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# MUSICAL JOURNAL

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A Merry Christmas and a Happy New Year!

Toy Symphonies are coming into vogue on the other side.

THE year just closed has been a marked one in the musical history of our fair city; we have had more and better concerts, etc., than ever before. 1886 also witnessed the birth of THE MUSICAL JOURNAL.

LADY Folkestone has an orchestra composed entirely of ladies, which she is said to conduct with marked ability. Performances are given for the benefit of prominent charities.

WE have seen a sketch of a plan for the rebuilding of the Pavilion in the Horticultural Gardens, which seems to promise well. If those who have the matter in hand only "work in" a good organ, they will be public benefactors. One of the needs of Toronto is a good "secular" organ.

THE Directors of the Shaftesbury Hall Company announce a series of Saturday concerts at popular prices, the object being to provide good music for the masses at a nominal cost. The first concert will be held on Saturday evening, Jan. 8th, under the direction of Mr. J. Churchill Arlidge, assisted by Misses Corlett and Berryman, and Messrs. Sims Richards, E. W. Schuch, and R. J. Hall. We trust that success will attend this laudable undertaking.

THE great event of the coming musical season, at La Scala, Milan, will be Verdi's new opera, *Othello*, founded on the tragic story of the loves of the unfortunate Desdemona and the jealous Moor. Already seats have been telegraphed for from all parts of the world, at fabulous prices, and it is confidently expected by the management that this occasion will prove the crowning triumph in the life of the celebrated Italian writer. Verdi will conduct in person, if all is well; Pantaleoni will be the prima-donna (soprano); Tamagno, the tenor; and Maurel, the baritone.

THE following compositions have been selected by the Examiners for performance at the concerts to be

given in connection with the coming convention of the Ontario Music Teachers' Association:—By Arthur E. Fisher—*Magnificat*, for chorus and organ; and a Madrigal, "A Message to Phyllis," for male voices. J. Davenport Kerrison—*Gloria in Excelsis*, for chorus and organ; Part Song, for mixed voices; and a *Gavotte*, for string quartette. Mrs. Moore, of London, Ont.—Part Song, for mixed voices. Mr. Foot, of Goderich—a *Te Deum*. Dr. Strathy—an Overture and Funeral March, for the Piano; and an *Andante*, for organ. It is to be regretted that the rules of the competition practically excluded amateurs, as there are several in the Province who would otherwise have been glad to take part in it.

MR. TORRINGTON'S AMATEUR ORCHESTRA is probably the youngest musical organization in our city. To the conductor, Mr. F. H. Torrington is due the credit of forming this orchestra, which we trust will prove a good training school for our amateur instrumentalists. The membership is already large, (for a society of the kind) numbering some fifty performers, six of whom are young ladies. Some half dozen rehearsals have already been held, in the Philharmonic Hall, and the progress made, all things considered, has been very satisfactory. Mr. Torrington proposes to introduce his orchestra to the public some time in the course of the coming year, at a concert which he has promised to give in aid of the Y. M. C. A., and if the members of the orchestra do as well in the future as they have in the past, in the matter of attending rehearsals, etc., we may safely predict an agreeable surprise for our musical public. While the music taken is well within the powers of amateurs, it is not of that "light" (a word so misused now-a-days, that to our mind it is almost synonymous with *trashy*)—description, too often heard even at concerts given by professionals, where technical difficulty should not be an excuse; and it is proposed to raise the standard, if possible, as the executive powers of the performers increase. We wish the conductor and his young friends every success in their laudable undertaking, and can assure them that if they will only keep free from internal discord and pull all in the one way, they will meet with the hearty encouragement they deserve at the hands of Toronto's lovers of music.

## THE CANADIAN PRIMA-DONNA

MISS ADA ARTHURS, the young prima-donna who is to make her first appearance before a Canadian audience at the next concert of the Philharmonic Society, is probably at present the central object of interest, musically, in our city.

Miss Arthurs is residing with her mother (Mrs. George Arthurs), at "Spadina" the residence of her grandfather, Mr. James Austin, the well-known president of the Dominion Bank, who has long filled a prominent position in financial circles in this country. Some of our readers may remember that before leaving for Italy (in 1879), Miss Arthurs appeared once or twice at different concerts in the city, notably at a complimentary concert tendered to Mr. Barton Browne by his pupils (of whom Miss Arthurs was one), given at the Shaftesbury Hall. We had the good fortune to be present at the concert, and well remember the favor with which the efforts of the young singer were received, and the encouraging notices of her performance.

On arriving in Milan, Miss Arthurs became a pupil of San Giovanni, with the intention of studying as a concert-singer, but the persuasions of her master, who was the first to suggest that her voice was very suitable for operatic work, ultimately led the young student to turn her attention to that department of music. After studying hard for some two years in Milan, she removed to Paris, in order to have the advantage of lessons in the histrionic department of her art, from the world-renowned Plaque, at the same time continuing her vocal studies with unabated interest, under the best Parisian masters. After a stay of some two-and-a-half years in the French metropolis she returned to Italy, to finish under the celebrated Carolina Ferni. While in Italy she made her first appearance in opera, as Marguerite, in Gounod's *Faust*, at Parma, in the Reinach, (celebrated for its orchestra). We quote from a critique of her performance on that occasion:

"Miss Ada Arthurs possesses the elegant figure of a very young girl, with blonde hair, and blue eyes full of fire, which speak both to the heart and to the senses. She is truly an ideal Marguerite, an embodiment of the character which Gounod himself would have been proud to create. She has a clear voice, extensive and perfectly in tune, of a *timbre* which rises to the most acute notes with the same facility with which it modulates the medium and lower registers. With the extraordinary artistic genius, and the profound and secure knowledge of the drama, which she possesses, she made the part of Marguerite a true creation. She sang very well the *Entrée*, but where she revealed herself the artiste of true merit was in the "*Jewel-song*," while in the last act she rose to the highest expectations of the public."

She also appeared at Carrara, as Violetta, in *La Traviata*, with the greatest success. Also as the Queen, in *Ray Blas*.

Miss Arthurs, we understand, in addition to acting as the soprano soloist at the coming concert of the Philharmonic Society, is, on that occasion, to sing the Cavatina from *La Traviata*. We have recently had the pleasure of hearing her rendering of several selections from the leading Italian operas, and though her voice is of such volume, that it requires the greatest tact in drawing-room singing, we are confident, from what we heard, that the patrons of the Philharmonic may look forward to a great musical treat, and the fair singer herself to a great triumph, at the coming

concert. The society is to be congratulated on securing her services (which we understand are given gratuitously) for the occasion.

In concluding this short notice we may say that Miss Arthurs' repertoire embraces some twenty or more of the principal operas, including *Faust*, *Ray Blas*, *Traviata*, *Giocanda*, *Aida*, *Ion*, *Ungerns*, *Travatore*, *Ballo in Maschera*, *Mephistofele*, *Ebaca*, *I Lombardi*, &c., &c.

## DEGREES IN MUSIC.

IT is not generally known that degrees in music can be obtained by students from a home university, but such is the case. The University of Trinity College, Toronto, grants degrees in this faculty, though perhaps the subject has not yet received that attention which so important a matter deserves.

We know that a great many people (among the number some who ought to know better) share in the prejudice against degrees in music held by the "Father of Oratorio," but while Handel,—when one considers the peculiar circumstances in which he was placed, and the cruel opposition he had to overcome at the hands of the "Togglers of music,"—can readily be excused for his animus, it is undoubtedly time that current opinion on the subject should undergo a radical change. Many people are apt to look upon a musician with a "Handle" (no pun intended) to his name, with suspicion, a feeling which has been induced by painful experience of imposters self-dubbed "D.M.," "Mus. B.," &c. We ourselves, however, hope to see the day when the profession of music will rank as an equal with the other learned professions, and command the same respect and remuneration. As a means of helping on the "good time coming" we have pleasure in giving below the curriculum in music of the above mentioned University:—

## BACHELOR OF MUSIC.

The Candidate for this degree must be either (1) a Graduate of this or some other recognized University, or (2) a Clergyman in Priest's Orders, or (3) a Barrister-at-law, or (4) he must produce a Certificate of having employed five years in the study and practice of music.

The Candidate will be required to pass three Examinations, separated by intervals of not less than one year, to be called the First, Second, and Final Examinations in Music, and before admission to the Final Examination he must have composed an Exercise in at least four parts, with an accompaniment for the organ, piano, or string band; and this Exercise must have been approved of by the Examiners.

Candidates who present satisfactory evidence of having passed some recognized Examination equivalent to the First Examination in Music may be allowed to take the First and Second Examinations on consecutive days.

The exercise must be sent to the Registrar, and any Candidate intending to present himself for Examination must give notice on a printed form, which will be supplied on application.

The Examinations will be held during Easter Week and the Exercises for Degrees and notice for Examination must be sent to the Registrar by February 1st.

## FIRST EXAMINATION IN MUSIC.

*Harmony*—Stainer's Primer of Harmony. Richter's Manual of Harmony. Bannister's Text Book of Music (so far as relates to Harmony).

## SECOND EXAMINATION IN MUSIC.

*Harmony*—Ouseley's Harmony.  
*Counterpoint, Canon, and Fugue*—Bridges' Primers of Counterpoint and of Double Counterpoint. J. Higg's Primer of Fugue. Cherubini's Counterpoint and Fugue.

Ouseley's Counterpoint. Bannister's Text Book of Music (so far as relates to Counterpoint and Fugue).

FINAL EXAMINATION IN MUSIC.

*Harmony, Counterpoint, Canon, and Fugue.*  
*History of Music*—Bonavia Hunt's History of Music.  
 Hawkin's History of Music. (*For reference.*)  
*Form in Composition*—Pauer's Primer of Musical Forms.  
 Ouseley's Form in Music.  
*Use of Instruments*—Prout's Primer of Instrumentation.  
 Berlioz's Orchestration. Bannister's Text Book of Music.  
 Score of some selected work.

DOCTOR OF MUSIC.

The Candidate for this Degree must produce a testimonial of his having studied in this Faculty for the space of three years subsequent to admission to the Degree of Mus. Bac.  
 He must compose a song or anthem in at least six parts, with orchestral accompaniments, and this Exercise must be approved of by the Examiners.

A CONSERVATORY OF MUSIC.

A COMPREHENSIVE Conservatory of Music, which should afford a thorough education in all branches and sub-branches of the art is something which has long been talked of as a great desideratum in Toronto, but the attainment of which until now has seemed too difficult to be attempted.

Through the exertions, however, of Mr. Edward Fisher, a scheme has been projected and partially carried into execution, which promises to secure for our city an institution which shall meet the wants that have so long been felt in this direction, and will, with judicious management be a credit to the country. It is a lamentable fact that no music school of any considerable pretensions, maintained as such independently of other institutions, such as Ladies' Colleges, exists at the present time in Canada. Parents who desire to give their children the advantages which can only be obtained in such institutions are obliged to send them to Europe or the United States. Toronto has now become so great a musical centre and is making such rapid progress in the culture and appreciation of music, that a conservatory, established on a sound financial basis, and conducted under a broad and liberal policy, will undoubtedly be supported.

The scheme for the proposed conservatory is an eminently practical one, and has already been substantially endorsed by many of our prominent citizens. It is to be established on the joint stock principle, with a capital of \$50,000 in 500 shares of \$100 each, of which amount nearly one half is already subscribed. It will not go into active operation until September, 1887, thus affording the directorate ample time in which to perfect arrangements regarding the staff of instructors, and all other details. The conservatory will embrace the following schools, or department of instruction, namely:—Pianoforte, Voice, Violin, Orchestral Instruments, Military Band Instruments, Orchestral and Ensemble Playing, Church Music and Oratorio, Sight Singing and Chorus Practice, Musical Theory, Harmony, Counterpoint and Composition, Tonic Sol-fa Method, Piano and Organ Tuning, Elocution and Dramatic Action, Languages, especially Italian, German, and French, History and Literature of Music.

There will be both amateur and professional courses of instruction, the aim of the latter being to prepare pupils especially for teaching, besides training them

as artists for a public career. Certificates and diplomas will be granted to pupils after passing satisfactory examinations at the completion of their studies. Many free advantages will be derived by the students of the conservatory, such as lectures on various subjects pertaining to music, analytical piano, organ, and song recitals, and all concerts given by the conservatory. The musical atmosphere naturally pervading such an institution, is also of itself an inestimable advantage to the earnest student for the full development of his or her artistic sensibilities. In short, a conservatory rightly administered is a university of music, and has the same advantages over private instruction that our colleges have over individual tuition in the studies embraced in their curriculum.

It also greatly reduces the expense of a musical education, and makes it possible for pupils in moderate circumstances to have the benefit of instruction by the best teachers, whose private terms would perhaps be simply prohibitory.

Mr. Fisher has already met with so much encouragement and support in his laudable undertaking that he has every reason to expect a successful accomplishment of his plans.

The directors of the conservatory have organized, the following being the officers elected:—President, the Hon. G. W. Allan; First Vice-President, the Hon. Chancellor Boyd; Second Vice-President, George A. Cox, Esq. (Cobourg); Honorary Treasurer, A. Morgan Cosby, Esq.; Musical Director, Edward Fisher, Esq.

MUSIC, AND ITS RELATION TO THE OTHER ARTS.

BY MISS JESSIE LORD.

IT has been said that the sounds of nature are the raw material out of which music is made. All through inorganic nature, sounds—many sweet sounds—are produced. The roll of thunder, the ripple of streams, the sighing of the wind-swept pines, the rustle of leaves, the drip of rain, and a thousand others, combine to give us pleasure; but they are not music.

In the world of lower animal life, too, there are endless diversities of sound more or less agreeable—the songs of the birds, the chirp of the cricket, the lowing of the herd as it “winds slowly o'er the lea,” the hundred vocal expressions that constantly salute our ears; but not yet have we music. We speak indeed of the song of the classic nightingale, of the joyous notes of the lark, of the plaintive melody of the whip-poor-will, and in our moments of poetical sentiment we talk of choruses, and sometimes of the harmonies and symphonies of nature; yet only by license of language. We have not yet reached music. No thing or being, so far as we know, below man, has originated or employed the divine art. First intelligence, then music.

Although the laws of music are as well defined as those of any science, and though nothing can really be called music that is not an intelligently constructed concord of sounds, yet the trained ear and perceiving mind once awakened, we learn to ap-

preciate a hundredfold those beauties of individual sound, those exquisite suggestions which seem to have been given to man as the promptings of his art. Perhaps we may be thought wrong in this view. Perhaps there are souls so sensitively organized that without any musical culture they would seem like a harp played upon by all the sights and sounds of the outer world, while there are others to whom the drudgery of music has given no culture, and who, having finished their musical education, are still not awake to the richness and suggestiveness of the universe around them. Of the latter we can only say we pity them, and deplore the waste of time which has left them so poor after so much labor.

Run the gamut of musical expression from the beating of the drum of the savage, to the delicate refinement of an orchestral symphony, and, though widely different in kind, it is created for one common purpose, for one common good, that is the satisfying the universal love of humanity for music. We believe there is no such thing as a man who has no music in his soul. Greater in some than in others, but to some degree in all, there lies deep down in the heart a feeling that waits to rise and beat in harmony with the music it loves. The character of that music depends upon the individual; but certain it is, that sometime and somewhere it will find that which pleases. It will not take long, for in all walks of life and at every turn music in some form meets us. Tennyson has very beautifully said—

"Music that gentler on the spirit lies  
Than tired eyelids upon tired eyes."

Well has it been said that music enduens all joys, tempers all sorrows, and forever does good.

Walk through a great city—call it Paris. The crowd about is plodding in the traces of every day work. All the poverty, misery, and wretchedness of a great metropolis are there. As we stand and muse upon it, the soldiers pass, marching under the tri-color to the grand Marseillaise. Like lightning the scene changes. Doors and windows open to let in the sound, each by-way sends its eager listeners. Work has ceased. The laborer rests upon his shovel. The forge and loom are still. Paris is taking a moment's rest. It is only for a moment; the band passes on, and then again drudgery—no, not drudgery, call it now light-hearted work. The music having touched them, the loom and shuttle, anvil and forge mark the time while Paris sings at her work, "Marchons, marchons, qu'un sang impur abreuve nos sillons." Calling a halt in the things of the hour, giving a moment's chance to drop work from the weak, half-hearted hold, to take it up again with a strong grip, has the music done nothing of good? To the sightless, to the sick and to the aged, consider what a boon music is. From the lullaby that soothes the fretfulness of childhood, to the solemn "Rock of Ages" which over the head of the saint is chanted in the passing hours of life, it never ceases its ministrations of good. The soldier in his weary marches gathers heart as the martial tones meet his ear. The worshipper in the great congregation feels that his soul is lifted towards the divine and heavenly. Penitence finds aid in its expression. We enter a cathedral, the grand tones of the organ are swelling through aisle and nave, lifting the communicant, or perhaps even the passer-by, into closer communion

with his God. The sailor, in from the sea, strolling through the strange city, the vagrant who has never done anything in life but wander aimlessly, the hardened character who seldom, if ever, enters the house of God, catching these sounds have been drawn within the sacred precincts. The tender appeal of these tones has awakened within many breasts old memories, starting the silent tear and kindling new resolutions. Surely the great composers have been the benefactors of mankind! And are there not those of less distinction who swell the list of benefactors? The devotional music written by many a minor composer, with its high and noble influence, exercises a wonderful power over the emotions and thoughts of the world. In home life how beautiful is the scene when the father, free from the labors of the day, and the mother, needle in hand, brightening under the influence of the sweet strains of the instrument or enlivening song, listen while brothers and sisters join in the chorus, finding in each others society a satisfaction which is the safeguard against the wandering disposition of many a youth.

Music as a science is related to many of the other sciences, but especially has it connection with the other fine arts. Its relation to painting is marked by the fact that many of its technicalities belong to both. We speak of tones in painting, of harmonies of color as well as in music. Of the noble specimens of Gothic architecture it has been said they are "congealed music." Poetry allies itself closely as a sister art, and the two frequently blend. How vividly is Beethoven's "Moonlight Sonata" brought before our minds by Frances Ridley Havergal! Every word seems but the utterance of a chord which vibrates in unison with the grand melody. The close affinity between music and poetry we see particularly in Mendelssohn's "Songs Without Words," for they may be considered almost scenic representations. Heller, in one of his Preludes, has perfectly portrayed an angry man. There are other instances where the same thoughts have been matured in notes, words, and on canvas.

It cannot be denied that any degree of proficiency is only to be purchased with steady, earnest toil. The power of almost unconsciously performing the mechanical part is only attained by patient practice. But when we think of the influence, whether of the grand and majestic or soft and soothing kind, which music exerts, when we remember the almost magical power and the comfort and delight which it affords, we think that all must unhesitatingly admit that the labor expended is more than compensated for by the advantages gained. We trust no one who has undertaken to overcome the difficulties will become faint-hearted and discouraged, thinking talent is not in them because the mastery seems so far in the future, if at all. A certain amount of talent is requisite, but indefatigable perseverance must be triumphant in the end. Some of our best musicians have become masters only through their indomitable wills. If only we keep constantly before our minds the incalculable value of the results of labor in this direction, the time and toil will not seem too much for so noble an achievement.

A VERY dexterous pianist has no "left" hand.

# The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed

## THE MUSICAL JOURNAL.

THE aim of this journal will be to inspire a higher appreciation of the value of *real* music as an educator in the religious and social life; also to assist those who are striving to raise the tone of musical taste throughout the country in the church, the concert room and the social circle; to implant it in new fields, and to help it along in those places where it has yet obtained but a feeble growth.

To this end, we shall present to our subscribers articles and paper of a practical character on various topics relating to the art, also several pages of original or selected music.

That our readers may know what is transpiring in the Dominion and elsewhere, brief notices of the principal events in musical circles will appear regularly.

Our columns will be open for the discussion of matters of general interest to the musical public and the profession, and correspondence is invited.

Among our readers will be many who wish for information. Under the heading of "Questions and Answers," we shall be pleased to reply to any queries that may assist or instruct.

In carrying out our design we desire the co-operation of both the profession and amateurs, and their assistance as contributors of articles or music will be welcomed, and, if suitable, appear in order. Also reports of local concerts, recitals, lectures, &c.

The JOURNAL will be strictly *independent*, and will not become the organ or tool of any musical school or party. Its columns will be open alike to the advocates of any recognized systems or theories, and kindly discussion on important topics, by writers of different views, will be a feature.

Our critiques of performances, etc., will be as fair and impartial as our judgment and the ability of our staff will admit, and we think we are justified in believing that we shall give general satisfaction in this respect. Of course in this, our first number, we publish some notices very kindly placed at our dis-

posal by outside parties, but in future we shall ourselves prepare and be responsible for all matter of this nature.

Music, and articles of a theoretical nature, must be sent to Mr. Arthur E. Fisher, 91 St. Joseph Street, Toronto.

Correspondence, works for review, and musical literary matter will be addressed to the editor, at the office of publication, Oxford Press, 23 Adelaide St. East, Toronto.

## MUSIC IN PUBLIC SCHOOLS.

THE question of the place of music in the public schools of this province is becoming a matter of great interest to the members of the musical profession, and to the lovers of the art. Its educational value and moral influence in the school can scarcely be over-estimated, and is thoroughly appreciated by teachers who have tested its usefulness in their own schools. That this is strongly felt by the musical profession is proved by the fact that at the first meeting of the Ontario Music Teachers' Association, a committee was appointed to enquire into the teaching of music in our public schools and report at the next annual meeting, with recommendations.

Many prominent educationalists will approve of the movement and there can be little doubt that a *practical* study of singing, in keeping with the acknowledged excellence of our school system, will soon be available to the school children of Ontario.

The successful establishment of any general system of musical instruction will necessarily require the services of both music teachers and school teachers, for experience shows that the best results are obtained where the regular teachers instruct their own classes under the careful supervision of an experienced musician.

It has been noticed that in our schools where music has a place on the curriculum, two great mistakes have frequently been made in the application, either of which must prove fatal to any real gain to the pupils. One is the practice of allowing the singing lessons to degenerate into rote work, the pupils being only taught to sing a few songs by imitating the teacher. The second is where the teacher has been content to feed his class on musical symbols alone, without attempting any practical study.

It is hoped that this kind of teaching is relegated to the past, with musical catechisms and other contrivances by which many children are imbued with wrong ideas and a distaste for music. These mistakes however will be avoided in a systematic course of instruction.

There is an evil connected with the indirect musical education of children which it is possible for

nearly every teacher to do much to mitigate in his or her own personal field of labor. At the age when the musical taste is most susceptible of cultivation, it is not uncommon to hear the most trashy music sung in schools, Sunday schools, and at social entertainments. Those who direct such performances are responsible for the consequent inability to appreciate good music which usually follows. With the list of good composers who have written melodious and pleasing songs for children, there can be no excuse for the choice of flimsy and clap-trap compositions by some of the unfortunately too numerous writers who issue innumerable books with titles which might answer as indexes of their contents. It should be the duty of all music-teachers to familiarize themselves with good music for children, and to displace trash when occasion offers.

The programme committee of the Ontario Music Teachers' Association having set apart the afternoon of December 29th for the presentation and discussion of methods of teaching, it is probable that steps will be taken towards the introduction of some systematic course of musical training in our schools.

Such discussion at this time is specially necessary, and will aid the Association in deciding on a definite course of action.

#### THE STUDY OF MUSIC (NOT AS OPTIONAL).

BY J. DAVENPORT KERRISON.

MUSIC as an art has reached its highest development during the present century; the sister arts, those of sculpture, poetry and painting reached their climaxes ages since. The influence which music has exerted upon the civilization of mankind is so well and widely recognized as to need but a passing reference thereto. Strike music from the world and what would be the condition of mankind? The Church, the social gatherings, the processions, the assemblies, how dull and colorless would all appear. The use, nay, the necessity of music, as an important agent in adding to the happiness of man, being recognised, is it not worth while to give a little earnest thought to the position in which this delightful art stands towards society in general, and to do so, we must first see how it is regarded as an *art*, and considered as a science. Alas! at the very start we find it omitted from the curriculum of all the colleges and institutes of education, whether male or female, in the country. In the ladies' schools, it is true, music in several forms may be studied as *optionals*, and how studied will depend principally upon the character and standing of the teacher employed; unfortunately for the art even here, the commissions and profits so cut off the teachers' fees, or the necessity of getting the

largest possible amount of work done at the lowest possible price and in the shortest possible time, in order to secure a profit from the teachers' work, militates against the proper study of music when taken as an *optional*. Let us see what would be the result if any of the studies *prescribed* by the educational authorities (whether private or public) were so studied. Take the study of chemistry for instance. It is true that chemistry is a science, and the practice of music an art; but if a professor of chemistry were to teach his subject as music is too often taught, *i.e.* as an *optional*, instead of fixed results from definite data incidental to the exact sciences, might we not justly expect the student to be content with, and in fact have for his highest aim, the gaining of just enough knowledge to produce a jar of oxygen from some chlorate of potassa and oxide of manganese, and then to burn, for the amusement of his friends, some iron wire or other substance, to tickle their sense of vision. What educational advantage would the study of chemistry possess if pursued as an *optional*, and for such an end? None. My contention is that music, if taught and studied in as serious and thorough a manner as other subjects (whose object is to discipline the mind) might with great advantage, to the female student at least, be substituted for euclid or algebra in the prescribed list of inoperative studies. I claim that the serious study of old and modern classic works for the pianoforte or organ calls into play and tends to develop judgment, proportion, accuracy, and many other faculties and emotions of the mind in an equal if not superior degree to those before mentioned; with this advantage greatly in favor of music, that whereas the euclid, algebra or kindred study, will be forgotten as soon as school is left, or if remembered will possibly be of use to no one, music, if properly studied, will remain through after life to give pleasure to many—a veritable "thing of beauty and a joy for ever."

#### ONTARIO MUSIC TEACHERS' ASSOCIATION.

##### THE APPROACHING CONVENTION.

ARRANGEMENTS have been quietly progressing for some time in preparation for the second annual Convention of the Music Teachers of this Province. No less than eleven meetings of the programme sub-committee and four of the conversazione committee (the latter composed exclusively of ladies) attest not only the large amount of work necessary to present a satisfactory programme to the members, but also indubitably manifest the zeal and earnestness of the Toronto executive.

The marvellous progress in the material prosperity of the Province of Ontario, and especially of the cities

and towns, and the rapid strides that higher education has made of late years, demand from the teaching sources of musical art the best methods and most thorough systems of instruction possible; and those teachers who feel the importance of a high standard, are striving to increase their knowledge and teaching power.

Removed as most of the musical profession in Ontario are from busy artistic life, and lacking opportunities of meeting together, of comparing themselves with others and of hearing music of a high order of merit, they are apt to form centres of little worlds of their own, and rest satisfied with their present knowledge and attainments.

This isolation of position, where the mind is not aroused by fresh thoughts, and the heart and feelings stimulated by contact with true musical excellence, often causes the teacher to form certain grooves of their own, and to remain in them till too late to change.

Such meetings as those of this Association are calculated to work wonders of good, to electrify some dry bones, to assist in destroying petty jealousies, to arouse feelings of brotherhood and free-masonry, to make teachers more earnest and anxious to rise to a higher level, to give to their pupils instruction more systematic and with more solid foundation, and to instil into their hearts a love for that which is pure and good in musical art, instead of pandering to the frivolity of much of the music of the present day.

It is satisfactory to be able to state that the Ontario Music Teachers' Association has awakened great interest amongst the teachers throughout the Province, and that the membership list during the past year has largely increased.

The management of the Association, with its aims and objects, lies really in the hands of the teachers themselves, and each one should do his or her part to assist in making the organization as beneficial to the profession as possible.

The arrangements for the Convention are completed, and are as follows:—

The Convention opens on Tuesday, Dec. 28th, at 10 a.m., and lasts for three days, meeting, as last year, by kind permission of the Minister of Education, in the Public Hall of the Normal School Buildings, Toronto.

Each day will be divided into three sessions, the morning and afternoon being allowed to essays, discussions and business, relieved by short selections of music at the close of the morning sessions, whilst all three evenings will be devoted to music.

Essays on the following subjects will be delivered:—“Voiced Culture,” by Mr. R. Thomas Steele, Hamilton. “Essays on the Piano,” by Mr. Thos. Martin, London. “Church Music,” by Mr. G. B. Sippi,

London. “Encouragement of Canadian Composition,” by Mr. A. M. Read, St. Catharines. “Examination for Teachers,” by Mr. Arthur E. Fisher, Toronto. “Music in Public Schools,” Mr. Cringan, Toronto (*Tonic sol-fa*), and Mr. S. H. Preston, Toronto (*Staff Notation*). “The Educational Study of Music,” Prof. James Baxter, Friendship, N. Y.

The above essays will also be discussed in the first instances by specially prepared speakers, and then be open for general discussion by the active members. Great interest is expected to attach to the business proceedings of this year's Convention, as it is certain that the reports of the special committees and the subjects indicated by the notices of motion already in, will provoke much discussion and evoke earnest thought.

Some of the special subjects for discussion will be “Qualifications for Membership”; “Examinations for Teachers”; “Sensational Advertising”; also change of name for the Association, together with certain alterations in the constitution and by-laws; all of which appear in the published programme.

The evening programmes will be somewhat changed this year, the first evening being devoted to an organ recital and concert of sacred music; and on the last evening a conversazione will be held, at which the teachers will be afforded the opportunity of becoming better acquainted with each other.

There is a particularly rich and inviting programme prepared for the first evening, which all lovers of music will do well to hear.

The special feature of the Convention this year is the introduction of Canadian composition. The programme committee bravely undertook the design of inviting the resident professional musicians of Canada to contribute original compositions for performance at the Convention; they selected examiners whose names were made public and in whom musicians had every confidence, to examine such compositions; and the committee, by their wise regulations and care, have every prospect of carrying through this praiseworthy scheme to a successful issue. This encouragement of Canadian composition will doubtless prove a great stimulus to the profession in the province.

Some idea of the work attached to this undertaking may be understood from the fact that it involved in addition to the work of examination, the selection and invitation of a large body of chorus singers, accustomed to sight reading, to perform the accepted works; the necessary rehearsals, and the multiplication of copies of music for the chorus.

We will close this notice by stating that some of the best organists, pianists, violinists and vocalists of this province will take part in the proceedings, and the committee deserve that a successful Convention should crown their earnest and painstaking efforts.

# For the Old Year.

WORDS BY  
ELAINE GOODALL.

PART SONG.  
(FOR UNACCOMPANIED SINGING.)

MUSIC BY  
ARTHUR E. FISHER.  
Op. 51.

*Andante.*  $\text{p}$  *cres.*

SOPRANO  
Rest, rest, wea - ry ones, rest, se - rene - ly rest up - on the Old Year's

ALTO.  
Rest, rest, wea - ry ones, rest, se - rene - ly rest up - on the Old Year's

TENOR.  
(Svs. lower.)  
Rest, rest, wea - ry ones, rest, se - rene - ly rest up - on the Old Year's

BASS.  
Rest, rest, wea - ry ones, rest, se - rene - ly rest up - on the Old Year's

PIANO.  
(*ad lib.*)  
 $\text{p}$

gen - tle breast! Ere yet a gain . . . . . you wake from sleep, you wake from

gen - tle breast! Ere yet a - gain you wake from

gen - - tle breast! Ere yet a - gain . . . . . you wake from sleep, you wake from

gen - tle breast! Ere yet a - gain you wake from

*f*

\* For practice only.



THE OLD YEAR.

sleep, His faith - ful heart will cease to beat, His faith - ful heart will cease

sleep, His faith - ful heart will cease to beat, His faith - ful heart will cease

sleep, . . . . His faith - ful heart will cease to beat, His faith - ful heart will cease

sleep, His faith - ful heart will cease to beat, His faith - ful heart will cease . . . . will

will cease to beat ; Rest, wea - ry ones, Rest, . . . Rest . . . . .

will cease to beat ; Rest, . . . . wea - ry ones,

will cease to beat ; Rest, . . . . wea - ry ones,

cease to beat ; rest, se - r - ne - ly

tears, with tears, with  
 Weeps, fill your eyes with ten - der tears.  
 Weeps, fill your eyes with ten - der tears.  
 Weeps, fill your eyes with ten - der tears.  
 Weeps, fill your eyes with ten - der tears.  
 Weeps, fill your eyes with ten - der tears.

*p* *sf* *sf*

rest, se - rene - ly rest.  
 Weeps, fill your eyes with ten - der  
 rest, se - rene - ly rest.  
 rest, se - rene - ly rest.

*mf*

THE OLD YEAR.

THE OLD YEAR.

Weep for the year a -  
 Weep for the old for - got - ten years.....  
 Weep for the old for - got - ten years.....  
 Weep for the old for - got - ten years.....  
 Weep for the old for - got - ten years.....  
 Weep for the year a -  
 Weep for the year a -  
 Weep for the year a -  
 Weep for the year a -  
 Weep for the year a -  
 Weep for the year a -

hont to die..... for the year a - hont to die.....  
 hont to die..... for the year a - hont to die.....  
 hont to die..... for the year a - hont to die.....  
 hont to die..... for the year a - hont to die.....  
 hont to die..... for the year a - hont to die.....  
 hont to die..... for the year a - hont to die.....

## THE OLD YEAR.

*ppp*  
 Soft - ly and sad - ly say good - bye.  
*ppp*  
 Soft - ly and sad - ly say good - bye.  
*ppp*  
 Soft - ly and sad - ly say good - bye.  
*ppp*  
 Soft - ly and sad - ly say good - bye.

*rit. e moderato.*  
 And soft - ly say good bye good bye..... good - - - - - bye good - bye good bye.  
*rit. e moderato.*  
 And soft - ly say good bye good bye..... and say good - bye good bye good bye.  
*rit. e moderato.*  
 And soft - ly say good bye good bye..... and say good - bye good bye good bye.  
*rit. e moderato.*  
 And soft - ly say good - bye, good - - - - - bye..... good - bye good bye.  
*rit. e moderato.*

## MUSICAL SOCIETIES.

## THE TORONTO PHILHARMONIC SOCIETY.

In 1872, a number of enthusiasts, led by Messrs. Robert Marshall, Alexander Wills and John Hague, founded the present Philharmonic Society, with Dr. McCaul as president and Dr. Clarke conductor. The opening concert was given in October, 1872, and the *Messiah* was performed with a chorus of 150 voices and an orchestra of thirty amateur instrumentalists. Dr. Clarke's failing health compelled him to retire soon after this concert, but the society was saved from dissolution by the timely arrival of Mr. Torrington, who came from Boston to take the position of organist at the Metropolitan Church. He was at once offered and accepted the post of conductor, and under his *regime* the society entered on a career of usefulness which has continued without interruption up to the present time. Oratorio after oratorio has been produced in rapid succession, while the performances have been marked by ever-increasing efficiency. The orchestra, which, when Mr. Torrington first came here, was almost wholly composed of amateurs, is now almost wholly composed of professionals, while the number of performers have been doubled. One of the most brilliant achievements of the society was the production in 1882 of Gounod's oratorio *The Redemption*, by a chorus of nearly 500 voices and a large orchestra.

Frederick Herbert Torrington, the conductor of the society, was born at Dudley, Worcestershire, England, October 20, 1837. He commenced playing the violin when seven years of age, and evincing marked ability, his parents placed him under the care of competent musical instructors at Birmingham, who taught him the piano, violin, organ and harmony. In 1853 he became organist and choir-master of St. Ann's Church, Bowdley. In 1857 he left England for Montreal, where he was appointed organist of Great St. James' Street Methodist Church, a position he held for twelve years. During his residence in Montreal he founded several vocal societies and the Montreal Amateur Musical Union orchestra. On September 23, 1868, he gave a performance on the great organ at Boston, and received favourable criticism in Dwight's *Journal* and the Boston daily press. Shortly after, at the invitation of Mr. Gilmore, he formed the Canadian orchestral contingent for the first great Boston Jubilee. A few weeks after the close of the festival, Mr. Torrington accepted the position of organist at King's Chapel, Boston, and held it for four years. During this period he became one of the solo organists at the Music Hall, one of the first violins in the Harvard Symphony Orchestra, a teacher of the piano at the New England Conservatory of Music, and the conductor of six vocal societies. On several occasions he was solo organist at the concert in Henry Ward Beecher's church, Brooklyn. In 1873 he came to Toronto, and was appointed organist and choir-master of the Metropolitan Church, and conductor of the Philharmonic Society. During his *regime* the Philharmonic Society has produced a large number of the standard oratorios, in addition to new works of merit. Mr. Torrington is also conductor of the Hamilton Philharmonic Society. Among his compositions are several church services, hymn tunes, organ voluntaries, secular choruses and songs. His most popular work is his setting of the hymn "Abide with me." He has produced with large chorus and orchestra, through the medium of the Toronto Philharmonic Society, the following works of the great masters, many of them heard for the first time on this side of the Atlantic: *Messiah, Elijah, Creation, Lay of the Bell, Firdolin, St. Paul, Stabat Mater, May Queen, Hymn of Praise, Walpurgis Night, Nannan, "March and Chorus" (Tanhauser), "March Cortège" (Reine de Sab), "March and Chorus" (Life of the Czar), Spring's Message, Bride of Dunkerron, Judas Maccabeanus, Gypsy Life, The Last Judgment, Actis and Galatea, Preciosa, Redemption, Rose Maiden, Crusaders, Fair Ellen, "Miserere Scene" (Travellers), Mors et Vita.*

He has produced, in Hamilton, Romberg's *Lay of the Bell, The Messiah, Elijah, Hymn of Praise, Nannan, Rose of Sharon, and Simon*; and with the Toronto University Glee Club, Mendelssohn's music of *Antigone* in the original Greek, and Max Bruch's *Freitjof*.

The next concert of the society will take place on the 25th prox., the special feature being Dvorak's *Spectre's Bride*,

In addition there will be the "Worthese Waltzes (*Koschat*), and a four-part song "With my loved one at Home," by the society. As mentioned elsewhere, Miss Ada Arthurs will be the soprano, and will sing the Cavatina from *La Traviata*. Mr. Mockridge will be the tenor, and the baritone, Mr. Prehn. Miss Arthurs, Mr. Prehn and Mr. Mockridge will sing the Terzetto from *I Lombardi*. The orchestra for the occasion will be formed of the Buffalo Philharmonic Orchestra, reinforced by all the available local instrumentalists, and a feature of the programme will be the rendering of some standard overture, by the orchestra.

The second concert of the 1885-7 season will probably be a performance of one of the larger oratorios (possibly one of Handel's works), but that is not yet decided.

The following are the officers of the Society for the coming year: Hon. President, Geo. Gooderham, Esq.; President, John Earls, Esq.; 1st Vice-Pres., J. D. Ward, Esq.; 2nd Vice Pres., R. H. Bowes, Esq.; Treasurer, Ph. Jacob, Esq.; Secretary, C. G. Halliwell, Esq.; Asst. Secretary, A. L. Ebbels, Esq.; Librarian, C. Reddy, Esq.; Conductor, F. H. Torrington, Esq. Executive Committee—Messrs. Jones, Mogat, Cummings, Broadrick, Aikinhead, Gowley, Greene, Clarke, Michie, Lynch, Ridout, Mrs. Skae, Mrs. Morrison, Mrs. Reveil.

## THE TORONTO CHORAL SOCIETY.

Amongst the many musical organizations of our city, there is none more deserving of honorable mention than the Toronto Choral Society, which, though by no means our oldest society, has yet attained to the very front rank, in the estimation of our music loving citizens.

Previous to the formation of this society, not a few of our citizens felt that in the field of music comparatively little progress was being made, especially in the study of the classical masters, and that our city with its noble seats of learning and general culture had not attained a position in the musical world worthy of the capabilities of its people. The coming of Mr. Edward Fisher to take the position of organist in St. Andrew's Church, and the knowledge of his great success in conducting the Ottawa Choral Society, caused these feelings to take practical shape, resulting in the autumn of 1870, in the formation of the St. Andrew's Choral Society, having for its object the practice and performance of vocal and instrumental music of the most elevating and instructive character. This name was chosen in recognition of the courtesy of the managers of St. Andrew's Church in placing the lecture room at the disposal of the society for its rehearsals. The first presidents of the society were Professor Young of Toronto University, and Dr. Geikie, Dean of Trinity Medical School, and the first concert was given in February, 1880. The chorus numbered about one hundred voices.

The chief choral work was Gounod's Motet "Gallia," which was sung in a manner highly acceptable to the audience; but the rendering of Macfarren's part song "The Sands of Dee," seemed to come like a revelation, so superior was its performance to anything hitherto heard in choral singing in our city. A storm of applause greeted its conclusion, and its repetition was demanded.

Part songs were for some time a special feature of this society and the manner in which they were rendered, totally unaccompanied, and with due appreciation of light and shade, unerring precision and true intonation, left nothing to be desired.

At the second concert, which was given on 19th June, 1880, the chief work was Mendelssohn's sacred cantata "Lauda Sion," and by special request the part song "The Sands of Dee" was again sung and was received with every mark of approbation.

This concert was repeated on July 9th, with the assistance of the Rochester Philharmonic Orchestra.

Such signal success attended these first efforts of the society that its members feeling assured that under the able instructions of its conductor, it would in no distant future be one worthy of the warmest support of our citizens, resolved to make its name representative, and therefore at the second annual meeting, adopted the designation by which it is now so favorably known and under which its most brilliant triumphs have been won.

The following season the chief works given were "A Song of Victory" by Hiller, "Come let us Sing" by Mendelssohn,

"The Dream" by Costa, and a number of very fine part songs, all of which were admirably rendered.

In the season of 1881-2 the chorus having so greatly increased, as to have become unwieldy for the light and more delicate works which had hitherto been chiefly studied, and feeling encouraged by the warm appreciation which had been extended to the society, the conductor decided upon production of one of the greater Oratorios. Haydn's *Creation* was chosen, and after careful study was most successfully rendered. The work of the chorus was remarkable for precision, firmness of attack, shading, fire and crispness, which were sustained without wavering to the conclusion of the performance.

So highly was this concert appreciated, that its repetition was specially requested by the Musical Committee of the City Council, at the Semi-Centennial celebration, in 1884.

The excellence of the performance of this oratorio on that occasion is deserving of special mention.

The *Chorus* in speaking of this concert said, "The work done by the chorus was always good and in some instances, notably in the noble 'The Heavens are telling,' rose to the sublime. The tone of the chorus was solid, sonorous, and true, the attacks were prompt, the delivery was crisp, clear and in exact time, the attention to the conductor's wishes in the matter of light and shade was satisfactory to the last degree."

The year 1885 being the Bi-Centenary of the great composer Handel, the Choral Society resolved to show its appreciation of his great genius by producing one of his noble oratorios at the first concert for the season.

The delightful oratorio *Samson* was selected, as one of special fitness, from its never having been performed in Canada, as well as from the character of the work itself.

*Samson* was composed in 1742, and differs materially in style from Handel's other great oratorios, combining as it does, strong dramatic scoring, with graceful orchestration.

This concert was a "brilliant success" the singing of the chorus excellent throughout, being particularly fresh in tone, and of pure and correct intonation; the attacks were good and well sustained.

The soloists, Mrs. Bradley, Miss Hillary and Miss Ryan and Messrs. Winch and Babcock of Boston sang their allotted parts admirably.

Mr. Winch gave an expressive and finished interpretation of the aria "Total Eclipse." Mr. Babcock established himself in the favor of the audience by his magnificent rendering of the aria "Honor and Arms."

The orchestra was of unusual excellence and the concert in all its parts one of the finest ever given in this city.

The progress of the society, numerically as well as in culture, emboldened Mr. Fisher to select for the first concert of the season of 1886, a greater work than had ever been attempted by any (one) musical organization in the Dominion—Handel's greatest oratorio, *Israel in Egypt*. This oratorio is chiefly composed of magnificent choruses, and therefore arduous labor and prolonged study are necessary to its worthy production.

The society increased its membership to four hundred and fifty voices, and entered upon the study of this work, with much enthusiasm, having the fullest confidence in the ability of its conductor to ensure its finished and successful production. The result warranted this faith.

Among the principal works performed by the Choral Society are the following:—*The Creation, The Messiah, Israel in Egypt, Athalia, Stabat Mater, Gallia, Lullu-Sion, Psyche, Samson*, "Spring," (from Haydn's *Seasons*), and many others.

The orchestra of the society consists of about forty members, including the best talent of Toronto, supplemented by players from Hamilton, Buffalo and other cities.

The conductor of the Choral Society has always recognized the necessity of having the solo parts of the works produced, interpreted in the same effective manner as the choral portions.

The following are some of the artists who have made their appearance with the society at its concerts, many of them for the first time in Toronto:—

Mrs. Caldwell; Dr. F. A. Mandeville, Rochester; Mrs. E. Aline Osgood, Philadelphia; Mr. Geo. Werrenrath, New York; Mr. Oliver King (Pianist), London, Eng.; Mr. F. J. Prume (Violinist), Montreal; Miss Henrietta Beebe, Miss Emily Winant, Mr. Theo. S. Tødt, Mr. Franz Remmert, Mr. W. Waugh Lander (Pianist), Miss Marie Cox Strong, Mrs. Wells B. Tanner, New York; Mr. F. A. Bowdoin,

Buffalo, Miss Fanny Kellogg, Boston; Mr. W. H. Courtney, Mr. Ivan Morawski, New York; W. J. Winch, D. M. Babcock, Mme. Cora Giese, Mrs. F. P. Whitney, Mendelssohn Quintett Club, Boston; Miss Alma Dell Martin, New York.

The works in hand for the present season are Mendelssohn's oratorio, *St. Paul*, Schumann's *Paradise and the Peri*, and Brahms' *Song of Destiny*, all beautiful productions. The two last mentioned have never been given in Canada.

For the *St. Paul* concert, which is the first to be given, the chorus has been under careful study for months, and a finished rendition of this beautiful oratorio may confidently be expected. The soloists engaged for this concert are artists of well-known ability; Miss Elliott, Mr. W. J. Winch, and Geo. B. Ronconi, all of Boston.

It is the aim of the society to produce in a complete and worthy manner at least one of the standard oratorios each season, at the same time not ignoring the works of the best of the modern composers, and it may safely be asserted that this aim has been ever kept in view, and under the guidance of its talented, energetic and self-denying conductor, the society is a powerful factor in the development of the musical culture of our city.

#### TORONTO VOCAL SOCIETY.

Almost the latest aspirant for the suffrages of the music-loving public of Toronto is a Society with the above name. It has been formed on the model of the celebrated Henry Leslie Choir of London, the most famous body of vocalists in the world. The Toronto Vocal Society was founded in November, 1885, and in April, 1886, made its first appearance before the public at a concert given in the pavilion, when it made a distinct and instantaneous success by the finished rendering of its own speciality, viz: unaccompanied part-singing.

Oratorio being already amply provided for by existing organizations, it was thought to be a matter of regret that, in a musical city like Toronto, no society existed for the study and performance of the highest class of concerted vocal music, such as madrigals, part-songs, etc., works which depend mainly for their effect on the delicacy and refinement of their rendering, and a faithful reading of all the different nuances and marks of expression. This vacancy the Toronto Vocal Society aims to fill. There is a large store of most beautiful compositions by Purcell, Hersley, Arne, Bishop, Macfarren, Sullivan, Hatton, Hulsh, Leslie, Smart, etc., for concentrated voices, without accompaniment, replete with the greatest interest both to performers and audience. But in order to do justice to this class of work many difficulties must be overcome. A performance of concerted vocal music which would be intolerable were the accompaniment taken away, may be tolerably masked by an accompaniment. The greatest attention has to be paid to the attack, precision, pronunciation, phrasing etc., in order to give this kind of music in a really finished manner. In fact, such music demands that each member shall sing his or her part with as much finish and attention to details as would be bestowed upon it by a soloist. The balance of parts has also to be carefully preserved.

The Toronto Vocal Society numbers this season eighty-eight members. The qualifications for membership are: a good voice with some ability to use it, a knowledge of music, and careful home study of the various pieces in preparation.

It meets every Monday for rehearsal, and members are expected to attend every rehearsal deemed necessary by the Musical Director. The society is controlled by the president, vice-president, secretary, three lady and three gentleman members, with the Musical Director ex-officio. J. K. Kerr, Esq., Q.C., is the president for this season, and the secretary, Henry Bourlier, Esq. The committee have re-engaged the services of Mr. W. Elliot Haslam as Musical Director and Conductor. Mr. Haslam is not only a recognized authority on the subject of voice-cultivation in England and France, having held official positions in both countries, but is reported to be a trained and experienced conductor, with a sound method formed in the best schools. He is conversant with a large repertoire of the best English, French and Italian works, many of which he conducts in public from memory. Mr. Haslam was brought over to New York at the special request of the Chevalier Augusto Vignesi, Director of the Royal Italian Opera, London, and the Imperial Opera, St. Petersburg.

## MUSICAL HAPPENINGS.

Toronto, Dec. 6th.—Chamber Music Association (Shaftesbury Hall). The Toronto Quartette, Messrs. Jacobsen, Bayley, Fisher and Corell, Mr. F. W. Riesberg, Mrs. MacKellan, (Mrs. Blight, Acc.) Part I.—Quartette, No. 18, Mozart; Piano Solo, (a) "A Love Dream," Nocturne III., Liszt; (b) "Fantasie on Russian Airs," Thalberg; Song, "Because of Thee," Tours; Quartette, (a) Scherzo, from 4th Quartette, Beethoven; (b) Gavotte—arranged by B. Tours—Rameau. Part II.—Song, "Heaven hath shed a tear," Kücken; Trio (Piano, Violin and Cello), Opp. 49, Mendelssohn; Cello Solo, (a) Andante, Werner; (b) Mazurka, Popper; Romanza, Quando a te Lieta, Gounod.

Toronto, Dec. 11.—The second of his series of lectures was given by Mr. J. D. Kerrison on Saturday afternoon, Dec. 11th, in the Theatre of the Normal School. Subject: *Haydn and Mozart*. A very fair audience was in attendance, composed chiefly of ladies. The lecturer dwelt on that period which forms an epoch in the history of music, in which Mozart appears as a central figure; and his remarks met with marked attention. At the close the following works were performed, as illustrative of the subject in hand. Sonata No. 1, Haydn. Symphony in G minor (arranged for two performers, *secondo*, Miss Hattie Walsh). "A Violet in a meadow grew," Mozart, sung by Miss Nellie Vincent. The programme was concluded by a finished rendering of Mendelssohn's *Lieder ohne Worte*, Nos. 3, 8, 12 and 16; a *Lullaby* by H. Sanderson, and Chopin's *Berceuse*. The next lecture is announced for Saturday afternoon, 10th Jan., 1887. Subject: *Beethoven* (illustrated by the Sonatas *Pathétique* and *Appassionata*, and contrasted numbers from the modern masters).

Toronto, December 20th.—The "Toronto Vocal Society" Concert. A large audience assembled in the Gardens to hear the first concert of the series. When, at the signal of the musical director, W. Elliot Haslam, the chorus rose to sing the first number, "When dusky Twilight," (*Sonnambula*) Bellini, it presented an appearance upon which the society may well be congratulated. The white dresses of the ladies were appropriately relieved by brilliant distinguishing scarfs, both "useful and ornamental." The number was sung with a clear crisp delivery, and good intonation. This, too, was the only accompanied number, for the choir, on the programme, and Mr. Alfred E. Carter (who acted as accompanist) supplied an even subdued accompaniment, which went a long way to compensate for the absence of the orchestral setting, which the resources of the society are not yet equal to supplying. The other numbers by the society were Smart's "Stars of the Summer Night," Pinsuti's "In this hour" and "Crusaders," Mendelssohn's unaccompanied anthem for double choir, "Judge me, O God," Leslie's arrangement of "Scots wha hae," Baumer's "Chimes of Oberwesel," Macfarren's "Break, Break, Break," and "When evening's Twilight," by J. L. Hatton. All the above numbers were satisfactorily sung.—Pinsuti's "Crusaders" notably so, it being the society's best effort; Hatton's "When evening's twilight" being a good second. These two numbers were rendered with a precision, and beauty of phrasing and expression beyond praise. The "Chimes of Oberwesel" would have been better without the "Ding-a-ding-ding," such effects being beyond the legitimate, and close upon the puerile, besides serving as an unblushing index of a divergence from the pitch, but too painfully apparent on the entrance of the obligato on the first rendering—(the number was enched). The soprano soloist was Miss Henrietta Beebe, who sang, in her usual pleasing style several old songs, the appearances of which on modern programmes are unfortunately "few and far between." We admire the old English songs of Arne, and those of his time, and judging from the beaming faces of more than many of the audience during Miss Beebe's singing, are not alone in our admiration. "The Miller and the Maid" was especially well rendered. Miss Beebe is to be congratulated on her clean enunciation, indeed many of our vocalists would do well to take "points" from her in this respect. "Songs without words" are very well in their place, but are not suited to the voice. Mons. F. Boucher, the solo violinist appeared twice, and though he played well, his performance evidently suffered by comparison with other artists who are better known in Toronto. He is a conscientious

player, not given to "tricks," but his shifting lacks rapidity and precision; the intonation is sometimes faulty, and the tone less broad and firm than one could wish, at times even tending to the "scratchy." Mons. Boucher is nevertheless a good all-round violinist, as good as any now resident in Canada that we remember having heard, with the exception of Mons. Prume.

HAMILTON, Dec. 9th. Performers—Messrs. Warrington, Arlidge, Beddoe, Parker and Harris, Mr. Littlehales and family, Mrs. Frank Mackellan, Mrs. McCulloch, Mrs. Vallance and Miss Maud Hare. Part I.—Organ Solo; Recit., "Honor and Arms," Handel; Aria, "I will extol Thee," Costa; Flute Solo, Andante and Rondo, Moliere; Aria, (Selected), Mrs. F. Mackellan; Aria, "The soft southern breeze," Banby; Trio, "Protect us through the coming night," Curschman; Air and Var., Mozart's Clarinet Quintette; Aria (flute obb.), "In dreams I've heard," Faure; Duet, "Resignation," Lindsay; Aria, "The Children's Home," Cowan; Flute Solo, "Rossen's dream"; Aria, (Selected), Mrs. F. Mackellan; Quartette, "Abide with me," Buck.

GUELPH Dec. 14.—"Ye Olde Folkes" Concert.—The Old Folkes concert was repeated in the City Hall on the evening of the 14th Dec. It was a surprise to all to see the large attendance. The management, which may be said to be Mr. Philp and the performers, expected a fair audience, but they were not prepared to see the new city hall crowded and the old hall fairly filled. The large turnout on the repetition of the concert goes to show that Guelph musicians, when combined, can give a first-class concert, and further, that their efforts were appreciated, and that there is no need of going outside of the city to ensure a successful musical entertainment. The solos and choruses were as a whole far better rendered than on the first occasion. Every one seemed to appreciate the music. It was principally from the "grand old masters," and formed a striking contrast with the lighter music the public are treated to now-a-days. It is safe to say if more of "ye olden music" was rehearsed at public concerts, a greater interest would be taken in them. As regards the singing, without particularizing, the voices were well balanced and the different parts admirably sustained, especially in the character productions. As regards the costumes, they were of no prescribed rule, and it would be hard to describe them. A great many of them partook of the old New England Puritan style, which had a remarkable contrast from the representation of the style of dress used in Queen Mary's time and later down. A word might be said about the 150 year old piano. The contrast between its wiry, stringy sound, and the full, rich tones of the instruments now in use was very noticeable, and goes to show that in the musical instrument line at least, the present generation has reason for congratulation. It was the general impression last night that it would be well to repeat the concert, or to have another one of a similar nature at no distant date. Mr. Philp deserves credit for collecting the musical talent of Guelph and preparing them to give an exhibition of this kind. Before this concert the citizens of Guelph had no real idea of the musical talent contained in this city. The singers also deserve credit for their hearty co-operation. Although the object was to raise funds for the Guelph General Hospital, there is no doubt that had the concert not found favor in the eyes of the public on the first night, there would not have been a quarter of the audience present that there was last night. The following composed the orchestra: *Violins*—Miss Thain, Miss W. Clarke, Miss Bella Walker, Miss Mabel Crowe, Miss Stella Pattison, Master Bert Boulton, Master Skinner, Mr. McLaren, Mr. Tovell, Mr. Lawrence, Mr. Dyson, Mr. Turner, Mr. Goldie, Mr. Collins and Mr. Thain. *Violincellos*—Mr. G. D. Pringle, Mr. Beattie. *Bassoon*—Mr. T. Billinger, Mr. Walter Cepeland. *Clarinet*—Mr. R. Smith. *Flute*—Mr. A. Philp. *Trumpet*—Mr. C. Peters. *Double Bass*—Mr. E. Walker. *Trombone*—Mr. Orr. *Piano*—Mrs. James Clarke, Mrs. James Clarke, Mrs. Hill, and Miss Skinner played the accompaniments.

Reports were sent to us of concerts given in Barrie, Dec. 1st; Orillia, Dec. 2nd; Gravenhurst, Dec. 3rd; Owen Sound, Dec. 7th, but were received too late for publication in this number. We particularly ask correspondents to send their reports, etc., to us not later than the 20th of each month, to ensure their notice in the following issue.

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