops, the sound gradually dies away, and it is almost impossible for us to tell the exact moment when it ceased. It may seem to have died away entirely, and we cease to strain the ear to catch its faint tone. Yet, if we listen again we seem to hear it faintly. This may be due to different causes. It may be that the ear has become fatigued for the special sound, and that the momentary withdrawal of the attention has rested the ear, so that it can respond to tones previously inaudible. On the other hand, it may be due to a vivid form of auditory memory. There is no doubt that there is some physical change in the auditory center when the sensation of sound is excited; and that when the center has acted in a particular way, it does so more easily when similar circumstances again rise, or even as the result of a mental effort. Sometimes it may require repeated attempts before we are able to recollect a sound, as when, after hearing a new song, we fail for a day or so to remember the music of it, but gradually note by note and line by line it returns, often without conscious effort, until we are able to place it together again more or less correctly, according to acuteness of ear and receptivity for musical impression.

The power of receiving sounds varies much with the state of mind and the nature of our environment. As a rule, we pay no attention to and do not consciously hear such customary sounds as the ticking of a clock, the noise of street traffic, and the like, although they must be constantly beating upon the ear. They constitute our basis of silence, so to speak; for if the clock should stop, or if we pass to the solitude of the country, we seem to hear the silence which ensues. Again, just as some people are color blind, so others may be deaf to the pitch of sound. Some others are adapted for sounds of comparatively low pitch; others for those of high pitch; they are deaf to all the rest. If we take the lowest limit for pitch at sixteen vibrations a second, and the highest at about 40,000, we have in all a range of about eleven octaves. The ear has thus a much wider range for pitch than the eye for color, for it will be remembered that the lowest red rays of the spectrum have a vibrational frequency of four hundred and thirty-five millions of millions a second, while those of the ultra violet vibrate at the rate of seven hundred and sixty-four millions of millions, that is to say, less than twice the number at the lower end of the spectrum, or less than one complete octave. Nevertheless, the power of distinguishing tones of various pitch is with some persons so slight that they are unable to discriminate one tune from another, and others who can recognize the difference are unable to sing more than one or two notes of different pitch.—*Musical Visitor.*

Mr. Phizzidore Tarara (after his song)—I must beg of you to excuse my voice, Lady Jasmine, but I really ought not to be singing at all. Indeed, I have a doctor's certificate with me to say that I cannot sing.

Hostess (gushing over with sweetness)—I'm sure a doctor's certificate was not in the least necessary, Mr. Tarara!—*Judy.*

Equal to the occasion.—Customer; "You advertise in the paper, 'Military concert every evening,' instead of which you have nothing but a wretched strummer on the piano sitting up yonder."

Landlord: "Excuse me, sir, the man has been twelve years in the militia."—*Daheim.*

"Do you call this a band of picked musicians?" said the hotel manager to the leader of a summer band.

"Ach, dot vos so; I bick 'om minesellef," replied the bandmaster.

"Well, then, you picked them before they were ripe."

LITTLE DARLING.

INTROD.

Allegretto.

LEW BLOOM.

PIANO.

The first system of the piano introduction consists of two staves. The treble staff begins with a piano dynamic marking (*f*) and contains a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piano introduction with more complex rhythmic patterns in the treble staff and sustained chords in the bass staff.

I'm left all a - long rock ing ba-by to sleep, My heart beats with pleasure and
 When the bright gold-en sun climbs the moun-tain top, And the lark is soaring on

The third system contains the vocal melody and piano accompaniment for the first verse. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in two staves, starting with a piano dynamic marking (*p*).

joy, I laugh and I cry and I sing and I sigh, For he is my
high, From his co - sy bed peeps his lit - tle white head He's an, an - gel

own dar - ling boy When the sun has gone down, and the moon is
from the sky. Thro' the live - long day he will laugh and

high, And you have heard the church bells ring I place him
play, And to me such joy he does bring, At night I

in his lit - tle bed, And this to him I'll sing.
place him in his bed, And this is what I'll sing.

Chorus.

Come now you ras - - cal In the era - dle you

p

go Oh my lit - tle dar - ling, Pa - pa does

love you so When you're in your lit - tle

mf *p*

bed, Mind love that you don't weep So come my

lit - tle ba - by boy, Kiss pa-pa and then go to sleep.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "lit - tle ba - by boy, Kiss pa-pa and then go to sleep." The piano accompaniment features a simple harmonic structure with chords and moving bass lines.

Vodle.

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) and features more complex chordal textures and melodic lines.

The third system continues the vocal line and piano accompaniment. The piano part features intricate chordal patterns and melodic flourishes.

The fourth system concludes the vocal line and piano accompaniment. The piano part features a final, more complex chordal structure.

D.C. to Introduction.

COACHING GALOP.

Allegro.

G. D. WILSON.

The musical score is written for piano in 2/4 time, marked 'Allegro' and 'mf'. It consists of six systems of piano accompaniment, each with a treble and bass staff. The music features a driving, rhythmic pattern with frequent sixteenth-note runs. The bass line includes 'Ped.' markings and asterisks. The piece concludes with a 'Fine.' marking.

First system of musical notation. Treble clef staff contains a melodic line with slurs and ties. Bass clef staff contains a bass line with chords and slurs. Annotations include 'Ped.' in the bass staff, 'D.S.al Fine.' in the treble staff, and asterisks in both staves. A section symbol (§) is at the end of the treble staff.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes 'mf' in the treble staff and 'Ped.' with an '8' in the bass staff. Asterisks are present in both staves.

Third system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes 'Ped.' and '8' in the bass staff. Asterisks are present in both staves.

Fourth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes 'Ped.' and '8' in the bass staff, 'Fine.' in the treble staff, and 'f' in the bass staff. Asterisks are present in both staves.

Fifth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes 'p' in the treble staff and 'f' in the bass staff.

Sixth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff includes 'f' in the treble staff and 'Ped.' with an '8' in the bass staff. 'D.S.al Fine.' is in the treble staff. Asterisks are present in both staves. A section symbol (§) is at the end of the treble staff.

The image displays a musical score for piano, consisting of six systems of two staves each (treble and bass clef). The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first system begins with a dynamic marking of *mf* and includes the instruction *Ped.* (pedal) with asterisks indicating pedal changes. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The second system includes a measure with a fermata. The third system features a measure with a fermata and a measure with a dynamic marking of *mf*. The fourth system includes a measure with a fermata. The fifth system includes a measure with a fermata. The sixth system includes a measure with a fermata and a measure with a dynamic marking of *mf*. The score concludes with a final measure marked with a fermata and a dynamic marking of *mf*.

The musical score is arranged in six systems, each with a treble and bass staff. The notation includes various note values, rests, and dynamic markings. The first five systems feature a repeating pattern of notes in the bass staff, often marked with 'Ped.' and an asterisk. The sixth system shows a progression of dynamics from *f* to *ff* in the bass staff, leading to a final chord. The piece concludes with a double bar line and a final chord.

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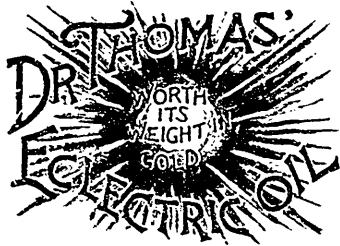
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Hints.

EXPERIENCE is gained only by blundering, or success is the child of failure.

Whatever your studies are, play a little of Bach every day. It will give strength to your groundwork.

Let the easy and the difficult go hand in hand, the one to recreate and the other to emulate; then shall your instruction succeed.

Blame is much more useful to the artist than praise; the musician who goes to destruction because he is faulted deserves destruction.—Wagner.

Never attempt to degrade another with a view to exalt yourself; this is not uncommon, but it is uncommonly stupid and base.

McFarren says it is the pianist's touch which distinguishes him as much as the quality of voice distinguishes the singer.

Educated theorists and fine players are not necessarily good teachers. Many people who possess a large amount of knowledge are lacking in the power of imparting that knowledge to others.

The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—Eliot.

Natural gift may produce a poet, but it does not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work.—F. Brendel.

When a great orator in Athens received the wild applause of the audience he turned to a friend remarking, "Is it possible that I said something foolish?"—H. Key.

When phrasing correctly it is not necessary to dissect the music. But, nevertheless, it is absolutely impossible to play anything artistically without knowing its anatomical structure.

Put a man into a factory as ignorant of how to prepare fabrics as some of our music teachers are to develop the youthful powers, and what havoc would be made of the raw materials?

In your playing beware of that indistinctness and vagueness which the hearer is in doubt whether he is listening to an abortive piano or a lame forte.—Dr. Carl Fuchs.

Get the pupil interested and then his taste will improve. Some pupils have to learn that there is "good music" that is expressive rather than merely pretty, and that all "pretty" music is not always good.

Get a good teacher from the start and do not continually change. Money and time are fruitlessly spent by constantly changing teachers, the result being that no method is fully understood or mastered, and failure is the consequence.

The attempt to give expression, although crude and excessive, is an evidence that the germ of the musician is in the soul and that the mind only needs culture; then the heart will respond truthfully to the genuine sentiment of the composition.

Schopenhauer says: "Mere acquired knowledge belongs to us like a wooden leg and wax nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really belongs to us."

One endowed with talent and yet unable to rise above mediocrity should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.—Mendelssohn.

Bach, in his extreme old age, in answer to the question how he came in possession of his great learning and the inexhaustible storehouse of ideas, replied: "Through unremitting toil I have obtained the preponderance for which you have credited me. By constant analysis, by reflection, and much writing I have continually improved this, and this only, is the secret of my knowledge."

Enthusiasm is one of the most powerful engines of success. When you do a thing, do it with a will, do it with your might, put your whole soul into it, stamp it with your own personality. Be active, be energetic, be enthusiastic and faithful, and you will accomplish your object. Nothing great was ever achieved without enthusiasm.

Touch, in its vulgar sense, is mechanical, teachable, and belongs to technique; in its nobler sense, it is a gift, unteachable, and belongs to talent, if not to emotion. For there is a certain timbre in inborn touch (as in a voice), an indescribable something, emanating, as it were, from the fibres of the soul, which directly indicates and appeals to emotion. Inborn touch has an inherent power which, to a certain extent, can move and charm the listener even without brilliant technique.

Much that passes for a dislike of practice and lack of musical taste in pupils is due to pianos being badly out of tune and repair. The child rightly expects somewhat of delight if not of pleasure from his study of music, but if it is all a distress of ear and nerves, and a worn out patience, he can hardly be supposed to be especially fond of practice, certainly not if he really is musical.

Do away with the commercial "screw-seated" music stool and put a chair in its place. Pupils persist in turning the stool as high as it will go, this makes them punch a pound instead of giving a good touch. In turn, too, the wobbling steadiness makes them sit stiff and unbending to prevent falling off. Have the elbows no higher than the level of the keys, and sit on a common chair, sitting easily, not too straight, and never stiffly.

Many amateur teachers are not only doing poor work, but by teaching at all they are crowding out some wretched and better teacher who depends upon teaching for a living. There is altogether too much of this "teaching for pin money," teaching till meeting one's "destiny." Give place to your betters, and if you must earn "pin money," do it outside of the music teaching profession.

Examine, think, reflect. There is an immense difference between studying and thinking, learning and cogitation. Hence, the student must observe hours of solitude when all company would be an intrusion; in long, solitary walks he must think, for it is only in the "Valley of Silence," as Father Ryan says, that one may hear "songs that never shall float into speech," have "dreams too lofty for language to reach," and see thoughts that stir the depths.—J. M. Buckley.

Those who learn to play a Beethoven sonata or trio with technical clearness and true musical spirit, or who are able to become a useful member of a string quartet or a symphony orchestra, will have far more lasting pleasure and satisfaction than those who concentrate their efforts on learning to play operatic fantasies and other musical fireworks.—Carl Fadden.

Do give much attention to enunciation. However much the words may improve your vocalization, you must enunciate correctly; that is, in accordance with the principles of the vocal study which has preceded the formation of your tone, or emission of voice. In this way many natural defects of your vocal phrasing will be almost entirely lost sight of by the average auditor. This applies to every language.—Augusto Kotler.

The average piano student, after a few years or even months of study, is desirous only of playing the great pieces most recently played by the popular virtuosi of the day. This ambition leads to a waste of time beyond calculation, and results in disappointment almost always. The teacher weakly submits for fear of the loss of his pupil, and all interested suffer in consequence of the refusal of the general public to look upon music study with the same rationalism with which they consider any other branch of education.

If there is anything about the performance of the lesson that can be commended, do it. Pupils need encouragement quite as much as criticism. In fact, they should always go together. If one has worked hard and faithfully upon a lesson, even though a part of it may have been practised wrong, there should at least be commendation for the work done, at the same time that the error is pointed out, and enough repetition of that part to insure a correct rendering afterwards. Enthusiasm on the part of the teacher, and music suited to the needs and taste of the pupil, are the two things most essential to interest and hold pupils.—W. S. Leland.

The resolution of any discord remains the same whether the latter be written in "close" or "dispersed harmony," in both cases the notes having a determinate progression; i.e., dissonant notes, leading notes, and chromatically altered notes, must be followed according to rule, notwithstanding that by so doing we may have to sacrifice a component note of the resolving concord in consequence of two of the "parts" merging into the unison or, what is similar in effect, the octave, when the resolving concord is reached. It is usually the fifth which has to be omitted from the resolving concord for this reason.—Farley Newman.

The success of the student of music depends largely upon habits formed at the beginning of that study, and it depends mostly upon the teacher whether these habits be good or bad. If good, the student's advancement will be steady; but if bad, he is very unfortunate. The art of acquiring a good touch, correct fingering, phrasing, etc., becomes habitual only by careful painstaking practice, under a good teacher. If this habit of careful and regular practice becomes formed at the beginning of the student's musical studies, he has won half the battle, and his future success will be most certain. A wrong beginning has been the cause of more failures than any other circumstance.—Fred. A. Williams.

The dramatic value of a characteristic accompaniment in certain situations, it is hardly necessary to enlarge upon. To what an immense extent would the popularity of the many thousands of songs of the "Sing, Sweet Bird," type be discounted if the accompaniment did not tinkle out some long shakes suggestive of the trilling of the feathered songsters? Then, where the piratical basso (pirates and buccaniers, be it noted, are invariably blessed with basso profundo or baritone organs), tell us of his wicked high jinks upon the high seas, where would the thrilling effect of the storm be without that blood-curdling rumble-tumble down in the low bass of the piano? But, the reader will recall many similar instances in which "local color" is supplied from the inexhaustible resources of the key-board.—T. K.

Czerny has stated that many pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasies. The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner. This is the cause why (continues the great pianist), although so many talented young persons devote themselves to the pianoforte, we are still not so over and above rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferent performers. Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time, and making mistakes too many to mention.

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How to Listen to an Artist.

BY EDWIN MOORE.

Music students, and young teachers as well, should make it a rule to attend musical concerts and recitals given by artists of reputation whenever possible.

For the development of taste, judgment, and power of analysis, there is probably no better school than the concert room, and no better educator than the trained artist. It is by intercourse with others, and observation that we grow. The man that shuts himself up to the creations of his own fancy, and hears nothing but his own utterances, must of a necessity become narrow-minded and prejudiced. To such an one all performances are measured by his own very imperfect understanding and the *summum bonum* of all musical excellence is confined to his own limited appreciation.

Granted, then, that artistic concerts offer advantages to ambitious students, the question arises, how may we derive profit from them? First, negatively; not by listening in a desultory manner; nor should we listen merely for pleasure and entertainment. Such concert going, when excessively indulged in, amounts to nothing more than what might be termed musical dissipation. The physical strain from business and family cares may be relaxed by such indulgence, but the benefit is purely physical and not musical. In making this last statement there is no intention to disparage the soothing effect of music upon the mind. Blessed is the art that can exert such a magic influence upon poor tired humanity. But the earnest student is inspired with a higher motive. It is instruction and not entertainment that he seeks. To be thus profited, it is necessary that the compositions performed, whether vocal or instrumental, be carefully followed, the variations of tempo and expression observed, and all the various points that help to make a correct interpretation critically considered. If the programme is a classic one, it will pay to look over the numbers before the concert, and note their form and construction.

Get your own idea of them, and then see how your conception agrees with the artistic performance. It helps wonderfully to have a copy of the music before you during the performance; in fact, unless you are familiar with the composition, it is positively necessary. Of course this applies particularly to standard classic productions, and not to anything of an ephemeral character.

Then in the case of solo artists, study their technique and points of excellence. All do not excel in the same particular; hence, much is gained by hearing many. If listening to a pianist you will notice the touch, gradations of tone, clearness of accentuation, phrasing, etc. Notice also the expression, whereby the anatomy of the composition is clothed as with a beautiful garment invested with life, and made to express ideas and sentiments that find a responsive chord in your own breast.

If the artist is a singer, your attention will be directed to the breathing, quality of tone, attack, use of registers, phrasing, articulation, etc.; or if an organist, to the registration and clearness of execution, without which, in the intricacies of a fugue, one fails to recognize the motif in its multiplicity of repetitions, now occurring in one part, now in another, or possibly running through two or more parts at the same time, the whole enriched with a wealth of harmony that, to the less discriminating ear, would be nothing more than a succession of meaningless chords or unintelligible jargon. If listening to a symphony, instead of following one particular instrument, take the work as a whole and get the combined effect of all the instruments. Notice the interweaving of the parts, the modulations, the recurrence of the theme, now in the dominant or possibly in an inverted form, or suddenly breaking upon the ear like the sun bursting through the clouds at the close of day and bathing the western horizon in a flood of golden glory. Observe the tone-color of the different instruments; their adaption to the tonal effect; the richness of the violins, the passionate, soulful pleading of the cellos, the soft, subdued, pastoral quality of the wood wind in-

struments, the martial effect of the brass, the stately dignity of the contra-basses, and the grandeur of the whole combined in the climaxes.

If possible, make it a religious duty to attend the performance of Handel's Messiah every Christmas tide. Its majestic choruses, beautiful solos and rich harmony will do much to educate the taste, beside making you acquainted and familiar with one of the grandest compositions of any age. Embrace, then, every opportunity for hearing good music. Studying the compositions of master minds and hearing them artistically interpreted, expands our musical perceptions and enlarges our capacity for scholarly enjoyment. The snail knows but little of what is going on in the outside world; therefore do not, like the snail, shut yourself up in your shell of self-satisfaction. Look around you and see what others have done. You will find that all musical excellence is not confined to your own dwelling. Schumann tells us that there are people who live beyond the mountains. It is a fortunate day when we make that discovery and are willing to acknowledge it.



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Concerts.

Orpheus Society Concert.

This was a case of Hamlet with Hamlet omitted. That is, the Orpheus Society did not put in an appearance and probably only had a financial interest in the concert. If so they can't be much better off, as the attendance was small, less than the merits of the occasion deserved. Those taking part were: The Toronto String Quartette (Messrs. Bayley, Anderson, Napolitano and Dinelli); Mrs. Agnes Thomson, soprano; Signor Delasco, bass; Mr. Whitney Mockridge, tenor; and Mr. H. M. Field, pianist. The programme was interesting but unconscionably lengthened by encores. The String Quartette was nicely balanced and played remarkably well. Mrs. Thomson's style has considerably improved since her residence in Chicago, but she has an unfortunate trick of attempting things that are beyond her powers. In simple ballads she is at home and sings them pleasingly. Signor Delasco and Mr. Mockridge gave a very satisfactory account of themselves, as also did Mr. Field. We regret that lack of space prevents us giving the programme in full.

College of Music Entertainments.

Mr. Torrington's Toronto College of Music season is exceptionally interesting this year. The annual "At Home" on Dec. 7th, drew out a large attendance of musical and fashionable people who were most hospitably and charmingly entertained by Mr. and Mrs. Torrington and a capable committee. A musical programme of much excellence was contributed by the University Glee Club, Miss Sullivan, Mrs. Drechsler-Adamson, Herr Ruth, Miss L. Bowes, Miss Norma Reynolds, and Mr. W. Knox. A promenade programme was also given and the evening closed with a most recherche supper.

So many concerts are held by the College that we could not spare space to record them all. However, following we give the programme of a note-worthy one on Nov. 22nd:

BETHOVEN.....Opus 1, No. 3. (four movements) *Trio.*
 MISS MANSFIELD, MR. KLINGENFELD, MR. RUTH.
 LOHR....."Norman's Tower".....*Vocal.*
 MR. CHATROE.
 a HELLER....."Arabesque," C Major }
 b HENSELT....."Nocturne,"..... }.....*Piano Solo.*
 MR. F. WEISMAN.
 MENDELSSOHN.....Op. 66.....(four movements).....*Trio.*
 MISS SULLIVAN, MR. KLINGENFELD, and MR. RUTH.
 COWEN....."Fairy Land".....*Vocal.*
 MISS MCKAY.

Mr. W. E. Fairclough's Recitals.

Organ recitals do not interest a very large constituency. The reason is not hard to discover and is found in the fact that the programmes are too classic for the majority. A Bach fugue delights an educated musician but is weariness and dreariness solidified to the ordinary ear. Organists, bearing in mind the dignity of their art, refuse to face this self-evident truth, and consequently, have to play to small audiences. However, if any one can please as a solo-organist, Mr. W. E. Fairclough, of All Saints' church, is the man. His

current series of recitals have been attracting interested attention from a large number of musicians, all of whom admit Mr. Fairclough's superior attainments. A specimen programme, given Dec. 2nd, is as follows:

- Prelude and Fugue in G major, (Bk. II, No. 2) J. S. Bach
 Melody and Intermezzo.....William Reel
 Marche de Fete.....
 Dedicated to W. E. Fairclough.
 Air—"The Joy of my heart has ceased,".....Molique
 MR. H. W. WEISTER.
 Variations upon the *Basso Continuo* of the first theme
 of the Cantata *Weinen Klagen* and the *Crucifixus*
 from the B minor Mass of J. S. Bach.....Franz Liszt
 Andante from the First Symphony.....Mendelssohn
 Arranged by W. T. Best.
 Chacone in A minor.....A. Durand
 Toccata in A flat.....Adolf Pesse

An Evening With Liszt.

Mr. Harry M. Field's recital on the evening of Dec. 11th, at Association Hall, was, in consequence of bad weather, only moderately well attended. Those present appeared to be in a somewhat lugubrious mood and did not warm up as is usual when Toronto's popular pianist is to the fore. Mr. Field was in excellent form and played charmingly. The programme, a formidable one, included the "Mephisto" waltzes, "Consolation", waltz "Impromptu", the E "Polonaise", "Love Dream", "Etude", "Venezia o Napoli" and the Chopin-Liszt "Chant Polonaise". Liszt's "Rhapsody" No. 14, also on the bill of fare, was not given. Mr. Field's assistants were, Miss Adelina Hibbard, soprano, of New York, and Mr. Dinelli, the well-known cellist. Miss Hibbard's selections were the "Jewel Song" from *Faust*, Liszt's "O Lieb", "Comment Disaient-ils" and "The Lorely" and Chopin's "Aimez Moi". Her voice is pleasing but some of its corners might be improved by a little rounding; in other words, it wants further cultivation. Mr. Dinelli gave Popper's "Wielmung" and "Humoresque", Hollman's "Chanson d'Amour" and Gillet's "Passe-Pied" very acceptably and with great taste. This concert was remarkable for one thing and that, the absence of the encore fiend. Probably he was snowed under. Let's hope so.

Employer: "Well, Patrick, which is the bigger fool, you or I?" Patrick; "Faith, I couldn't say, sor, but it's ne' mesilf."
 She: "He's no poet. Why he makes 'how' rhyme with 'wood.' He: "No poet? Who but a poet could do that?"

A subscriber writes, asking the meaning of the "silent watches of the night." We answer with pleasure, that they are those which the owners neglect to wind up before retiring.

Mulligan's Uncertainty—"Maggie," called Mulligan to his accomplished daughter. "What do you want?" "Is the pianny bruk or are yez playin' that here Wagner's music?" "This half dollar doesn't sound right," said the smart clerk, ringing the half dollar on his counter. "Humph!" said his course customer. "What do you want for half a dollar, anyway? An operatic solo with orchestral accompaniments?"

Never question a person who has been kind enough to pay you a compliment. "I'd a good deal rather see you go to the piano than that Miss de Thumper," said the small boy to a young lady, a friend of the family. "Would you, really?" said the delighted guest. "Why?" "'Cause you don't know but two picces," said the truthful youngster.

The Beggar's Opera.

Many causes led to the success of "The Beggar's Opera." It ridiculed the prevalent Italian opera, of which people were somewhat tired, and it satirized leading men of the day, especially Walpole, besides attacking, in a more personal manner, the corruptions of court and politicians. The songs were extremely popular, and the acting was extremely popular, and the acting was good. Various pictorial satires were published, and Hogarth painted several times the scene in which Macheath, with Polly on one side and Lucy on the other, sang:—

"How happy could I be with either
 Were 't'other dear charmer away."

The spirit of the satire is shown in the first song of Peachum, who both employed and betrayed thieves:—

"Through all the employments of life
 Each neighbor abuses his brother;
 And the statesman, because he's so great,
 Thinks his trade as honest as mine."

Bridget: "Please, nunn, there's a poor man at the door with a glass eye." Mistress: "Why, Bridget, what do you suppose we want of a glass eye? Tell him we do not care for it."

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The Value of Concerted Action.

The following excerpt contains the gist of an address delivered before the South Midland section of the Incorporated Society of Musicians at their first annual meeting, held in Worcester, England, in Oct. of last year, by the presiding officer, Mr. J. Humfrey Anger, Mus. Bac., Oxon, F.C.O., now of Toronto.

*** "Let me bring home to your notice the two principal phases from which membership in this society may be regarded: firstly, there are the advantages which we derive from uniting ourselves together after this manner; and secondly, there are the responsibilities which are the natural outcome of those advantages. And if there be one advantage more than another which I am sure we all, more or less, must appreciate, it is the fact that in an association like ours we can be of use to one another—a help to one another, and in many ways, by talking over difficulties and discussing remedies, by bringing forward theories and listening to other people's opinions on them—in fact, by those innumerable little social connections which under other circumstances would to the majority of us be an impossibility.

First and foremost in return for all that the society has done and is doing for its members, let us never neglect an opportunity of doing all in our power to maintain—nay more, to advance the prestige of the society. We should never be guilty of perpetrating those petty tricks that have in the past been resorted to, at times, by men of the highest standing in the profession, and we should ever be on our guard that we fall not into some of the many temptations that beset the career of a professional musician. Lest you should consider these remarks as being rather vague, I will draw your attention to some of these points. As composers, we must avoid as far as possible all kinds of plagiarisms, and the indiscriminate use of practically worn-out platitudes. As teachers of any instrument, we must avoid wasting the time of our pupils, and giving them paltry trash and pretty twaddle, instead of training them on those classical lines which alone can produce the real article. As organists, we must avoid all kinds of show-off and firework-display in order to gain popular favour. As conductors, we must avoid impatience, losing of temper, and causing frictions by offensive remarks, etc. If we can but bear some of these important principles in mind, we shall by degrees raise the standard of musical art in this country to a much higher level—one of the objects which I trust we all have at heart in our course up Parnassus.

I am well aware that the professional musician has one very serious enemy to combat with—an enemy that must be overcome, or England will never hold her own with the musical countries of Europe, and that enemy is the bogus man and his machinations, bogus institutions, and bogus degrees. Now what is the meaning of this word "bogus"? It means false, and without any reasonable basis. A lawyer would say that the men who carry on a bogus affair of any kind are without the pale of the law, in-as-much as they are trying to

obtain money under false pretences. The day, I believe, is at hand when our English pater or mater familias will be able to discern between the surface musician and the genuine artist; but to those who may not possess this power of discrimination at the present time, there is a means open by which deception should be an impossibility; and that means is the Incorporated Society of Musicians. Although the society be, comparatively speaking quite young, and as a young society be naturally anxious for recruits, yet, let one of these bogus men—or, say a man or woman who works at some trade during the day, and in the evening takes pupils at the expense of some hardworking and well-qualified professional man—attempt to join her ranks, and I guarantee that he or she would fail to pass the comparatively simple ordeal of being proposed, seconded, and accepted as a member by the council of any section of our society throughout the kingdom. I am sure we must all appreciate the very plucky manner in which the Musical News' Syndicate has taken this matter up and exposed some of these bogus men and their doings, but I am of opinion that it is high time now for this society to step forward and protect both the general public and itself too from the attacks of these fraudulent speculators. England at the present moment is, undoubtedly a musical country. We do not rear prococious prodigies, which indeed may be a blessing, and we do not turn our attention to the common or garden brass band and barrel organ quite so much as some neighbouring countries; but if any proof were required on the subject, I almost think that these very bogus people, big and little, would establish the fact most undeniably. The country is simply overwhelmed with them. Every town of any size has its scores, if not its hundreds of men, and women too, who, after having had perhaps a course of lessons or so from some recognized teacher in the profession, immediately rush into the ranks to dole out among their unfortunate victims that which they have scarcely learnt themselves—and this at such a ridiculously low figure, as a rule, that no professional man of any importance could really afford to waste his time over. As long as this state of affairs is allowed to continue England never will, and never can be the foremost nation in the art of music. But can it be altered, you may ask? yes, is my reply—a most emphatic Yes.

Some one might ask if I wanted to take the bread out of the mouths of these people. My reply is that I want to do the very opposite—I want to butter their bread for them. Let them, if they can, and if they will, study the subject seriously and enter the profession by one of the accepted methods, and this I can say, that the Incorporated Society of Musicians will be one of the first societies to welcome them to its arms. This someone, to keep up a tedious argument, might bring up the plea that perhaps these people could not afford to study the subject; then in all reason let them adopt some "modus vivandi" which they can afford to study. What is worth doing at all is worth doing well. What would you think of the carpenter who could not afford a chest of tools; would he be in any great requisition? What would you think of the landlady who could not afford to furnish her

rooms; would she secure much patronage? Let me state once and for all, that the law of this country does not tolerate the infringement of the 8th commandment because an individual cannot afford to buy bread. Where there's a will there's a way.

Now I mentioned above that this state of affairs might be altered, and that there was a remedy for all this evil. Why could not a system of registration be adopted for the musical profession? which after all is both a simple thing to grant, and a fair thing to expect. I have no hesitation in saying that if the art of music is ever to be advanced beyond that state which Beethoven, Mendelssohn, and the other great masters of the quickly-dying century left it and why not?—then by this very means of protection, and this means alone can such an advancement be expected in England—a country that for centuries has done everything in its power for the advancement of Commerce, Literature, Science and Art."

Herbert L. Clarke Joins The Gilmore Band.

The celebrated Gilmore Band has been re-organized and is now under the direction of the well-known composer and violoncellist, Victor Herbert. The *Musical Courier* and other American papers speak in the highest terms of the new director and say that the Gilmore band never was in such a perfect state of efficiency. It comprises many of the old members and the best wind players from the Seidl, Damrosch, Boston Symphony, and Thomas orchestras, all picked by a selection committee, whose professed object is to have a band that will be superior to anything of the kind yet organized.

It is interesting to note that the first cornet soloist is Mr. Herbert L. Clarke, who was induced to leave a similar position with Sousa and was chosen over the head of every other cornet soloist in America. This decided recognition of Mr. Clarke's superior merits will gratify that gentleman's numerous friends and admirers in Canada, and they will easily understand how worthy he is of the distinguished honor conferred upon him. His brother, Ernest, has also been selected for the very responsible position of first trombone soloist. The initial concert given by the band under its new direction was on Nov. 26th; the reports following were extraordinarily eulogistic and indicate a future of unexampled success.

Electrical Development.

One of the most ingenious devices ever produced in Christmas decorations is to be seen in the windows of Whaley, Royce & Co., Toronto. It consists of a large revolving electric ball with three different colors which constantly change automatically. It was made on the premises by Messrs. Whaley, Royce & Co., and is one more testimony to the resources of that enterprising establishment. This ball should be seen by everybody, it is interesting as a curiosity in electrical mechanics and its night effect is very pretty. The crowds which are attracted by the sight every evening attest their admiration warmly; in fact it is, par excellence, the cleverest Christmas display ever produced in Toronto.

The Study of the Voice.

BY CHRISTINE NILSSON.

[From an article in *The Ladies' Home Journal*, by this distinguished singer, THE CANADIAN MUSICIAN quotes the following paragraphs.]

It has been said on presumably competent authority that the teacher of singing to young ladies ought always to be a woman. This is a mistake. To say nothing of the famous Professor Garcia, who trained the voice of Malibran, Jenny Lind and Madame Pauline Viardot, we have only to recall, in later years, the elder Lamperti, who among scores of less famous pupils, taught Madames Sembrich and Albani, while Madame Adelina Patti, in her early youth, took lessons from her half-brother, Signor Barili, and later from Strakosch; and I myself had for a teacher M. Wartel, of Paris. In fact, it is a noticeable peculiarity that men succeed best in teaching singing to women and women to men.

It is an essential feature in the cultivation of a young girl's voice that her lessons should not be begun too early. Her constitution must be formed, and nature herself must have announced the moment of physical maturity. Not before the age of fourteen should she begin her studies of vocalization. She should, however, be taught music as soon as her inclination and her temperament will allow. Eight years of age is by no means too early for the young student to begin to learn to play on the piano or upon the violin. The latter instrument has often been found an invaluable introducer to the study of singing. It trains the ear and develops taste and correctness of intonation. Before it was discovered that I had a voice, I went through, in my childhood, a series of lessons on the violin, for I was originally intended to become a violinist. And I have found that early training of the greatest advantage to me in my subsequent career.

One point that can not be too strongly impressed on the young girl student is the necessity of never singing too long at a time. This precaution it is essential for her to observe throughout the whole period of her studies. She may begin the day with a lesson of half an hour; then for two or three hours she must abstain from singing. She may practice instrumental music in the interval, she may take exercise in the house, but not in the open air, or she may interest herself in her studies of French or of Italian. Then she may sing again for another half hour, to be followed by a second period of thorough repose for the voice. A third half hour, or at most a fourth, should conclude the vocal exercises of the day. One hears, sometimes, professional singers that devote eight hours a day to their studies. This is altogether incorrect. Any voice submitted to such an ordeal would be worn out very speedily. The greatest care is necessary to avoid any relaxations of the vocal chords, a result that is sure to follow upon overfatigue of the throat. And when once it becomes chronic the mischief is irremediable. Such statements usually originate not with the singers themselves—they know better than that—but with persons who write about the study of singing without any practical knowledge of the matter.



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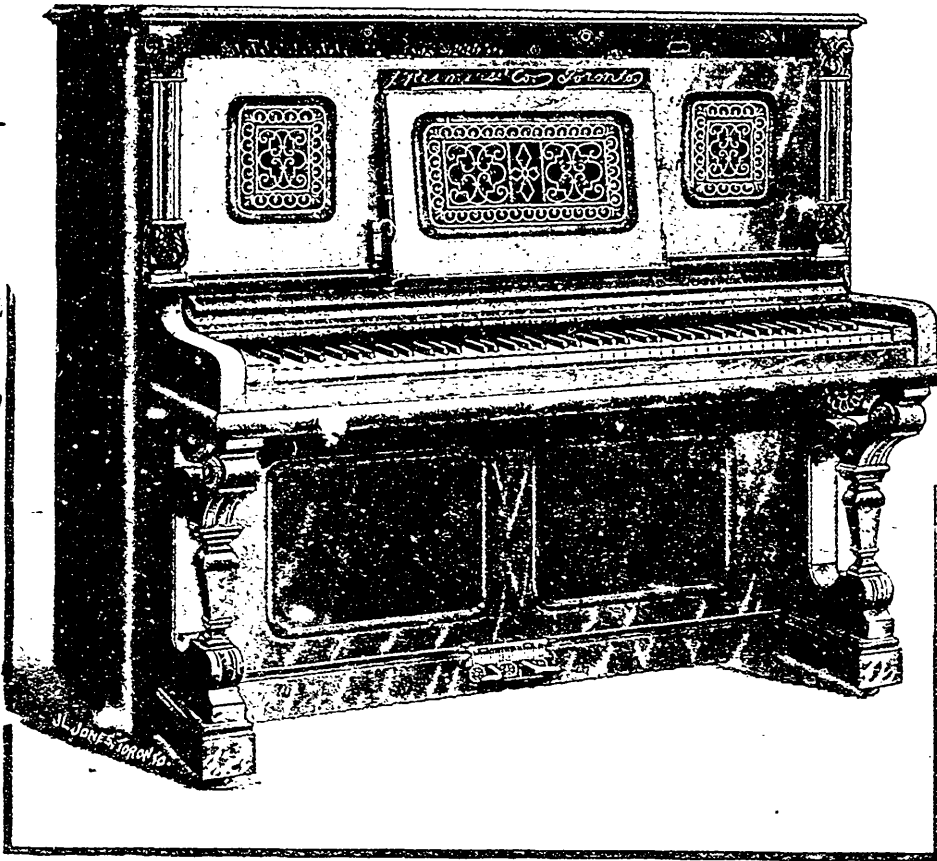
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