

# The MUSICAL JOURNAL

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THE hot weather has stopped all but outdoor concerts.

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THE Citizens' Band is rapidly winning its way to public favour. Toronto is large enough now to support one band to which the musician may listen with satisfaction.

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NEARLY two hundred teachers have been admitted to the Summer School of Music. The course of study has been considerably extended since the first announcement, and the cause of music in the schools will be materially advanced by this move. The school will be opened on Monday August 1st at 2 p.m. by the Minister of Education.

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WE have received the prospectus of the Philharmonic Society for the season of 1887-8. A new feature is the limitation of the honorary membership to three hundred, and the increase of the subscription to ten dollars. How this change will work remains to be seen. The works to be given during the season are: First Concert, *The Golden Legend*, by Sir Arthur Sullivan; *The Jubilee Ode*, by Dr. A. C. MacKenzie. Second Concert, *The Bride of Dun-kerron*, by Henry Smart, and Miscellaneous Selections.

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THE *American Art Journal* says:—Miss Ellie Long, a young contralto, and a native of Toronto, has been studying in this city [New York] during the past year with Mme. Clara Brinkerhoff, with the design of perfecting herself in the singing method of that eminent vocalist, in order to give instruction in her native city. Miss Long is well known as an excellent vocalist in Toronto and its adjacent cities, and is also highly respected for her musical attainments, she having studied harmony and instrumental music as well as singing. Her voice is flexible for a contralto, she being enabled to vocalize the florid music of Rossini with ease. The compass of her voice is also well extended, while her magnificent physique signals her out as one by nature endowed. Miss Long will attend the M. T. N. A. at Indianapolis next month, and will then return to her native city, where she will undoubtedly be warmly welcomed.

THE Boston *Folio* has some hard but very true remarks in regard to the opposition displayed by American critics toward the efforts of native (or adopted) American composers, it says:—

“Were the compositions of certain of our best musicians placed on a programme and credited to Bach, Schumann, Chopin, Beethoven, they would be heard and applauded. And were the compositions of these same “foreigners” billed under native titles, the Lord have mercy upon them, for our critics would not. To come down to hard pan prose, there are not in the United States to-day half-a-dozen musical critics worthy the name,—men fitted by education and taste to sit in judgment upon the productions of even the least of our composers.”

The fact is there are unfortunately many concert goers of the present day who positively never give their *true* feelings or impressions in regard to a composition or a performer. This is the age of shams,—but where can one find a more disgusting exhibition of poor human frailty than in the individual who in the attempt to be thought cultivated and of classic taste, decries a composition which he really admires, because it happens to be by his friend (!) Smith or Jones, but falls into rhapsodies over some exhibition of mediocrity on the part of one of the “old masters.” All composers have their “off days,” and nothing is more unwise than to judge by the name, rather than the production. If the public only knew more, there would be less old trash and more new *music* heard at our concerts.

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APROPOS of the above, we quote the following from Brainard's *Musical World*:—

“There is more music and better music yet to be written than ever has been written. There are more musical phrases unthought of, a billion times over, than exist on paper now. Every day the world hears new sounds, and the science of music has a field before it as inexhaustible as the science of language. What fine subjects for the grandest symphonies do you find in the familiar sounds of daily life, and what does music amount to if it does not teach the mind to pick out the harmonies of nature? A steam whistle, a street car bell, a cricket on the hearth, the clock ticking, set some souls upon a train of musical sentiment, and some they irritate and constantly annoy. What suggested to Beethoven his “Pastoral Symphony?”

### ELEMENTARY MUSICAL EDUCATION IN BOSTON.

BY JOSEPH BENNETT.

THERE is no strictly uniform method of instruction in the Boston public schools, much the same liberty being allowed as in London. Here the vast majority of teachers use, for quite intelligible reasons, the system known as Tonic Sol-fa, but this is simply the result, as I understand, of their own choice. Over yonder, certain school districts are placed in the charge of certain professors, by whom musical education is directed according to the method each considers the best. This, of course, entails divergence, but not, as far as I could discover, to any great extent. The principles involved seemed to me much the same, though their working out offered variety of procedure. It was my good fortune to make acquaintance with two of these district superintendents—intelligent and enthusiastic gentlemen, with a firm belief in their respective shibboleths—and, under their guidance, to see the young New Englanders studying the A B C of the divine art.

In no case was it thought necessary to substitute any signs for those of the recognized notation. The exercises were in the ordinary staff, and performed with an ease and accuracy more than sufficient to show that, provided right methods be followed at the outset, there is no need for another written language of music. It was instructive to observe, moreover, with what alacrity the children turned to their music lesson. Evidently, the study had been made interesting to them, which, of course, implies that it had been made clear. Boys and girls are rarely inattentive or "bored" when they are conscious of learning, and these youngsters appeared to take the keenest interest in the exercise of their faculties of observation and deduction as applied to music. More complete knowledge, as far as it went, I have rarely met with. There was no sham about it—sham, let me add, is easily detected by any body who has had experience of school life. In this case, suspicion of it was impossible. The promptitude of the answers given, and the confident manner of the vocal exercises proved beyond question that the children were masters of the subject within the scope of their examination. In every instance they were severely tested, but failed not once. Their sight-singing—with the ordinary notation, *bien entendu*—astonished me.

My readers are now ready to put the question: How are these results attained? Much is, no doubt, attributable to good teachers, apt at imparting instruction, and zealous in the discharge of their duties; much, also, to the uncommon intelligence of children belonging to a highly educated community. But I think the methods employed deserve the greatest amount of credit. These, as already pointed out, differ on many points, but, as regards essentials, have so much in common that it may be said of them, *Ex uno disce omnes*. I am, therefore, justified in confining myself to one for the present purpose.

Before me lies a little book entitled "Manual for the Use of Teachers; to accompany the Readers and Charts of the Normal Music Course." Its authors are John W. Tufts and H. E. Holt; its publishers, D. Appleton & Co., of New York, Boston, Chicago

and San Francisco. With the reader's good leave, I will point out the salient features of the course of instruction there laid down. Few of these may be absolutely new; but it is in their combination and relative importance that the value of the system lies. A cardinal principle is thus expressed at the outset.

"A knowledge of musical sounds should be given by presenting, comparing and naming them orally to the ear as relative *mental* objects, on precisely the same principle that the eye should be trained to number with *material* objects. We should never lose sight of the fact that in music we are not only teaching that which we cannot see, but that of which we can give no idea by any picture or drawing. \* \* \* In music we deal with the reality in order to gain any knowledge of it. When this fact is fully appreciated we see that in the study of the subject, we must appeal entirely to the sense of hearing and to the feelings thus awakened and stimulated.

Carrying out the idea thus stated, immense pains are taken to fix the scale in the minds of the pupils as firmly as the letters of the alphabet or the numerals; the process being continued "until the singers can take any sound of the scale in which they are singing," and not only so, but until "when passing into any other scale in which the same pitch occurs, the sounds of that scale are readily adjusted in their minds, and the new key easily established." It was in the last named exercise that the Boston children surprisingly excelled. The teacher would write a phrase in one key, and follow it by another having a different signature, but continuing the last note of the first into the first note of the second. The youngsters had no difficulty whatever in passing from one tonality to the other, the sounds of the new scale being at once "adjusted to their minds." So far the system runs parallel with the Tonic Sol-fa, and all others deserving to be called philosophical. Passing on, I find it stated that "a sense of rhythm or recurring accent can be awakened only by hearing such rhythm and accents." Consequently, a mental conception of the thing is formed before the pupils are troubled with the character employed to represent it. Simplification of this kind runs through the entire system, which refuses to burden the pupil with anything not essential to the primary object of singing at sight. "Everything necessary to enable the pupils to do this intelligently should be taught, all else should be postponed until this is attained. \* \* \* There should be no questions or explanations on the part of the teacher that are not immediately preceded by the sounds to which they refer. \* \* \*

The scales should first be indelibly *impressed upon the minds* of the pupils by creating mental pictures of their true representation through practice in singing them." How well these principles work I had an opportunity of seeing. The children had nothing before them but their "mental picture" of the scale, yet when the teacher called out the numbers representing the relation of the various sounds to the tonic, the sounds themselves were produced with a rapidity and accuracy most remarkable.

During all these early exercises the pupil sees no note of music. But, having clearly in his mind the pitch of the sounds of the scale and their relation to each other, he is taught their representation to the

eye. The teacher, having the staff upon a blackboard, writes the G clef upon it, and says "Sing *one*." The pupils sing the lowest note of the scale "What is its pitch?" They answer, "C." The teacher then makes a note upon the first added line below the staff, saying, "This is its place." He proceeds, "Sing one, two." The pupils do so. "What is the pitch?" "D."

The teacher writes a note upon the first space below the staff, saying, "This is its place." And so on throughout the scale of C. The scale of D is next taken, the others follow in order; and it has been found that the pupils, owing to their mental mastery of the scale as regards the pitch and relationship of its sounds, conquer the written language with surprising ease.—*Musical Times* [London], August, 1885.

#### PIANO TEACHING.

A VERY small proportion of the piano world is intelligently teaching and learning to play the piano; the rest, the larger class, are teaching and learning to play piano pieces, not piano *music*, for that is something they have never heard of.

The preponderance of piece-players is caused by inefficient teaching. This is the great factor in every department of knowledge.

Pupils may possibly excel their teachers, but, as a rule, learners are more or less in rear of their teachers.

This is lamentably true in regard to the piano. Parents are, as a rule, utterly incompetent to choose a piano teacher. Still less are they qualified to keep discriminating eyes and ears upon the practicing. Two things are, however, closely observed by them, the jingle of "tunes" and the jingle of dollars. Their class of teacher has the same "jingle" duality. The pupils have only a single jingle preception—that for tunes. Let such parents, teachers and pupils be catalogued as the "jinglers." Their feelings cannot be hurt, for they do not take THE MUSICAL JOURNAL!

The advancement of piano playing depends wholly upon teachers who never cease to be scholars. Exceptional pupils who struggle beyond their teachers are usually swallowed up at last in technical quicksands. The writer agrees with your editorial staff in the utterance, that in non-essentials, if the *thing* is known, do not "claver" about names.

The teacher who wishes to improve is capable of improvement, but does not necessarily, improve. What between "schools," "methods," "specialties" and "specialists," bewilderment is first experienced and then despair.

To teach and learn piano playing it is absolutely necessary to teach and study the piano. A free application of the term "*a priori*" may be made right here: that is, "There are first things before everything." In this case the first things are the Piano itself, Notation, Time, Position, Literature and Expression. These "first things" may be studied without any bondage to men or "school."

#### THE PIANO.

The piano must be studied as a tone producer, not as merely producing sounds. A tone is a musical sound. Striking one or more keys should result in

one or more tones, not mere sounds or, worse yet, noises. "Pounding" and "banging" the keys are not effects of excessive force, but of blows of any degree of force which cause noise to result from a tone producer. Loud and soft playing are, therefore, merely relative terms so far as tone is concerned. No "school" or "method" or "specialist" has any patent or mortgage on tone production or "short cut" or "royal road" to the same. The piano must be studied by teacher and pupil as a tone producer,

#### NOTATION.

Every printed character in music is an impression made by a type. These, taken singly and in combination, cover the ground of "notation." Here, again, is a wide and neglected field for individual study. Much of this field is slighted, and too much knowledge of it is assumed. No new system of notation can help inattention or assumption. Nothing could be more symmetrical or harmonious than the staff and round notes. The confusion in teaching and learning music with the present notation is partly caused by the clef. The G or treble clef places G upon the second line of the staff, instead of naming the first line as E. So also the F or bass clef places F upon the fourth line of the staff, instead of naming the first line as G. The clefs should apply respectively to the first line of the staff. Another element of confusion is that the elements which should be named A are called C! That is, the keys and degrees of the staff should be named alphabetically in their natural order. The letters are used arbitrarily as names of tones, degrees and keys, but *one* is named C instead of A. All the more reason why exactness of knowledge should be cultivated and insisted upon. No "queer-shaped" can relieve the present system of the difficulties caused by the absurd infelicities of clefs and letters. Half of the amount of study, however, which is applied to the mastery of new forms, if given to the old, would conquer the inherent difficulties of the case. Lamentable ignorance of the present notation is the cause of the spasmodic growth of special note forms. The study of notation is also independent of any school or individual. It is a matter of simple application.

#### TIME.

Time applies primarily to the pulses of a measure. No one thing is dreaded by teachers and scholars more than "counting." Not one scholar in twenty will settle right down to steady counting. How can any of the nineteen become useful teachers or correct players? As it is, time, the most important element in piano playing, is, as a matter of fact, the most neglected of all the elements of piano technics. No exercise or piece should be practiced or read by any pianist without counting. Here, again, application is required and not high sounding titles or pretentious claims.

#### POSITION.

This is the relation of the whole body of the performer to the instrument—not merely the hands and arms, but also of all other parts of the body. If the position of the player be correct, an improper sound cannot be produced without special effort. All secondary motions of the body and limbs must be rigidly avoided. That is, any motion not necessary in tone production is secondary. Flourishes with

hands, nodding the head, violent jerks of the body, crossing or squirming the legs, jabbing or clawing the keys with the fingers, are all deformities of position.

Yet mannerisms are special features of "patent" teaching. Many teachers and "schools" may be recognized by some peculiarity in the attitude of the performer. This is mere imitation, not cultivation. There is a philosophy of position that must be sought for among the mass of confused and contradictory utterances of men and books. One pupil of the writer who endeavours conscientiously to do just what she is taught, invariably gives pleasure to both eye and ear when she plays. A very common remark in regard to her position is, "I never knew before that there was any pleasure in *watching* a piano player." It is a common experience in the family to observe those who hear her play for the first time. A causal glance at the player is inevitably followed by the most absorbing attention to her "execution." This is simply due to her nearness to nature in position and action. Seen through a glass thick enough to exclude sound, no one could tell whether she were playing *ff* or *pp*. Natural position gives the player perfect command of the instrument. The pedals should be just reachable by the right foot. The back of the hand and forearm should form a horizontal line falling in a curve at the knuckles and rising at the elbow. This position causes a gentle inclination of the body toward the piano, and enables the player to reach either end of the keyboard with both hands by a very slight forward and lateral bending of the body. The forward inclination brings the weight of the body to bear when force is required. The stool stands almost twice the usual distance from the piano. No one who has fairly tried this position can be induced to take any other. Yet position is to be studied independently, and the best for the given performer is to be selected.

#### LITERATURE.

The literature of the piano properly includes everything written *for* or *about* the instrument. Treat every composition according to the principle back of the score or text. The writer of the piece or theory should have a reason, to be found in score or text, for every tone to be produced or motion required. Challenge everything, and "swallow" nothing, however "great" may be the name attached. Here is particularly the place where the student parts company with the "jinglers" and imitators. The final test of merit in an instrumental composition is the accompaniment, *not the melody*.

#### EXPRESSION.

Do not take, or allow any liberty to be taken, with the work of the composer. His directions should be followed and his limitations observed. To express the thought of the writer should be the aim of the student. Never teach or learn an "easy" piece. This is death to the "jingle" mob. Easy pieces are devoid of character, and are produced and played by the yard. Difficult music becomes easy to culture, but it is not easy in itself. The entire range of expression lies between *ff* and *pp*, *adagio* and *prestissimo*. The meaning of all the signs and terms within these boundaries must be mastered and applied *in loco*.

#### GENERAL REMARKS.

The "first things" herein considered are the common treasure of pianistic art. They can be secured by personal effort, and without pronouncing any "shibboleth." No one can teach the piano by teaching *any* "system," "method" or "school." Teach the instrument itself, or abandon the art. Teach for art life, not for a living.—CHAS. W. WOOD, in *The Etude*.

## The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

#### TONIC SOL-FA.

THE various merits and demerits of the Tonic Sol-fa system have, of late, been attracting a good deal of attention from our musicians, and with a view to give our readers the benefit of the opinions of those who should know, a circular has been issued by the publishers of this journal, which has been addressed to the leading lights in the musical profession within easy reach, and we are publishing the replies from time to time, as received.

In our opinion the old notation is too firmly established—too deeply rooted, to yield its place to any of the newer systems; though of the latter the Tonic Sol-fa method is undoubtedly the best. In considering the relative claims of these two leading systems—the established notation and the Tonic Sol-fa—in order to arrive at an intelligent decision it is necessary to bear in mind the end desired to be attained. Both systems have their merits, both have their faults; improvement in both in many respects is a thing much to be desired—indeed, what is there in this world that is not in need of and capable of improvement. And it is at this point that we would ask permission to remark that, judging from the replies received from some of our correspondents above referred to, it would appear that there is considerable necessity that, in an article of this nature, we should distinguish clearly between a *notation*, and the *practical use of a notation*—two distinct things which seem liable to be confounded one with the other. Now, bearing this distinction



# Duet.

FOR VIOLIN AND PIANOFORTE.



WEBER.

*Andante.*

VIOLIN

PIANO.



The first system of the duet. The Violin part is in the upper staff, and the Piano part is in the lower two staves. The tempo is marked *Andante.* The key signature has two sharps (F# and C#), and the time signature is 4/4. The Violin part begins with a *p* dynamic. The Piano part begins with a *p* dynamic in the right hand and rests in the left hand.



The second system of the duet. The Violin part continues with a *p* dynamic. The Piano part has a *p* dynamic in the right hand and rests in the left hand. The system concludes with a repeat sign.



The third system of the duet. The Violin part begins with a *f* dynamic. The Piano part has a *f* dynamic in both hands. The system concludes with a *dim.* marking in the Violin part.



The fourth system of the duet. The Violin part begins with a *p* dynamic. The Piano part has a *p* dynamic in the right hand and rests in the left hand. Both parts conclude with a *FINE.* marking.



## Nocturne.



*Andante.*

M. EDNA BIGELOW.

*p*

*poco rit.*

*a tempo.*

*poco rit.*

## NOCTURNE.

*a tempo.*

*mf*  
*poco accel.*

*cresc.* *rit.* *pp*

*dim. al fine.*

# Life.

Words by E. PAULINE JOHNSON.

Music by ARTHUR E. FISHER.

VOICE.

PIANO.

But yes - ter - night we laughed to view The stars that sailed in

seas of blue— To - day we wake 'neath grey - er skies, To look on life with

dif - f'rent eyes, To look on life with dif - f'rent eyes, with dif - - - f'rent



LIFE.

*p a tempo* *f*

eyes- A - las ! how ma - ny stars are set, For which we're long-ing, watch-ing, yet, O

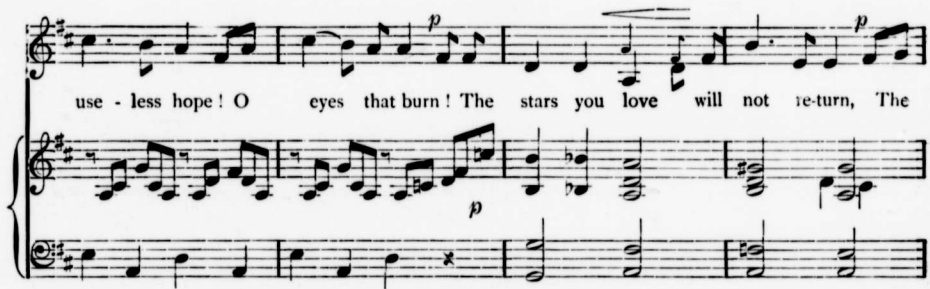
*p a tempo* *mf*



*p* *p*

use - less hope ! O eyes that burn ! The stars you love will not re-turn, The

*p*



*pp*

stars you love... will not..... re - turn.....

*pp*



clearly in mind, let us for a few moments consider the relative merits of the two systems before us.

A *perfect* musical notation should, we submit, comply with the following essential requirements.

First.—It should be capable of laying before the eye of the reader or performer, at a glance, one or more real parts, in such a way that one or all may be read consecutively and simultaneously without undue or *direct* mental exertion of any kind.

Second.—The position (in regard to the beats of the bar), pitch, duration and dynamic and tonal relations of each note must be represented in such a manner as to appeal only to the senses of *locality* and *form*—and not in such a way as to tax, even in the minutest degree, the reasoning powers of the reader or performer.

Third.—The notation should be capable of presenting with equal clearness and precision true music of every class and description.

(There are of course minor details, but any system of notation which complies with the above, cannot be complicated, and should present no difficulties to the learner).

Now, judging the old notation and the Tonic Sol-fa by the above standard we see at a glance that there is no comparison between the two systems. Using the old notation there is practically no reasonable limit to the number of parts that may be read instantly and at once. The notes, like familiar friends are recognized instantly and at a glance, without any *à priori* reasoning, or conscious mental exertion. Using the Tonic Sol-fa, on the contrary, if one is reading or playing music in say four parts, an intelligent understanding or correct execution of the music demands such exercise of the mental and reasoning powers (owing to the fact that the value of one sign depends so much upon what has gone before, or what is to follow—to say nothing of the total lack of relationship of locality or form between the various parts; or of the explanatory pitch indices), that the exercise speedily becomes fatiguing and wearisome to a degree. Again, if the music or any part of it, be of a florid description, involving embellishments of turns, trills, shakes or rapid and delicate *fioriture* of any kind, the Tonic Sol-fa notation instantly swamps its innocent patron, and he finds himself out of his depth in an ocean of complications. In short, no musician who understands his business, will for an instant advocate the use of this new notation as a substitute for the notation of the staff.

It seems to us that the absolute lack of relationship of locality and form exhibited by Curwen's system should be sufficient to condemn it, as a *notation*, in the minds of all reasoning people.

Instrumentalists (particularly performers upon instruments belonging to the viol family), know well the relationship that is established in the mind between the distance of the notes of any interval as indicated upon the staff, and the distance between the same notes on their instruments. A violinist performing in the key of F sharp major, does not think of the interval from F sharp to A sharp as *doh-me*, even though he be well acquainted with Tonic Sol-fa theory, nor does he govern his stopping so much by reading it upon the staff as a major third; no, he stops the two notes more by his *sense of locality*, if we may be allowed the expression; for by long practice there has been established in his mind a relationship between each note on the staff and the corresponding spot required to be stopped to produce that note upon his instrument, and so he plays as it were from habit, which is the only way to play well, and without hesitation. We question if practice, be it never so long continued, would establish the same relationship in the mind of a performer using only the Tonic Sol-fa notation. In fact, after playing from that notation for any length of time, especially if the work performed involved frequent modulations, we have experienced a decided mental strain, occasioned doubtless by the necessity for constantly watching the changes of key, and momentary transitions, and that, too, though having the advantage of some little knowledge of harmony and composition.

In our next number we shall have the pleasure of entering upon the second branch of this subject, viz:—  
“*The Practical use of a notation.*”

#### OUR CHILDRENS VOICES.

MR. S. TYROLL CHURCH.

**B**UT few of the many beautiful voices among children reach maturity, having retained their sweetness of tone and natural elasticity. One has little difficulty in discovering the various causes of the existing evil. For this very reason a more universal effort should be made toward the application of a permanent and effectual remedy. The musically learned admit that the only way to make a great singer is by correctly training the voice of the child. The world at large, and more especially parents, are not apparently aware of the fact that conservation of the voice is preferable to the process of restoration. In the former the natural beauty and character of the child voice is preserved and retained, preparing it for a complete and perfect development when the period of maturity arrives; while in the latter case, the child voice having been subjected to wrong efforts, causing an artificial use of the vocal apparatus, the adult voice must necessarily undergo a process of restoration, or bringing back to first principles, before it is possible to enter upon a course of strictly legitimate voice development. In the one case the child voice arrives at maturity, or change of voice, in a perfectly natural

and healthful condition, fully prepared for a more advanced course of vocal training. On the other hand the voice is in a dwarfed, crippled or forced condition, making the process of restoration an absolute necessity, and even then it is doubtful if the voice thus diseased can be wholly restored. Nature's laws governing the human voice are as exacting as in any other department of her vast domain, and he who submits not to her dictates must as certainly suffer the consequences. By carefully conserving the voice of the child, much of the wearisome toil and labour usually attending vocal training is avoided; time and money saved, and more satisfactory results secured, and at an earlier date than is otherwise possible. The very common practice of allowing children to sing in chorus with adults is productive of much injury to the infant voice, a fair example of which may be observed by watching the manner of conducting the singing in the average modern Sunday-school. As well might we expect the tiny flower to grow and blossom in a great thoroughfare as look for a healthful natural voice to spring from the throat of a child trained regularly in chorus with a number of adults. Again, a grave error on the part of those to whom the care of the child voice is entrusted is the forcing of the voice to a pitch beyond its natural range. This forcing I consider an unpardonable sin, and too severe condemnation cannot be visited on any one who is guilty of such gross ignorance, or willful mischief. Loudness in a child's voice, when quality of tone is made a sacrifice on the altar of power, should not be encouraged. Loudness in singing is a great and common enemy of the voices of the children of the present generation, hence the need of eternal vigilance on the part of parents, teachers and leaders to prevent the ravages that this one enemy is certain to commit if not properly guarded against. Teach the child to appreciate, first, quality of tone, and strength and power will increase in good proportion, without any undue effort. Space forbids that I should enlarge upon this subject, but in conclusion I will say that a great responsibility rests upon the shoulders of any and all who have in any degree the musical control of the children of the present generation. They as teachers or leaders can either save or destroy the adult voice of the rising generation.

#### EDUCATION IN MUSIC.

By HON. JOHN EATON, *Commissioner of Education.*

[Extract from a paper read at the meeting of the Music Teachers' National Association, New York, July 2nd, 1883.]

IN response to great urgency, amidst the overwhelming demands upon the force provided for the work of the Bureau of Education, I have recently undertaken a special inquiry into the condition of musical instruction in our Public Schools in cities. The blanks sent out, in addition to calling for the proper address, title, and school population, also contained a series of questions such as: "Is music taught? In what grades? By special teacher? By regular teacher? By both regular and special teachers? Number of hours per week? Please state what, if any, instrument is used to lead the singing? Which system is used of the three commonly known as

'Fixed Do,' 'Movable Do,' or Tonic Sol-Fa, or are different ones used in different schools? If different systems are used, which finds most favor? What text-books or charts are used? Are there stated musical examinations or exhibitions, or both? Is notation required in music books? Please send copy of regulations if any have been printed. Please state, if possible, whether any established vocal societies (independent of church choirs) are now in active operation in your city. If so, please give names of societies, and full addresses of conductors. If music is not taught in your schools, what objections, if any, would probably be urged against the introduction of systematic instruction in it?

Replies to these questions have already been received from 310 cities. These cities embrace a total population of 4,897,000, and a school population of 1,229,000, and a Public School enrollment of 708,000. It is obvious that the amount of material is too great and of too varied a character to be dealt with fully in this paper. Of these 310 cities, 93 report no instruction; 127 report that instruction is given by the ordinary teaching force, and 91 report having special teachers for music.

Of the 93 cities where no instruction in music is given, 6 report that singing is permitted, 14 that it is encouraged, 78 report no musical instruments for purposes of accompaniment, 14 have them, 9 have organs, 4, organs and pianos. Of these 93 cities where no instruction is given, 59 give reasons. In one, the school-board considers the community too poverty-stricken; another finds no reason except the lack of time; a third, that the organization is immature; a fifth, the population is reported to be mainly made up of manufacturing operatives, and it is a common remark that the children are too poor to occupy the time spent out of the mills in learning music. Some members of the board class music as among the "brass ornaments"; a sixth gives lack of interest; a seventh, the community considers the "three R's" are the only subjects that should occupy a permanent place in public instruction; eighth, music has been taught poorly in the past and failed lamentably; ninth, no objection is offered to music, but the board is not financially able to introduce it; tenth, special teachers in music were dropped because the people were heavily taxed to erect necessary buildings; eleventh, though there is no music taught, there is no special reason assigned. And so the objections go on ringing the changes on these various negations, sometimes repeating the lack of qualification on the part of the teachers.

Next there follow replies from 127 superintendents of cities where instruction is given by the ordinary teaching force. Of these, 45 appear to teach either by rote or without system; 15 use the Fixed Do; 55, the Movable Do; 10, Fixed and Movable Do, and Tonic Sol-Fa. Most of these have musical instruments, and 82 of them mention various text-books, charts, etc. The time devoted to music varies from 1 to 3½ hours, according to the degree of importance attached to this branch of instruction. Ninety-one superintendents of cities reporting, have special teachers for music in their public schools. Eight of these teach by Fixed Do; 64, by Movable Do; 2, by Tonic Sol-Fa; 8, by Movable Do and Tonic Sol-Fa; 11, by Movable Do and Tonic Sol-Fa, and mixed systems.

Finally, comparing the numbers of places in which the several systems are used, and in most cases a preference expressed, we find that 23 teach by Fixed Do; 119, by Movable Do; 4, by Tonic Sol-Fa; 8, by Movable Do and Tonic Sol-Fa; 5, by Movable Do and Fixed Do; 1, by all these methods, and 8 by methods not clearly designated.

Of the cities having special teachers in music, 18 report organ accompaniment; 22, organ and piano; 26, piano; a few, the melodeon, and a few, the violin. A few use pitch pipes and forks.

As to the number of hours per week devoted to training in music, the reports of the several superintendents of schools where there are not special teachers of music show that, in 86 of these places reporting, the time varies from 30 minutes to 5 hours per week; but the favorite time seems to be from one to two hours per week.

In answer to the question "In what grades is music taught?" 143 cities of those which have instruction given either by regular or special teachers reply, "In all grades."

This inquiry is still in progress, but the returns to come in can hardly change essentially the basis here furnished for inference in regard to the amount and quality of musical instruction in our cities. This inference I must leave to be drawn, Mr. President, by you and your co-laborers, with the single remark that it is clear that the time has not yet come when musicians and the friends of their art in the United States can lay aside their harps with the sweet assurance that their remains nothing for them to do. Certainly it is clear that there is not likely to be a musical millenium in our city schools before Christmas

#### TO WHAT EXTENT ARE SPECIAL TEACHERS OF MUSIC NECESSARY IN PUBLIC SCHOOLS?

THE answer to this question will depend largely upon the methods of teaching employed. So long as our methods of teaching make it necessary for the teacher to be a singer or player in order that he may sing for the children to imitate or lead the children in their singing, just so long will the teaching of this subject in the public schools be a failure so far as real education in music is concerned. Knowledge in music is in *thinking* and not in *memorizing*. All imitation work in the way of rote singing in teaching music is memory and not knowledge. It is only necessary to establish the major scale as a whole by imitation or rote; when this is accomplished pupils should be so directed in their practice as to enable them to sing all intervals without assistance. The major scale is the unit upon which all music is constructed; and by practice with this series of sounds all difficulties in the study of intervals can be solved by the regular teacher.

The most favorable time in the whole school life for acquiring a knowledge of these sounds, and thus laying a solid foundation for *intelligent* singing by note, is the lowest class in the primary school. While little children should have a limited number of rote songs for recreation (if tastefully sung), rote singing should not form the basis of instruction in music with young pupils. Children who are always led in their singing by voice or instrument never acquire

the ability to sing well, independently of such aids. When teachers learn that sound can be taught to the younger pupils much more easily than numbers, and that all difficulties in the study of intervals can be overcome by practice with the sounds of the major scale, thousands of teachers who at present regard the difficulties as insurmountable will teach music successfully.

Our greatest service to the cause of music in public schools is to improve and simplify our methods of teaching in such a way as to make available the teaching power of the regular teachers. When sounds are taught as numbers are taught, then the teacher's ability in teaching numbers is made just as available in teaching sounds. Success in teaching music is sure to follow if it is properly taught in the lower grades. If children in the lower grades are taught from the beginning to *think* in sounds, they will soon become independent and self-supporting in the work; but if they are taught to imitate the teacher or instrument, they are always dependent upon others. A short daily lesson in music will accomplish wonders when the subject is properly presented, and children are taught to exercise their musical powers. This elementary work in music can be more effectually accomplished by the regular teachers, who know the children individually and can give them daily practice, than by a special teacher who can see the children only occasionally. Skillful instruction and supervision are necessary until the regular teacher learns the process; when this is done we have as good a teacher of *music* as of any other study constantly in the school-room. The impression is very general that special teachers, or experts, in singing or playing must be employed to *teach* this subject. This false impression is the result of wrong methods of teaching, which require the teaching of a vocabulary of exercises and songs with which to teach the notation.

Skillful instruction and supervision for the regular teachers are fast becoming appreciated in all branches of study; such instruction and supervision will always be in demand, and music will be no exception.

There is no subject taught in our public schools to which true educational principles can be so easily and successfully applied as to that of music. And yet there is no subject taught in which these principles, so important in teaching all subjects, are so utterly ignored and disregarded. In applying the principles of object-teaching, music has the advantage over all other studies. We are never obliged to substitute anything for the real objects of thought; we have always at hand the *real things* (sounds) for constant study and investigation; no pictures or drawings, or signs of any kind, can give us any idea of the real but invisible and tangible things in music. The elements of music are in themselves very simple, and can be successfully taught by any teacher when they are presented in their simplicity, and the mind is trained to one thing at a time. Simple as these elements are, we shall never teach them successfully until we learn to separate them from the notation, and train the mind in these simple things before the notation is given.

We believe that the value of music as an educational factor has never been realized, because the teaching of it has never been put upon the same



educational basis as other studies. The full possibilities in music with the masses of little children are unknown, because we have yet to make the best presentation of the subject from the pedagogical standpoint. When the same intelligence and skill have been gained in teaching music that have been developed and applied in the teaching of other subjects, music will take its proper place in our public schools, and be as generally and successfully taught by the regular teachers as any other branch of knowledge.—  
H. E. HOLT.

#### FESTIVAL OF THE LONDON GREGORIAN CHORAL ASSOCIATION.

THE annual festival of the Gregorian Association, held on Tuesday, June 14th, may be reckoned, musically, as one of the most successful of the fifteen held by the advocates of Plain-song in London. The choral Celebration of St. Edmund's, Lombard street, was but thinly attended, and the choir numbered only about twenty members all told, but it was rendered with much care, and with less noise than we have sometimes known.

At the evening service St. Paul's Cathedral was well filled with a congregation of worshippers, who did their best to take an audible part in the service. We have seen a larger number of people present at previous festivals. We attribute the falling off on this occasion, not to any decay of interest in Church music, but to the indefinable atmosphere of laxity about attendance at public worship which has come over Churchfolk during the past year or so. The choristers were 750 in number, and contained in their ranks a fair proportion of men who were able to sing the part music with certainty. Twelve instruments, in addition to the organ, rendered valuable service, especially in the processions, and were not at all obtrusive at any time. One or two of the brass instruments were not in tune with the organ, a slight difference which the organist "noted," and corrected during the service. The first processional hymn, "Advance! advance!" by Mr. G. Moultrie, sung to a remarkably telling tune by Mr. A. H. Brown, was splendidly rendered, the people taking up the strains with great fervour. The second hymn, "The God of Abraham praise," by Leoni, set to a telling Jewish melody, was also well sung, the only exceptions being the slight unsteadiness in one or two lines where the instrumentalists were more precise in keeping time than the boys were. We have noticed at other services a similar divergence in time keeping, and it would be well if choir conductors paid more attention to the passages in which the difficulty is likely to occur. Mr. Greathed's version of the versicles and responses was used. The Psalms, cxv. and cxxxviii. were sung to Tone v., first ending B (Sarum), and Tone viii. (Paris), respectively. The pointing was Mr. Brown's. Some of the verses were sung in harmony. The antiphons, all taken from the *Namur Vesperale*, were not very elaborate in style, and contained sufficient tune to make them acceptable to the general listeners. The choir sang the Psalms with great deliberation, the vast body of well-sustained sound preventing any drawling effect. The lessons, 2 Chron. v. 11, &c., and Rev. v. 6, &c., were read by the Rev. R. Bristow and the Rev. E. G. Sharland.

The canticles were sung to simple chants, partly in harmony, the *Magnificat* to Tone vii., 8th ending, and the *Anc Dimittis* to Tone iii. (Lambillote.) The selection of Tallis's "All people that on earth do dwell" for the anthem was evidently with a view to utilizing the part-singing capacities of the men, without departing unduly from the lines of the Association. We were much pleased with the rendering of this fine piece of harmony, the singers all taking up their parts with steady precision and maintaining their lung power without the roar which some mistaken choirmen imagine to be the "correct thing" at a festival service. Before the sermon "Earth's Mighty Maker" was sung to a well-known Gregorian melody.

The preacher was the Rev. H. B. Bomby, of St. John's, Bethnal-green. Taking as his text Isaiah xxxviii. 20, and St. James v., 13, Mr. Bomby began by mentioning how frequently *sortes liturgicae* occurred, his texts for example being from the lessons for the day, and then went on to show the place which he thought might rightly be claimed for Gregorian music in Divine worship. There was nothing new in the arguments employed, but strangers and others unacquainted with the "case" for Gregorians must have been impressed by the weighty considerations adduced in support with much eloquence and earnestness. Mr. Bomby very rightly insisted on the moral value of Plain Chant as a protest against, or at least a corrective of, the luxury of the day, but he was undeniably frank in warning the choirs that the Plain Chant, to have its due effect, must be properly rendered. He spoke of the contrast between a Gregorian service as it may be heard in Rome or Ratisbon and as one hears it only too frequently in this country, but said nothing of the monotony which the impugners of the Church Chant allege as its chief defect even when well sung. The whole discourse was delivered with great force and power, and possessed the merit of apparent brevity.

The hymn after the sermon, "Crown Him with many crowns," was taken up by the congregation with great heartiness yet without drowning the choir, who by careful attention to the expression signs brought out the meaning of the words exceedingly well. The final processional was "O Love how deep," sung to a melody in the Mode II. The organist, Dr. W. Jordan, fulfilled his part in the festival with more than usual skill. We congratulate him on the self-control which on this occasion was clearly exercised. Mr. A. H. Brown was a careful and unobtrusive conductor. Altogether we are able to congratulate the Association on the general excellence of its arrangement at this festival.

One word as to the music. The rigid Gregorianists have not succeeded in carrying the Association with them in their desire to adhere strictly to Plain Chant and with this result there are many outside the Association who sympathise, but, at the same time, it may be questioned whether the main object of the society is sufficiently kept in view when a Gregorian service-book contains such a large proportion of Anglican music as the one for this year does. Out of five hymn tunes, three are Anglican or harmonized in modern style; the anthem, although in an early style of Anglican school, is somewhat removed from the severer school which might have been selected,

the only really representative portion being the Psalms and Canticles, and these even have harmonised verses. We are not complaining of the selection. It is very different from the uncongregational elaboration which we get at the festivals of other associations, and we believe it is calculated to lead people to be satisfied with simplicity, but still the peculiar work of the Association should be borne in mind, and the present limits to modern music not overpassed. Gregorian music is not in increasing use in England, rather we believe on the decrease, but its disappearance would be a fatality, and every endeavour should be made by the Association to win the adherence of all sorts and conditions of capable musicians, as well as of persons who desire sound congregational music. —*The Church Times.*

### THE STAFF NOTATION AND TONIC SOL-FA.

The following circular sent out in a previous issue by THE MUSICAL JOURNAL to the leading musicians within easy reach will explain itself.

"An effort is being made to introduce the Tonic Sol-Fa notation into the schools of Toronto. In the interest of musical progress the publishers of THE MUSICAL JOURNAL desire to lay before its readers the opinions of the musicians who would be more directly interested in a change of notations, as to the desirability of such a step.

If you will kindly answer the following questions, we will, with your permission, publish replies in our next issue; also any further suggestions you may choose to offer.

1. Do you think it possible (as stated by the advocates of Tonic Sol-Fa) to teach children to sing by note from the established notation?
2. Do you think both notations should be taught in our schools?
3. Would you approve of the use of the Sol-Fa notation in place of the Staff, for singers?
4. Would you confine the membership of your choir, or society, to those who sing from the staff, or would you allow the use of the Sol-Fa notation? If the latter, would any confusion be likely to result from the use of two notations during rehearsals?
5. Would it be possible for the Tonic Sol-Fa to supersede the Staff notation in Canada?

Below we publish a reply received since our last issue.

1. I do not see how any system can be better or more simple than the established or old notation in the hands of a competent teacher. I had personal experience of the way in which the late Dr. John Hullah, with a blackboard and piece of chalk explained the structure of a scale, and then wrote a melody in two parts in which he used no other interval than the second, followed by other exercises which gradually brought in all the other intervals of the scale, and I do not see very well how the old notation, recognized as it is in every country, can be improved on, so far as teaching to read is concerned. In every Conservatory abroad there is a "Classe de Sol-fège," which it is obligatory on every pupil to attend, and which is simply for the sake of teaching to read music, having no reference whatever to the art of singing.

2. No. I do not see what object would be gained by teaching two different systems.

3. No. As I said before, the old notation is recognized all over the world by singers and instrumentalists, and I see no legitimate reason for change. Change is not of necessity improvement.

4. Good voices and some ability to use them are the only desiderata in applicants for any choir over which I have any control. The public only care for results as far as actual performances are concerned, and do not care how those results are obtained. Whether the individual members of the choir could read their parts at sight, or studied them diligently at home, is a matter that does not concern them. Added to which a person may read excellently a *prima vista*, whose voice possesses no more music than a railway whistle. As to the confusion likely to ensue from the use of two notations, I think for the sake of understanding the remarks of the conductor, that it would be desirable, but not imperative that only one notation be used.

5. I think not in Canada, or anywhere else. I wish I might be allowed, without being thought obtrusive, to suggest that more attention be paid to the art of singing itself, and less to the mere outward symbols, which really appear to me not a matter of vital importance. It is undeniable that voices are completely spoiled

owing to want of knowledge on the part of the instructor as to the proper method of production and emission, forcing the registers too high, etc., and as a system of notation is only the means to an end, I do not see why such attention should be paid to that, and little or none to the singing itself.

W. ELLIOTT HASLAM.

### MR. TORRINGTON'S AMATEUR ORCHESTRA.

One of the features of the Jubilee celebration in Toronto was the concert given by the above Orchestra, on the evening of Thursday, June 30th.

In spite of the numerous attractions elsewhere, quite a respectable audience assembled to do honor to the efforts of this, the youngest of our musical societies. When we remember that the Orchestra was only organized with the coming in of the year, and that this was only its second appearance upon the platform, we have no hesitation in saying that the results which the Conductor was able to achieve were surprising and gratifying in the extreme.

The following was the programme:—

Part 1.—Overture, "Lustspiel," (Keler Bela), Orchestra. Song, "Where e'er St. George's Banner waves," (Hunt), Mr. Richards. *a* Andante, "Surprise Symphony," (Haydn), *b* Gavotte, "Forget me not," (Giese), Orchestra. Song, "Non Torno," (Mattei), Miss Macintosh. Flute Solo, "God save the Queen," (Bull), Mr. Arldige. *a* "Ungarische Tanze," (Lów), *b* March, "Donna Juanita," (Suppe), Orchestra. Song, "My Pretty Jane," (Bishop), Mr. Taylor. 'Cello Solo, "Nina," (Pergolesi), Mr. Crowe, (From Conservatory of Music, Leipzig). Overture, "Bridal Rose," (Lavallee), Orchestra.

Part 2.—Overture, "Scotch airs," (Cox), Orchestra. Song, "Queen's Jubilee," (Torrington), Mr. Curren. Horn Solo, "Lost Chord," (Sullivan), Mr. W. F. Howe (Solo Horn, Royal Artillery Band, Woolwich). Song, "Il Bacio," (Arditi), Miss Bailey. Selections, "Bohemian Girl," (Balfe), Orchestra. Song, "Kathleen Mavourneen," (Crouch), Miss Katie Ryan. Serenade, For Flute and Horn (Titt'), Mr. Arldige and Mr. Howe. Air, "Rule Britannia," (Arne), Mr. Richards. March, "Queen's Jubilee," (Watson), Orchestra.

The opening overture, with one or two exceptions, was well played, the Orchestra giving a far more finished rendering than on the occasion of its first performance of this selection, but it was in the "Bridal Rose" overture, the "Scotch Airs" and the selections from "The Bohemian Girl," that the best work was done. In these numbers the amateurs displayed commendable execution, the talented Conductor having all the selections well under control, and producing effects of light and shade which were more than a surprise; and which warrant us in expressing the opinion that under careful management the Orchestra will very shortly be the *best drawing card* among our musical organizations. Indeed the pleasure afforded to the audience by the performance of Mr. Torrington's young friends was evident to everyone, for from the first to the last stroke of the baton the interest apparently never once flagged, and that though the programme was on the *lengthy* side. In leaving the Orchestra we must not forget a word of praise to the "first fiddles" whose tone was good, sweet and firm, especially in the "Scotch Airs." The cornet solos in the "Bridal Rose" Overture, and "Bohemian Girl" were first-rate, as also the clarinet solo in the latter number.

A feature of the programme, as will be seen, was the instrumental solos. Mr. Arldige as usual brought down the house with his variations on the National Anthem, showing his facile execution to excellent advantage, and his encore, the simple melody of "Home, Sweet Home!" played without even a grace note, was a gem of genuine merit, conceived with the soul of the artist, and performed with the finish and delicacy of the virtuoso.

Mr. W. F. Howe, the solo horn (of the Royal Artillery Band, Woolwich, England), divided the honors with Mr. Arldige. He is one of the few horn solists whose intonation is good, while his tone is pure and sympathetic, and *never forced*. His rendering of Sullivan's "Lost Chord" won an enthusiastic encore; and later in the evening, in the serenade for flute and horn, he, with Mr. Arldige, more than sustained the good opinion formed on hearing his first performance. This serenade was really played with a finish and care which would have won distinction on any platform on the Continent. It gained perhaps the most

enthusiastic recall of the evening. (Speaking of Mr. Howe, we may say that in one of the Orchestral selections someone in the Orchestra clearly demonstrated that Mr. Howe was not the only soloist present. Keep at it, Mr. Spacey.)

The 'cello solo by Mr. Crowe (of the Leipzig Conservatory) was also well rendered. His tone, though lacking in power, is of very fair quality; but the selection from Pergolesi was probably a little beyond the taste of a mixed audience.

The vocalists were:—Miss Bailey, soprano; Miss Macintosh, soprano; Miss Katie Ryan, contralto; Mr. George Taylor, tenor; Mr. Sims Richards, tenor, and Mr. A. E. Curren, basso; and when we say that they fully proved their right to a place on the platform of the Amateur Orchestra we are only praising them as they deserve. Miss Katie Ryan in her rendering of "Kathleen Mavourneen" displayed a voice which with proper cultivation should render her as great a favourite as her sister. She has a full tone, no vibrato, and sings with that delightful swinging *cantabile* which is so essential to a proper rendering of sentimental ballads.

We must congratulate Mr. Torrington and the Orchestra on winning an undoubted success, and look forward with pleasurable anticipations to the next season of the society.

We had almost omitted to mention that this Orchestra comprises amongst its members several of the gentler sex, one tiny fairy in particular, who seems to be the pet of the Orchestra, performing on her little violin with a care and attention to the direction of the Conductor, worthy of the highest commendation.

#### TORONTO VOCAL SOCIETY.

At the recent annual meeting of this society, the following members were elected to office:—Mr. J. K. Kerr, Q.C., President; Mr. D. Kemp, 1st Vice-President; Mr. James Hedley, 2nd Vice-President; Mr. W. Elliott Haslam, Musical Director and Conductor; Mr. H. Boulter, Honorary Secretary and Treasurer; Mr. R. Tinning, Jr., assistant Secretary and Treasurer; Executive Committee:—Mrs. Walsh, Mrs. H. Piper, Mrs. R. Jaffray, Mr. George Munson, Mr. Ball and Mr. H. Boulter. Librarian, Mr. McNamara.

The society has passed through a very successful season, both financially and artistically. Their first meeting will be held in the latter part of September or early in October. It is proposed to give two concerts next season, consisting of operatic choruses, part songs and madrigals. The chorus last season numbered 99 people, and as the maximum voices allowed to sing is 100, applications for a limited number of voices will be received by the secretary, Mr. H. Boulter.

Before closing the meeting, votes of thanks were given to the President, Mr. J. K. Kerr, Q.C., not only for his untiring efforts and zeal in promoting the welfare of the society, but for his beautiful gift to each member, in the shape of a valuable silver badge bearing the society's monogram; to Mrs. Agnes Thomson for her valuable assistance to the society's concerts; to Miss McKay, the accompanist, and to all the officers of the society.

#### TORONTO CONSERVATORY OF MUSIC.

A copy of the Calendar of the Toronto Conservatory of Music just received affords much interesting information regarding the organization and plans of that institution, which is announced to be opened for the reception of all grades of pupils on September 5th next.

Thirty-five different persons are already named as members of the Faculty, but as some appointments have yet to be made the total number cannot fall far short of fifty, when complete for the opening. The more important departments are very liberally supplied with teachers, some of whose names are familiar as being among the most successful in the musical profession in this city; others mentioned are coming to Toronto especially for the Conservatory purposes, who are teachers and artists that have achieved fame in the musical centres of Europe as well as of America. The piano department of the Toronto Conservatory of Music is especially strong (eight teachers). Conspicuous among those named in it is Mr. Harry Field, who has been studying with Von Bulow at Leipzig, and is a graduate of the Raff Conservatory at Frankfort. This department also

has been greatly strengthened by the addition of Mr. Wm. H. Sherwood, of New York, as *Erasmus*. Mr. Sherwood's instruction in his chosen profession began almost with infancy. After acquiring, at the hands of some of the most noted American teachers, a thorough grounding in the principles of piano playing, Mr. Sherwood, while still a young lad, went to Europe. There he remained five years, studying under the great teachers—Theodor Kullak, Carl Weitzmann, Deppe, and Franz Liszt. Under such guidance, surrounded by influences so full of force and inspiration, the wonderful powers of the young American found rapid and marvelous development.

Before reaching the age of nineteen years, so favourably had Mr. Sherwood impressed the musicians of Berlin, he was invited to perform the great Beethoven "Emperor" concerto, under the direction of the Royal Kapellmeister, Richard Wuerst; this he did, and at its conclusion was recalled by such applause as seldom greets an artist. The great audience of nearly four thousand people, carried away by the enthusiasm and excitement of their feelings, called out young Sherwood again and again, compelling him to acknowledge their plaudits eight successive times before their feelings were suffered to subside. Mr. Sherwood played this concerto in five Symphony concerts at Berlin during two seasons. Among the many notices received by Mr. Sherwood from the German papers are the following:

"We must honour Mr. Sherwood as one of the most eminent pianists of the present age."—*Berlin* (Germany) *Post*. (Translated.)

"He can stand side by side with the best living pianists."—*The Royal Prussian Anzeiger*. (Translated.)

The Vocal department of the Conservatory, though naturally not so strong in numbers, is no less thoroughly provided for. Three of the best of our resident vocal teachers are on the staff, while the fourth is the justly celebrated Sig. F. d'Auria, a graduate of, and afterwards professor of singing in, the Royal College of Music at Naples; later on Adelina Patti's director and conductor of all operatic performances during her two years' American tour of 1881-82.

For Theory, (Harmony, Counterpoint, Composition, and Instrumentation), it is especially satisfactory to see Mr. Arthur E. Fisher's name among those who will give instruction. Mr. Fisher's qualifications and past successes, particularly in connection with those who were prepared under his direction for examination at Trinity College, is too well known to require more than the briefest mention. The other appointments in this department are equally commendable, and altogether the Theory branch of the Conservatory will no doubt prove one of the most efficient.

For the Organ we understand that special arrangements have been made which will give students of this instrument opportunities of exceptional importance. To quote the Calendar:—"In this department the Conservatory will afford its organ students every possible facility for a complete course of instruction and the mastery of the various schools of organ music. Organ recitals by the Conservatory teachers and eminent visiting organists will be so arranged as to provide illustrations of all classes of music for that instrument. Pupils will have the advantage of instruction on a three manual organ, complete with water power and all modern mechanical appliances, it being one of the largest and finest in Canada."

In the Violin department, besides Mr. Bayley and Mrs. Adamson of well-known and most excellent repute, the Conservatory has secured the service of Mr. Francis Boucher, violinist, who comes of a family distinguished for their musical ability, his father being Mr. A. J. Boucher, of Montreal, an able musician, who, for over twenty years, has been director of the celebrated choir of the Church of the Gesù in that city. Mr. F. Boucher was born in 1860, in Montreal, and at a very early age developing a remarkable fondness and aptitude for music, it was decided that his career should be a musical one. His first instruction in the violin was received from Mr. Jules Hone, a well-known musical author and violinist. He then studied under the celebrated Jehin Prume, and afterwards went to Leige, in Belgium, and was graduated at the well-known *Conservatoire* of that place under Massart as teacher. Mr. Boucher has for some years been the leading violinist in the East, and is much in demand at Montreal and Ottawa; at the latter city being frequently called upon to play at Rideau Hall by the Princess Louise, when she was there, and where also Lady Lansdowne has been a pupil of Mr. Boucher's.

The limits of our space forbid an extended notice of the other departments of instruction, viz.:—Orchestral and Military Band Instruments; Orchestral and Ensemble Playing; Sight Singing and Choral Practice; Music in Public Schools; Church Music and Oratorio; Elocution and Dramatic Action; Languages (Italian, German, French, and Spanish); Musical History and Biography; Pianoforte and Organ Tuning; Musical Acoustics; but the provision made whereby pupils may obtain a systematic and thorough training in all the branches of knowledge named in the Conservatory pamphlet would seem abundant and of the best possible order. Concerning Mr. Edward Fisher, the Musical Director, the Calendar states the following:—

THE MUSICAL DIRECTOR.

"In selecting Mr. Edward Fisher, the Management of the Toronto Conservatory of Music have secured as Musical Director one whose experience as a musician and well-known executive ability must mark him as eminently qualified for the office.

Early in the course of his musical education, Mr. Fisher's attention was attracted toward the systems adopted for teaching in Conservatories or Colleges of Music. So deeply was he interested in what he observed of these institutions, especially while pursuing his own musical studies at Boston, Mass., and Berlin, Prussia, that he determined to thoroughly investigate a variety of the methods in use, and ascertain, as far as possible, their practical effect on music as an art. His residence in Berlin and subsequent visits to other European cities afforded him opportunities of acquiring special information of the most comprehensive character concerning the best music schools and systems of musical instruction.

Some four years later, after returning from Europe, and while engaged at Ottawa as director of the Ottawa Ladies' College and conductor of the Choral Society of that city, he was offered and accepted the position which he has since held as organist of St. Andrew's Church, of Toronto, and soon after removing to this city he also accepted the conductorship of the Toronto Choral Society. Besides holding these positions, Mr. Fisher has for the past six years been the musical director in the Ontario Ladies' College at Whitby, and has also been connected with the musical department in some of the leading private schools in Toronto. Mr. Fisher's connection with the Royal Canadian Society of Musicians (of which he was one of the originators) and the Music Teachers' National Association (of which he is vice-president for Ontario) needs only to be mentioned incidentally.

It may readily be perceived that with such facilities for observation, Mr. Fisher has had the best possible opportunities for noting the advance of musical taste, and the necessities of the country in respect to its cultivation."

\* For the organ, with Haupt, who taught, among other eminent musicians, J. K. Paine, Professor of Music in Harvard College; Eugene Thayer, Mus. Doc., of New York; S. P. Warren, organist of Grace Church, New York; Clarence Eddy, of Chicago; and E. M. Bowman, of Newark, ex-President of the Music Teachers' National Association of North America. Mr. Fisher, at the same time and place, also studied the piano with the celebrated pianist and composer, Loeschhorn.

CANADIAN CONSERVATORY OF MUSIC.—The above institution closed its tenth year with a Matinee Musicale, which took place at Ruse's Temple of Music, on Saturday afternoon 25th June. The programme, which contained only numbers from standard authors, was carried out entirely by the pupils, assisted by the Director, Mr. Devanport Kerrison. The Hungarian Fantasia by Liszt, orchestra part by Von Bulow, was spiritedly performed by Mr. Kerrison and Mrs. Nicholas, and was well received by the audience. The graduates who received their diplomas, (having passed a successful examination before Dr. G. W. Strathy, Mr. Anton Günthe and Mr. Kerrison) were Miss Nellie Vincent, gold medalist; Miss Florence White and Mrs. Nicholas.

"Does she call that playing?" inquired Jones, as Mrs. Jenkins assailed the piano keys.

"Yes, of course she does."

"Well, it's what I'd call real hard work. Do the people like it?"

"Well, they try to, my boy; that's where the hard work comes in."—*Pittsburg Dispatch.*

## PROVINCIAL NOTES.

### HAMILTON.

#### JUBILEE MUSICAL FESTIVAL.

On the 21st and 22nd of June, Hamilton held its first musical festival, the occasion of its inauguration being the Hamiltonians' desire to fittingly celebrate Her Majesty's Jubilee. When the subject was broached, the Hamilton Philharmonic Society agreed to supply the musical portion of the proceedings, and it was decided to give two evening oratorio concerts, with a grand children's concert in the afternoon; the works selected were Haydn's *Creation* and Handel's ever popular *Sampson*, with a selection of national songs for the children. The services of Mr. F. H. Torrington, of Toronto, the regular conductor of the Society, were secured, and practice started at once with rehearsals twice a week.

The soloists who appeared were Miss Louise Elliot, of Boston and Mrs. Gertrude Luther, of Buffalo, soprani. Miss Alma Dell Martin, of New York and Mrs. G. Vallance, of Hamilton, contralti; Messrs. Wm. Courtney, of New York and E. Alexander, of Hamilton, tenori; Mr. C. J. Bushnell, of New York, baritone; Mr. D. M. Babcock, of Boston, basso and Mr. William Peel, of Hamilton, solo trumpeter.

The adult chorus numbered 425 selected singers, the children's chorus 1,000, and the orchestra 60. The latter was composed of the local instrumentalists supplemented by selected additions from Toronto, Buffalo and London. A special word of praise is due to the local portion of the orchestra for the enthusiastic self-denial displayed by them in volunteering their services gratis to help the cause. This spirit we regret to say is seldom found among instrumental musicians.

The school children's was the first concert. They were led by Mr. Jas. Johnson, a local musician of high standing, who had trained the chorus of youngsters into an admirable state of efficiency.

The little ones gave a most pleasing programme:—"God Save the Queen," "Rule Britannia," "Ye Banks and Braes," "March of the Men of Harlech," "The Watch on the Rhine," "The Marseillaise," "Partant Pour la Syrie," Haydn's "Austrian National Hymn," "The Mighty Norseman," "Russian National Hymn," "Star Spangled Banner," "May God Preserve Thee, Canada," by R. S. Ambrose, and Bishop's "Home, Sweet Home."

The evening concert consisted of the oratorio *Creation*. The soloists were Miss Elliot, Mrs. Vallance, Mr. Courtney and Mr. Babcock. The chorus and orchestra were on their mettle, the attacks being sharp, crisp and clear. The soloists covered themselves with glory, and on the whole the rendition of the entire work may be classed as the finest performance ever given in Canada. The applause was loud, prolonged and frequent.

The third, and last concert, on the evening of the 22nd was the oratorio *Sampson*. The soloists were Mrs. Luther, Miss Martin, Mr. Courtney, Mr. Babcock, Mr. Bushnell and Mr. Alexander, with Mr. Wm. Peel as solo trumpeter. The same energy and spirit which characterized the *Creation* performance were again displayed, the choruses being rendered in grand style, while the orchestra played the "Dead March" with such splendid effect, that a spontaneous encore, which brooked no refusal, demanded its repetition. Mrs. Luther by her grand rendition of "Let the bright Seraphim" with Mr. Peel's trumpet obbligato, and Mr. Babcock's "Honor and Arms," were rapturously applauded, and perforce repeated. To Mr. Torrington, through the skill and untiring energy and zeal displayed by him in the numerous and laborious rehearsals (often three in a week), is due the credit of the magnificent musical results attained. The chorus and orchestra showed signs of patient and careful practice and should feel proud of their success. The locale of the festival was unhappily not up to the mark, it being given in the Crystal Palace Exhibition Building, built in the customary shape of exhibition buildings, the acoustic properties of which are faulty. There was, however, no alternative in the matter, as it was the only place in the city large enough to accommodate the chorus and audiences. A very neat libretto was prepared by Mr. F. W. Wodell, who has our congratulations on its tasty appearance. We regret to learn that financially the undertaking was not successful, and that the deficit exceeds



th; guarantee fund. The committee doubtlessly see where they erred, particularly in advertising, and it is superfluous for us to make any remarks on the subject. The city, in a pennurious spirit, has refused to give the Society any assistance to help them out of their difficulty, one of the aldermen, giving voice to the petty hatred of Toronto which pervades Hamilton, remarking that even the piano, which was one of Mason & Risch's finest instruments, was brought from Toronto. On the whole the Hamilton Philharmonic Society may be congratulated, and have every reason to be proud of their first musical festival, which we hope is the forerunner of many yet to come.

After the close of the concert Mr. Torrington addressed a few words to chorus and orchestra, taking occasion to specially thank Miss Edith Littlehales, the leading first violin, who is shortly leaving to continue her studies in Leipsig, and called on all her fellow workers to join with him in a united expression of esteem and good wishes for her future.

### MONTREAL.

Musical matters have been rather quiet with us for the last two months, the Philharmonic Society and Mendelssohn Choir taking a vacation during the warm weather. The closing treats of the season were the visits of Clara Louise Kellog, and D'Oyly Carte's Company in *Rudligore*. Of the former I can safely say that she delighted all her audiences. It is to be regretted that the same cannot be said of her support. On the evening of May 2nd she appeared in a miscellaneous concert, closing with the fourth act of *Il Trovatore*; and on the following night in an entire change of programme, concluding with the third act of *Faust*.

*Rudligore* was very well received. Large audiences greeted the performances on every occasion, and but for the unwise policy adopted by the managers of the Academy of Music in reserving so many seats, the house would have been crowded.

During June we had several concerts in aid of what is known as the "Open Air Fund," for the purpose of giving an airing to poor children. Mr. Ernest Longley, one of our most talented pianists, came forward to assist this good work, encouraged by others, who adopted the (to us) new plan of having the concerts on Saturday afternoon. It is gratifying to be able to say that they were well attended, and that the fund materially benefitted thereby. For the same object the New York English Ballad Company gave their concerts.

The heat being too oppressive for indoor performances, has rendered the out door performances in our public squares very acceptable. The City Band (which is, to all intents and purposes, the Band of the 65th Rifles), under the leadership of Mr. Ernest Lavigne, performs in Viger Gardens on Sunday and Thursday evenings. To you Toronto people with your strict ideas of Sunday observance, the selection of Sunday evening for these performances will no doubt be objectionable, but our Roman Catholic fellow-citizens see no harm in it, and a very large number of Protestants seem to take the same view. Be it right or wrong, I do not enter into the question, but certainly the temptation to listen to good music, in the cool evening air, with the splash of fountains constantly going on, is hard to withstand. Mr. Lavigne and his performers certainly deserve credit for the really first-class music they are giving us, and I am glad to see that the seats, from the rental of which at 10 cents each they derive their income, are always well filled.

In Dominion Square the Victoria Rifles' Band performs on Mondays and Thursdays. This Band while not, in my opinion, quite the equal of the City Band, has improved wonderfully since last year, and has a great number of admirers. Mr. Edward Hardy is the conductor, and they deserve success. I append a specimen programme of each.

VIGER GARDEN, CITY BAND.—March, "La Bevue," Millars; Overture, "Si J'tais Roi," Adam; Waltz, "Violets," Waldteufel; Cornet solo by Mons. H. Fauteux, "La Colombe, Gounod; Polka, "Le Clairon des Zouaves," air by Ernest Lavigne; Selection, "Ernani," Verdi; Spanish serenade, "Les Castagnettes," Metra; Galop, "The Revolver," Carl; "Vive La Canadienne," "God save the Queen."

DOMINION SQUARE, Band of the Victoria Rifles.—March, "Infantry," Knechtel; Walse, "La fête des Chasseurs,"

Sellenick; Overture, "Festival," Lentner; Descriptive Music, "Our Babies," with Chorus, Bnot; Original Selection, Sellenick; Spanish Walse, Ziegler; Descriptive Music, "A trip from Montreal to Lachine on the G.T.R." Bells, whistles, steam, etc., by request; Galop, "Furioso," Cortin.

CAROLUS.

### PORT HOPE.

The Port Hope Choral Society gave their first concert on Monday evening, June 27th, under the direction of Mr. T. Singleton. The society made an excellent showing, reflecting great credit on its conductor. They sang "The Chimes of Oberwesel," "The Bridal Chorus of *Lohengrin*," Hatton's "When Evening's Twilight," Pinski's "Crusaders," and "The Empire Flag." Their singing displayed precision, crispness of delivery and fine shading, their best effort being the "Chimes" number. The Orpheus Quartet of Toronto—Messrs Taylor, Lye, Warrington and Schuch—sang four numbers, and made a favourable impression. Miss Milligan gave a very finished rendering of Liszt's 12th Rhapsodie; and Miss Craig's interpretation of Beethoven's Sonata "Appassionata" was excellent.

### PETERBORO'.

An Organ Recital was given in St. Paul's Church on Thursday evening, June 1th. The performers were Mr. Parker, (organist), Mrs. Daly, Miss Cameron, Miss Vair, Mr. J. E. Jacques and Mr. Manning. The programme comprised the following:—Overture from *Masaniello*, Auber; Gavotte from *Mignon*; Andante and Minuet from "Surprise Symphony," Haydn; trancriptions of Pleyel's Hymn and "Home, Sweet Home," (Dudley Buck); "Grand Jubilee March;" Tocatta in D minor, and fugue in B major (Bach); and a grand Offertoire by Batisse. The vocal numbers were Recit. and Aria (a) "And God created man," (b) "In native worth;" Recit. and Aria, (a) "And God said, Let the waters," (b) On Mighty Pens," *Creation*; Song, "One sweetly solemn thought;" Aria, "Angels ever bright and fair," (Handel). The National Anthem closed a very successful entertainment.

The terminal exercises in connection with the presentation of medals to successful candidates at the Convent of the Congregation de Notre Dame, on Wednesday evening, June 22nd, were a complete success. Among those who figured more prominently on the excellent programme presented were the Misses Fairweather, Lynch and Laplante, who acquitted themselves in a way to the credit of both the talent of the young performers and the ladies in charge.

MR. JOHN ROSS ROBERTSON of *The Telegram* must have designs on the Chief Magistrate's Chair. He certainly adopted a sure method of gaining the good will of our citizens by his public-spirited course in relation to the concerts by the Grenadier's Band in the Queen's Park.

THE *Detroit Song Journal* says:—J. D. Mehan believes that a good singer must, of necessity, be a temperate man. He makes this a point with his pupils, and has lectured a good many young men into the straight and narrow path who would otherwise have taken a different toboggan chute. Mr. Mehan has a large vocal class in Detroit, and controls some of the best voices. The Mehan Quartet is called after and managed by this talented gentleman, who is in receipt of a very flattering offer to open a school for voice culture in Toronto. Some of the city's leading citizens are at the bottom of it, and it is likely a season will be inaugurated there in the near future. The scholars of Mr. Mehan are about tendering him a testimonial benefit at one of the theatres of this city [Detroit].

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