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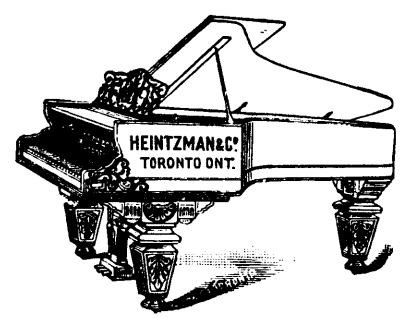
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The Canadian Musician

PUBLISHED MONTHLY

BY WHALEY, ROYCE & CO., 158 YONGE ST.
TORONTO, CANADA.

SUBSCRIPTION PRICE, \$1.00 PER ANNUM.

CORRESPONDENCE pertaining to musical matters solicited, and must reach the editorial department by the 10th of the month. Write on one side only.

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THE CANADIAN MUSICIAN
158 YONGE STREET, TORONTO, CAN.

TORONTO, SEPTEMBER, 1893.

SOME weeks ago currency was given to a rumor that the New York Symphony Orchestra, Walter Damrosch, conductor, was being completely reorganized upon a basis of 50 per cent reduction of salary expenses, which so involved a change of membership that only 15 of the original players were retained. Now Morris Reno, the manager, is out with a disclaimer stating "that these reports are absolutely incorrect and untrue. Nearly all of the former members have been re-engaged, and no material reduction has been made in salaries. Some changes have been made (principally among the wood-wind players,) not for economy, but to strengthen the organization."

It is claimed that there are now in England 500,000 people who have learned to sing by the tonic sol fa method. A concert was recently given at the Crystal Palace, London, at which 5,000 juveniles and 3,000 adults took part. As a test of skill copies of a specially composed anthem were placed in the hands of the chorus after they had taken their seats, and this sight singing test was quite successful.

RECENT additions made by Mr. Torrington to the staff of the Toronto College of Music are Mr. Klingefeld, solo violinist, and Mr. Adolph Ruth, solo cellist. Both gentlemen are new comers to Toronto but their advance reputation is high in character.

THE hard times prevailing in the United States cannot fail to seriously affect the coming musical season. This will be felt more in the domain of grand opera than anything else, but a probable result will be that a large number of concert companies will travel, and it will not be surprising if, on the whole, we in Canada fare rather better than usual, because times are not so bad with us as with our American cousins. Already negotiations are pending for the appearance in Toronto of De Pachmann, Marteau, Friedheim and Aus der Ohe.

THE New York *Musical Courier* for some time has been re-iterating statements and publishing American official statistics to show that pianos of Canadian manufacture were being ousted in this country by American instruments. Everyone in Canada of course knows that any such "official" information must be crazily astray, and in the *Musical Courier's* issue of September 13th, its Toronto correspondent gives statistics from Mr. N. Clarke Wallace, Dominion Comptroller of Customs, which clearly show how contrary is the actual condition of things. Among the tables is the following:

"COMPARATIVE STATEMENT of musical instruments imported into Canada from the United States during the years ending June 30th 1892 and 1893, respectively. Imported from the United States—Organs, Cabinet, 1892, number 165, value \$13,998; 1893, number 134, value \$14,305. Organs, Pipe, 1892, number 4, value \$2,292; 1893, number 3, value \$4,200. Pianos, all kinds, 1892, number 529, value \$144,672; 1893, number 419, value 111,350. All other musical instruments and parts of, 1892, value \$134,311; 1893, value \$147,708. Total, 1892, \$295,298; 1893, \$277,563. These figures prove that the importation of American pianos fell off in the later year to the tune of 110 which represent \$33,222 in valuation.

FROM Mr. M. Walkinshaw, of St. Catharines, we have received a copy of a recently published waltz entitled "Garden City Waltzes," for piano, by S. Max. Walkinshaw. It is dedicated to the ladies of St. Catharines and will no doubt be exceedingly popular. The music is melodious, the construction in good form and the time is well marked for dancing.

THE French are bewailing the decadence of the trumpet, states the *Musical Courier*. It takes three years to make a good trumpeter, and the limitation of service to three years does not allow time for proper training. The trumpet and the drum are necessary to rouse the ardor of the soldier; the trumpet must not be menaced. Did not Solomon have 200,000 trumpeters? Thence his fame and glory. As he had 700 wives and 300 concubines this is 200 trumpeters for each lady. Was not Jericho captured with trumpets? Nay, did not Bonaparte win the battle of Arcola by the powers of twenty-five trumpeters, who scared the Austrians out of their boots? In fact every great general has been devoted to his trumpet. "The trumpet shrills clear in the blue sky in which the Gallic rooster flaps his wings."

The Germans meanwhile have invented a new model of a drum. The diameter of this instrument is greater than that of the present one, but is lighter and cheaper and has more metallic tone.

THE largest amount of the best quality in the quickest time should be the desire of every excellent teacher. It is not enough to get the designed results *sometime*, but in the *shortest* time. Many teachers of music pride themselves upon their motto: "slow, but sure." That is not a good motto. A better one is, "Quick and sure." The train that makes the fastest time in safety is the that one gets the business. The machine that can make the most pins or watches in the shortest time is best. This is but a common-sense proposition, yet many teachers only think of good results and are wholly unconcerned in regard to the time required to gain it. They ignore the fact that the time of the pupil is as money. This proposition needs no argument. Let teachers think seriously how the pupil can avoid needless practise, how this, that and the other thing can be concentrated, and how the goal can be reached by this or that short cut. In this direction methods must be improved. It does *not* require years in which to become a fairly good reader of music. It does *not* require a long time to gain good breath management. It does *not* require a long time to become a good singer. The fault is in a slow coach method.—*Song Friend*.

HANS VON BULOW, according to "Le Menestrel," has recently said: "I am very fond of a Strauss waltz, and I cannot see any reason why such a work, which is always artistic, and may be classed among the best of its kind, should not be performed from time to time by a large orchestra in serious concerts. It would give our ears a little rest from severity of the classics, and would act like olives in preparing our palate for a fresh course."

* * *

THE Chicago "Record" prints the following as the criminal record of the last few years:

1. "In the Gloaming,"
2. "Silver Threads Among the Gold."
3. "My Grandfather's Clock."
4. "White Wings."
5. "Sweet Violets."
6. "Annie Rooney."
7. "Down went McGinty."
8. "Comrades."
9. "Ta-ra-ra-Boom-de-ay."
10. "After the Ball."

* * *

WITH truly Machiavelian cunning the authorities relegated the piano display at the recent Toronto Exhibition to the Annex. All were jumbled together in a building so small that nothing but "confusion damnably confounded" could but result. To the unsuspecting visitor it must have seemed Pandemonium let loose, a veritable council-hall of evil spirits. Almost back to back each exhibitor had his set of piano players whose ambition was to make the utmost noise in competition. Some, not considering this sufficient, added cornets, banjos and other instruments of torture. It was simply horrible, and yet none of the other Exhibition halls was so crowded. Stranger still to say the crowd bought pianos freely, but if the exhibitors are wise next year one and all decline to show under similar conditions. A great big kick should be made for such space between exhibitors that one will not interfere with another.

* * *

THE *Music Review*, of Chicago, one of the ablest papers in America, speaks of C. Villiers Stanford's new mass in G as follows:

"The work is a distinct addition to modern mass music and a model of dignified religious expression. Much use is made of a solo quartet in conjunction with the chorus, and beautiful contrasts are thereby brought about. It is largely contrapuntal in style, but with a latter-day flavor which gives it a character and individuality of its own. It was first performed at the Brompton Oratory at a festival service, and made a decided impression."

* * *

DE PACHMANN is a daisy. Not altogether a daisy, for a daisy is supposed to represent modesty. Pachmann has about as much modesty as a vain society woman. He was recently interviewed, and he did not hesitate to say to the reporter: "I am the most unmodest in the world, except Hans von Bulow. He is a more unmodest man as I, but after him I am a very unmodest man. I play very, very beautiful." Pachmann is one of the kind of beings that believe in making hay while the sun shines.—*Indicator*.

AVOID while taking lessons all imitation of the teacher. What the teacher does may be right and it may be wrong. In his anxiety to have his pupil progress he often works in more nervous manner than he ought. When he is in that mood, (and he may take it upon himself unconsciously,) he will not produce the best tone. The pupil has organs of voice production almost exactly like those of the teacher. Note, if you choose, how the teacher uses his set, and then use yours in the same way. Imitate his use of his apparatus but do not imitate his voice. The difference between his and yours—pupil,—makes just the difference between his and your voice. Yours may be a better voice than his; if you imitate his you will never cultivate yours. You must understand the way of voice culture and then apply it for yourself, to yourself. The teacher can tell you what to do and show you how to use your voice but he can never cultivate it for you. That, you must do for yourself.—*The Vocalist*.

* * *

I sing high notes and low notes with more ease than those between; why is it and how is it to be overcome?

The Vocalist answers the foregoing question as follows:

"The notes of the lower voice call into use muscles in and around the larynx which are relatively strong. The notes of the high voice are made by other muscles which, though smaller and finer may be comparatively stronger than are the muscles called into use while making the tones of the middle voice. Undoubtedly, there is too much labor being placed upon the larynx. Take that off by throwing the whole body into more restful attitude during practise, and by keeping the column of air quiet. Then sing a slow and sustained note in the low voice and carry it up to one of the weak notes. Use the interval of the third and also the fifth. Seek to feel exactly the same while singing the upper note of the interval that you do while singing the lower. After singing the interval from one point of pitch, sing it from the next higher and then still higher. In similar manner sing an interval from the higher voice (beginning restfully and without strain) downward into the part which is weak, seeking to feel exactly the same all the time. Perfect evenness of the voice can be secured in this way but it will not be brought about in a day or a week."

* * *

MR. JOHN TOWERS, the respected head of the Towers' School of Vocal Music, New York, has started an innovation which is fraught with consequences of no little magnitude. He has opened out a large Congregation Singing Class at one of the leading Lutheran Baptist churches in New York, with a view of making the singing of, at least, the hymns and canticles, obligatory on the people; as is intended not only by the rubric, but the injunction of the sacred psalmist. "Let all the people praise, O God." The result of a very limited amount of training has shown that the difficulties in the way of attaining this laudable object, although great, are, in no way, insuperable. The people directly concerned are said to be delighted

with the change which has come over the face of their public worship in their church. Not only has the singing in church received a great fillip, but, to quote: "Socially, too, this congregational singing class has done more to promote good feeling, good fellowship and good understanding than anything else which has heretofore taken place during the twenty-five years of the church's existence." It is needless to say that Mr. Towers' experience in choir-training in England fully qualified him for the task he has undertaken, and in which he has the best wishes of every well wisher of public worship. Mr. Towers' reputation as a speaker and lecturer is so well known that we wonder he has not been heard in Toronto. The suggestion is worthy of consideration.

* * *

IN the section devoted to experimental psychology at the fair is one of the most ingenious pieces of mechanism for testing the sense of hearing and for determining the appreciation of the difference in musical pitch. The sound is produced by a closed organ pipe, the pitch of which is varied by changing its length. An automatic arrangement is adopted by which the sound is continued during one second, then there is silence during another second, then sound is produced during a third second. During the interval of silence the organ pipe admits of being varied by a known amount. The instrument is used in this manner: A scale is adjusted to fix the amount of movement that can be given to the sliding plug in the organ pipe. This will allow two notes to be sounded, differing by any number of hundredths of a semitone. When the scale is at zero the note sounded is 1,021 single vibrations per second. That is, each division on the scale corresponds to a change of 0,575 complete vibrations per second. If a person to be tested can, after several trials, distinguish the notes, either by saying that they differ or by knowing which is the sharper, the interval between the two notes is reduced. *Musical Times, Chicago*.

* * *

RUBINSTEIN has been busy in making calculations as to the musical value of different nations. Of all the people who are musicians, 50 per cent. are Germans, 16 per cent. French, and 2 per cent. English. It would be interesting to know exactly how Rubinstein has arrived at these interesting results; otherwise we cannot recognize any particular value in the announcement. It represents, as far as we know, merely the rough guess or estimate of an individual. To be of even and slightest use, it should be formed, first, on a definition of musicianship, and, second, on an exhaustive inquiry. There is a great temptation to express numerically what is not really suited for such expression. We remember hearing years ago someone sententiously assert that skating was 50 per cent. better in knickerbockers than in trousers. *Musical News*.

* * *

MR. W. PHILP, master of the Chatham City Band, has an excellent organization at present numbering thirty-eight musicians. The intention is to increase the membership to fifty.

GOUNOD'S study, or library, is an immense room rising to the height of two stories, lit by a broad window shaded by stained but not sombre glass; it has a roof like a church and is panelled in oak. At the farthest end, on a platform reached by some shallow steps stands a large organ, of which the bellows are worked by a hydraulic engine from the basement. A head of Christ is framed in the centre of the instrument; the Renaissance mantle-piece is of deeply carved wood, the high reliefs representing scenes of the Passion, and it is adorned with a bronze medallion of Joan of Arc and massive iron fittings. The centre of the room is occupied by a grand piano of Pleyel's; one wall is lined with bookcases filled with works of theology and philosophy, and a collection of musical scores, the most valuable having been inherited by Gounod from his father-in-law. . . Two low divans covered with Persian rugs, a few chairs and little tables, with the huge desk with sliding lid at which Gounod writes, complete the furniture of the study, but it is above all pervaded by the atmosphere radiating from the personality of its master whose unflinching courtesy and encouraging cordiality never keep a visitor waiting or let him depart unsatisfied with his reception. Gounod is tall, quick in his movements, and easy in his gestures; he habitually appears in a smoking-coat of black velvet, thrown well back on his broad chest; a silk handkerchief is carelessly knotted under the loose collar of his woollen shirt; his remarkably small feet, of which he is not little vain, are always shod in the nattiest of patent leather shoes. When a friend or acquaintance is announced he promptly lifts the skull cap he constantly wears, and then comes forward with extended hands and a warm welcome.—*New York Sun*.

* * *

THE GRAMMS.—Niagara-on-the-Lake, Aug. 28.—[Special.]—The sacred concert given at the Queen's Royal last night in aid of Toronto Home of Incurables was a most successful affair. It was arranged by the kindness of Emil Gramm and Mrs. Gramm, of New York, two lifted artists who at present are staying at the hotel. Mr. Gramm is director of the Scharwenka Conservatory of Music, New York, being associated Xaver Scharwenka, the renowned pianist, in the control of one of the leading musical colleges of the metropolis. Mr. Gramm is a most accomplished violinist. Mrs. Gramm has a wonderful mezzo-soprano voice of the greatest range and power, as well as sweetness and richness of tone. It was heard to splendid advantage in last night's concert. Her numbers were: "Fear Not, O Israel" (Dudley Buck), the beautiful excerpt from the "Cavalleria Rusticana," intermezzo to the words "Sweet Be Thy Rest," "Paul Rodney's sacred solo, "Calvary," and "Hope in the Lord," (Handel), with violin obligato by Mr. Gramm. These numbers were all magnificently rendered and showed the marvelous quality of the singer's organ, in which her deep contralto tone was as beautiful as her pure soprano notes. She held her audience spellbound, and when she had finished her exhaustive selections even

more was requested. Mrs. Gramm graciously responded with Gounod's "There is a Green Hill Far Away." Mr. Gramm proved himself a thorough master of his instrument in his rendition of Leonard's "Adagio" and Prume's "Melancholie." Miss B. B. Webster, of Cincinnati, assisted with a rich and true mezzo-soprano, her numbers being "Saviour, I Come to Thee" and "But the Lord is Mindful" (Mendelssohn) Miss Chopitea, of Toronto, completed an admirable program with a piano solo. The audience was very numerous, the hotel ball room being filled to overflowing. Mr. R. L. Patterson, of Toronto, acted as chairman, and a goodly sum was realized for the charitable object.—Toronto "Empire."

* * *

WE are informed that the efforts of the Massey Festival chorus committee to secure a properly qualified choir of 500 voices is proving highly successful and the full complement will very shortly be enrolled. Rehearsals are to begin at once and will be held in the William Gooderham Hall, McGill St, near Yonge. Two of the three works to be sung have been received; the third will be on hand in a few weeks. Arrangements are being made for the erection of a fine organ in the Massey Music Hall which is being built on the corner of Shuter and Victoria streets. The prospects of the inaugural festival, in May next, are most promising.

* * *

AT Brantford, Ont., has been formed the Brantford Philharmonic and Operatic Society, with officers as follows:

- Hon. President—Hon. A. S. Hardy.
- President—E. M. Shadbolt.
- Vice Presidents—W. A. Wilkes and J. E. Jaques.
- Secretary—R. H. Reville.
- Treasurer—Dr. Hart.
- Conductor—F. G. Rogers.
- Accompanist—Miss. L. Shannon.

Executive Committee—Misses Coold and Curtis, Messrs. A. W. Richardson, T. S. Usher, J. G. Liddell, R. J. Smith, C. Scace, J. Ogilvie. Musical Committee—Mesdames Wilkes, Briggs and Smith, Miss Shannon, Miss Carson, Messrs. Kydd and Hastings.

A committee of the Society are discussing ways and means for the production of a comic opera about Christmas and an oratorio at Easter. With a conductor of exceptional capabilities, Mr. Rogers, and a good executive, the prospects of the Brantford Philharmonic seem bright indeed.

* * *

MR. BERT KENNEDY, saxophone soloist of the 48th Highlanders' band, has returned to Toronto with a brand new repertoire for the coming season's work. Those who have had the pleasure of hearing Mr. Kennedy play freely acknowledge that he is an exceptionally gifted artist. He is open to engagement for concert work. Address care of this paper.

* * *

PADEREWSKI has gone to his home in Poland for rest and recreation. He will remain in retirement until October, when he is expected to make his reappearance in Paris.

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Lectures on elementary subjects, such as musical history, acoustics, vocal physiology, vocal hygiene, etc., will be delivered by the staff and members of the faculty of Queen's University during the season.

A philharmonic society and orchestra are being organized in connection with the Conservatory, so that pupils will have the advantage of hearing the best works of the great masters.

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G. H. YENOWINE writes interestingly in the *Rochester Times* of C. K. Harris, composer of "After the Ball."

"The story of this song, is full of human interest. The words and music were composed in a few hours, and the most remarkable thing of all, outside of its popularity, is that the composer doesn't know one musical note from another! Harris is of Hebrew extraction, is 28 years of age, is self educated and is the composer of at least 12 ballads that are now riding the topmost wave of popularity. To-day he is one of the rich men of Milwaukee and is enjoying an income of over \$1,000 a day from the sales of "After the Ball."

Harris has struggled with all of the phases of poverty, but one morning about six months ago he awoke to find himself famous,

The composer showed me a record of forty amusement enterprises that were using his song as a feature of their entertainments. It was first brought to public notice by a member of Hallen & Hart's company late in the spring. Its refrain has travelled around the world and is now being sung everywhere. Go where you may, you can't get out of its reach.

That almost a million copies have been printed and sold is no surmise or matter of guesswork. I called on Mr. Harris, the composer, yesterday, and he verified this remarkable statement by showing me his order books and cash receipts. Leading dealers are ordering the song in 5,000 lots, and Harris' income has averaged for several weeks \$1,200 a day from the sale of his songs.

Harris told me, and I now give for the first time the simple story of how the song was written. Last March the Milwaukee bicyclers were preparing to give an amateur entertainment. Sam Doctor, a local singer, called on Harris one morning about a week before the show and asked him to write him a song. Harris had attended a ball in Chicago the night before and was lying on a sofa in his office when Doctor called. "I am too tired, Sam," said Harris, "to try to do anything just now. I am suffering from the fatigue of after the ball." Doctor urged his claims, and finally Harris consented to compose something for his friend. I will tell the rest of the story in his own language:

"The words of my reply, 'After the Ball,' kept ringing in my ears, and I quickly recognized that I had a catchy title for a song. I thought out the verses, and little by little the tune came to me, and I fitted the words to it. Finally the whole thing developed, and it came to me like an inspiration. I hurried to a music house and ascertained that no music had been published bearing the same or similar title to 'After the Ball.' Then I sent for Joseph Clander, the orchestra leader, and picked out the piece on the piano for him—I can't read or write music, but I can play anything by ear—and I asked him if he could write it down for me. Clander can grasp and write music as quickly as a stenographer can take a dictation, and in an hour or so I had the words and music of 'After the Ball' on paper.

"Well, I gave the manuscripts to Doctor, and after rehearsing it he sang it for the first time at the amateur minstrel show. I sat way back in the house, very nervous over the outcome. Doctor sang two verses finely and got a tremendous applause. This staggered him, and he forgot the third. I left the house chagrined and mortified. It hrew the manuscript in a drawer with a lot of rubbish, fully determined never to publish or look at it again. But the people who heard it remembered the tune, and and it grew on them. I heard boys whistling it a few days later. Some Chicago visitors carried it to that city, and I had two or three inquiries for it. Two weeks later Ditson of Boston ordered 100 copies. I didn't know how it got that far out. This order induced me to publish the song, and the result is known. To-day I had a telegraphic order from the same Boston house for 5,000 copies. I expect the

circulation to touch the million mark in September. I keep two printing houses at work on my music, and my bills for press work are \$5,000 per month.

Whaley, Royce & Co., Toronto, have arranged with Mr. Harris for the Canadian copyright of some new songs written by Mr. Harris.

* * *

FROM Reading, Pa., we have received the subjoined programme of an organ recital recently given by Mr. Stocks Hammond, Mus. Doc., in St. John's Reformed Church, of that city. Dr. Hammond comes from Bradford and London, England, where he is highly reputed as a composer, organist, teacher and *litterateur*. In Reading he edits the *Musical News*, an exceedingly bright and interesting monthly periodical.

PROGRAMME.

Prelude and Mogue in A Einor.	J. S. Bach.
Dr. Stocks Hammond.	
Intermezzo from "Cavalleira Rusticana,"	Mascagni.
Dr. Stocks Hammond.	
Sacred Song, "Ashamed of Jesus,"	J. Field.
Mrs. C. P. Wilson.	
Organ Concerto No. 1, Larghetto Allegro-Adagio-andante. Minuetto and Finale.	Handel.
Anthem, "Come Now and Let Us Reason,"	Wareing.
Air Varie, "Adeste Fideles."	
Arr. by Dr. Stocks Hammond	
Offertoire, in F,	Wely.
Dr. Stocks Hammond	
Sacred Solo, "Eye hath not seen." (Holy City.)	Gaul
Mrs. C. P. Wilson.	
Anthem, "The Radiant Morn hath passed away."	Woodward.
St. John's Choir.	
Grande March. "Nuptiale."	Dr. E. H. Lott.
Dr. Stocks Hammond.	

* * *

In an article on the Toronto Exhibition the *Globe* of September 9th, said:

"Much interest attaches to Whaley, Royce & Co.'s exhibit of "Reimers" pianos in the Music Pavilion. These instruments differ from the ordinary because of their undeniably valuable but unique features in invention. The peregrinating householder is interested because he, or she, can take the piano apart and put it together again at a moment's notice without either tools or assistance. A tone liberator, opening automatically with the music rack, makes it unnecessary to lift the top of the piano when great power is wanted, while a metallic key-bottom support prevents the ravages of climatic extremes, so common in Canada. Besides these points, however, the "Reimers" pianos are the acme of good taste in appearance; their tone is of the purest, scale well balanced and their touch correct. In brief, the instruments have no weak spots, and are a credit to Canadian production."

* * *

Professor Ed. Caudella, director of the Conservatoire at Jassy, has just completed a new three-act opera, "Pietro Korescho."

* * *

HAVING written so much with our scissors and paste brush this month we feel it due to ourselves to state that the "off season" is more than usually off. There seems to be almost absolutely nothing of local musical interest to chronicle, and this promises to be the case until November. Under the circumstances we owe a handsome acknowledgement to our foreign exchanges for so much that appears in this issue.

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TWO LITTLE GIRLS IN BLUE.

WALTZ SONG.

Tempo di Valse.

Words and Music by CHAS. GRAHAM.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. The left hand plays a bass line with chords, starting with a quarter note G2, followed by quarter notes A2, B2, and a half note C3.

The vocal melody line is written on a single staff in 3/4 time. It begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. The melody continues with quarter notes A4, G4, F4, E4, and a half note D4.

1. An old man gazed on a pho - to - graph in the lock - et he'd worn for
 2. That pic - ture is one of those girls, he said, and to me she was once a

The piano accompaniment for the first two lines of lyrics consists of two staves. The right hand plays chords, and the left hand plays a bass line with chords. The chords are: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

The vocal melody line continues with a quarter note D4, followed by quarter notes E4, F4, G4, and a half note F4. The melody then descends with quarter notes E4, D4, C4, and a half note B3.

years, _____ His ne - phew then asked him the rea - son
 wife, _____ I thought her un - faith - ful, we quar - relled

The piano accompaniment for the last two lines of lyrics consists of two staves. The right hand plays chords, and the left hand plays a bass line with chords. The chords are: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

why that pic - ture had caused him tears, _____ Come
 lad, and part - ed that night for life, _____ My

lis - ten he said, I will tell you lad, a sto - ry that's
 fan - cy of jeal - ous - y wronged a heart, a heart that was

strange but true, _____ Your fa - ther and I at the
 good and true, _____ For two bet - ter girls nev - er

school one day, met two lit - tle girls in blue _____
 lived than they, those two lit - tle girls in blue _____

Refrain.

Two lit-tle girls in blue, lad, two lit-tle girls in blue, —

They were sis-ters, we were brothers, and learned to love the - two, — And

one lit-tle girl in blue, lad, who won your fa - ther's heart, — Be-

came your mother, I mar-ried the oth-er but we have drifted a - part. —

ARMY LANCERS.

ASSEMBLY OF BUGLERS.

THEO. TOBANI. Op.88

1. *f*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 8/8. It begins with a melodic line starting on G4, moving up stepwise to D5, then down to G4, and continuing with eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns.

1. 2. 3. 4. | last time only. *Fine.*

The second system continues the piece and concludes with a four-measure repeat sign. The first measure of the repeat is marked with a first ending bracket. The second measure of the repeat is marked with a second ending bracket. The piece ends with a double bar line and the word "Fine." written below the staff.

mf

The third system continues the melodic and harmonic development. The upper staff features a melodic line with some grace notes and slurs. The lower staff continues with a steady accompaniment.

RETREAT. *p*

The fourth system introduces a new section titled "RETREAT." The music changes to a more somber mood, indicated by the dynamic marking *p* (piano). The upper staff has a slower, more spaced-out melodic line, while the lower staff has a rhythmic accompaniment.

p D.C.

The fifth system concludes the piece. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The piece ends with a double bar line and the marking "D.C." (Da Capo).

ASSEMBLY.

2.

f

1.2.3.4. last time only.

2

p *mf*

p

323

mf *f D.S.*

34

ASSEMBLY OF GUARD.

3. *f*

1.2.3.4. || last time only.

4. *mf*

1.2.3.4. || last time.

ADJUTANTS CALL.

mf DRUM. *D.C.*

CANON.

REVEILLE.

5.

f *ff* *mf*

1.2.3.4. | last time only.

Fine.

1st & 3d time. | 2nd & 4th time.

f *ff*

MARCH 1st & 3^d time.

f *Tattoo.*

mf *D.S.*

MARCH 2nd & 4th time.

mf *D.S.*

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Correspondence.

THE CANADIAN MUSICIAN has regular correspondents in New York, Halifax, Ottawa, Detroit, Grand Rapids, Mich.; and Westerly to British Columbia

NAPANEE, ONT.

Sept. 4th, 1893.

CANADIAN MUSICIAN:

On Sunday morning last the Opera House at this place was badly damaged by fire. The flames broke out in premises belonging to the Brisco House, which adjoined the dressing room, and got good headway before being discovered. They soon entered the opera house through the stage door and caught on the scenery which was soon destroyed, and then went to the roof which was nearly all burned off. The stage and dressing rooms were the most damaged. The firemen soon got the flames under control, after hard work. The auditorium was damaged by smoke and water. The place was insured in two companies, for \$1,500 and \$2,000. It is probable that the managers will repair and rebuild as soon as possible. It is earnestly hoped so, however, as without the opera house the town would not have a good place in which to hold concerts, and as many of a high order were given here last winter, it is altogether probable the people of Napanee will be able to hear some fine musical treats during the coming season. If the place is rebuilt many improvements will be made. The manager states that it will probably be January before the new hall will be ready in case they decide to rebuild.

On Friday evening, September 1st, the Cecelia Bradford Concert Co., of New York, gave an entertainment in the opera house before a small audience. The general opinion is that the entertainment was not up to a proper standard of excellence—F.

VANCOUVER, B.C.

Aug. 23rd, 1893.

EDITOR MUSICIAN:

THE CANADIAN MUSICIAN greets us away out here occasionally. In its new garb and ever recurring items of musical people, events, band matters and all appertaining to the art divine, it is an ever welcome and interesting guest. As cities and towns rise and flourish on the Pacific Coast, so do bands; the progress is steady but sure. The New Westminster band, probably the oldest organization, is well and favorably spoken of, and will compare with any band in eastern Canada for general efficiency. Nanaimo and Northfield are doing well and play good programmes. A band concert was projected lately by the Foresters, but did not work out very satisfactorily either in its management or conditions. Only two bands, New Westminster and Nanaimo, were represented; the money, \$150.00, was divided. The unique proceeding of selecting a judge from each town from which

a band came was one of the features of the contest. The Bandmaster from the war ship Arthur, was to be referee; 'tis said he didn't materialize on the occasion. The contesting bands played against a hideous accompaniment of noises, which must have been very exasperating to the leaders and bandmen.

The Vancouver City Band is beginning to be quoted *The Band* of British Columbia. Every one speaks well and favorably of it. Open air concerts are given weekly; their programmes are popular and well chosen, comprising selections from the best masters as well as the lighter and more popular productions. The programme of the last concert is a sample:

- War March of the Priests (Athalia)..... Mendelssohn
- Anvil Chorus, Trovatore..... Verdi
- Selection, Irish airs..... Hartman
- Aria, Honor and Arms..... Handel
- Overture, Light Cavalry..... Suppe
- Die Heinzelmannchen (Mountain Climbers)..... Ellenberg

A successful excursion to Victoria was well managed on the 10th, Aug. After all expenses paid the band netted over \$200.00. While in the Capital a Concert was given in the Exposition—the annual fair was in progress at the time. The "Colonist," Victoria, said "The Vancouver City Band, director, Mr. Trendell, is a fine organization of 25 pieces. They played a very choice programme yesterday in the main building and the crowds of people who listened were loud in their praises with the excellent ability displayed. Mr. Trendell is evidently a fine musician, and a superior conductor."

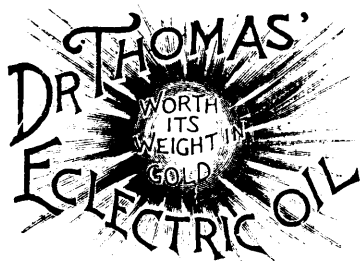
"President Ellis, of the Exposition, congratulated band master Trendell on the excellence of the concert given, and thanked the bandsmen. Victorians declared that it was the best band concert given in Victoria. The following was the programme:—

- Coronation March—"Prophete"..... Mayerbeer
- Overture "L'Italiani in Algieri"..... Rossini
- Intermezzo "Forget me not"..... Macbeth
- Cavatina "Roberto il Diavolo"..... Meyerbeer
- Cornet, Mr. Charles Rennie.
- Selection "Norma"..... Bellini
- Bolero "Ericotrin"..... Hume
- Teeme et Varie "Rocked in the cradle of the deep," Euphonium, Mr. J. James.
- March "Battle of Inkerman"..... Bemis

CHORD.

The "Army Lancers" by Theo. Jobani, appearing in this issue of THE CANADIAN MUSICIAN, are extremely popular in the United States, and will probably prove interesting to a large number of our readers. They have been published in sheet music form, price 40 cents, by Whaley, Royce & Co., Toronto. Also the song "Two Little Girls in Blue," by Charles Graham, the greatest craze since "After the Ball," may be had from the same firm, price 30 cents.

THE CANADIAN MUSICIAN is confidentially advised of two interesting schemes on the line of musical educational development in Toronto and elsewhere in Canada that will prove eye-openers to the community generally and the profession in particular. When permitted to do so we shall place the details before our readers, who, in the meantime can prepare themselves to be surprised.



IT CURES

Rheumatism, Lumbago, Lamé Back, Neuralgia, Diphtheria, Coughs and Colds, Sore Throat, Croup, Piles, Frost Bites, Burns, Asthma, Catarrh, Chilblains, Corns, Tooth, Ear and Head Ache, Bruises, Wounds and Sprains of every description on Man or Beast. Actually the best External and Internal Remedy Known.

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This celebrated medicine is so well known that it is not necessary to say more about what it will do. It is a household remedy that is used for nearly every ill that flesh is heir to.

It has performed astonishing cures and has given satisfaction every time it has been used.

CONSTITUTIONS OF IRON are undermined and destroyed by lung and bronchial diseases consequent upon neglect of a cough. A foolhardy disregard of that warning symptom is, unfortunately, very common; and that is the main reason why consumption figures so conspicuously among the causes of premature death. A timely use, inwardly and outwardly, of Dr. Thomas' Electric Oil—a benign, pure, and undeteriorating anti spasmotic, soothing and healing agent, endorsed and recommended by the faculty—is a sure, prompt, and inexpensive way of arresting a cough or cold. Besides being a pulmonary of acknowledged excellence, it is a matchless anodyne for rheumatic and neuralgic pain; cures bleeding or blind piles, sores and hurts of all kinds, and remedies kidney troubles and lameness or weakness of the back.

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CONDUCTOR. WALTZ. arr. by A. W. HUGHES.

And. non troppo. *clar.* *dece.*
Tempo di Valse. *creac.* *Clar. & Bar.* *prti.*

WHALEY, ROYCE & CO. TORONTO.

ENCORED NIGHTLY WHEN PLAYED BY OUR BANDS HERE.

For the Canadian Musician

LEND A HAND.

BY CHARLES W. LANDON.

It is a self-evident fact that every community has one music teacher that is better than the others, all things considered. It is another well known fact that many people employ a music teacher for other reasons than that the teacher they employ is the best. Musicianship is not the only test by which music teachers should be measured. Fine playing does not always go with good teaching; nor good teaching with fine playing. A pleasing address may not always belong to the best teacher. But with a little exercise of one's judgement it can be found out who is the best, notwithstanding there are many things to consider as to what goes towards making a good teacher.

If a teacher works hard with pupils, that is one test. If a teacher gives frequent musicales with his pupils, that is another test. If the teacher requires every pupil to study somewhat of musical theory, with the idea of making musicians of his pupils as well as performers, that is a good test. If he succeeds in keeping his pupils interested, and teaches them to enjoy practice, that is a strong test. If pupils remain with him for extended courses of study, that is a fair test.

If the pupils of other teachers come to him to continue their study of music, that is a strong test. If his pupils can perform creditably to themselves and their teacher, this is a test worthy of notice. If his pupils speak well of him, and his patrons commend his work instead of excuse it, this is an encouraging test. If he is an enthusiast in his profession of teaching, and treats music as his "all in all," this

is a sign to be observed favorably. If children like and trust him, and want to take lessons of him, this is a feature not to be slighted. As the minds and souls of the young are so easily impressed, the fact that the teacher is a man or woman of character above reproach, is worthy of more than a passing attention.

Music dealers have the fortunes of music teachers in their hands to quite an extent. While it may seem to be policy to be friendly with all teachers, it is also policy to do the best that they can for their patrons. And no one in the town has a more direct money interest in the advancement of the cause of music than has the music dealer. Therefore when the music dealer helps the best teacher, by speaking a good word, he is helping himself. When a patron has a good teacher it is a clear duty to speak of it to musical friends, not only for the sake of the teacher, but especially as a favor to the friend, and for the advancement of musical art. Just so long as people will employ music teachers to self-humour some whim, instead of substantial reasons, just so long will poor and incompetent teachers of music flourish. When patrons demand well educated musicians they will have them.

A NEW SONG.

Another new and pretty waltz song entitled "Is Life Worth Living", (40 cents) by C. K. Harris, author of "After the Ball," has just been issued by Whaley, Royce & Co., Toronto. This firm have secured the Canadian right of "Is Life Worth Living" so that there will be no ten cent editions. The song is graceful in its construction, very melodious and is of a similar character to "After the Ball." It is not difficult.

VERY LATEST NEW MUSIC.

IS LIFE WORTH LIVING—by C. K. Harris, a very pretty waltz song, similar in style to his song "After the Ball," and promises to be a great hit. Price 40c.

LITTLE MAGGIE MONEHAN—waltz song by Mr. Hawley, price 40c. This is one of the prettiest waltz songs we have ever issued and is sung nightly by the author, calling forth a rousing encore. Cut of author on title page.

STRANGERS—Waltz song by C. K. Harris, price 40c. Author of "After the Ball." A very pretty song and bound to be popular.

SWEET LILLIAN—Song by W. Hawley. Price 30c. A very pretty ballad of the style that pleases at once and will be a favorite; with illustrated title.

HEARTS—Waltz song, by C. K. Harris, price 40c. Assuming the same popularity as "After the Ball."

TO YOU—By A. Robyn, author of the charming song "You." C. to F., Price 35c.

SPEAK MY LOVE—Song by Julian Jordan, a lovely song of the "Marguerite" style, a composition that pleases everybody, price 40c.

A TRIP TO CHICAGO EXHIBITION—Comic song, 40c. Words by Jas. Fax, music by Chas. Bohner. A grand success. Mr. Fax made a great hit with this song on his recent western concert tour.

AFTER THE BALL WALTZ—For piano. Arr. by Chas. Bohner with the melody of the song "hearts" in the trio, very popular. Price 40c.

WALTZ, IT IS A DREAM—Melody by Marion Manola. Arr. by E. Franz. A very pretty waltz. Price, 40c.

HAZEL WALTZ—By Seem, arr. by A. Mude. A beautiful little easy waltz and the style that pleases everybody. Price 30c.

AFTER THE BALL WALTZ—For full Band. Arr. by A. W. Hughes. The finest arrangement in the market. Every band must have it to keep up with the times. Baritone and tenors, both clefs. Price 50c.

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The popularity of the song "After the Ball," by C. K. Harris is unprecedented, having been sold in hundreds of thousands of copies. Whaley, Royce & Co., Toronto, have just bought out a splendid arrangement for full brass and reed band, by Mr. A. W. Hughes; Grade 2, price 50c.

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Whaley, Royce & Co.,
158 Yonge Street,
Toronto.

For the Canadian Musician.

HOW OFTEN AND WHAT.

BY CHARLES W. LONDON.

If advice on a point of law is wanted, everybody at once goes to a lawyer. If medical advice is needed, all go to the doctor. If land is to be surveyed and boundaries fixed a professional surveyor is employed, but any and every musical question is settled by anybody as quick as thought, even if the "expert" cannot tell one tune from another. And it makes no difference what kind of a musical question is up, all persons feel competent to pronounce an infalible judgement on it off hand, and that settles it, once and for all. And no amount of opinions from professional musicians can in the least change the fixed opinion of the "layman." Our layman says: "Anybody can see that lessons and the practice passing over three years with one lesson a week is twice as good as the same number of lessons given within a year and a half, two lessons a week, because there will be but half as much time to practice; then, too, one lesson a week, gives twice as much experience as would two lessons a week." And furthermore, he continues: "If the pupil misses a lesson or two, or has not had a full amount of practice it is a dead waste of money to go and take another lesson until the lesson already taken is learned. Any fool can see that this is true. But what makes me and our folks annoyed, is, that the teacher does not like to give lessons from the same book that my girl's mother used. Why! my wife was the best player in town when I married her! And that upstart of a teacher says that the book and music that she used is of no account now. I heard him play at a musicale recently and no piece that he played had as much tune to it as a strain of what my wife used to play. He gets off some nonsense about my girl not wanting to play the old fashioned tunes that she has heard ever since she was a baby, wants something new, some of these new fangled 'jamberries,' I call them; there is no tune to one of them."

Not the least difficulty is the weak and feeble mother who lets her tender sympathy run riot, letting off her children at every trumped up and flimsy excuse, thus allowing a poor practice and irregular lessons. There is another kind, who listens to the arguments for two or three lessons a week, secures the reduced rate for the more lessons a week, and after two or three weeks drop off to one lesson a week, and then begins to miss lessons till the term over runs for three or four months. This kind of a patron thinks she is getting her "money's worth," out of her teacher. There is another kind of patron that bought a rattle trap piano, and seldom has it tuned, and never repaired. The pupils practicing on such an instrument make no headway because

playing on it is pain, not pleasure. Every child rightly thinks music must furnish him some pleasure, and when he has to practice on a piano that is out of tune and has sticking and silent keys, he finds no pleasure, and so does as little practice as he can. "What is the use of spending a lot of money in fixing the piano when lessons cost all that we can afford to pay for music?" is what our patrons of this class say. There is a "first cousin" to the latter, who strongly objects to paying for sheet music. These people want the child to keep at the old piece, to learn gospel hymns, and the pieces of all grades and qualities found in advertising sheets, fashion magazines, and the pick ups generally.

There is a growing tendency for giving beginners daily lessons, and when they become somewhat settled in methods of practice, to give them three lessons a week, and finally two a week. But where the musical public have become used to the slack ways above described, it is very slow and discouraging work to educate anyone up to the better ways of modern usage. But it can be done. The music teacher can secure one or two beginners to start the idea with, and by bringing them out at musicales, explaining how long and how they have studied, showing how they never do any incorrect practice, how every effort is in building up, and no time lost in undoing, he slowly creates a sentiment for the right way. It is a fact that teachers should be more diligent in affirming, that pupils who are somewhat advanced will learn more with the same expenditure of money with two lessons a week than with one. It makes a difference to whom the teacher talks. There are natural leaders in every circle of society, and these people are the ones to talk with. Tact and common sense are factors with which the successful teacher must often take council.

Mr. J. Lewis Brown of St. Paul, Minn., who has been appointed organist of Bond street Congregational Church, has arrived in Toronto.

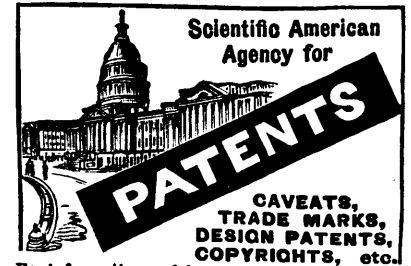
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LIVE AGENTS WANTED IN EVERY TOWN.

Madam Nordica on a Singer's life.

A paper by Madam Nordica was recently read before the Women's Congress of Music at Chicago. Madam Nordica herself was, of course, in Europe, so the actual reading was undertaken by another lady. Nevertheless, there were a good many points of interest in it. Madam Nordica started by regretting that, unlike the painter, architect, and sculptor, the singer's work lasts only for the moment, and may be almost forgotten after her disappearance from the stage. This is absolutely true. Who now, except a few old opera-goers, ever thinks of Titians? Madam Nordica likewise spoke strongly upon the charge so frequently brought against her profession of artistic jealousy. She admits that the singer who tries to make her influence felt is apt to misjudge her own greatness, and, in doing so, to bring herself, wittingly or otherwise, in comparison with her sister artists. Hence the jealousy of which the artist is so often accused. "It is," Madam Nordica truly declares, "a jealousy which disappears as soon as misfortune or failure falls upon a comrade in art."

One of the most comical passages of Madam Nordica's paper refers to the fact that little things disturb great operatic singers. Many women on the lyric stage are hampered seriously by long hair. This hair, we know, is a woman's glory, but women who wear waving tresses (and indeed, men who wear beards) are constantly annoyed by finding that when they take breath in singing, the hair is drawn into the mouth by the force of the breath. Madam Nordica strongly urges those of her lady compatriots who wish to study singing to do so at home, the only necessity for travel being to study languages. No doubt a great deal of operatic experience can be gained in Italy, for every town in Italy has an opera-house, even if it be only a town of 20,000 inhabitants. But Madam Nordica strongly, and "with every fibre of my being," advises that no young girl shall be allowed to go abroad to study without a proper companion and protector. Madam Nordica chats pleasantly about woman as composers, and particularly as composers of works of importance, although she gives a list of many lady composers of songs and smaller works. She says, however, that woman, particularly in the higher branch of composition, is never given an opportunity to perfect herself. "There are few great woman journalists, female attorneys, and woman doctors, and it is the same thing in science, mathematics, astronomy, and most of the arts." But as singers and pianists woman have triumphed, and Madam Nordica gives a very long list of her fellow country-women who have gained distinction in one or other capacity. *London Music Trade Review.*

THE following was recently posted in the lobby of a church: "Notice.—The person who stole 'Songs of the Sanctuary' from seat No. 32 should improve the opportunity of using them here, as he will have no occasion of using them hereafter."—*Musical Herald.*

HIS CHOICE.—"Oh, Mr. Hucker!" exclaimed Miss Dorothy, who is an enthusiastic ornithologist, "which of the American song birds are you fondest of?" "I prefer the hen, Miss Dorothy." "But the hen isn't a song bird." "Well, it's the only hen whose lay I care for."

"JUDGE," said a portly man in the police court, "I wish you would send dat poy of mine to der reform school. Id vill be a great favor to me." "What has he done?" "Chust ven I vas ready to blay my new symphony he slipped 'Tara-ra, boom-de-ay' between der pages of der moosic."

MISTRESS (finding the housemaid for third time hanging about the drawing-room door): "Mary, what are you here listening at the door for? Haven't you any work?" Mary: "Oh, if you pleas'm, I don't mean no 'arm—it's that 'evingly music!" (N. B. The man was tuning the piano.)

THE Wagner cycle at Dresden lasted from the 29th of August to the 24th of September.



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