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CANADIAN MUSIC AND TRADES JOURNAL

Vol. II. No. 2

TORONTO, JANUARY, 1901

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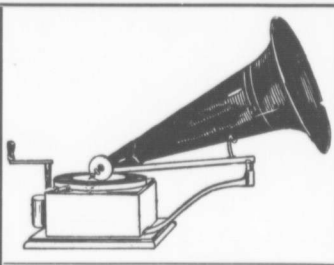
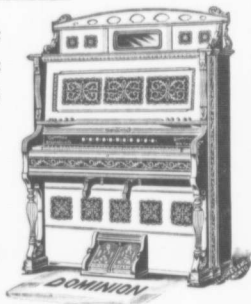
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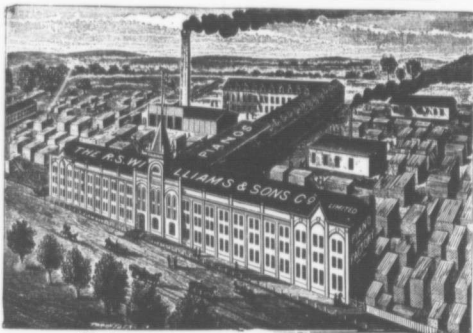
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Canadian Music and Trades Journal

VOL. II. No. 2

TORONTO, JANUARY, 1901

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In the Twentieth Century

- Will the critics really criticise?
Will virtuosi form labor unions?
Will country choirs be muzzled?
Will life be one long sweet song?
Will choir girls continue to giggle?
Will there be another Sims Reeves?
Will Canada produce a Jenny Lind?
Will light opera become any lighter?
Will the "late arrivals" cease to be?
Will there be a Canadian Beethoven?
Will the Slavonic school predominate?
Will the noiseless programme be used?
Will the rink bands be allowed to play?
Will popular concerts become popular?
Will musicians run candidates for office?
Will they use force to quiet bad singers?
Will the concert of the powers go on tour?
Will society ladies give air-ship musicales?
Will the band concert rowdy become extinct?
Will the concert managers have bargain days?
Will the newspaper dead-head list cease to be?
Will there be pretty chorus girls in grand opera?
Will the tramp tuner have his hands amputated?
Will Patti make another "farewell" appearance?
Will prima donnas cease to suffer from indisposition?
Will students come from Europe to study music here?
Will the plagiarist be imprisoned like the common thief?
Will there then be men's mourning musical clubs?
Will the organ-grinder turn honest and go to work?
Will women's musical clubs supersede sewing circles?
Will "old subscriber" cease writing to the papers?
Will the four members of the German band open saloons?
Will the tenor part of a chorus always be the weakest?
Will the automatic instrument replace the virtuoso?
Will the orchestra become a permanent thing in churches?
Will book agents cease troubling and the housewife be at rest?
Will the piano be relegated to oblivion as was the harpsichord?
Will the spring poet be locked up on the first signs of insanity?
Will the heroine still relate the story of her past life to slow music?
Will the one year graduate "teach" music to her rustic victims?
Will country Sunday School concerts be held behind closed doors?
Will there be any escape from the coon song, save through suicide?
Will silence, as it is golden, suffice instead of tumultuous applause?
Will the music still be worse than the German band that produces it?
Will the hired girl receive, with her wages, instruction on the piano?
Will mortality among grandmothers decrease during baseball weather?
Will there be any piano maker who will not claim that his is the best?
Will the Government subsidize music as they do other branches of education?
Will the next war produce worse war songs than we have endured in the past?
Will the proud mother refuse to let her little darling shine before the world?
Will the piano virtuoso pay for the privilege of playing certain famous makes of pianos?
Will the "mother" song and that other "seen-better-days" song be placed on the Index?
Will rival musicians lie down together, as we are promised the lamb and the lion will do?

"SINGING."

From a lecture delivered by Mr. Edward Barton.

GOOD Teachers of Singing, like Good Teachers of Harmony, are rarely met with, at least we may judge so by the results produced; and speaking as one who is familiar with the usual manner of giving lessons in singing, I am not surprised that these results are generally unsatisfactory, and sometimes disastrous.

The so-called "Professor" plays upon the piano almost every note of the vocal part in *solleggi* or song. This, he believes to be necessary, because the pupils could not otherwise sing the notes correctly.

But there are good reasons why this should never be done:—

Because it prevents singers from becoming sight readers.

Because it destroys their independence by encouraging them to rely upon the piano instead of upon themselves, *i.e.*, their own knowledge of melody and rhythm.

It cultivates false intonation by training the vocalist to sing all intervals according to the imperfect piano temperament.

Fortunately the human voice is not a "well tempered clavichord" which must choose between two tonal evils, but an organ capable of singing every note true to its absolute pitch.

Therefore it is not surprising that the average singer cannot maintain correct intonation throughout a song, nor read vocal music "prima vista."

My experience as a student, singer and teacher, convinces me that the real art of voice production is yet quite young.

For some years past I have opposed the customary methods adopted for developing voice to sing so-called "chest" tones.

I oppose this theory because I believe it is unnatural, and therefore incorrect. Those who disagree with me will admit that neither a teacher, nor an author should accept that which he believes to be untrue.

Sims Reeves, the greatest of English tenors, once said at a banquet given to critics and prominent musicians in London, England:—"Gentlemen, you have been praising my high 'chest' tones for the past forty years, and I thank you very much, but I *never* sang one in my life." The effect was like that of a bomb exploded in times of peace, but the remark was true.

The Messiah.

As many times as "The Messiah" has been reproduced in the past century, it has always, wherever given, drawn large audiences. The Toronto Festival Chorus, assisted by the Toronto Permanent Orchestra, under the baton of Mr. F. H. Torrington, gave it Dec. 18th, at Massey Hall, Toronto. The chorus was well trained and competent, though the tenors were a little weak. Trebelli in her high notes was handicapped by the organ being pitched so high. Miss Grace Lillian Carter, contralto of Boston, is a singer of much merit and entirely captivated the audience. Mr. Holmes Cooper, of Chicago, is one of the best oratorio tenors we have had here in a long time. Mr. David Ross, though possessing a pleasing bass voice, is not heavy enough for the work. The orchestra, led by Mr. John Bayley, is a promising organization.

Miss Jessie Irving.

Miss Jessie Irving, of Hamilton, is rapidly coming to the front as a popular elocutionist. While she is good in dramatic and patriotic selections, she is especially successful in Scotch and humorous readings. She has filled many engagements in different parts of Canada. On New Year's night she recited in Massey Hall, Toronto, and received quite an ovation. Her manner is easy and charming and her voice is musically pleasant, her enunciation being very clear. Among her most popular selections are: "A Russian Skating Race," "Claudius



MISS JESSIE IRVING.

and Cynthia," "The Bandit's Death," "The Dash for the Colors," "The Wee Tay Table," "Mrs. Bateson's Tea Party," and miscellaneous readings in Scotch, Irish, Cockney, Negro, etc. This is the first year Miss Irving has come out professionally, but she gives promise of being a star in the elocutionary world.

Mr. Jos. H. Jose, the oldest singer in Toronto, for 46 years in Holy Trinity choir, died last month at the age of 82 years.

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We wish our readers a Happy and Prosperous New Century.

Cleveland people use a conclusive, if forceful, way of silencing bad singers.

No, Paderewski didn't have a duel. It was only the press agent working overtime.

Mr. Edward Lloyd, the great tenor, has made a final farewell. Would that many of our so-called singers would do the same thing.

If our Canadian copyright law could place a few of the pirates behind the bars it would be another example of "A Bird in a Gilded Cage."

The *Musical Record*, of Boston, Ditson Co.'s "house paper," has ceased publication like other "house organs" we know. They won't go. A paper has to be independent of all to get the support of any.

The Highlanders' Band has done much in the past two months to advertise Canada, and will do more in the next two months. Let all musical Canada show the world in this new century what she can do besides raising regiments and Christmas trees.

"The Birthday of the King," which appeared in last month's issue, has been sung at many concerts during the past month. We are glad to know that our selections are appreciated, and will endeavor to keep up the high standard in later selections.

Canada's many musical educative institutions opened their doors this century to more pupils than in the past. May it soon come that these institutions be national, supported by the people, and that awful criminal—the amateur teacher—be chased off the face of the earth.

The Monday night "Pops" in Victoria Hall, Toronto, deserve a greater patronage than they are now receiving, though the crowds are by no means small, and are very enthusiastic. Mr. Torrington merits all the support we can give him in his effort to make high-class music popular.

The owner of a piano, as told in another column, who tried to gain forcible possession of it from the man who had bought it, and, as we suppose, fell behind in his payments, got ten days in jail for it. His sentence was all too light. A man's house is his castle, and none should intrude on his domain.

Mr. W. Y. Archibald, whose singing studio is in the Nordheimer building, this city, had a narrow escape from being shot to death at a watch-night service in Cleveland, O. Miscreants fired a fusillade through the windows, and one of the bullets grazed Mr. Archibald's ear. But even this did not quiet him. He sang the "Holy City" to the last note.

The Toronto Musical Protective Association had the props knocked from under it in losing the suit brought by Mr. Parker for wrongful dismissal, etc. The Association lowered the profession to a par with street cleaning in making it a labor union, and found that they could not dictate to Her Majesty's officers in trying to make her musical servants union men.

Our city fathers, though they may not look it, are both musical and poetical. They ushered in the new century by the tolling of "Big" Ben. They put out the lights in the tower at 12, and flashed them on again to symbolize the dying of the old and the birth of the new. Ben may be big, but his music wasn't heard a mile away in the city, though one of our suburbs, thirty miles away, swears it was heard there.

The talented young pianist who set Europe afire and carried the conflagration to America—Dohnanyi—graces our front page. He makes his second appearance before a Toronto audience with Mrs. Dreschler-Adamson's orchestra, at Massey Hall, Feb. 18th.

Dohnanyi deserves a better audience than he had on his first appearance. Every teacher and student of piano should be there to hear this marvel.

For the past two years or more Cen. Pres. Church, Hamilton, has used service papers, which were placed in the pews, containing names of hymns, anthems, solos, the complete order of service, notices of all meetings during the week, addresses of pastor and pew steward, etc. Some people objected to their use on account of the noise made in using them and which seemed unavoidable. After C. Percival Garratt became organist, he suggested having them printed on blotting paper, which was tried and proved so successful that all concert programmes, etc., have since been printed on blotting paper. Several societies have adopted the plan, which bids fair to become almost universal.

In less than a year Bandmaster Forder has brought the Galt band to a state of proficiency equal to the band of 1885-86. The band does not owe a cent, which is to be wondered at when they receive from the town which they entertain the insignificant sum of \$50.00 annually. In return for this they gave several free concerts in the parks, paying back their indebtedness many times over.

That this band, or in fact any country band, is not of the best order is not the fault of the band but of its supporters, if so they may be called. The highest grand total taken in by this band in one year was \$850.00, out of which the leader was paid, music bought, and uniforms secured. If a town like Galt is so narrow-minded and small that all its grants, donations and paid admissions amount to no more than should pay a leader, it cannot hope for good music. What are the wealthy men of that town doing? What are the wealthy men of any town doing?—very, very little for music.

The "Kilties" Success.

That the Highlanders' Band made a success in their tour is evidenced by the way it was received by press and public. They go on their 9 weeks' tour Jan. 14th. Here follows a few of the many press notices they received:



BANDMASTER SLATTER.

The band put up an exceedingly well arranged programme, and they played well, both the Scotch airs and the more classical style of music, as the Rossini number and the Recessional testified. The organization is an old-fashioned brass band, without any of the modifications which have made the up-to-date brass band lose its peculiar characteristics and seem more like an orchestra. The work as a band will stand comparison with some of the better known organizations heard here recently.—*Detroit Free Press.*

An audience of 6,000 cheered impartially the efforts of the band, the feats of the dancers, the drone of the pipes, and the Scotch songs sung by the male chorus. Suggestions of airs to be played were shouted to the leader and in several instances responded to. The overture and several selections played were wildly applauded, but the first strains of "Bonnie Dundee" caused an outburst of enthusiasm that caused a cessation of the music for a few moments. Many encores were demanded and the members of the organization were assured that they had scored an emphatic success.—*Chicago Tribune.*

The programme was thoroughly cosmopolitan. Portions of two French operas—overture to Auber's *Masaniello* and sword consecration scene from Meyerbeer's "Les Huguenots" were dramatically rendered. It seems strange that these bravos, full chested Scots should not produce as much sound from their instruments as the Italians of the *Banda Rossa* or Sousa's German-Americans. Two years ago when here the *Banda Rossa* nearly lifted the roof with that Huguenots selection, and they were fewer in number. But the Scotchmen could give them points on delicacy and refinement. Nothing livelier could be imagined than the little intermezzo, "Salame Laraine," a sort of patrol; its melody played by the two leading clarionets with bewitching beauty, while the accompaniment from deepest bass to lofty oboe, tripped along as daintily as a high-born lady in a minuet. And, by the way, those retiring personages, the man behind the viol and trombone and horn, deserve special praise for their smooth and artistic work throughout. The bass player never gets a solo and rarely a notice, while the average listener scarce realizes his existence, but when the work is as well done as in the Highlanders' band it is an important element in the whole effect.

Another fine yet unobtrusive thing was the accompaniment to Flutist Dinen's solo by the reed choir, French horns and viol. The flute and cornet solos, the latter by Mr. Flumerfelt, were thoroughly good and warmly received.—*Juliet News.*

Gabrilowitsch, the Russian pianist, carries in a gold locket locks of hair from the heads of Rubenstein and Liszt. The locket and hair were given to him by his teacher and admirer, Leschetizky.

The Contralto—The soprano gave the choirmaster a canary bird for Christmas, and he's named it after her.

The Tenor—Quite appropriate, eh?

The Contralto—Yes. I understand the bird can't sing a little bit.—*Philadelphia Press.*

In a music store they found a piano that had been newly polished. It bore a notice which read: "Hands off."

"Queer piano that," said one.

"How so?" asked the other.

"The intention seems to be to play it with the feet."

Interesting to Bandsmen.

An important and interesting decision has been given out at Osgoode:

Parker vs. Toronto Musical Protective Association.—Judgment (E.B.B.) in action tried at Toronto. The plaintiff is a musician residing in Toronto, and an active militiaman duly enrolled as a member of the band of the 48th Highlanders, and also a member of defendant association, which is a body incorporated under the Friendly Societies and Insurance Corporation Acts. The plaintiff played in uniform with this regimental band by permission of the officers of the regiment at a concert given at Massey Hall, Toronto. He was charged with playing contrary to the by-laws of the association with musicians who were not members, and was fined \$2 and then dismissed from it for non-payment of the fine. Held, that the amendment to the by-laws of the association under which the plaintiff was fined is invalid, because unreasonable and in restraint of trade; that the amending by-law is also contrary to the Queen's regulations, to the Militia Act, R.S.C., ch. 41, and to the Canadian militia regulations and orders. The plaintiff being a bandsman, is obliged to play at a duly sanctioned engagement with his band, no matter how many of the other bandsmen are not members of the association. Judgment for plaintiff with damages assessed at \$20 for alleging that he was a deserter, \$20 damages for wrongful dismissal, and the costs of action, and also declaring that article 1, amending the by-law, and under which attempted dismissal took place, is void, that the plaintiff's expulsion was illegal, and granting injunction restraining defendants from interfering with plaintiff's privileges as a member.

Woodstock Band.

The band of the 22nd Oxford Rifles, Woodstock, Ont., has been reorganized since the resignation of Capt. J. C. Watters. The officers were successful in procuring the efficient services of Mr. M. A. McKeown. He resided in Woodstock some eight years ago when at that time he showed himself to be qualified, should occasion arise, to become bandmaster of this well known musical organization. Latterly, he has been first cornetist in the celebrated band of the 48th Highlanders, Toronto. Although better known as a violinist, still he possesses all the qualifications necessary for a good military bandmaster, and it is gratifying to know that in the short time he has been in charge the band is progressing very favorably and will be in good form for next summer's camp. The band has now twenty-eight performers, the reed section being particularly strong. Success is assured with the band's opening practices, and pleasant concerts are looked for.

PSYCHE.

Sousa's band leaves New York early this month on a long tour.

Galt has a bugle band of eighteen members. They are practising regularly and will buy several new bugles and drums.

Mr. Jno. S. Slatter, who is away with the "Kilties" band, has written a march book to be used on the tour. It is for piano and contains the regimental marches of famous Scotch, Welsh, Irish and English regiments. It also has the vocal numbers as sung by the vocal choir of the band. It is a handsome souvenir.

LONDON LETTER.

MMUSICAL events here have been few and far between. Things have virtually been at a standstill through the excitement and anticipation of our brave heroes' return from South Africa. What entertainments our concert-goers have had the pleasure of attending have been in the nature of patriotic lectures, etc. However, a monster demonstration is on the tapis, to be given in a week or so in the Drill Hall, in the way of a testimonial concert, which will be participated in by an "all-star cast" of London's leading singers and musicians.

Our readers will be favored with a complete account in next month's JOURNAL, as it is to be one of the largest, most brilliant and elaborate affairs held in this city for some time, and will far exceed anything of its kind, as no end of trouble, expense and energy are being considered. The affair will be given wholly by local talent, and the unusual interest that has been evinced promises well for a most gratifying success.

The sacred cantata, "The Last Judgment," given by the choir of the Dundas Centre Methodist Church under the direction of Mr. W. H. Hewlett proved, as all Mr. Hewlett's undertakings do, a most pleasing success. The choruses showed careful training, and the difficult parts were sung with good effect. The choir was assisted by the quartette—Miss Roblyn, Miss Beatrice MacDonald, and Messrs. Skinner and Westland—and Mr. W. H. MacKinley, the eminent tenor, of New York. Mr. Hewlett is to be congratulated and great praise is due him for his untiring efforts to promote the higher class of music in our city.

Mrs. Harrison (Seranus), of Toronto, gave a very delightful and entertaining discussion on "Folk Song" at the club rooms of the Woman's Morning Music Club, under whose auspices the affair was given. It was thoroughly enjoyed by those present.

The choir, under the direction of Mr. Fred L. Evans, organist of Knox Church, South London, gave a very creditable rendering of Gaul's "Ruth," Dec. 27th. The assisting soloists were Miss Eva Roblyn and Mr. Ruthven Macdonald. The ensemble singing was very good, but hardly as evenly balanced as might be. However, Mr. Evans deserves praise for the efficient training evidenced.

Mrs. Clara Barnes-Holmes, contralto, of Buffalo, was the soloist at the Twilight Organ Recital, given by Mr. Hewlett, Dec. 31st. Her numbers were well chosen and delightfully rendered. Mr. Hewlett's organ selections were given in his customary and thoroughly artistic manner.

The appearance of the 48th Highlanders' Band at the Auditorium was the occasion of a very large and fashionable gathering, and the programme, comprising some beautiful numbers, was admirably rendered. Although not as perfect in ensemble playing nor as wholly artistic as the Chicago Marine Band, which appeared such a short time before, still this organization is a most creditable one, and Bandmaster Slatter's careful training commands great praise. He has the players under splendid control and has reason to feel proud of the capital showing they made here. The band is intensely popular and, being a wholly Canadian organization, the success which it has attained should be a matter of unlimited appreciation to every citizen in Canada. MARION W. HUTCHINSON.

Camille D'Arville, now the wife of a Californian millionaire, will retire from the stage.

Gwilym Miles in St. John, N.B.

Gwilym Miles, the sturdy young baritone, was chosen for the star attraction for two great concerts in St. John, N.B., Dec. 11 and 12, and he faced audiences that had been primed to great expectations for his singing. No one who reads the press comments that followed his appearances can doubt that he "made good" in the largest sense of the term. St. John is familiar with the singing of most of the great concert singers of America and England, so that when the *Sun* says: "One is well within the mark in stating that Miles is far and away the best baritone that has been heard in St. John," it means something. The same paper, after the second concert, said: "Probably no singer has ever appeared in this city who will be remembered better than this great artist." The *Telegraph* said: "Gwilym Miles, with his big voice and wealth of expression, stirred to the depths a large audience at the Opera House last night. * * * There was never heard here a more artistic success in concert; his singing was superb." The *Globe* said: "His robust voice was full of thrilling vigor, his songs and ballads were aptly chosen and sung with delightful charm and dramatic power."

Massey Hall Attractions.

The event of the season will be Semblich and her company at Massey Hall, Toronto, Feb. 5th. The Leipzig Philharmonic Orchestra will appear there in March, followed by the President's Own Band, or, as it is familiarly known, the Marine Band. This is not to be confused with so-called marine bands. It is the only and original one. They will appear early in April. Sousa's Band will be with us in May. The Mendelssohn Choir concert will be on the 24th inst., with the Caledonia concert the next night. Mrs. Dreschler-Adamson's Orchestra will be heard Feb. 18th. The New York Ladies' Trio are on as we go to press. There are besides many local bookings, far more than any other year.

Music at Galt.

The Xmas season has come and gone, and the different choirs have shown the result of their fall work. On Christmas Day, at the service held at Trinity Church, Miss Ellison sang with great expression, "The Birthday of the King," a sacred song published in the December issue of the Canadian Music Journal. Miss Ellison is a promising pupil of Prof. Sinclair.

At the Watch-Night service in the Methodist Church on New Year's Eve, Miss Agnes Jones rendered a most beautiful solo.

New Year's night was the occasion of the annual concert given by Knox Church Choir. They were assisted by the Mozart Symphony Club of New York. The opera house was fairly well filled and the audience was most appreciative. Dr. Davies is to be congratulated on his success.

THE MUSE.

Miss Emily Heintzman, who was studying under Mr. Geo. Sweet in New York, has returned to Toronto. She possesses a voice of much sweetness and shows great culture and careful study. Miss Heintzman will be heard in concerts soon.

"Maude thinks of applying for a position as soprano in a church choir."

"Well, there's a church for the deaf up on Seventh Street."
—*Philadelphia Bulletin*.

MONTREAL.

ERNST VON DOHNANYI, the Hungarian pianist, made his first appearance on December 10th in the Art Gallery, a very nice cosy place for the display of the art of painting, but it was no place for Mr. Dohnanyi to display his art of piano playing. Small as it is, and full as it was to the utmost capacity, the pianist was extremely handicapped and his touch sounded at times metallic and the performance as a whole, was, to a good many musicians who were present, as though the pianist was playing in a clap-trap fashion. Why bring a pianist to such a place? To be sure we have no less than a half dozen concert halls in this city. I was present in New York when Mr. Dohnanyi made his first appearance there with the Boston Symphony Orchestra, playing the Beethoven G major concerto and he scored a phenomenal success. Mr. Krebbs, the eminent critic, of the *New York Tribune*, whom I met after the performance, agreed with the writer that Mr. Dohnanyi is the coming man. Mr. Renaud, our local pianist, heard Mr. Dohnanyi in Vienna playing the same concerto and they called him out half a dozen times. I have no doubt that if Mr. Dohnanyi had given his recital in a proper concert hall he would have had the success here as well as elsewhere, but as a matter of fact, the event was more a fashionable than a musical one, for there was refreshments served after the performance, so music was the subject and ice-cream and lemonade the object. Mr. Dohnanyi was brought here under the auspices of a Woman's Club.

The second entertainment of the Popular Entertainment Course was given by the Patricolo Concert Company, composed of Miss Goodman, soprano, Mr. Herbert Butler, violinist, and Signor Patricolo, pianist, at the Windsor Hall, on December 11th. Miss Goodman, who possesses a clear soprano voice and a good deal of training, sang her selections with pleasing effect and had to respond to an encore. Signor Patricolo likewise succeeded with his selections and pleased the audience. Mr. Butler, by all means is the most valuable member of the organization. He has a well-developed technique, his harmonic notes were perfect and he plays with expression. His performance of Zigeunerweisen was well done. Mr. Butler is a pupil of the High School in Berlin. I was told by his colleagues in that city that he worked hard and he has indeed accomplished something. He, too, was compelled to give an encore.

Miss Antoinette Trebelli, assisted by Mr. Eugene Berns, Pianist, gave a song recital in the Windsor Hall on the 13th ult. Miss Trebelli's selections comprised Scena's "Adieu Forets," by Tschakowsky, the "Solveigs Lied," from "Peer Gynt," by Greig, Air and Variations, "Carnival of Venice," by Masse; the "Romanca," from "Cavalleria Rusticana," by Mascagni; "Ballatrelle," from "Pagliacci," "Leoncavallo," "Echo Song," "My Dearest Love," by Eckert, and an English song, "Spring," by Tosti. Miss Trebelli was in excellent trim and her voice never sounded more crystalline, more ethereal, and she conquered the most difficult technical obstacles with amazing ease. I can hardly make any distinction between one selection and the other. Her voice is a pure soprano with an excellent method, and her delivery all through the evening was simply unique. Her best delivery, however, was the air and variations in the "Carnival of Venice," in which she executed the staccato passages with exquisite lightness and facility, and received a well deserved and enthusiastic

applause. In her other selections she likewise covered herself with glory. She was called out several times and gave two encores. Mr. Berns played two solos with considerable ability and his accompaniment was perfection. The audience was not half as large as it should have been. Indeed, such a vocal exhibition should have called out an entire army of vocalists and it would have done them a world of good. There was not as much style in the audience as there was at the Dohnanyi scheme, but there was more style in the music. The event, as a whole, was the most important of its kind we have had this season so far.

The fifth Symphony concert took place at the Windsor Hall on the 14th ult. Mr. E. Renaud, our talented pianist, was the soloist. The following was the programme:

Overture, "Jubel," Weber; Symphony, "Surprise," Haydn; "Menuetto;" "Allegro Finale;" Serenade, "Spring Morning," Lacombe; Hungarian Fantasia, (Piano and Orchestra) Liszt; Ballet, from "Coppelia," Delibes; "Czardas;" "Mazurka;" Grand March, Tannhauser (by request), Wagner.

The performance by the band, was, as usual, accomplished with a degree of smoothness, but the most important event was the first appearance this season of Mr. Renaud, who scored a most pronounced success. He displayed in the Fantasia a healthy, rich and musical tune, a clear and distinct technique as well as great rhythmic precision. Indeed, he brought out the themes just as clear as you could see the performer presiding at the keyboard. He received a well-deserved and enthusiastic applause and was compelled to respond with an encore, when he came out and played Mendelssohn's "Song Without Words" with poetic simplicity and musical conception. The audience was still not satisfied and demanded another encore and he played the "Erl-King," by Schubert-Liszt, with dash, fire and fury, and was compelled to bow to the audience several times. Mr. Goulet, with the orchestra, surpassed himself and played the accompaniment nobly. A more finished accompaniment to a soloist by an orchestra we have never heard here. Mr. Renaud was the first pianist this season who satisfied both critics and musicians, as the former two pianists, who visited us, were handicapped, one by the instrument, the second by the place, while Mr. Renaud had the right instrument in the right place, as well as the right audience, as the Symphony audience, as a rule, are those who go to hear good music, and, as I said, it was Mr. Renaud's first appearance, and he drew the largest audience the Symphony concerts so far have had. Mr. Renaud studied in Vienna at the same time as Mr. Tripp, the eminent Toronto pianist, who, no doubt, will be pleased to hear through these columns of the success of his co-patriot. The sixth Symphony concert will not take place till Jan. 18th.

The chief performers at the Karn Hall Saturday popular concerts were Mr. O. Stuart Taylor, tenor, and Mr. F. H. Blair, organist. I got in the hall just in time to hear Mr. Taylor sing "The Lost Chord," by Sullivan. He was applauded enthusiastically and had to give an encore. Mr. Blair's organ solo, "To the Evening Star," by Wagner, was well characterized, while Mr. Larsen's violin obligato to Mascagni's "Ave Maria," by a nameless vocalist, sounded more to me like a violin solo with voice obligato.

Mr. P. J. Hilsley, B. Mus., organist of St. George's church, gave an organ recital in the church on the 20th inst. The programme ranged from Batiste to Bach. Mr. Hilsley is an organist of no mean ability, and he executed

his selections with skill and dignity. Mr. Arthur K. Fisk, baritone, and Mr. S. Dunn, bass, were the soloists. The solo for the former was "The Angel Gabriel," by Hawley, and the latter sang "Eye Hath Not Seen," from "The Holy City," by Gaul. Both vocalists distinguished themselves satisfactorily.

The performers at the Sunday concert on the 23rd ult. were the DeSeve String Quartette, who performed a movement from Schubert and one movement from Mozart's Quartette with intelligence. Mr. Joseph Saucier, baritone, and Miss Mabel Virtue, soprano, rendered their selections very nicely. Mr. DeSeve was at his best and played the air on the G string, by Bach, with a big rich musical tune and sympathy, and a Mazurka, by Wieniawski, with unimpeachable clearness of technical reproduction, and received tremendous applause. He was compelled to give an encore. The weakest part of the entertainment, however, was the violoncello playing by Mr. J. B. Dubois. Mr. Dubois, as soon as he puts his hand on the cello, begins to shake and is perhaps shaking yet. Every violinist and violoncellist at times make a shake on the string which gives the tune a very sympathetic color, but Mr. Dubois exaggerates, and his performances are always at the end shaky and monotonous. Mr. Dubois should always inform the public the right composers of his selections. He stated in the programme "Carmen Fantaisie," by Bizet. The fact of the matter is, that Bizet composed the opera of "Carmen," but he never made any fantasia out of it. The fantasia arrangement from "Carmen" is arranged by Holman, the eminent Dutch violoncellist.

The success with which an American violinist, a girl of sixteen years of age, a pupil of Ysaye, met in Brussels recently, gave me no little pleasure. To be sure, Brussels is no easy spot for a violinist to appear, for if you throw a stone in any part of Brussels you are sure to hit a fiddler, and a good one at that; and when a girl of her age gets permission from a teacher like Ysaye to appear before a critical audience, she must be nothing else, if not a genius and a born violinist. This is what I read in an American musical journal from a correspondent in Brussels with whom I had the pleasure of making acquaintance and whom I look up to as being a sound musician and connoisseur of note: "Miss Rosa Louise Samuels gave the 'Rondo Capriccioso' of Saint-Saens, and performed the Wieniawski's 'Air Russes' with much brilliancy, fire and entrain. She has a clear technique, a beautiful tone and maturity of interpretation."

Judging from the above criticism the fair Rosa did justice to her teacher and proud to her intelligent mother who has been residing abroad for the past three years for the sake of giving her daughters a sound musical education and she may be satisfied with the above result. There is no doubt but that from what Ysaye told me that Miss Samuels will some day become the champion violinist of the fair sex.

The Kaltonborn Quartette is announced for two concerts on the 23rd and 24th of January.

Wishing all the readers of the JOURNAL a Happy New Year.

HARRY B. COHN.

Montreal, Dec. 31st, 1900.

Miss Annie M. Stone has been appointed to the teaching staff of the Toronto College of Music. Miss Stone is a clever and talented young pianist, coming from a very musical family, and is a decided valuable addition to Mr. Torrington's staff.

Mr. Edward Barton.

In this issue appears an excellent likeness of Mr. Edward Barton, the new teacher of singing at the Toronto College of Music. He is a native of Manchester, England, being now thirty years of age. He has been singing since he was ten, and began under Sir Walter Garratt, who is now the Queen's organist. He studied under Mr. Walter Burton, late baritone of the Carl Rosa Opera Co.; under Mr. J. W. Potter, I.S.M., who made him compete against all England for the position of solo basso of the American Church of the Holy Trinity, Paris. Needless to say, Mr. Barton won the prize. While in Paris, Mr. Barton studied the Dellé Sedie Method of voice production, in which he became so proficient that the great master offered him a position as singing master in Constantinople during 1897. He refused the offer, but had



MR. EDWARD BARTON.

many church engagements in Paris. He went back to England as a teacher, and was there till he took the position as Vocal Professor at the Canadian College of Music, Ottawa, again winning, as before, by competition. In Ottawa he made many friends, and is, as the Ottawa Journal states, "A teacher who can really teach a good method of voice production." His many concert and church engagements in Ottawa gave him a reputation as a vocalist of merit and high standing. At the opening of the musical season of 1900-01, Mr. Barton was appointed to the staff of the College of Music. He has many pupils, besides a large Saturday class in Bowmanville. He is also choirmaster of St. Margaret's Church, of this city.

Mr. W. O. Forsyth spent the Christmas holidays in New York with his friend, Freidheim.

The Power of Music.

Blue, no help for it, no sunshine anywhere, too much Christmas, big head, indigestion.

The door opened, the man across the hall stuck his head in the gap.

"Anything on?"

"No."

"Come over to a friend's to-night; a splendid player, you know."

We went over.

The friend played.

The music dropped from her finger ends, it ran, it poured, and we were saturated in its storm. It rushed upon us in the deepest thunder, and died away in the sweetest tenor. It told of tragedy, of pathos, of love, of hate.

The Lost Chord "took us away somewhere, and left us there." Mendelssohn's Spring Song hurried us to meet the coming May. Lange's Flower Song created a rose bush on the spot, and the roses grew then and there.

On and on played the artist.

The clouds grew dim.

They vanished.

The sun shone out brighter than before.

CHARLIE CHURNER.



W. S. DINGMAN,
Choir Leader, Stratford.

The new century was opened at Massey Hall, Jan. 1, by the Mozart Symphony Club, of New York. Among the instruments used were some odd, some obsolete, and some archaic. A few of them were: the Roman trumpet, the viola d'amour, viola da gamba, the Alpine horn, etc. Besides which they had many modern instruments and a vocalist, Miss Marie Stori, with them. Others of the company were Richard Stoetzer and Herr Hoch. This concert was under the auspices of the Hartman course.

Our Hamilton Correspondent.

Miss Minnie Jean Nisbet, our Hamilton correspondent, is actively engaged in literary work. She is Associate-editor of the *Hamilton Saturday Journal*, and also does society work for some of the Hamilton dailies. She is a regular contributor to the *Buffalo Courier*, and *Chicago Interior*, and has written historical articles for many Canadian, American and British magazines. She edited and compiled two souvenir historical books for the Women's Wentworth Historical Society, of which she is Corresponding Secretary. She is literary correspondent of the Literary Club in connection with the Alumnae Association of Hamilton Ladies' College, which is affiliated with the Royal Society of Canada, and holds high rank throughout the Dominion for superior excellence. She has a volume of short sketches in the publisher's hands. She has also been working for some time on a book on "Canadian Women and their Work." The editors of the Hamilton papers, also Sir J. M. LeMoine, and John Reade, in the *Montreal Gazette*, have complimented Miss Nisbet especially on her historical sketches. As a musical writer and critic Miss Nisbet has been equally successful. A leading Hamilton musician writes the *JOURNAL* this of her: "I have much pleasure in testifying to Miss Nisbet's ability as a musical correspondent. I always look forward to her criticisms (for criticisms they are in the truest sense of the word) as being very fair, honest and impartial. I wish her continued success in her work."

Our Montreal Correspondent.

Last month we presented the portrait of Mr. H. B. Cohn, our Montreal correspondent. Mr. Cohn was born in the lower part of Austria. He began to sing in the choir under his father's direction as a prodigy, having a soprano voice at the time. His father will next Hebrew New Year's celebrate the jubilee of his career, being a cantor of different synagogues in Austria. Mr. Cohn's wish, when he was quite young, was to become a violinist, but his parents, being strictly orthodox, would not allow him to become a professional musician. Their wish was that he should become a clergyman. He left home for Germany to enter the Hebrew seminary at Breslau. When he got there he changed his mind and went to America in the year of 1884. The Hebrew clergy of New York recognized him as an excellent Hebrew scholar and advised him to enter the Hebrew Union College of Cincinnati, which he declined. A year later he came to Montreal. An eminent Judge of the Superior Court advised him to study law. For that he did not care, but began to study music seriously. He took his first lesson on the voice with Paul Villard and theory of music with Signor Ratto. He followed up the study of voice for four years. Finding his voice not valuable enough for cultivation, he began to study the violin with Mr. Goulet, which he continued for a number of years, studying at the same time piano and harmony with Professor Konigsberg, and is now studying with Mr. DeSeve. He became correspondent for the *Musical Courier* in 1894, which position he held till 1899. Afterwards he corresponded for the *Musical America* during the short time that it has been in existence. Last season he was offered the correspondence for the *Musical Record* of Boston, and he also corresponded for the *Violin World* of New York, and this season he is devoting his time to our *JOURNAL*. He speaks German, Russian, Polish and Slavonic languages. When Yeave visited Montreal in 1895 he wrote an article in the *Musical Courier* with which the Belgian artist was more than pleased.

THE MUSIC OF THE FUTURE.

By Emil Pawar, Conductor Philharmonic Society.

AS one standing in an Alpine valley contemplates the heights behind him and tries to define those which rise before in the cloudy aurora of a new dawn, so at the end of the nineteenth and the beginning of the twentieth century I survey the world of music, and, while I am reasonably optimistic, I can see no certain prospect.

When the nineteenth century opened Beethoven was doing his greatest work; Von Weber was living, as were also Schubert and Spohr and Donizetti, and I search the musical world in vain at this opening of the twentieth for great lights to match them.

Moreover, from 1809 to 1830 of this golden century of music there sprang into the world half a dozen great masters who have revolutionized the art and who conquered whole nations with the gift of melody—Mendelssohn, Schumann, Chopin, Liszt, Wagner, Brahms, Verdi, Gounod and Rubinstein, in the order of their advent.

Can one reasonably hope that with the first quarter of the twentieth century there shall arise such a galaxy of musical genius? If so, whence shall they come? What lines will they follow, or will they break from all restraint of accepted schools and strike out through the unexplored country with the bold, free hand of their early prototypes in the beginning of the nineteenth century? I am not a prophet that far. I cannot say.

I must take note right here, however, that Russian music has received at the closing of the nineteenth century a great stimulus, and there is reasonable confidence that the Slavic spirit will yet produce early in the twentieth century some admirable work, something truly distinctive and original. The Russians are marvelously keen intellectually, and not only responsive to the musical idea, but are also highly original in method.

I cannot predict that any Russian cult will overwhelm the world in the coming century—as, for instance, did Wagner in the last—but that nation will certainly stand well in the vanguard, if great promise is a sound basis for prophecy. To go to the other extreme of thought and feeling, America, I must have the same to say. There have been some admirable works produced here, works of a native origin and imbued with the spirit of the times and the people. But the great American school has not yet discovered its forerunner and exponent, and consequently remains in latent obscurity calling vainly to its unknown genius.—*N. Y. Herald.*

Mr. Gooch is a welcome addition to the piano world of Toronto. The Bell made a wise move when they appointed this experienced man to the position of manager of sales in the Toronto branch.

March 15 is the date fixed for the appearance of the Leipzig Philharmonic Orchestra in Toronto. This great organization, which is the first Symphony orchestra of Europe to cross the Atlantic, will commence its American tour on March 1. Sixty-five pieces are carried on tour and the composition of the orchestra includes 12 double basses. With the orchestra will appear Slivinski, the great Polish pianist, who is ranked as second only to Paderewski, and who plays with tremendous dash and fire. As Toronto will be the only point in Canada which the orchestra will visit, musical people from outside places will undoubtedly throng to the city to hear Hans Winderstein and his musicians.

Important Notes.

The Steinway had a most wonderful sale last year in Canada, Nordheimer's house doing some excellent advertising and pushing it enthusiastically.

Your correspondent acknowledges with thanks the complimentary notice given by the Canadian correspondent of the *New York Musical Courier* for Dec. 26.

In the December number of *The Etude* a "Valse Humoristique," by M. Leon Rigueur, of St. Hyacinthe, P. Q., is reproduced. Mr. Rigueur is a talented musician, is director of music of the Societe Philharmonique of his town and is also leader of the regimental band there. *The Etude* pays him a graceful compliment in placing his production alongside of some of Wagner's masterpieces.

On the occasion of Mr. Winston Spencer Churchill, M.P.'s lecture at Massey Hall, Dec. 20th, the trustees sent out two pretty Yule-tide souvenirs. One was a Union Jack embossed in gold, while inside was a photograph of Mr. Churchill. The inside page of the other was the same, while the cover with a Jack, sword, lance and battleaxe bore the words in gold "The Union Jack of Old England."

Our business representative in his business trips about Ontario has found every factory he visited running to the limit. Those he did not visit, we are safe to say, are just as busy, though trade is liable to slacken up for a month. We do not wish it to be understood that our Canadian factories are working at such a pitch that the men are unable to turn out the work, but we do say that Canada is prosperously busy. Many of the factories are running late at night, and few regard the Saturday half holiday, but at the same time we are looking for more trade and are going further afield for it than formerly, and we can take care of all the trade that may come our way.

A correspondent from Berlin, writing to a friend, was very much pleased with a copy of CANADIAN MUSIC AND TRADES JOURNAL, and among other things he gave some musical news of the German capital. His letter, dated Dec. 8th, says that Godowsky, the Chicago pianist, is the latest sensation there. He has been lauded to the skies by the Berlin critics, which means a great deal. Godowsky succeeded where Paderewski made a fiasco. The correspondent is a young Canadian pianist and has succeeded in making friends with many of the notables there, among them de Pachman, Ysaye, Hafler and others. He heard Hafler in Tschaiikowsky's concerto with the Royal Orchestra under Weingartner, and Gabrielle Weitrowitz, supported by the Philharmonique Orchestra. "Who says we are not having good music here?" he concludes.

Margery was Puzzled.

This is Margery's first year in school, and she is greatly interested in everything that occurs. One day recently she came home at noon greatly excited.

"Oh, mamma," she said, "what do you think? Our teacher stopped right in the middle of a music lesson, and asked us how many turmps there are in a bushel. We just couldn't understand what that had to do with our music."

Mamma couldn't understand it, either; and the more positive Margery grew about the matter, the more mamma felt she must be mistaken. Finally, to satisfy her own mind, one morning when she met the teacher, Margery's mamma asked her what she meant by asking the children how many turmps there were in a bushel during a music lesson.

The teacher, too, was just as puzzled as Margery had been. "Why, surely, I didn't ask such a question as that," she said. Then, after thinking a moment, she exclaimed, laughing, "Why, I asked the children how many beats there were in a measure."—*Exchange.*

LOTUS FLOWER. GAVOTTA.

Alle Gavotte

ALONZO STONE.

PIANO.

mf

ff

legato.

The musical score is written for piano and consists of five systems of music. The first system is marked 'PIANO.' and 'mf'. The second system is marked 'ff'. The third system is marked 'legato.'. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line in a key signature of two flats, marked with a piano (*p*) dynamic. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part includes several measures with fingerings (1-5) and a piano (*p*) dynamic marking. The bass clef part continues the accompaniment.

Third system of musical notation. The treble clef part features a melodic line with a forte (*f*) dynamic marking. The bass clef part continues with a steady accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with a forte (*f*) dynamic marking. The bass clef part continues with a steady accompaniment.

Fifth system of musical notation. The treble clef part includes a melodic line with a mezzo-forte (*mf*) dynamic marking. The bass clef part continues with a steady accompaniment.

Sixth system of musical notation. The treble clef part includes a melodic line with various dynamics (*f*, *p*, *mf*) and fingerings. The bass clef part continues with a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes fingerings (5, 6, 5, 4, 3, 2, 1) and dynamic markings *mf*, *f*, and *p*. The bass clef part includes a *p* dynamic marking.

Second system of musical notation, featuring a treble and bass clef. The treble clef part includes fingerings (5, 4, 3, 2, 1) and dynamic markings *ff*, *p*, and *f*. The bass clef part includes a *p* dynamic marking.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings *ff* and *f*. The bass clef part includes a *p* dynamic marking.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings *ff* and *f*. The bass clef part includes a *p* dynamic marking.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings *ff* and *f*. The bass clef part includes a *p* dynamic marking.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part includes fingerings (1-5) and dynamic markings *f* and *ff*. The bass clef part includes fingerings (5, 4, 3, 2, 1) and dynamic markings *ff* and *f*. The system concludes with a double bar line and a key signature change to C major.



DOHERTY

THE
KEY NOTE

to this ad. is,
"beautiful"

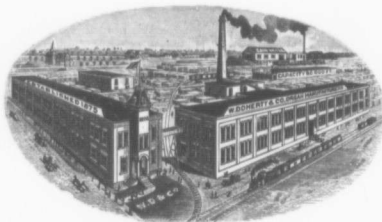
DOHERTY
ORGANS"



DOHERTY

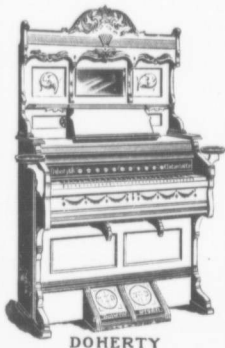
DOHERTY
ORGANS

show the past
century's
strides in
organ building.



DOHERTY
ORGANS

crossed "The harbor
bar" into the new
century possessing
that richness of tone
found only in the
DOHERTY

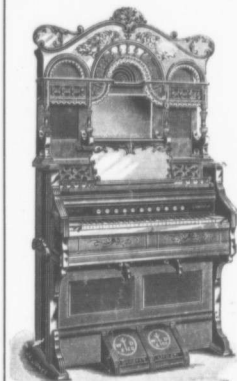


DOHERTY

We are pleased to
say we have a large
stock of DOHERTY
Organs in Walnut,
Oak and Rosewood
ready for the holiday
trade.



W. Doherty & Co.
Clinton, Canada.



FREAKS THROUGH THE MAIL.

OUR readers will no longer wonder at the necessity for the Dead Letter Office after looking over some of the following addresses. The patience of the postal officials is often taxed to the limit, and often the recipient has to puzzle his brains to find out what the correspondent means. Below are a few addresses and letters and their translations.

The author of this one was anything if not ingenious. What follows appeared on the envelope. All he had to do was to put the money inside.

Carl Czerny's
101 Preparatory Studies
American fingering
Ashdown's Music Store
88 Yonge St.
Toronto.

Needless to say he received Czerny's 101 Preparatory Studies all right.

The man who addressed this envelope was bound that it should reach Mr. Ashdown if it had to travel over half of America and cross the ocean to England. It got no further than Toronto. The writer was a native of the free country to the south of us.

Mr Edwin Ashdown
New York London
No 11286 Toronto

Here follows one from Petrolia, and for fear that the letter enclosed does not state his case clearly, he puts the authors' names of the book he requires on the envelope. For his information we might say that Messrs. Behnke & Pearce are not in business in Toronto, but are authors of a well-known work on vocal instruction.

Behnke & Pearce
Anglo Canadian Music Co.
Toronto
Ont.

The next joke is on a post card with nothing but the date stamp to show where it came from. Were the shade of Bach to see it, there might be an upheaval in the neighborhood of his tombstone. Here it is:

Dear Sir—
Mch 22nd 07
Ordered box Inventions. Am
cancelling the order. Kindly send balance
of order.
& oblige

On a slip of paper the following atrocity was enclosed in an order:

*Czerny Introduction to
Philosophy. O.P. 636.*

This man's philosophy is about on a par with his velocity, and poor Czerny is to suffer in accordance.

The gentleman who signs the following letter used a typewriter, but some typewriters are not as good as others, hence the result:

Anglo-Canadian Music Publishing Co.,
Toronto, Canada.

Gentlemen:—Will you very kindly have sent to my address, Ashdown Catalogue, part 4, and Litoff Catalogue?

Kindly advise me concerning your biggest discount to teachers, regarding Sheet Music. I am informed that you do give a more bigger discount as some more Publishers. On receipt of advice from you I hope to be satisfied to inform to you of so kind of Music as I may require.

I did write to you many days ago, regarding the same as now, and was some amount disappointed at not receiving some more word from you, but have opinions that my letter became lost; but I wish that I shall hear word from you on receipt of this second inquiry. Also, do you send away some Music on selection of some teachers, providing as it is taken from your stock?

So kind of Music will in all cases be returned to you as soon as you may request to be done, which will be more promptly as no other Publishers would hope.

I am,
Most sincerely yours,

We hold this one near the last. It goes to show that "stone walls do not a prison make, nor iron bars a cage."

Parties corresponding with prisoners will carefully observe the following directions, viz.: Write plainly in English, confine yourself strictly to family and business matters. In directing letters, put prisoner's name and cell number plainly on envelope. Stamp properly to insure delivery. All letters and papers are examined. No daily papers, food, or wearing apparel, will be admitted. Religious books, periodicals and papers and pocket handkerchiefs admitted. Friends may write as often as they wish. Prisoners can write but once in four weeks, and see their friends but once in eight weeks.

CENTRAL PRISON, Toronto, Ont. J. T. GILMOUR, Warden.

Put your name and Cell No. here.

Put full Address of your Letter here.

Name Roi. Jos. La Joie

Anglo-Canadian Music P. Ass'n.

Central Prison

88 Yonge St.

Cell No. 104 5 City

Toronto Ont.

5. Ju. 1899.

Gentlemen:—I understood by the Telephone Directory City of Toronto, That your firm publish, and printed music type in our Century.

Therefore I have number of good true song's of this Century to be printed before a long periode of time, and as it will be more convience for me, then New York, or Chicago, I beg of you to considered a big contract as this one will be thousand over thousands of copy yearly. Their titles can not be disclose until copyright is secure in my hand. They are wonderful with all the sweetness of harmony and beauties for this era of our, or in other word for the whole world.

Gentlemen,—I want of you as a business of matters for you, and me, to have a clear figure of it cost for a thousand copys of each of the ten songs (10 songs, 1000 each) including your work in all, give me your low price on a scale of a Thousand.

Please excuse a prisoner hand writing, and the heading of it formulae; Please answer me immediately as my time is short now but fews days.

I remain sincerely your,
ROI JOS. LA JOIE.

And now we come to the etetera man. He is explicit if verbose, and means well. That he will some day become a great composer we leave to this new century to decide.

Duncanville, Ont., Friday Jan. 14th, 1898.
Managers Anglo-Canadian
Publishing Co., &c.

Sirs,—I write for the purpose of getting a little information regarding your ways of publishing, &c. I am a composer to an

extent of songs, &c., but, hitherto, have only composed for myself and others following troupes, &c.

I have a few pieces, however, which my friends think would do to publish, so I write asking your terms, &c. I would dispose of one or more entire if they meet approval.

One I have with piano accompaniment, &c., ready to publish, entitled *flowers*, which I consider among the best. *Flowers* are universally loved in every clime; have their seasons &c. continually, and naturally go hand and hand with music, &c., so I reason that it should contain the elements of a song that will *swear* (that is if other essentials are there, &c.) It might also be published in different tongues, &c.

My other pieces I have completed the words and air but have not the piano accompaniments &c. arranged. They are as follows. I will commence the list with the above named

1. *Flowers* *
2. *Memories Sweet* +
3. *Oer Mama's grave*, +
4. *The Old, School, house*, +
5. *Only a picture*, +
6. *Be sure you have the towel ready before you soap your face* (comic) +

Also one Sacred concert song entitled *Eternal life* +
 7. All those marked with a simple cross + have the words and air. So *flowers* alone remains with words, air and piano arrangement &c.

Do you buy anything in that line? What conditions &c.
 Please write me and let me know what your conditions are &c.
 I am at present on the road and do not expect to be here long. You had better write me to (Metcalf Ont) although not my permanent address will likely be there some time.

address
 (Mr. Wilson ——— Metcalf Ont.)

Please put given name in full *Wilson* as I have a Brother William and there is at times confusion by the names both being W. Please remember and oblige.

Respectfully
 Wilson ———

Note.

If you do not purchase pieces entire &c. yourself perhaps you would kindly refer me to some responsible magazine or other firm who do and oblige.

As the war is not over we conclude with a military puzzle:

THE TITLE WAS OBSCURE.

Nordheimer's musical publishing firm were surprised the other morning to receive in the mail an order from their Hamilton branch for a song with the title:

"Take the Muslin Off the Line."

Telephonic connections with the Hamilton store were immediately made and an inquiry instituted. The clerk who took the order at the Ambitious City stated that the song was for a lady customer, who had said that it was one of the most popular publications of the day. Then it dawned upon the Toronto manager that the piece of music asked for was:

"Take the Muzzle Off the Lion."

MUSICAL HAMILTON.

ON behalf of Hamilton musicians, I extend to all readers of THE JOURNAL twentieth-century greetings, with the hope that it may be the century of great musical progress in Canada.

The Duet Club is one of our liveliest musical organizations. With 15 active and 8 associate members, this ladies' club is making its influence felt in various ways. The work for this year is the study of the Slavonic school of music, beginning with the Russian. The present officers are: Hon.-Pres., Miss Eda Ambrose; Pres., Miss Macdonald; 1st Vice-Pres., Miss Mullin; and Vice-Pres., Miss E. Barnard; Sec.-Treas., Miss Ida H. Bull; Musical Correspondent, Miss Ethel Lazier.

Ernest Theodore Martin came to Hamilton for the holidays. He sang at a recital in Central Presbyterian Church on Thursday evening, Dec. 27th, at St. Patrick's Church on Sunday evening, and at a musicale, given at

the residence of Dr. T. H. and Mrs. Husband, Jan. 3rd. He left for New York Friday morning, as he was to sing for the annual entertainment of the Daughters of the Revolution in New York on Saturday afternoon. His solo at St. Patrick's Church, "Picta Signora," composed in 1672 by Stradella, was heard for the first time in Hamilton. Although always a popular soloist, his singing shows a marked improvement. His voice has gained in strength and compass without losing any of its sweet, true purity of tone. He sings more artistically and powerfully, which, added to his easy, natural manner, makes him an exceptionally good soloist.

Since the last writing we have enjoyed two more concerts in the Metropolitan course—the Patricola concert and that of the Mozart Symphony Club. One of Patricola's selections was the overture to "William Tell," which he played most brilliantly; his execution was marvellous to watch, but it was only an exhibition of musical gymnastics—there was neither feeling, power nor expression. A few evenings later C. Percival Garratt played the same selection at his organ recital—and what a difference! It was the soul of music. There is a power in Mr. Garratt's playing we have never heard equalled by even the great Clarence Eddy and other famous organists. His music is always the interpretation of the thought or theme, and has an elevating influence, leading the listener to higher and nobler thoughts.

The Christmas music in all the churches was exceptionally good and we regret want of space prevents us from quoting some of the services.

December 27th a very clever amateur minstrel performance was given in Hamilton's lively suburb, Bartonville, under the management of Mr. and Mrs. Harry Burkholder. A chorus of 27 voices sang capitally. Solos were sung by Misses Ella Holman, Grace Awrey, Essie Flock, Anna Noble, Mrs. Kerr, Messrs. Harry Burkholder, Overend and Noble. Mrs. Harry Burkholder was the accompanist.

Miss Grace Awrey, the popular mezzo-soprano, is filling a host of out-of-town engagements.

Miss Ella Holman is a soprano who should be better known. She has a voice of superior richness and purity and does not jump at her high notes, but takes them easily and firmly, showing she knows how to use her voice. She sang "With Verdure Clad," in St. Paul's Church on Sunday evening, and critics were delighted with her rendering of that difficult solo. It is safe to say she will no longer be allowed to "hide her light under a bushel."

Mr. G. H. Boehmer, tenor soloist of New York, spent Christmas week with his sister, Miss Racie Boehmer, soprano soloist of Centenary Methodist Church, and sang solos in that church on Sunday, Dec. 30th.

A series of piano recitals have been given in the Mason & Risch piano rooms by Bruce A. Carey, which have been very popular.

My sketch of Dr. C. L. M. Harris, which appeared in the October JOURNAL, was copied verbatim in the Canadian correspondence of the *Musical Courier* for Nov. 28th, but it was credited to the *Ottawa Evening Journal*. Can it be that the Ottawa journal copied it from the musical JOURNAL without giving the latter due credit? Several Hamilton musicians have called my attention to it and asked why the Ottawa journal should receive credit due to the musical JOURNAL.

MINNIE JEAN NISBET.

The Trade

Ennis & Co., Hamilton, are increasing their factory facilities.

Mr. Thos. Claxton is recovering from a bad attack of lumbago. The Gederich organs will be represented at the Glasgow Exhibition.

The Steck piano, of New York, is represented in Canada by the Nordheimers.

The London branch of Nordheimer's have issued an exceedingly pretty calendar.

P. Grossman's Sons, of Hamilton, closed the century amidst a very busy trade.

The output of Nordheimer pianos during 1900 was limited by the factory's capacity.

The D. W. Karn Co. are about 300 reed organs and 125 pianos behind in their orders.

The Williams people have received samples of celluloid records from an American house.

The Nordheimers have supplied a full set of hand instruments to the Wallaceburg (Ont.) band.

Fifty Mendelssohn pianos were made last month. The company have issued a pretty calendar.

The latest estimate of the pianos made in the U.S. in 1900 is 160,000. Canada made 10,000.

The exhibit of the Bell Co. at the Glasgow Exhibition will be supplied from the English house.

Gourlay, Winter & Leeming's trade for the months of October and November broke all records.

The Evans Bros, Piano & Mfg. Co., of Ingersoll, increased their output last year by 25 per cent.

Daniel Stewart had his hand badly mutilated by a rip saw in Karn's factory in Woodstock lately.

The move that the Morris Co. made in establishing a Toronto agency has proved very satisfactory.

There is a rumor that a syndicate is being formed to buy up the Canadian patents on talking machines.

France with 48,000,000 makes 16,000 pianos; Canada with 6,000,000 makes 10,000. What a difference?

The Anglo-Canadian Music Pub. Assn. have, says Mr. Hanna, closed the best year in their experience.

Exports of musical instruments through Niagara to Canada during 1900 increased from \$96,000 to \$134,000.

Barthelms & Co. took stock during the early part of this month. They have closed a very satisfactory year.

One Toronto salesman sold 20 instruments off the floor last month. At that rate he could keep a small factory going.

The Cadet Girl and The Monk of Malabar are the two attractions at the Grand, Toronto, the week of Jan. 14th.

E. R. Cook, of Holtzman & Co., Columbus, O., and Chas. Burns, of F. B. Burns, New York, were December visitors to town.

Mr. McConnell, of the Dominion Organ and Piano Co., spent the last two weeks of the old century confined to his bed. He is out now.

W. Bohne & Co., hammer manufacturers, closed a year as successful if not more so than 1899. They are constantly pressed to fill orders.

The question of exhibiting at the Pan-American will be discussed at the next meeting of the Canadian Piano and Organ Manufacturers' Association.

The announcement of A. E. Coates, string manufacturer, is on another page. Mr. Briggs, the enterprising manager, is meeting with great success.

The Alberta Music Co., Calgary, N.W.T., and the Gruetzer Co., of Hanover, Ont., have both been completely burned out, but as both are well insured they will rebuild.

Shapiro, Bernstein and Von Tiller issued a writ against H. H. Sparks and Gould, of this city, to restrain them from infringing the copyright of "A Bird in a Gilded Cage."

Brazil is an excellent market for both pianos and organs. The French piano, while not suited to the climate, sells well because it is well advertised. Canadians look after this market.

The Bell Organ and Piano Co.'s branch will remove from 70 King W., this city, to 146 Yonge St., on the fifteenth of this month. A cordial invitation is given to call at their new premises.

Mr. W. B. Chrysler, piano dealer at 9 Queen St. East, has left town, leaving a few unpaid creditors. The bailiff sold off all the stock and fixtures on the 9th inst., realizing \$121.35.

The Otto Higel Co., now amalgamated with the Newell & Higel Co., presented each of their employees with a turkey as a Christmas gift. The Thomas Organ Co. did the same, and made many homes happy.

The Newell & Higel Co. begin operations as a company about Jan. 15th. Nothing definite regarding new factory, etc., has been made public yet, but in all probability a new factory will be up in a short time.

Mr. H. Wellington Burnett, city agent for the Prince Co., has taken in No. 11 Queen East, and has now a large store. He is having both stores renovated. The Prince Co. have issued a handsome calendar.

An American Trade paper says that the United States, of all countries in the world, does not import pianos or organs. The Canadian statistics of 1899-1900 show that the United States imported over 200 Canadian pianos.

The employees of Doherty & Co., in a very neat address to the head of the company, thanked him for his Christmas gifts and said some very nice things of the Doherty organs. It is pleasant to see employee and employer in such union.

David Macdonald, of the Macdonald Mfg. Co., has invented a phonograph which he has assigned to the Williams house. It is adapted for large and small records, but one movement is needed to change from one size record to another.

The most exquisite calendar that has arrived at the office is that sent out by the Bell Co. It is a bell embossed in pancies and gold with the months scattered about the bell. A bunch of ribbon acts as the hanger, and a eberat depends from the hammer.

Wormworth & Co., of Kingston, are giving with their compliments a handsome hanger to their friends and customers. The subject of the hanger is a handsome girl with a Spanish scarf thrown over her hair, and is as artistic as it is the Wormworth piano.

Frank B. Burns has removed his factory, warehouses and offices from 7 West Eighteenth street to much larger and more convenient quarters at 4 and 6 West Fifteenth street, New York. He now carries the biggest line of piano covers, scarfs and stools, pillows and draperies in the market.

One of the most industrious men in piano manufacturing is Mr. Gerhard Heintzman, who in the past few months has drawn three new scales, and in many other ways has made vast improvements in piano making. One of his inventions will be made public in the next issue of the JOURNAL. It is something that will be a great advantage to the Gerhard Heintzman pianos.

Mr. P. W. W. Otting, Canadian representative of Richard Ranft, importer, was in town last month. Among others he called on W. Bohne & Co., who are the sole Canadian agents for Weickert's hammer felts. He tells us that Bohne & Co. uses their felts exclusively, and is the only hammer firm in Canada to whom they sell.

The great Ottawa firm of dealers send out the following to their many customers and friends: "On the threshold of the New Century it is our privilege and pleasure to extend to you every good wish for much happiness and prosperity, during nineteen hundred and one, and many succeeding years."—J. L. Orme & Son, Ottawa, Ont.

On the 15th of January last Alfred J. Klein bought the good will and business of the Butland music store, King street west, from Ellen Butland, paying a certain sum down and giving a chattel mortgage to Mrs. Butland for the balance. Kilmer & Irving, acting for Mr. Klein, issued a writ at Osgoode Hall to set aside the sale, to cancel the chattel mortgage, and for \$5,000 damages for alleged misrepresentation and deceit.

With the Pan-American Exhibition on this year Canada should not be behind-hand with their exhibition. Unfortunately Toronto has to bear all the expense, but as she gets all the profits has little of which to complain. People of Toronto vote the \$200,000 needed, and show the world what we can do. But a word to the Directorate; put a member of the Piano and Organ Manufacturers' Association on your board and cut out the Electoral Association.

The new calendar issued by the Thomas Organ and Piano Co., of Woodstock, for 1901, gives one a comprehensive survey of the world in an elegantly gotten up map, below which the calendar proper appears. On either side of the map are descriptive paragraphs which give the names of countries, forms of government, population, etc. Excellent cuts of the Thomas organs appear at the lower corners with the legend: "In the Thomas organ the tone appeals to the ear, the case appeals to the eye, the price appeals to the pocket, which is indeed telling a long story in short form."

One of the prettiest Christmas and New Year cards issued to the trade, profession, press and public, was that sent out by Mr. Ronald B. Andrew, Inspector of Agencies of the Bell Co., and Vice-President of the Canadian Piano and Organ Manufacturing Association. The card is embossed and bears on its cover Mr. Andrew's crest with the words underneath: "For Two Centuries." Inside are his greetings and good wishes for the opening of the Twentieth Century.

The tenth annual meeting of the Bell Co. Employees' Benevolent Society was held last month in Guelph. There are 211 members, 58 of whom received benefits, and one death occurred last year. That the Society is flourishing was evidenced by a dividend of \$1.15 to each member. Following are the new officers: Hon. Pres., E. P. Hawkins; Pres., G. A. Barker; Vice-Pres., Wm. Rapp; Treas., Wm. Dreser; Sec., W. E. Graham; Auditors, Geo. Hastings and Wm. Baskin; Directors, J. J. Comie, Jno. Kirkpatrick, A. Vibert, F. Mann, A. Ritchie, Jno. Henry, Jas. McBride, M. Snowden, Robt. Grierson and Thomas James.

It is quite evident that the fire in the Karn factory at Woodstock on Dec. 29th was the work of an incendiary, as none of the employes work in the part of the factory where the fire occurred, it being used entirely for a store room. Twenty upright pianos, three grands, six squares, and two pipe organs were badly damaged. It was particularly unfortunate that the fire should occur there with some 125 unfilled orders on their books. However, nothing is so bad but that it might be worse, and had the fire extended through the second story where forty-four pianos were standing, and another two hundred in the turret room above, their loss would have been very heavy indeed.

Mr. Wm. Long, late of Cleveland, O., has sued the Small & McArthur Organ and Piano Co. for \$200.00 for wrongful dismissal and fraudulent contract, claiming that the company persuaded him to come to Cleveland under promise of a permanent situation, and that a month after arrival a dispute arose and he was dismissed. The defence is that Long demanded higher wages than his contract called for, that he falsified the pay sheets, and that he was not dismissed, but left on his own accord.

Be that as it may, we wonder what the Alien Labor Inspector was doing that he allowed an alien to come here under contract and take the place of Canadian workmen. Has Canada no expert artisans that she has to import them? We sadly need a Belfry.

Messrs. Ball & Ball, Woodstock, Canada, acting for the Bank of British North America, Montreal, has just issued a writ in the High Court of Justice for \$2,843.43, against the D. W. Karn Co. and Mr. D. W. Karn. The writ is the result of the indebtedness of Agent Hartsue, of the D. W. Karn Co., to the above mentioned bank. The agent had a large line of discount with the Montreal branch, and the notes placed on collateral were not met at maturity. Mr. Karn signed a guarantee bond of \$3,000 for the D. W. Karn Co., Limited, to protect the Bank of British North America from any loss arising out of Hartsue's account. Liability therein is now denied by the D. W. Karn Co.

The displaying of the name of the maker on pianos at concerts, which by some is considered bad taste, is defended by an American trade paper. It contends that the public should not be kept in the dark as to whose piano is being used, dividing as it were the honors between the pianist and the piano. Nor does our contemporary think that a notice in the programme will suffice, but says that a sign board in glaring letters should be exhibited so that all should behold it. Now, we agree with this in so far that these sign boards do not become hideous, for the musically untrained will judge the merit of the piano by the size of its sign. The Grand piano occupies a place where vulgarity should not intrude. We are glad to see that many of the American makers are confining their advertising at concerts to a simple black line in the programme.

The following appeared in *Musical Opinion*: "The American piano has invaded the Canadian dominion, and various makes of American instruments in large numbers are to be found in the homes of Canadian people. As a sort of retaliatory measure, the president of one of the large pianoforte manufacturing concerns of Lower Canada has been travelling in the Western States in the hope that he may interest the Western dealers in the Canadian product. 'Tis for 'tat every time is the rule of the world; and, if the American manufacturer infringes on Canadian territory, why should not the Canadian manufacturer infringe on American territory?"

This is a rare sport. Who is the president of the large pianoforte concern of Lower Canada, and what pianoforte concern in Lower Canada does our English contemporary mean? And what firm in all Canada, let us ask, can make a piano, pay the 45% duty, and compete with the thump-boxes that infest the Western States? How much has the American piano invaded Canada? Government returns show that in the year 1869-1900 496 pianos were imported from all parts of the world into Canada, the output of one small Canadian factory.

The Chancery Divisional Court, composed of Chancellor Boyd and Mr. Justice Ferguson, on Dec. 8th handed down judgment in the appeal of Stanley vs. Thomson; action by the Stanley Piano Co. of Toronto, against one Thomson, to restrain the latter from using in his business of manufacturing pianos a piano scale known as scale No. 10, being the original scale or plan according to which a certain piano made by plaintiffs and known as scale No. 10, style A, was constructed. The plaintiffs alleged that they purchased the scale from this inventor, and, though not protected by copyright, the scale is a trade secret, and that the defendant Thomson, who was discharged from their employment, had converted their trade secret to his own use. The action was dismissed by Mr. Justice McMahon after trial. The court yesterday granted the plaintiff's appeal for a new trial.

The United Planters' Association of Southern India, whose headquarters are at Madras, Ceylon, have sent out a circular letter bearing upon British preferential trade and tariff protection which indicates the growth of public sentiment in that direction in that country. The circular has been sent to a large number of Chambers of Commerce and other commercial bodies in various parts of the British Empire, and includes the following:

"That, considering the critical condition of the tea and coffee industries, this association do communicate with the Indian Tea Association, the Ceylon Planters' Association, the Indian Chambers of Commerce, and the leading firms of merchants and brokers interested in tea and coffee, etc., in this country, and in England and her colonies, with a view to ascertaining whether a movement in favor of a commercial combination of Great Britain and her colonies and India against the world (which would be a system of differential duties afford some protection to British-grown products and manufacturers) would receive support."

We think that it would. England will soon have to stand out against the world, but with her colonies she can defy them all.

It would be difficult to characterize a production in more complimentary terms than the one which has been applied to the instruments of the Thomas Organ and Piano Co., of Woodstock, Ontario. Wherever the Thomas instruments are known they are called an "Honest Organ." And that they deserve the distinction none who has personal knowledge of the manufacturers of the Woodstock instrument will deny or doubt. Mr. James Dunlop is a man whose business principles are of the highest, and whose integrity is reflected in the products of his industry. He is the proprietor of the Thomas Organ and Piano Co., having succeeded to control at the death of the original founder of the business several years ago. Mr. Dunlop is assisted in the office of the Thomas Organ and Piano Co. by Mr. H. Sykes, as Sec.-Treas., a gentleman of musical attainments and progressive ideas. In addition to an organ trade which reaches out over the seas, the industry in Woodstock embraces also the manufacture of piano stools in large quantities. The Thomas Organ Company is at present doing a very large and growing business. The output at present is about 120 organs and 1,000 stools a month, while their pay list amounts to about \$35,000 a year. This business is succeeding along honest business lines, and is a credit to Woodstock.

The talk of a branch of the D. W. Karn Co., Ltd., of Woodstock, Ont., being established in Pittsburg, Pa., has the best of foundations, as is shown in an article which appears in Mr. Karn's paper, the *Woodstock Express*. If the scheme goes through we are quite satisfied that the Karn product will make a great success across the water. The article is as follows:

KNOW A GOOD THING.

PITTSBURG CAPITALISTS WANT A WOODSTOCK INDUSTRY—
BRANCH OF THE KARN FACTORY WILL PROBABLY
BE ESTABLISHED THERE.

In connection with a reported prospective removal of the D. W. Karn Co. from Woodstock, which sensational and groundless report was printed in a New York paper, an event transpired to-day which indicates the probable source of the report. A prominent broker of Pittsburg, Pa., in the person of Mr. W. A. Church, is in town to-day and is conducting negotiations with the Karn Co., looking towards largely increasing the capitalization of the company. The proposition is to build a large factory for the manufacture of the Karn piano and pipe organs in or near Pittsburg, which would be operated as a branch of the Woodstock concern. The proposed new factory will be a big one, costing between \$200,000 and \$300,000, and employment will be given to about 500 men.

The probable effect on the Woodstock factory, should the scheme go through, will be the employment of a large number of extra hands. The output, too, would be largely increased.

The fact that the Americans are anxious to get a branch of Woodstock's well-known industry over there, is a compliment to the Karn pianos and pipe organs.

WINNIPEG, MAN., NOTES.

WHERE, within the limits of the Dominion, will one appreciate the advances made in the interests of the music trade to any great degree than in the beautiful city of Winnipeg? That is the question that presented itself on my first visit here and the following ones have all witnessed a condition in the musical arena that was ever effervescent with energy and a superlative degree of advanced ideas that has placed it at the very top as a representative musical market. Even though the Province has this year suffered from a decreased crop which has more or less retarded the great wave of prosperity, still the music trade seems to have as yet suffered no great contraction in way of sales. Coming up from the depot I called on the members of the trade in the order in which they came and my first stop was at the elegant establishment of J. J. H. McLean & Co., Main St., who handle the Bell Pianos, not only retail, but wholesale, for all of the Northwest Territories. Having recently enlarged their premises they can well be proud of one of the prettiest appointed music stores in the Dominion. Mr. McLean, the largest financial member of the firm, seems to have a firm grasp of everything pertaining to a successful member of the trade, and I expect to see no limits to their ambition. Mr. Ross proves a very able accessory to their staff and has a business manner that is very pleasing.

My next call was The Grundy Music Co., and the very name itself seems to signify music, as they are the oldest people in the trade, having been leading figures for many years as wholesale and retail dealers. Their quarters are large and commodious and the interior furnishings would do credit to a city like New York, and there is a certain amount of freshness about everything that is more than pleasing and promises results very gratifying to the interests of the firm. While there I had the pleasure of meeting Wm. Grundy, who is a member of long standing in the trade of the Northwest. Mr. Fred. Grundy, one of the sons, seems to be the very nucleus of happiness and, of course, business is at the bottom of it. No wonder he is successful if he has the way of ingratiating himself into the good graces of others as he did the contributor. They handle as their leading piano the Gerhard Heintzman, a piano that has been associated with their interests for many years, and they are very enthusiastic over its merits. The sale of small musical instruments is a very prominent feature of their business and everywhere could be seen evidences of domestic advances in manufacturing of these goods which, they tell me, are from the factory of Williams & Co., Toronto. At any rate they were goods that Canada could well be proud of as the results of domestic enterprise.

Unfortunately, Mr. Barrowslough was not in when I called, and I missed the pleasure of his acquaintance, but everywhere I heard of his popularity in musical circles. He is interested in choir work and also is a shining light as an orchestra leader. He has a well-appointed store next door to the Grundy Music Co. While not handling pianos, he has an extensive trade in sheet music and musical goods of the small kind.

On Portage Ave. I called on Mr. C. H. Forrester, who is handling the Williams Pianos, and by the appearance of a dozen pianos on the trucks awaiting unpacking, I began to wonder what I had struck. On entering I was fortunate to find him at liberty, and I had a very pleasant 10 minutes with him. He is handling the Williams Pianos exclusively, wholesale and retail, and reports sales that make an eastern man want to immigrate immediately and he substantiated his claims too. He has a personal magnetism about him that is a money-maker, I think. However, I didn't tell him I was going to say this. I expect to hear lots of him in the coming years, as he is only a Winnipegger for about a year or a little over.

A little further on I visited the music store of Turner & Co., but had to take my turn with many customers who were the representative elements of the teachers and artists of the city. Mr. Turner handles all of the musical libraries, such as Schirmer, Litoff and Wood, and enjoys a very extensive trade. He also handles musical goods of all kinds and reports, as they all do, that the probabilities are for a good winter's trade.

Albert Evans, one of the old timers in the trade, handles the Nordheimer, and I had the pleasure of a few moments of his time. He reports business good, and is sanguine of the winter.

The Karr Co. also have a Branch on Main Street, but owing to the absence of their manager I missed the pleasure of his acquaintance. They have a very attractive place and a stock worthy of merit.

Mason & Risch have also a branch here, and have made an admirable move from their old quarters, and I do not think there is a tastier arranged place in the country. I was unfortunate in not meeting their manager, but from all I could see I would say they enjoy their share of trade.

If you could be set George Cowan you could readily understand why everyone knows him as a dealer in every line of musical goods of the small kind. He is all business, and carries a large stock, and knows what to do with it. He has a very attractive assortment, and an extensive line of sheet music. All the time I was there he sang the praises of Williams' Artist and Echo Goods, and told me that if I thought the United States could give to the public a better article from an artistic as well as from a point of construction, I wanted to visit the Williams' factory and see for myself. I promised him I would.

I had the pleasure of calling at the new branch of Whaley, Royce & Co., whose head offices are at Toronto. Here, again, is evidence of the prosperity of this country when we see Eastern houses attracted here and opening wholesale branches. Mr. Gollup, their late manager, has been ill some time, and left some days ago for Toronto. The present gentleman in that capacity is Charles Clarin, an old road man in his line, and I would wager his popularity has followed him to Winnipeg. I have met him in past years, and should like to have seen him again.

After a look at a Dukaboor or two, and a last parting glance at that to degree below zero thermometer, I started for my train, and am now crossing the prairies, and my readers may hear from me again at the Coast. Give me this country in preference to all Canada, for the rich and poor alike.

HA JEANS' WANDERINGS.

More Gramophone Litigation.

Judge Gray, of the United States Circuit Court, Philadelphia, Pa., last week heard argument on the motion for a preliminary injunction in the three equity suits brought by the United States Gramophone Co. and the Berliner Gramophone Co. against the National Gramophone Corporation. The litigation involved an alleged infringement upon the complainants' patented improvements in gramophones. Decision was reserved. This case is of long duration, and a settlement will be looked for with much interest by the trade. The Berliner Co. make all the instruments sold in Canada at their large factory in Montreal.

A Correction.

TORONTO, Dec. 14th, 1900.

The Canadian Music and Trades Journal, Toronto, Ont.:

DEAR SIRS,—Never having guaranteed the Toronto Festival Chorus against any loss whatever, nor never having received the slightest suggestion from anyone that such a guarantee was desired, we feel we must disclaim the liberality, which your December number states, we have extended towards this flourishing organization.

It seems hardly fair for us to undeservedly get the credit for an offer so generous, so that we would suggest that you say in your next issue that an error was made. Yours very truly,

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[The article in question was as follows: "The Mason & Risch Co. has guaranteed any loss that the Toronto Festival Chorus may have up to \$200.00." This was published under a misunderstanding, and we gladly stand corrected.]

The copyright law of the United States protects the publisher as little as does the similar law in Canada. Witmark & Sons lost a suit in the United States Circuit Court, Chicago, Ill., against Frank W. Brenckle, who it was proved pirated some of Witmark's songs. This is the first test of the penalty clause, and the Judge decided in the defendant's favor.

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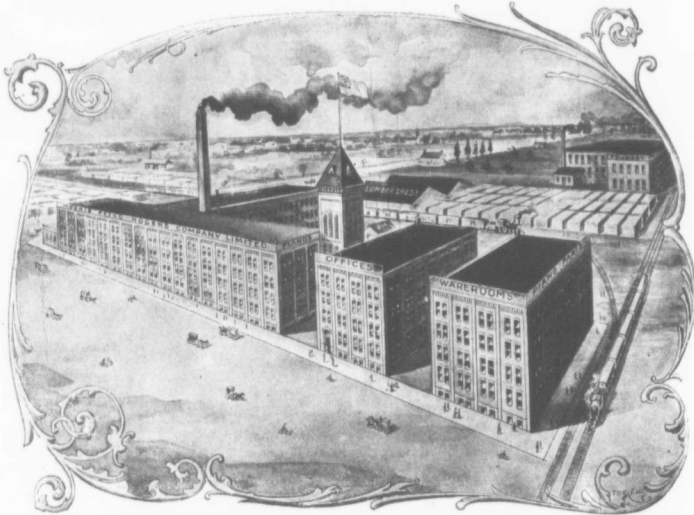
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