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Bi-monthly

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# The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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PALESTRINA.

# The Conservatory Bi-Monthly

## GREETING

**T**HE Conservatory Bi-monthly begins its career with the earnest desire to prove useful and helpful to the music student, the music teacher, and the musical amateur. The need has long been felt in the Toronto Conservatory of Music of some medium by which its teachers may exercise a more general educational influence over its students. All good teachers evolve valuable ideas in pedagogy from their own personal experience, and these they often would gladly make known to others, were the means for so doing at hand. Therefore, a special mission of the Bi-monthly will be to furnish a medium of communication among teachers, and between teachers and students. Our magazine should be a very positive educational stimulus, not only to those now in attendance at the Conservatory, but to every music student in the land.

We believe that the Bi-monthly will be welcomed by the large number of students who have attended the Conservatory in past years, constituting as it may, a vital link between them and their alma-mater, with its old and valued associations.

A very important consideration in establishing this journal is that it may become an adjunct and ally to the Conservatory in the special educational work, which this Institution has undertaken as its mission in Canada. This implies earnestness of purpose, which, however, is not incompatible with brightness; and while claiming that our magazine is serious, we hope our readers will find no department to be dull.

Our pages are open to all for the discussion of any subject which has some legitimate relation to the aims and objects of the journal. One thing, however, will be insisted upon, concerning all contributions, viz.:

brevity. Only short articles can be accepted, those of about three hundred words being preferred to longer ones.

There are certain subjects of great importance to music students, which, owing to their nature, can be treated in a journal of this kind, only serially, such, for example, as musical history, biography of the great masters, etc. These articles are not intended to be in any sense exhaustive, but as they will be short and concise, stating the most important facts in a few words, it is hoped that students, especially, will read them and try to retain in memory their contents.

The title, Bi-monthly, indicates plainly that this is not intended to be a news journal. That fact, however, will not prevent editorial reference to current events which influence musical development and progress in Canada and other countries. Criticisms of local concerts will be avoided, that being rather the province of the newspaper; but notable musical events of the immediate past and future will be mentioned in "Home and Foreign Notes."

A limited amount of space will be devoted in each issue to "Conservatory Notes," in which current events relating to the institution will be briefly recorded, together with items of interest concerning former Conservatory students.

The outward form in which this initial number makes its appearance will undoubtedly commend itself to our readers with respect to compactness and convenience, and we feel confident that it will not be less kindly received because of its modest dimensions. The trend of modern journalism with respect to size of the printed page is toward contraction rather than enlargement, therefore, our journal sets out on its course with no fear of having some day to reduce its size in order to be up to date as a Twentieth Century Magazine. We make for it no extravagant promises, but we believe that it has a distinct field of usefulness and we trust that it will prove equal to its task.

E. F.

## Piano Study at Home and Abroad

By A. S. Vogt

**T**HE piano student who has exhausted all available means of advancing himself at home, and who desires to prosecute his studies under the best of foreign masters, is likely to be perplexed to a greater or lesser extent by the many conflicting opinions which are certain to be advanced by his musical friends as to the particular teacher or the particular locality in Europe which would be most likely to best answer his purpose. It is not, for a moment, to be assumed that all who arrange to go abroad are properly prepared to absorb the best that Europe has to offer them immediately upon arriving there. Better, by far, would it have been for most of those who have ventured from their native haunts, had they studied several years longer at home, before making an exhibition of their unpreparedness abroad, thus creating an impression among foreigners, that musical art in America is, indeed, in a very bad way.

In Canada there are many who believe that Germany still offers advantages to the piano student, which are, on a whole, not equalled elsewhere. On the other hand, there are a large number who are emphatic in the belief that the city of Vienna, at the present moment, is the head centre of pianistic art, and a number of Canadians have, in recent years, given proof of the sincerity of this belief in having taken up work under Leschetizky and others in that city. Certain it is that the phenomenal popularity of Paderewski and of Bloomfield Zeisler and others, who attribute no small part of their technical skill to the principles laid down by Leschetizky as essential to greatness in piano virtuosity, have everywhere drawn attention to the Vienna master. Leschetizky has been wise in his day and generation in not accepting every Tom, Dick and Harry as pupils who may have knocked at his door and displayed a well-filled purse.

The pupil who proposes a trip abroad, however, may be inclined to ponder over the fact that a year or two under even the most famous of masters will not necessarily prove all that could be desired in every case, for now and then students return from Vienna, Berlin, Leipsic and other centres, who are no improvement on those who have remained at home. With many of these it is largely a matter, doubtless, of endeavoring to make a silk purse out of a certain animal's ear.

During recent years, Berlin has again come into prominence as the most desirable centre for piano students at the present time. The very strong faculty at the Stern Conservatory of Music, including the eminent Jedliczka, Josef Hofmann, Foerster and others; the Scharwenka-Klindworth Conservatory; the Koenigliche Hoch Schule der Musik with its strong piano faculty; the many eminent teachers not associated with any institution, among whom might be mentioned Busoni, Stepanoff and others, combine to make Berlin, in many respects, for piano students, the most desirable city in Europe.

The Leipsic Conservatory, despite all that has been said derogatory to the piano faculty of that institution during recent years, is at present possessed of a group of piano teachers who rank very high, indeed, among the great masters of our times. Prominent among these may be mentioned Teichmueller, Burmeister, Weidenbach, and, for the interpretation of the classics, the veteran, Reinecke. The star of Herr Krause, the well-known Leipsic master, seems to be on the wane.

I am firmly of the opinion that the grade of piano instruction obtaining in America, in our leading institutions, and with our best known private teachers, will compare very favorably with the best to be obtained in Europe, and that up to a certain stage in the work of students it is utter folly to go abroad for instruction. I am aware that after a certain degree of proficiency has been attained, it is strongly advisable to round up one's musical training in the atmos-

phere which exists in some of the European capitals; but for the acquirement of a thorough technical groundwork and the additional advantage of the close personal attention which one expects of teachers, and which one almost invariably gets in Canada and the United States (for no people are more practical in applying their ideas than the teachers on this continent), the average of work done in Europe offers no advantage to our students.

In piano playing and teaching, as in other things, the "proof of the pudding is in the eating," and the exploiters of this, that, or the other "method" can have no other such striking argument to support their claims as the thorough and artistic work of those who have studied under them a sufficiently long period to enable teachers to fully illustrate, in the achievements of their pupils, the real merit of their work.

Technique is nowadays taken for granted. He is, indeed, a poor teacher who cannot, with fair material, develop the desired amount of technical ability in his pupils. Such a one is hopelessly behind the times. Any master who has been at all alive to his opportunities has not failed to note the many points of merit in the ideas advanced by such eminent teachers as Leschetizky, Krause, Mason, Virgil and others, and out of all of these a "method," so-called, is being evolved, which more than ever is calculated to simplify and popularize the art of piano playing in its highest form. Back of all the advanced developments, however, in purely technical culture, the necessity for something still higher, for the best exemplification of the artistic, to the attainment of which "technique" is but a means to an end, is as crying a need to-day as it ever was, notwithstanding all the text-books on "Style," "Interpretation," and what not, which have been issued of late years both in Europe and America. That "indefinable something called 'style,'" is, and always has been a quality with which no technical faddist can ever hope successfully to deal.

## Self-control in Expression

By J. W. F. Harrison

**D**RAMATIC critics have, from time to time, engaged in discussion as to whether an actor should feel all the emotions he is trying to express, or should merely give an intelligent imitation of them, while he himself remains untouched throughout. This question is equally important as regards musical performance. There are coldly intellectual performers who have apparently learnt their expression out of books; and there are the impulsive ones who "tear a passion to tatters" and turn an idyl into a tragedy. Neither of these are satisfactory as artists. Poetic feeling and a sensitive temperament are, of course, necessary to a musician, but they must be accompanied by judgment and common sense. The performer who trusts to nervous excitement and unpremeditated effect will produce somewhat the same impression as the emotional preacher who sheds tears in the pulpit. The result in both cases will be to make the judicious grieve.

Students of strong musical feeling require to be reminded that a good composition has "values" in the same sense as a picture has; that at certain places climaxes occur, and that the value of such climactic points may be frittered away by an excessive attention to mere details which, beautiful in themselves, will, if given undue prominence, destroy the general effect. It is possible so to emphasize every nuance as to produce a patchwork effect. This result must be guarded against by forming a clear conception of the composer's idea and of the interpretation the performer intends to give, and then, by using the resources of expression and even by taking advantage of the suggestions of spontaneous inspiration, carrying out that conception. It is always necessary to



exercise self-control so as to remain within the limits imposed by a cultivated judgment.

With regard to the dramatic discussion above alluded to, Joseph Jefferson, one of the most artistic of actors, said he could act best when his heart was warm and his head cool; and it would be difficult to find a better maxim for musical performers, vocal or instrumental.

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## On Schumann's Carnaval

By Edmund Hardy

A night of riotous revels; free from care  
The merry masqueraders throng the street;  
Eusebius and Florestan soon greet  
Chiarina and Estrella; now, beware!  
For Arlequin his prankish tricks will dare;  
Here Columbine on Pantalon smiles sweet;  
The Davidites march on with tramp of feet;  
And laughter's noisy cadence fills the air.

O Schumann! with what art transcendent thou  
Hast wove in magic music the gay scene!  
Here we, when life lacks zest, may find, in truth,  
Enchanting pleasure; for thou didst endow  
Thy music with a Spirit fresh and keen--  
The joyous Spirit of Eternal Youth.

---

Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is in the nature of music to bring before us, with absolute truth and reality, what other arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it.—Wagner.

## Music: An Historical Review

By J. Humfrey Anger, Mus. Bac., Oxon,  
F.R.C.O. (Eng.)

### I. The Music of the Hebrews.

**I**N the twenty-first verse of the fourth chapter of the Book of Genesis, reference is made to the patriarch Jubal as being "the father of all such as handle the harp and organ." This text is, without question, the very earliest reference to the art of music. The original Chaldaic-Hebrew words here translated, "harp and organ," were respectively, "Kinnor" and "Ugab," words with an onomatopoeic origin—"Kinnor" implying the twanging of strings, and "Ugab" the sounds produced from pipes. The harp and organ upon which Jubal performed were naturally of the most primitive character. The harp was probably a small triangular-shaped lyre; while the organ, according to the best authorities, was the little instrument generally known to-day as paus-pipes.

The importance of this text, however, is in no way affected by the names which the translators of the Authorized version of the Bible thought well to employ for "Kinnor" and "Ugab." Had the harp but one string, and the organ but one pipe, the fact remains, that at a period, considerably more than a thousand years before the Flood, not only is there a reference in Holy Writ to the art of music, but it may also be inferred that the inhabitants of the earth in those early days both loved and cultivated this art.

That music played a very important part in the lives of the Hebrews there can be no doubt. Moses, indeed, must have had an intimate knowledge of the practice of music. The first important manifestation of the love for music by the children of Israel is to be seen in the Song of Moses (Exodus xv. 1-19). The women, as well as the men, joined in this performance; for "Miriam, the prophetess, the sister of Aaron,

took a timbrel in her hand; and all the women went out after her with timbrels and with dances." (Ex. xv. 20).

The influence exerted by Moses was not only felt throughout the whole history of the Jews as recorded in the Bible, but even at the present day, the trumpet signals as prescribed by him in the Book of Numbers (Chap. x. 1-10), are used in many Jewish Synagogues.

When the children of Israel, after their wanderings in the desert, were finally settled in Canaan, music became a most important factor in their religious services. The care of sacred music had been confided by Moses to the tribe of Levi, and under David, who was not only a poet of immortal genius, but also an inspired musician, the musical duties of the Levites were considerably extended. During the glorious reign of Solomon, these duties were still further increased, for it is stated that as many as 4,000 performers—singers and players—were set apart for the magnificent ceremonies of the Temple. Josephus, in his history of the Jews, in speaking of the treasures of the Temple, says that it included the almost incredible number of 200,000 silver trumpets and 40,000 harps and psalteries.

To what extent music as an art was developed among the Jews, it is impossible to say; harmony, as understood at the present day, was probably quite unknown to them. The grand choral and instrumental sources of the Temple must have consisted of accompanied monody, that is to say, a melody sung in unison by the whole choir and also played on such instruments as the harp and psaltery, being at the same time rhythmically accompanied by instruments of percussion, such as the timbrel and cymbals, and even perhaps occasionally by the clapping of hands, as may be inferred from the opening words of Psalm xlvi., "O clap your hands together all ye people: O sing unto God with the voice of melody."

(To be continued.)

## Palestrina

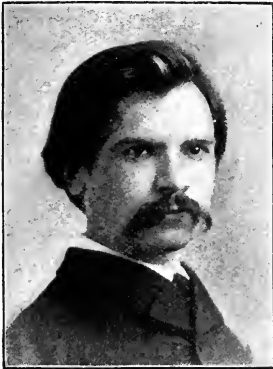
**G**IOVANNI PIERLUIGI SANTE, called da Palestrina after his native town, was born between 1514 and 1525, the exact date not being known. His parents were in humble circumstances so that no accurate details are available in regard to his early life. In 1540 he went to Rome, becoming a pupil of Claudio Goudimel (1505-1572), a celebrated composer and teacher, and in 1544 was appointed one of the singers in the Papal choir. This appointment was probably made in recognition of his services as a composer, rather than for his vocal attainments, as Pope Julius III. appreciated the value of his four and five-voiced masses, which had just been published.

These compositions mark an epoch in the history of Italian music. During the next fifteen years, while holding various church positions he wrote many important works and became known throughout the entire Catholic Church. Church music, before this time, had degenerated, the melodies, to a large extent, being taken from the secular world. This state of affairs, in 1562, became intolerable, and the Council of Trent, after thorough deliberation, decided to appoint Palestrina to write a mass, in order to determine if it were possible to produce a model of sacred music that would meet the requirements of the Church and still retain the beauties of the harmonic art. Palestrina responded right-worthily; composing three masses, one of which, "Mass of Pope Marcellus," being particularly strong, made its mark at once, and the Pope decided that all future music for the service of the Church should follow its design.

The beauties of Palestrina's compositions were universally recognized, and his style was eagerly adopted all over Europe. He died on February 2nd, 1594, leaving in his writings, models, judged from the standard of dignity, and having changed the prevailing degenerated forms of Church music, to a style thoroughly in accord with true worship.

H. S. S.

## D'Albert



Eugene Francis Charles d'Albert was born April 10th, 1864, in Glasgow. His father, Charles d'Albert (1808-1866), was a musician and dancing master. After studying with his father and at the National Training School, London, he was elected Mendelssohn scholar in 1881, pursuing further studies under Richter and Liszt. In 1892 he married the celebrated pianist, Teresa Carreno, from whom he was divorced in 1895. At the present time he lives in Germany and is

acknowledged to be one of the first pianists of our day. He has a broad independent style, resembling that of Rubenstein, an immense volume of tone, and plays with great variety of nuance and coloring.

As a composer he also occupies a high place. He has written four operas, a one-act musical comedy, a symphony, two overtures, a composition for six-part choir and orchestra, two string quartettes, several songs, a concerto for violoncello, and for piano two concertos, a suite, a sonata in F sharp minor and lesser pieces. Critics seem to agree that, like Rubenstein, his greatest gifts are not along the line of the music drama, although, especially after the first performances of his recent opera "Gernot" some gave most unstinted praise, and made predictions which however we believe have not been fulfilled. His greatest works are his piano sonata and concertos and his second string quartette, and in these "he may be called a great composer."

H. S. S.

## Sight-Singing

By A. T. Cringan, Mus. Bac.



SO rapid has been the advance of musical education in recent years that a demand has come for a higher order of intelligence and skill among musical students of all classes. This extends from the little folks of the kindergarten music class to the advanced students in the higher grades of both vocal and instrumental departments.

Among instrumental students the ability to form a clear conception of the general effect of a musical composition, previously unknown, has been developed to a gratifying degree by improved modern educational methods. In the study of vocal music a corresponding advance has not, thus far, become evident. The reason for the disparity between the development of the intellectual powers involved in playing at sight and singing at sight is not difficult to ascertain. Playing at sight is largely a matter of location. The player who sees a melodic or harmonic group of notes on the staff, and understands their corresponding location on the key board, can produce the tones which they represent with little exercise of the higher musical intelligence. Instances are not uncommon of people devoid of musical perception, even absolutely tone-deaf, who have acquired the ability to play correctly from notes. With the singer the case is entirely different. No one can sing, even a single tone, without first having a definite conception of its sound. In the case of the instrumentalist the mental process involved may be purely mechanical, in that of the vocalist it must be distinctly intellectual. Much confusion of thought on this subject seems to exist, if one may judge from the uniformity of methods employed in instruction books intended for the use of these two distinct branches of music reading.

No real advance in vocal music reading can be expected until it has been made the subject of definite

study on lines especially adapted to the object to be attained. The opinion is sometimes expressed, by unthinking persons, that "to read vocal music at sight should be no more difficult than to read a paragraph from a book or newspaper." A comparison of the mental processes involved will soon reveal the absurdity of any such contention. In ordinary literature the sentiment is expressed by the printed words only. The singer is required to read not only the printed words, but, in addition the notes, of which he must form a definite mental concept as to their pitch and duration. The acquirement of the power to do this quickly and accurately demands time. During the course of the ordinary vocal lesson, or choir rehearsal, it is almost impossible to find time for the study of sightsinging. Fortunately this study can be pursued in class with even better results than where individual instruction is given. The class student receives individual attention where necessary, and, in addition, receives training in sustaining the various vocal parts without any instrumental assistance.

The advantages of a course of instruction in sight-singing are not confined to the vocal student, as they are invaluable to the piano and violin student as well. One of the greatest instrumental virtuosi has said, that "he never could have acquired a complete mastery of his instrument without the experience gained in the study of singing." No better foundation for the study of harmony can be found than a preparatory course in sight-singing. It enables the student to form a clear concept of the chords and progressions which he writes, without the necessity of "trying them over" on the piano. For vocal students who aspire to leading positions as soloists or choir-isters, the ability to read fluently and accurately is indispensable.

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Music is designed for the masses, it belongs to the masses, it is one of the principle means outside of Christianity, to refine the masses.—Merz.

## Talks with Teachers

**T** is difficult to be strikingly original, and yet what a stupid old saying is that which affirms that "there is no new thing under the sun." He that hath eyes to see and ears to hear may discover new things every hour. Nature abhors not only a vacuum, but also uniformity, consequently it never entirely repeats itself. No two leaves of the forest are alike.

Every teacher, every person, is, of necessity more or less original in his methods of work. The term, "originality," however, as ordinarily used, implies a distinction greater than is suggested by mere individuality. Thus, it happens that when an inovator appears, someone who feels impelled to express himself in an hitherto untried way—it may be through the medium of poetry, commerce, painting, mechanics, architecture, music, or any one of a thousand other channels of human activity, we designate him as original; a genius, if successful; a crank, perhaps, if otherwise.

We are apt to regard a genius as inspired, and to forget his humanity and consequent fallibility. The tendency to hero-worship prevails in the musical profession quite as much as in other walks of life, and often retards individual progress. Young teachers, in their zeal to be loyal, often make the mistake of following their own teacher's precepts too literally, losing sight of the real essentials in the instruction they themselves received.

It should be remembered that there is no way in which one can more truly honor his former teacher than by constantly exercising his own reason and judgment in retaining or in discarding old methods of instruction, and in the wise selection of new ones. By all means, "hold fast that which is good," but do not consider new ideas necessarily mere fads.

Reverting to my starting point and the implied proposition that no two persons can act precisely alike, and that, therefore, you and I cannot train our pupils if



we would, just as we ourselves were taught, our duty is perfectly clear. Let us improve our methods in every way possible, and if some find it useful or expedient to advertise themselves as disciples of Mason, Virgil, Krause, Barth, Moszkowski, Liszt, Leschetizky, or any other pedagogical prophet, and though each may be confident that his own adopted method is the only one worth having, let us all strive to cultivate charity and liberality in our attitude toward other systems and methods. If we measurably succeed in this endeavor perhaps we may sometimes be induced to incorporate into our own pet system good features from others, which, on the whole, we may have regarded as inferior.

E. F.

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## Musical Life in Paris

By Susie Ryan-Burke



PARIS, the cultivated centre of a polished civilization, must always appeal to a lover of music. One's interest cannot wane, and at every step taken in her world of elegance and refinement, one cannot fail to gain by her highly-developed sense of beauty. Her very language is harmony, charming the ear and arresting attention even though not understood, and creating a desire for a keener appreciation of the beauty of sound. Is it then to be wondered at that a general love for the musical art dominates the life and action of the French Capital?

One cannot conceive of more generous encouragement to the musical progress of a nation than is shown by the French Government in its establishment and support of its national Conservatoire, of which all advantages are given to foreign students as well as to the native born. France has shown an exemplary munificent spirit to the world of music through this magnificent institution, which numbers amongst its

members the very greatest of her native musicians. The Conservatoire offers many advantages to the student, and though the work, especially vocal, is constantly and severely criticised and reforms are being frequently introduced, one cannot fail to recognize the great value of the opportunities offered the talented and conscientious student.

Paris abounds in masters, ranging from the highest to the most mediocre. On the average they do not rank higher than those to be found in the largest cities of this continent. Indeed, had Canada and the United States the advantages of the art atmosphere of France, Paris would lose many of her American students.

It might not be amiss to make mention of the enormous value that is to be attached to the Comedie Francaise from the standpoint of the vocalist. In this Theatre, the greatest dramatic house in the world, are to be seen and heard all the great masterpieces of the stage and the most complete company of players to be found anywhere. The spoken language as heard there is of the utmost benefit to the vocal student.

One could not easily over-estimate the importance of the Grand Opera and Opera Comique, two institutions subsidized by the French Government. In the former, occasionally are to be heard some of the world's greatest artists and always a fairly well-balanced company. Here also are produced many of the modern operatic masterpieces as well as those of the older school. At the Opera Comique are given works of a lighter calibre, new operas being frequently and well produced.

The average French pianist though brilliant in the extreme, is lacking in soul and in depth of expression. I have not felt the complete enjoyment of French piano playing that has been afforded me by the German. Brilliance and dexterity are indeed most prominent, but beyond that the average French pianist does not go.

## Conservatory Notes

A new organization which has been welcomed with delight by music students and music lovers in general and which will certainly exert an important educational influence in our city, is the Conservatory String Quartette, comprising: Mrs. Drechsler Adamson, 1st violin; Miss Lina D. Adamson, 2nd violin; Miss Lena M. Hayes, viola, and Mr. Henry S. Saunders, 'cello.

The club has arranged for a series of five concerts throughout the season, the first two of which have been given at the date of going to press. On Nov. 14th, the club had the valuable assistance of Miss Ella Walker, soprano; Miss Helen Wildman, pianist, and Mr. Donald Herald, accompanist, and the programme was given as follows: 1. String quartette, Op. 18, No. 4, Beethoven. 2. Vocal, Maud V. White, (a) When the Swallows Homeward Fly, (b) A Memory; (c) Let us Forget, Miss Ella Walker. 3. Quintette, Op. 44, Schumann, Allegro Brillante, Miss Helen Wildman, piano. 4. 'Cello, Nordische Romanze, Bohm, Mr. Henry S. Saunders. 5. Vocal, (a) Come Sweet Morning, A. L., (b) A Rose, Noel Johnston, (c) Nymphs and Shepherds, Purcell, Miss Ella Walker. 6. String quartette, Raff, "The Proposal," "The Mill."

At the second concert, on December 12th, the following programme was given, the quartette being assisted by Mr. R. Drummond, baritone; Mr. Napier Durand, pianist; Mrs. H. M. Blight, accompanist: 1. String quartette, Op. 96, F. major, Dvorak. 2. Vocal, The Prologue, "I pagliacci," Leoncavallo, Mr. R. Drummond. 3. Violin solo, "Hejre Kati," Scenes de la Csarda, Jenö Hubay, Miss Lina D. Adamson. 4. Quartette, Op. 38, E. flat, Rheinberger (piano and strings), three movements, Mr. Napier Durand, piano. 5. Vocal, "I Would I Were a King," Sullivan, Mr. R. Drummond. 6. String quartette, Op. posth. D. minor, Schubert, Andante and Scherzo.

The dates of succeeding concerts have been fixed for January 25th, February 22nd and March 27th.

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Mr. Byron E. Walker, General Manager of the Canadian Bank of Commerce, has been elected a member of the Conservatory Board of Directors.

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The "Church Music Course," which has been planned by the Conservatory Directorate to meet the special needs of theological students residing in Toronto during the collegiate year has been heartily endorsed by college principals and leading ministers of all denominations.

The first lecture of the Course was given by Waldo Seldon Pratt, Mus. Doc., professor of ecclesiastical music and hymnology, in Hartford, Conn., Theological Seminary, on Monday, October 21st. Subject—"Church Music, as a part of Theological Education."

The second by Rev. Alex. McMillan, on November 7th. Subject—"Church Hymnody." An Historical sketch, illustrated by Mr. Anger and his choir.

The third by J. Humfrey Anger, Mus. Bac., on November 21st. Subject—"The Evolution of Church Music During the Christian Era," with musical illustrations by the choir of Old St. Andrew's Church.

The fourth by Rev. Frederick G. Plummer, on December 5th. Subject—"Music in Country Churches," with illustrations by Miss Morell, soprano; Miss Kate Archer, violinist, and Mr. T. A. Reed, organist.

The fifth by Mr. T. Arthur Blakeley, on December 19th, which took the form of a "Lecture Organ Recital," illustrating the principal schools of Church service organ music. Mr. Blakeley was assisted by the choir of Sherbourne Street Methodist Church.

The remaining lectures in the Course will be given by Albert Ham, Mus. Doc.; Mr. J. W. F. Harrison, Miss Maude Masson, Mr. A. S. Vogt and Dr. Edward Fisher.

The sight-singing class in connection with this Course has been attended by some 30 students to whom their

teacher, Mr. A. T. Cringan, has made the work very practical and interesting.

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Mr. Frank Blachford, of the Conservatory faculty, made his first public appearance since his return from Germany, in a violin recital in Association Hall, on the evening of Nov. 7th. Mr. Blachford's most important numbers were the 2nd and 3rd movements of Bruch's great G minor concerto; Rondo Capriccioso, Saint-Saens, and the Grieg duo sonata, in which the piano part was played by Mr. J. D. A. Tripp, who also contributed solo numbers. The vocalist of the evening was Miss Ella Walker.

Another recital of equal interest was that given by Miss Lina D. Adamson, of the Conservatory faculty, in Association Hall, on Monday, Nov. 25th. Miss Adamson was assisted by Mr. Emile Renaud, pianist, and Miss Lillian Littlehales, cellist, a former pupil of the Conservatory, recently returned from Europe where she has studied for several years under Hugo Becker.

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Recent appointments of Conservatory students:—

Miss Eugene Quehen, A. T. C. M., gold-medalist (piano department), 1901, resident teacher, St. Margaret's College, Toronto.

Miss Nettie McTaggart, F. T. C. M., resident piano teacher, Ontario Ladies' College, Whitby.

Miss Marie Wheler, resident vocal teacher, Albert College and leading soprano, Bridge Street Methodist Church, Belleville.

Miss Lois West, A. T. C. M., teacher of Theory, Conservatory of Music, London, Ontario.

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Miss Denzil, one of our popular vocal teachers, severed her connection with the Conservatory in September, having accepted the position of resident vocal teacher in St. Helen's Hall, Portland, Oregon.

Mr. A. T. Cringan, having recently resigned from the position of musical director of the public schools, the teachers took this opportunity of practically demonstrating their esteem by presenting him with a handsome cabinet containing 170 pieces of silver cutlery.

Mr. Douglas Hope Bertram, a pupil of the Conservatory, for the past seven years, is now studying in Berlin, Germany, under Herr Prof. Jedliezka. Mr. Bertram has been warmly commended by Prof. Jedliezka for his fine technical and musical ability.

Miss Alice Robinson is also studying in Berlin, and Mr. Leslie Hodgson leaves for the same destination early in the New Year.

Miss Franziska Heinrich, graduate and gold-medallist of 1898, has already given successful pianoforte recitals in Barrie, Berlin, and Collingwood.

Miss Queen Beaton, A. T. C. M., has a large class in Bracebridge, where she succeeded Miss Carrie Bowerman.

Miss Bessie Davis, a graduate of 1901, has been appointed a teacher of voice culture in the Sargent School of Physical Training, Cambridge, Mass.

The following church appointments are also of recent date:

Miss Bertha Rogers, leading contralto, Westminster Presbyterian Church.

Mr. W. M. McCammon, leading tenor, Westminster Presbyterian Church.

Mr. Charles F. Clarke, leading bass, St. James' Square Presbyterian Church.

Mr. Arthur Heyes, leading tenor, St. Simon's Episcopal Church.

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On October 15th, at the residence of the bride's parents, Toronto, Miss Ada Florence Wagstaff, graduate in Piano, Voice, Theory and Teachers' Normal Course, was married to Mr. James Harris, Toronto.

At St. Andrew's Church, Toronto, on Nov. 30th, Miss Maud Snarr was married to Mr. Ernest J. Hathaway, Toronto.

## Books Old and New

"MUSIC AND ITS MASTERS." By O. B. Boise, Philadelphia : J. B. Lippincott Company. \$2.00.

"Music and its Masters," is thoughtfully written, and deserves the attention of all music students. The author has traced the development of music from the earliest times to the present day. Before the adoption of notation, its growth was extremely slow, but in a comparatively short time afterwards, Palestrina, the first "High Priest" of music, appeared, being followed by Bach, Handel, Beethoven, Schubert, Schumann and Wagner; no others, in his estimation, are entitled to the same rank as these, and he devotes most of his attention to their connection with music's advancement. An interesting line of thought is suggested in "Who is to be our seventh High Priest?" Brahms or Tschaikowsky may eventually be accorded this rank, but in regard to the former, he thinks "a natural distinguishing and pervading individuality" is lacking. Tschaikowsky may win the honor, for, in spite of some weaknesses, "his great qualities are overpowering."

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"When you read a book you will find that its contents are naturally divided into three portions:—(a.) What you know, (b.) What you do not know, (c.) What you need to know. You can afford to read lightly the item (a); of item (b) you must take care, for by judicious selection of its contents you discover item (c). This last is what you must read again and again, ponder and question from all points of view."

"Chats with Music Students," by Thomas Tapper, published by Theodore Presser, Philadelphia, from which the above quotation is made, should be read by everyone studying music.

Following are a few of the Chapter headings:—

"What shall I study?" "Method of study;" "What shall be my side study?" "Taste;" "Expression;" "Disposition of time for study and practice;" "Preparation for teaching;" "Taking lessons;" "Character and character building."

# Literature and Expression

By Inez Nicholson-Cutter

One of the delights in pursuing any object lies in the continual discovery of the relativity of knowledge. In true education all lines converge. The right study of science, of art, of sociology, leads to one goal, a fuller knowledge of truth as God has revealed it in man and in nature, and a more perfect adjustment of the individual, through the development of his powers, to the divine plan.

The significant change in the name of our School makes more evident the intimate connection between the work of the musical and the literary departments of the Conservatory. Music and literature are each forms of expression. In learning to sing, to master a musical instrument, to interpret a poem or a page in prose, one claims kinship with the mighty spirits of the past and the present, and becomes a searcher after truth in order to reveal it to others. The end sought is the same; the medium alone differs.

Art is the language of the feelings. Before one can interpret truth through any art, the feelings must become sane, pure, and permanent. This end can be attained only through the development of the inner nature, the growth of the spiritual life. The value of intellectual development is fully appreciated; physical education is receiving increasing recognition; it is the third aspect of our nature,—the spiritual—which today receives the least intelligent consideration, and yet the spiritual is greater than the sum of the other two, is, indeed, the end they were obviously meant to serve.

Foremost among the influences which tend to nourish and unfold our essential life, stands literature. The masters of literature, like the great composers, are those who in periods of inspiration have set into beautiful form their visions and ideals. The work emanating from these minds in their hours of divine possession will continually impart to other men that vitalizing touch which saves from the limitations



of specialization on the one hand and the swamps of commonplaceness on the other. All of the arts possess this magic gift, but literature, perhaps, in the greatest degree. It embraces every field of human experience, and it is expressed in a form more easily comprehended by all classes of minds.

The mere perusal of literature will not feed the spiritual life, neither will the endeavor to understand it through the discursive intellect. A reverential approach to it with openness of mind to its inner spirit, can alone accomplish this end.

The realities which literature reveals are more readily grasped in the endeavor to give them outward form, to express them, since no truth is really ours till, in some form, we give it utterance. We are left illumined and strengthened by having been a channel through which truth flowed. In this fact lies the value of expression as a study.

Earnest persons have nothing to do with performances whose aim is mere entertainment. Life is too short, its problems too real, the battle too rugged, to admit of an awakened soul spending precious hours and weeks in learning to do tricks by which the idle may be amused. To spend some time daily with beautiful and ennobling thoughts, to place one's self under the spell of minds who wrought in intensest life, to obtain through surrender to their thought occasional glimpses from their mount of vision, is to grow toward the height on which their spirits dwell. Converse with literature should be regarded as essential to the spiritual life, as bread is to the physical life.

With most of us the inspirational atmosphere in which we do our best work is a chance experience entering our life now and then under conditions within and without ourselves, which we do not seek to understand, much less to create. This inspirational atmosphere should not be a chance condition, but an end definitely and intelligently sought. All art, all work, would then become not merely an expression, it is that of necessity, but an expression of divinity, working out through humanity its sublime plan.

## Home and Foreign Notes

The composer, Gustave Charpentier, is considered one of the most promising of the younger French musicians. He is most daringly original in his treatment of the orchestra, and in one of his latest works, "Impressions of Italy," has written fascinating descriptive music. His opera "Louise" has had a phenomenal success in Paris during 1901.

Cecile Chaminade, the French composer, was married recently to M. Carbonel, a Marseilles music publisher.

Kubelik is the sensation of today in the musical world, and few critics are bold enough, or have sufficient knowledge of violin playing to prevent themselves being carried along by the flood of popular enthusiasm. Those who have anything of an unfavorable nature to say, criticise his intonation and his readings of the classic masterpieces, but they cannot refrain from the most absolute commendation of his marvellous technique, which is displayed to the best advantage in Paganini's difficult compositions.

Toronto is receiving a generous share of the best musical attractions this season. Already we have had the Metropolitan Grand Opera Company in four operas, Lillian Nordica and Josef Hofmann, and for the early months of 1902, the following artists have been booked: January 9th, Kubelik; 17th, New York Symphony Orchestra (Emil Paur, conductor), 24th, Whitney Mockridge, January 6th, Lilli Lehmann in recital, March 5th, Paderewski, 28th, Plunket Greene. These are all under Massey Hall management. The Mendelssohn

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Choir will bring Harold Bauer on January 30th, and the Male Chorus Club, Gerardy, February 6th. We understand the Pittsburg Orchestra, (Victor Herbert, conductor), is also likely to visit us.

Mr. Watkin Mills, the favorite English basso, is to make another of his always acceptable, song recital tours through Canada and the United States next spring, commencing at Halifax on April 8th. George Fox, the violinist, will accompany him.

Josef Rheinberger, the well-known composer and teacher, died at Munich, on November 25th, 1901. He was born March 17th, 1839. His compositions are scholarly and often very melodious, notably the quartet for piano and strings, which is one of the best known of his works. As a teacher he has been very successful, many prominent musicians of the present day having studied with him.

The article on Palestrina appearing in this number is the first of a series of short biographical sketches of great composers which will appear regularly in the Conservatory Bi-monthly. They will be published in chronological order and will include the following: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Berlioz, Mendelssohn, Schumann, Chopin and Wagner. The biographical department will also contain in each issue a short sketch of some modern musician, with portrait whenever possible.

Mr. W. H. Hewlett is giving an interesting series of six organ recitals at Dundas Centre Church, London, Ontario, on the last Saturday afternoon of each month. In October he was assisted by Mrs. Mackelcan, of Hamilton, and in November by Geo. Fox, violinist.

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Edward Elgar, the English composer, is receiving marked recognition from the orchestral conductors this season. His overture "Cockaigne," which was written to describe life in London, has been frequently performed, both in Europe and the United States, and is highly spoken of. Philip Hale, the veteran critic of Boston, says "Mr. Elgar has escaped bravely from the sweetish sickly odor of Mendelssohnism. His individuality is pronounced."

Eugen d'Albert, a sketch of whose life appears in this issue, is announced for a series of forty concerts in America from January to March.

The Germans are looking towards Siegmund von Hausegger with increasing interest. His symphony "Barbarossa" has aroused them to a realization of his possibilities as a composer and is said to be "built on broad lines and richly orchestrated." It has been well received in such musical centres as Munich, Berlin, Leipsic and New York.

Mr. Whitney Tew, the English basso now in America, is meeting with all varieties of criticism from the American press, both favorable and unfavorable. There seems to be little doubt, however, that he has a fine voice and uses it well, indeed it would be impossible for him to have obtained the eminence he has in England unless such were the case. Gregory Hast, another English singer, has been similarly treated by our critics, the Courier recently publishing some of the widely differing notices in parallel columns. They make interesting reading, and prove that even the best critics are far from unanimous in their opinions.

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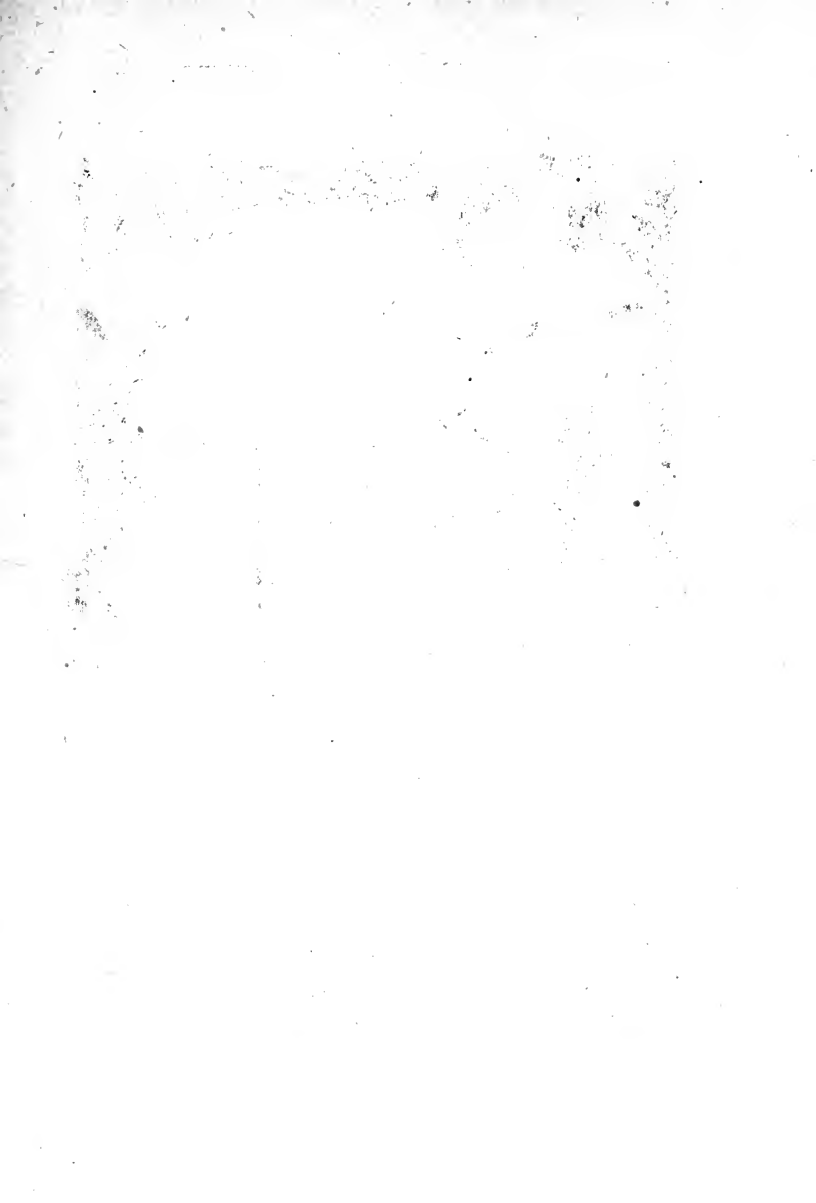
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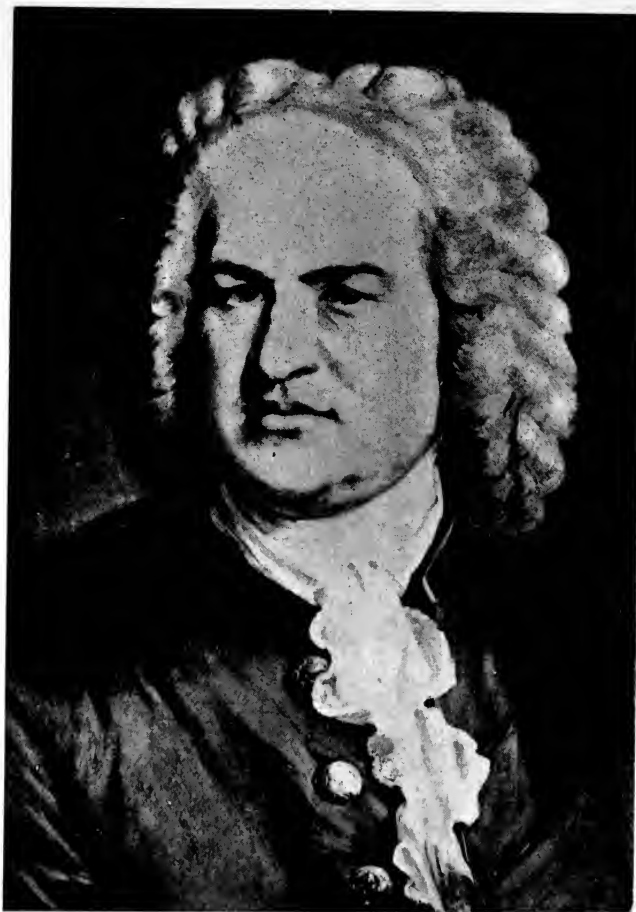
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BACH.



# *The Conservatory Bi-Monthly*

## **MY SYMPHONY.**



TO live content with small means ; to seek elegance rather than luxury, and refinement rather than fashion ; to be worthy, not respectable ; and wealthy, not rich ; to study hard, think quietly, talk gently, act frankly ; to listen to stars and birds, babes and sages, with open heart ; to bear cheerfully, do all bravely, await occasions, hurry never ; in a word, to let the spiritual, unbidden and unconscious, grow up through the common. This is to be my symphony.

WM. HENRY CHANNING.

## Talks with Teachers

### II. Examinations.

**R**EGARDED from an educational view-point the present may be fittingly designated as an era of examinations. Examinations in every conceivable subject are thrust upon the unfortunate student from the time he emerges from the Kindergarten until he "goes up" for his degree. The present day tendency in all kinds of school and college training is to regard success in examinations too much as an achievement to be valued for its own sake; as the goal itself rather than as a mere incident in striving to reach the goal. It is only within a few decades that examinations in the vocal and instrumental branches of music have been so systematized as to be considered practicable, yet the desire to get through as many examinations as possible in a given time seems already to have taken possession of the average music student. Unfortunately the student is not the only one at fault in this matter, for in many cases his parents urge him to take examinations long before he has had time to thoroughly prepare for them.

Examinations in music are perfectly legitimate and, at proper times desirable, serving as they do to measure approximately the distance traversed by the student on the road of knowledge. This highway of knowledge, however, is extremely broad. Many things may escape the student wayfarer's notice, and the fact that he has reached a certain point in his journey, does not necessarily imply that he has learned all that is to be known concerning the country through which he has passed.

I do not think that music teachers generally are over-anxious to push their pupils prematurely into examinations. They know that such a course is harmful to the pupil, and that it reflects no credit on themselves as teachers. Their attitude, however, is

too often a passive one. They do not always impress on their pupils as they should the utter folly of trying examinations too soon, nor point out that for them to barely secure a "pass" is to publish the fact that they do not excel in their nominally completed course. It is only when the candidate is thoroughly prepared in his work, and may reasonably expect to pass with honors, that he should be considered ready for examination. Departure from this rule should be made only under exceptional circumstances.

The value of examinations to teachers is potentially great. The clever, well-equipped teacher may utilize them most advantageously and find in them a powerful factor with which to stimulate and enthuse his pupils towards higher aims and broader musicianship. He soon finds, too, that a system of well graded examinations may serve as a helpful influence in enabling him to hold pupils longer than is otherwise possible. It is only natural for teachers to wish to retain their pupils until they have reached a creditable degree of proficiency, and since a prolonged period of study is almost invariably necessary for the student to be productive of much benefit, it must be admitted that timely examinations are conducive, not only to the welfare of the pupil, but to the satisfaction of the teacher.

The less fortunate, poorly equipped teacher may be disappointed at first in the results ("marks") obtained by his pupils. This, though a bitter lesson to learn, is precisely the experience which he needs, that he may see more clearly his shortcomings and thus be able to remedy them.

The student aiming at graduation, in any music school, must of necessity submit to examinations of some sort. He should be made to realize, however, that Music is an exacting muse and that to win her favor he must give her true allegiance without wasting too much thought on the prospective glory which is often associated with the winning of diplomas.

E. F.

## The Artist and the Layman

By J. D. A. Tripp



OW wonderfully he plays!

This is an expression one hears on many sides after a performance by a great instrumental artist, and the majority of the people in an audience seem to think that all the virtuosity displayed and all the musical effects produced are there without any great effort having been made in the way of study by the one at the instrument. The beautiful legato, crisp staccato, "limpid" scale passages, "sweeping" arpeggios, "grand" chords, "bird-like" trills, varieties of touch and tone coloring, unobtrusive yet effective pedalling, balance of parts, splendid endurance, the subtle nuances, all are factors which do not go for much with the average listener from an intelligent, critical standpoint, but which the same listener misses (he of course knows not why) if they are not present. The uninitiated is always very much surprised if told of the almost innumerable hours of practice that are required to obtain the mastery of any one of these accomplishments.

I remember on one occasion, Rosenthal, after giving a recital in Berlin, was invited by some colleagues to a supper, but refused, saying that he must go home and practise. This was after a most successful concert during which he had been obliged to play at least five encores, and people were climbing over seats to get nearer the platform. It may be that at some time the listening public will no longer wonder at the marvellous things accomplished by artists, and will appreciate the years of labor necessary to secure artistic results. This, however, may only be expected when all of our growing, studying generation are given an insight into the real artistic life, and are able to appreciate the sacrifices that the artist has made, is making, and will make, for art's sake.

## The Four Vocal Divisions

By Rechab Tandy

**T**HE various voices of mankind are divided into four classes, viz.: Soprano, Contralto, Tenor, and Bass; within each class modifications occur to such an extent that in compass, quality and volume the variety is almost endless.

The soprano section may be sub-divided into the "dramatic" and "light high" voices. The dramatic voice while seldom possessing the highest range, generally has sufficient compass for the requirements of the standard operas and oratorios, and also a much greater volume of tone than ordinarily accompanies the high voice. It has the necessary resources for the climaxes of heavy compositions, and even the largest voices when properly under control, can interpret satisfactorily the most delicate passages. Two well-known singers who possess dramatic soprano voices are Madame Nordica and Madame Lehmann.

The "light" soprano voice is best adapted to the execution of music of high range and florid character. As a rule it is pleasing but lacking in emotional quality. There are people, however, with but little of the sympathetic or dramatic in their natures who derive very great enjoyment from listening to the brilliant exploits of such voices.

Female voices of the lowest pitch are classed as contraltos. They are generally large in volume and are best adapted to interpret music of a sustained and expressive character. As a rule, contraltos do not cultivate the ornamental in singing to the same extent as sopranos, yet there are those who rival the latter in brilliant vocalization and in the successful use of the trill or shake. The typical contralto voice, such as that possessed by Clara Butt is a rarity, and is in great demand with the public.

Now as to the tenor division. Many people imagine that tenors as a class are unduly conceited; if they are, it is due perhaps to the fact that they are pampered by the public, for the tenor is a prime favorite both in concert and opera, in the latter usually taking the part of the lover. There are two distinct subdivisions of tenor voices, similar to those of sopranos, the "robust" and the "light," or as the Italians term them, "Tenore Rubusto" and Tenore Leggiero." The dramatic or robust tenor is more rare in all countries than any other kind of voice. It is chosen, if available, for the tenor roles in grand opera, for it alone has the dramatic force to interpret them properly. Too many beautiful "light" tenor voices have been overstrained and completely silenced by trying to do the work composed specially for the heavier voices. It may not be amiss to mention one point which is often misunderstood by otherwise well-informed musical people, namely, that it is correct to term both the robust and light voices tenor. Those ignorant of the proper classification of voices frequently call the large dramatic voices baritone. There is a great deal of misconception on this point. The compass of the "dramatic" is about the same as that of the "light" voice; they differ, however, both in quality and timbre. As a proof of the status of the robust voice and the high place it takes in the musical world, mention may be made of Tamagno (Italian), Jean de Reszke (Polish), Van Dyck (Belgian), Edward Lloyd and Ben Davies (English), also the late Sims Reeves, Joseph Maas and Charles Lockey, the latter recently deceased.

The fourth division is that of the bass voice, it being also sub-divided into two sections, known as bass and baritone. The baritone lacks the extent and power of the bass in its lower range, but is compensated by a higher compass and brighter upper register. The typical English baritone is Charles Santley, who has sung for the past thirty-five years, and who even yet possesses an astonishingly fine voice. Many good basses are unable to sing solos such as those in the

Messiah or Elijah, not having sufficient compass to reach the high notes, but ample scope is afforded such voices in numberless other compositions. The voice of Mons Plancon, the great French singer, is an example of a rare combination, he having the compass and quality of both bass and baritone.

The classification of the voice is a very important matter. Many good voices have been utterly ruined by imprudently straining after high tones, and yet all vocalists should intelligently and carefully reach out for every semitone of additional compass at each end of the voice. However much one may covet another's vocal ability, no voice can be trained to produce the exact results obtained by another. It is possible for everyone to develop a definite individuality.

---

## **Thoughts for Pupils and Teachers**

"Do not practice so much—think! Always ask yourself the reason for everything; investigate the cause of your difficulties. One can practice technic mentally without touching the piano at all. If one were to study pieces as carefully as one does etudes, special technical work would not be needed. A quarter of an hour of practice, intently and thoroughly employed, is better than three hours of meaningless or careless practice.

"It is not so much the practice, but the thought, that you will find it difficult to get from pupils. What quantities of studies, good in themselves, are put to no purpose and worse, by misdirected energy. Aim to make your pupils think; that is always the difficulty; and make them listen. Cultivate your own ear, too, and make it judge effects. Neither written nor spoken words, nor, of course, the fingers, should direct the manner of playing a composition, but the ear.—Albino Gorno, in *Musical Courier*.

# Music: An Historical Review

By J. Humphrey Anger, Mus. Bac., Oxon,  
F.R.C.O. (Eng.)

## II. The Music of the Hebrews (continued).

**T**HE Hebrews were the possessors of a great variety of musical instruments, as many as nineteen being mentioned in the course of the Old Testament. These, as in the case of a modern orchestra, were divided into three classes, viz.: string instruments, wind instruments, and instruments of percussion; and, as will be seen from the following table, they may, one and all, be regarded as the precursors of the most popular musical instruments of the 19th century.

Hebrew Name.	Translation.	Character.	Reference.
Kinnor	Harp	String	Gen. iv. 21
Kithara	Harp	"	Dan. iii. 5
Minnim	{ Stringed instruments }	"	Ps. cl. 4
Nebel	Psaltery	"	I. Sam. x. 5
Nebel-Azor	{ Instrument of ten strings }	"	Ps. xxxiii. 2
Psanterin	Psaltery	"	Dan. iii. 5
Shalishim	{ Instruments of music }	"	I. Sam. xviii. 6
Keren	{ Trumpet of ram's-horn }	Wind	Josh. vi. 4
Khalil	Pipe	"	I. Sam. x. 5
Khatsotsrah	{ Trumpet of silver }	"	Num. x. 2
Mashrokitha	Flute	"	Dan. iii. 5
Nekeb	Pipes	"	Ezek. xxviii. 13
Shophar	Trumpet	"	Ex. xv. 16
Ugab	Organ	"	Gen. iv. 21
Menaaneim	Cymbals	Percussion	II. Sam. vi. 5
Toph	{ Tabret Timbrel }	"	Gen. xxxi. 7
Tseltslim	{ Cymbals Bells }	"	Ex. xv. 20
Sabeca	Sackbut	"	I. Chr. xiii. 8
Symphonia	Dulcimer	"	Zech. xiv. 20
			Dan. iii. 5
			Dan. iii. 5.



In addition to the above there is the Machol, which is almost invariably translated "dances" or "dancing;" by some authorities, however, the Machol is regarded as having been an instrument of the flute character. The Khalil, translated pipe, was probably a reed instrument of the oboe or clarinet character.

In the Prayer-book version of the Psalms (xcviii. 6), the word "shawms" is given as a translation for Shophar, the Authorized version giving "sound of cornet." The necessity for these changes is to be seen in the fact that both the Khatsotsrah and the Shophar are employed in this verse in the original Hebrew. Minnim was probably a poetical term for stringed instruments generally.

The Shalishim, according to a marginal note, was a "three-stringed instrument," but recent authorities seem to be of the opinion that it was more probably either a triangle, or a sistrum (rattle) with three rings on each bar, or with three vibrating bars. The Menaaneim, although translated cymbals, was probably of similar construction; both words occur once only in the Bible. Tseltslim, in one instance (II Sam. vi. 5), though translated "cornets," was unquestionably a percussion instrument. In the Revised version it is translated "castanets," with a marginal note, "sistra," adjoined.

Sackbut, as a translation for Sabeca, is very misleading; the sackbut, an instrument now obsolete, was a loud, brassy, wind instrument of the trombone character, while the Sabeca, according to the best authorities, was a string instrument, being, in fact, a large harp, in contradistinction to the Kithara which was a smaller instrument of the lyre character.

(To be continued.)

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For further information on this interesting subject the student should consult that excellent work, "The Music of the Bible," by the late Sir John Stainer.

## Bach



JOHANN Sebastian Bach, who may be called the founder of the German school of music, was the greatest musician of the Bach family, a family which "for two hundred and fifty years sounded the A for all Germany." He was born in Eisenach in 1685 and died in 1750. After his death, musical talent in the family began to decline and the family itself is now said to be extinct.

Bach is most widely known as a composer for the organ, but his genius found vent in writing many different forms of music. His compositions include preludes, fugues and numerous other works for the organ, "Passion Music" for chorus and orchestra, the Christmas Oratorio, the Grand Mass in B minor, and other masses, and a large number of cantatas, anthems, chorales, hymns, etc.; important works for the piano and for string instruments, orchestral suites, overtures, etc., etc.

Bach's importance in the world of music lies in the fact that, starting with instrumental music and adhering to the spirit of it, he developed all forms of composition in an entirely new and independent manner. (Palestrina had confined himself almost exclusively to composing for the church.) The old vocal style was exhausted. "Bach created an entirely new vocal style, based on instrumental principles, and carried it to the summit of perfection." He founded a new system of fingering for the clavichord, giving the thumb and little finger, which were scarcely used before, equally important parts with the middle fingers, thus laying the foundation of the modern piano school.

In the study of Bach's works the student finds the deepest and the highest reaches in the science of music, for his mind seems to have grasped all its resources and to have built up the purest and most perfect structure possible. His masterly counterpoint, however, is generally spoken of as the special mark of his genius.

H. S. S.

## Church Music as a part of Theological Education\*

By Waldo S. Pratt



IN offering musical opportunities to ministerial candidates it is possible to pursue any one of three ends, which may be concisely termed expertness, information, and purpose. . . .

Expertness.—The most important of musical accomplishments for a minister is that of singing. Whatever work is undertaken here (in its study) should be carefully directed toward the cultivation of the singing voice as an implement, the mastery of the art of reading printed music, and experience in actual part-singing. These technical accomplishments ought to be so taught in all the lower grades of education that they should not be added to the heavy burden already laid upon our theological schools, but so long as general education is defective here, the ministerial school must supply the lack as best it can. . . .

Information.—Since music is a constituted part of church services, the minister ought to have come into such contact with it as to be somewhat sensitive to it, and appreciative of it as a hearer. Whether he be a singer or not is of far less moment oftentimes than whether he be a genuine lover of music, with both sound information and a growing discrimination about it. A practical responsiveness to music is almost universally possible through processes of education. . . .

No theological college ought to omit a general course of lectures upon the development of hymnody as a part of church history. . . .

A due consideration of sacred music as a part of public worship is absolutely indispensable to a

\*Extracts from an address given at the Toronto Conservatory of Music on October 21st, 1901, as the first of a series of lectures on Church Music, under the auspices of the Conservatory and the various Theological Colleges of the city.

thorough study of liturgics, however regarded, and conversely, a somewhat extensive survey of liturgical facts and principles is also absolutely indispensable to a well-rounded and well-poised study of sacred music. Sacred music has much more than a mechanical relation to public worship, and if it is to be maintained, it should be cultivated and built up without the possibility of divorce from those eternal spiritual realities that are the essence of public worship as an institution of the Christian Church. It has occasionally seemed as if some advocates have supposed that all that is needed to make church music perfect is to raise it to the highest pitch of artistic refinement and elaboration—to employ only the greatest geniuses as organists and choir-singers, to use only musical selections of the highest order, to multiply musical exercises in the service, and not only to install the largest and finest organs, but to reach out more or less after the further richness of the orchestra as well. None of these ambitions is in itself objectionable. But back of them all there must be an imperial purpose to use every musical appliance in accord with the ideals of public worship as a whole, and always for the furtherance of those majestic spiritual results to which public worship is dedicated. . . .

Purpose.—As to the degree of authority or control that a minister should expect to exercise in musical matters, evidently, no fixed rules can be laid down. Perhaps the best injunction to press home upon him at the outset is that he should plan to give special attention to the selection of his chief church musician, whether organist or choirmaster, and then to the establishment between himself and this musical official of more than ordinarily close personal relations. Another remark as to ministerial purpose relates to the plain duty that rests upon the clergyman to instruct his people as far as he is able about the facts and principles of sacred music, and to incite them by every tactful means to do their part in it.

## Glazounow



Alexandre Constantinovitch Glazounow (gla-tsoo-nov) was born August 10th, 1865, at St. Petersburg. He is one of the foremost among living Russian composers, and is considered the most Western in style. His father, a bookseller, had sufficient means to give him a thorough musical education, and since 1882 all his energies have been devoted to the study of that art. He had for instructors Jelenkoffsky, and later

(in 1880) Rimsky-Korsakoff. Since 1899 he has been professor of Instrumentation in the Conservatory at St. Petersburg.

In Glazounow's early works his style was fantastic and more after the pattern of the most modern Russian composers, but later, he has written more in the style of the serious German school. His talents as a composer have been devoted mainly to orchestral, chamber and piano music. He has written six symphonies, and numerous miscellaneous works for orchestra, such as overtures, suites, etc., many of which are included in the repertoires of the world's greatest orchestras; five string quartettes, a string quintette, and duets for piano and various instruments; and for piano alone, a sonata, waltzes, mazurkas, etudes, etc. One of his most recent works is a "Memorial Cantata," written for a Leeds Festival. In conjunction with various other Russian composers he has written parts of works, string quartettes, etc., and he finished two movements of an incomplete symphony in A minor left by Borodine.

H. S. S.

# The Organ and its Representative Schools

By Arthur Blakeley



THE organ stands pre-eminent among musical instruments in majesty and sustaining power, as well as in ethereal delicacy of tone and variety of sound-color; each "speaking" stop is a separate voice, differing in power and character from all the others. In compass it exceeds the gamut of all other instruments combined, its particular glory being the magnificent bass, reaching down to the 32 foot note, or even, as in the Sidney organ, to the 64 foot, giving the immense compass of ten octaves.

It arrived at a state of comparative perfection, and was endowed with a classical repertoire by Bach and Handel in the early part of the eighteenth century. Yet to-day, the organ may fairly claim pre-eminence as a modern instrument, so great has been its development during the last fifty years. It is worthy of note that no two organs produce exactly the same musical effect. Each has its own peculiar position and surroundings, which circumstance imparts to it a certain individuality, even though its specification be identical with that of other organs. In tone quality, aside from national preferences, each organ-builder has his own ideas. The time-worn organs of Italy are usually light and thin in tone, and deficient in mechanical contrivances, suitable fairly well perhaps, for the music greatly used by their organists, such as chaconnes, gavottes, minuets, etc. The full-toned organs of Germany, with their heavy basses, and rather unwieldy mechanism, are treated by their organists in a dignified and solid, if rather severe style. The French builders have a predilection for reeds and fancy stops, and the performers, for brilliant and showy pieces. The use of the organ as a concert instrument in England, has stimulated the

art of organ building there, so that little is left to be desired in points of mechanism; hence, the frequent use in that country of arrangements of orchestral and other music, demanding rapid execution, and changes of stops, which, in countries where less perfect instruments are in use, would either be discredited or be deemed out of keeping with the dignity and nobility of the instrument.

In selecting pieces for use in the church service, it will not do merely to rely upon the titles, so much depends upon the general style of a composer, and the form of service for which the pieces were designed. Much may depend also upon the manner in which they are rendered, (the composer's intentions not always being clearly indicated on the printed copy), or, upon the limited capabilities of the organ in question, or the size and architecture of the building.

That organ selections should in all cases be adapted to the occasion of their use, goes without saying. Before selecting music for any individual service, the organist should ascertain the nature of that service, that he may assist in producing the result desired. However brilliant he may be as a performer, if conscientious, he must deny himself many opportunities of self-display. The prelude to a service should be serious and elevating, rather than merely pretty and entertaining, and in selecting the postlude even more judgment is required. It should at least, not have the effect of dissipating the impressions of the sermon. When movements of dignity and breadth are required appropriate selections may be made from the works of the Italian composers, Bossi and Capocci; or from the adagios, chorales and fugued movements of the German writers, the sonatas of Rheinberger and Merkel in particular. For pieces of a lighter character, judicious selection may be made from the works of French composers, "Elevations," "Benedictions," "Invocations," etc. The compositions of Smart, Wesley, Best, and others of the English school, though having fanciful titles and containing other evidences of a romantic tendency, will be found chaste and characteristic.

## Conservatory Notes

The concerts given by the Conservatory String Quartette, the first two programmes of which were contained in the initial number of this Magazine, have been attended by large and appreciative audiences, a source of encouragement and gratification to the members of the Club.

At the third concert, on January 25th, the assisting artists were Miss Jessie Perry, pianist; Mr. Oscar Wenborne, baritone, and Miss Jennie E. Williams, accompanist. The programme being as follows:

1. String Quartette, Op. 76, No. 4, B flat Major sohn.—Allegro, Canzonetta, Andante, Allegro.

2. Vocal, "Sleep, Sleep, O King," S. Coleridge-Taylor.

3. Violin Solo, "Legende," Wieniawski.—Miss Lena M. Hayes.

4. Trio, Op. 72 (piano and strings) Godard.—Adagio, Vivace.

5. Vocal, (a) "Birds in the High Hall Garden," (b) "Go Not Happy Day," Arthur Somervell.

6. String Quartette, Op. 27, Grieg, (first movement). Menuetto.

On February 22nd, Mrs. H. W. Parker, soprano, Miss Eva Janes, pianist, and Mr. Donald Herald, accompanist, assisted the Quartette in the following programme:

1. String Quartette, Op. 76, N. 4, B flat Major Haydn.—Allegro con spirito, Adagio, Menuetto, Allegro ma non troppo.

2. Vocal, "O Happy is the Little Bird," Lachner, (with 'cello obligato.)

3. Sonata, violin and piano, Op. 78, Brahms.—Vivace ma non troppo, Adagio, Allegro molto moderato; Miss Lina D. Adamson and Miss Eva Janes.

4. Violoncello Solos, (a) "Litanej," Schubert; (b) Czardas, Op. 10, Adolf Fischer.

5. Vocal, "Love the Pedlar," Edward German.



6. String Quartette, Op. 27, Grieg, (first movement).

At the final concert of the series the Quartette will be assisted by Mr. J. D. A. Tripp, pianist; Mr. Frank Blachford, violinist; Mr. E. W. Knowles, baritone, and Miss Kate Archer, violinist.

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Three of the "Church Music Course" lectures have been given during the past month, namely:

The sixth, on the evening of Thursday, Feb. 13th, by Miss Maude Masson, Principal of the Conservatory School of Literature and Expression. Subject, "The Voice and the Power of Eloquence."

The seventh, on Monday, February 10th, by Dr. Albert Ham, organist and choirmaster of St. James Cathedral, assisted by the Cathedral choir. Subject, "Chanting."

The eighth, on February 27th, by Mr. J. W. F. Harrison. Subject, "Music in City Churches," with illustrations by the choir of St. Simon's church.

The remaining two lectures of the Course will be given by Mr. A. S. Vogt and Dr. Edward Fisher.

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The following recent events are recorded as having taken place in the Conservatory Music Hall:

December 7th.—Piano recital by Miss Edith Mason, pupil of Mr. J. D. A. Tripp.

December 20th.—Miscellaneous programme of piano and vocal music.

February 7th.—Piano recital by pupils of Miss Johnson and Mrs. J. L. Nichols, assisted by pupils of the violin and vocal departments and the school of literature and expression.

February 17th.—Recital by advanced pupils of the piano department.

February 19th.—Piano recital by Miss Ethel A. DeNure, pupil of Mr. W. J. McNally.

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Miss Dora L. MacMurty, A. T. C. M., has been appointed a member of the Conservatory faculty in the vocal department and has already assumed her duties in connection therewith.

Miss Mabel V. Thomson, vocal graduate and gold-medallist 1897, is now pursuing her studies in Vienna, Germany.

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Mr. David Wright, formerly of the Presbyterian church, Orillia, has been appointed to the position of organist and choirmaster of St. James Presbyterian church, London, Ontario.

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Mr. Charles E. Clarke, baritone, recently sang at the University Glee Club concert in the Pavilion, and also accompanied them on their tour to Peterboro, Lindsay and Ottawa.

The press notices from all these places spoke in the most favorable terms of Mr. Clarke's work.

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Among the Pianoforte Normal Course graduates of 1901 who are now actively engaged in teaching, may be mentioned the following: on the Conservatory staff, Miss Grace Emmett, Miss Alice L. Evans, Miss Clara B. Phelps, Miss Madeline Schiff: private classes in Toronto, Miss Mabel Deeks, Miss Daisy B. Reading, Miss Rachael A. E. Wilson; in other places, Miss Emma G. A. Adrian, St. John's, Nfld.; Miss Queen Beaton, Bracebridge, Ont.; Miss Edna Green, Davenport, Iowa; Miss Mary Green, Owen Sound; Miss Millie Green, Victoria, B. C.; Miss Gertrude E. Sangster, Port Perry; Miss Adeline Stern, Montreal.

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Music is so essentially intangible that it required ages to discover sufficient of its underlying principles to afford the foundation for an art. Nothing within our ken has been as slow in evolving and yet nothing has shown such an unwavering tendency forward and upward. These characteristics, and its insidious influence upon man's nature, entitle it to be called the divine art.—O. B. Boise.

## Books Old and New

"Symphonies and Their Meaning," by Philip H. Goepf, Philadelphia. J. B. Lippincott Company. 400 pages. \$2.00.

If a longer and more comprehensive title for this work had been advisable, it might have been worded thus, "Characteristics of the Great Composers and Descriptions of Their More Important Symphonies." The book certainly gives one, in most interesting form, a good summary of the styles of the greatest tone poets. The descriptions of the symphonies are to a musician delightfully fascinating, and while the author disclaims dogmatism, as to his ideas in interpreting them, one cannot help feeling their appropriateness interspersed, as they are, with many musical quotations. The aim of the book is "primarily to set forth the impression of each of certain chosen symphonies, and through them to get, at first hand, a clear glimpse of the individuality of each of the great masters. Secondly, it is intended to suggest, by the mode presented, an attitude in the listener which will increase his enjoyment by an intelligent perception of the intent of the master."

The first two chapters are introductory and deal briefly with truth in art, the necessity of independent thought and criticism in the musical world, the connection between the master's thought and his art work, the moral quality of music, the evolution of the independent art of absolute instrumental music, and what the sonata form is. Then he takes up thirteen symphonies separately: two by Haydn, Mozart two, Beethoven three, Schubert two, Schumann two, Mendelssohn one, and Brahms one. Reference to each composer's work is prefaced by remarks on his main characteristics, and comparisons with other masters.

The book will be appreciated most by the thoughtful musician, but will also interest the earnest student.

# Physical Culture

By Inez Nicholson Cutter

## The Need of Specific Exercise



THE development of physical fitness for the exigencies of life will one day be universally acknowledged an indispensable part of education.

The early settlers of this continent were, for the most part, hardy and vigorous. Only persons possessing a strong constitution were disposed to brave the hardships incident to a pioneer life. The work they did in felling forests, tilling the soil, fighting Indians, establishing settlements without the aids and commercial interchange of civilization, brought into play both mental and physical faculties. Isolation from human aid, and intimate association with nature kept their religious nature active.

Modern life does not furnish these great, elemental stimuli to rounded living. This is an age of specialization. Specialization, while it makes possible advanced work in one direction, tends to dwarf the neglected sides of man's threefold nature. Persons who spend their days bending over books, sitting at a piano or in an office chair, following earnestly any art, science, or means of livelihood, commonly deny their bodies the varied activity upon which perfection of structure and of bodily function depend.

College sports tend to offset among students the danger of mental development at the sacrifice of physical vigor, but the majority of persons are not college bred, and to those who are, after life seldom furnishes opportunities to practice favorite college sports. The incentive to any exercise is, therefore, removed, and eventually a breakdown results.

Education should invariably include instruction which will enable one to understand the body and to care for it intelligently. Such care includes the daily

taking of specific exercises which will involve healthful activity of all the voluntary muscles, and the quickening of the vital forces. After proficiency is attained, these exercises need not occupy much time, but they should be taken regularly, and should be continued indefinitely. Care of the body as certainly includes daily exercise as it includes daily eating and daily bathing. Time taken from other occupations to further a buoyant physical condition is more than compensated for in increase of power.

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## **Domestic Art**

**By Grace Roberts**

During the past few years marked changes have taken place in the general progress of education; changes which indicate a greater consideration of the all-sided development of the individual. We are slowly, yet surely, departing from the old-fashioned idea that the intellectual is the one side to be specially considered. It is a regrettable fact that in some of our colleges there is a clinging to the old ideals. There is a need of something more vital than listening to lectures for five hours out of seven. The physical and moral nature must be brought into more definite relation with the intellectual to gain the highest results. The almost universal introduction of physical and manual training into the progressive schools of England and the United States is a substantial proof of an educational awakening in this direction. Educators are more alive than perhaps ever before to the need of the three-fold development.

To many, Domestic Art may be an unknown branch of manual training. It comprises plain sewing, millinery and dressmaking, based upon practical and

artistic lines. By connecting with it the study of art and design the practical work is raised to the standard of a profession. From the standpoint of manual training one wishes that years ago the hands of students had been more effectually brought into activity. The inability of many to make their fingers respond to the dictates of will is pitiable, although those same students may be well developed in other ways. They are products of inadequate training in their early life. Domestic Art requires the full use of the physical organism as well as of the intellectual, and by degrees, the student gains a quicker and more accurate co-operation between her members. The demand for original work is a stimulus to the creative faculties. Designs worked out in accordance with the laws of nature and art prevent any tendency to imitation.

Visits to art exhibitions develop the artistic nature and give opportunity for the detailed study of art compositions; visits to manufactories give a fuller knowledge of the methods used in the production of materials; both prove helpful and valuable adjuncts.

Physical culture now forms an important feature of the Domestic Art course. A recognition of the necessity of thoroughness from foundation to finished structure, has led to the introduction of this subject. A greater knowledge of and reverence for the body, leads to its better care and fuller development, and provides more worthy forms to clothe. The highest results are not attainable while attention is directed wholly to external adornment.

The wide scope of Domestic Art makes it valuable, not only for home and professional use, but as a factor in general education.

## Home and Foreign Notes

The Mendelssohn Choir Concerts are acknowledged to be among the most important musical events, not only for Toronto, but for Canada. This year they have given two concerts; at the first on January 30th the soloists were Harold Bauer, pianist, and Mary Hissem de Moss, soprano; and for the second, the Pittsburg Symphony Orchestra, Victor Herbert, Conductor, was engaged. At both concerts the choral work was fully up to the previous high standard set by the Society, under the baton of Mr. A. S. Vogt. At the second concert the Choir was accompanied by the Pittsburg Orchestra in three of their numbers. Too much praise cannot be given to the Society for their enterprise in bringing this orchestra. The educational value of such an evening's music can hardly be overestimated.



The Toronto Male Chorus Club gave its annual concert on February 6th. This society also, marks the progress Toronto is making as a musical centre. Mr. J. D. A. Tripp, Conductor, and Mr. W. F. Robinson, his Associate, divided the leadership, the larger share however being assigned to Mr. Tripp. The chorus being well under control, and the voices of good quality, the result was most satisfactory. The soloists were Jean Gerardy, violoncellist, and Mme. Maconda, soprano, both apparently giving great pleasure to the audience.



Paderewski's opera "Mauru" produced for the first time in America at New York on February 14th, achieved a most notable triumph, in fact according to the newspaper

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reports the excitement was "almost hysterical", Padereswki being "called before the curtain and cheered to the echo"; and at its recent production in Cologne the audience was similarly carried away by the "intrinsic merit of the opera." The composer's popularity as a pianist no doubt influences the public to a large extent in forming an opinion of this work, and some time will necessarily elapse before its real value in the world of art can be definitely determined.

Paderewski will give a recital in Massey Hall on March 5th.



Kubelik conquered his audience in Toronto on February 3rd, as he has done probably in every city he has visited on this continent. With such wonderful technique to start life with, he should have a great future before him. His solos were concerto in D major Paganini; Aria, Bach; Andante, Lalo; Praeludium, Bach; and Carneval Russe, Wieniawski, and for encores Schumann's Traumerei, Bazzini's Rondo des Lutins, and Paganini's variations on "God save the King."



A correspondent of the "Concert Goer" protests against that paper's criticisms of Madame Lehmann, calling them untrue and unfair, and adding "such intelligent interpretation, dramatic power and magnetic personality as that of Madame Lehmann are unusual. If her powers are waning, they are still great enough that it would be better for the public to hear more of such interpretation, and such singing, which is marked by greatness of head and heart, rather than by mere delight in sensuous beauty of tone, or by vanity of content in one's own accomplishments."

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George Grossmith, the clever English impersonator and musician, appeared in Massey Hall on March 3rd. He will be in America during March and April.

The Composer, Alex von Fielitz, is now teaching in the Stern conservatory in Berlin.

Edwin H. Lemare, organist of St. Margaret's, Westminster, London, who has been chosen to fill the position in Pittsburg formerly occupied by the late Frederic Archer, will be a notable acquisition to the ranks of the musical profession on this side of the Atlantic. A correspondent of the Musical Standard suggests that this occasion is a fitting one for the conferring of an honorary degree by one of the English universities. He says "It would be a graceful recognition on behalf of England, of the compliment paid her by America in selecting an Englishman to fill one of the most important musical positions she has to offer. And also it would show that England is not behind America in appreciation of Mr. Lemare's talented work. . . . He is a fitting representative of the church musician 'made in England.'"

A conditional offer of \$50,000 has been made by a private individual through the "Times" towards the establishment of a National Opera House in London. The main condition of the proposed gift is that a sufficient sum, say \$2,500,000 be raised for that purpose. The Musical Standard, after devoting much space to the subject in several issues says of the scheme "It does not progress."

"Only those are qualified to teach the art of singing who themselves are artistic singers." —ROSSINI.

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Dr. Elgar's incidental music to Mr. George Moore's "Grania & Diarmid" was given a first performance at London recently.



Isadore de Lara's opera "Messa-line" received its first New York performance in January. It has been given several times during the past two seasons in London, and is said to have magnificent spectacular possibilities to which full justice was done in New York. The music is not so highly praised, although it is admitted Mme. Calvé had ample scope for her great gifts both as singer and actress.



Mr. Coleridge-Taylor has re-written his cantata "The Blind Girl of Castel-Cuille" since its performance at the Leeds Festival last fall, in accordance with suggestions made by Dr. Bridge. It is said to be practically a new work.



A new life of Schubert has just been completed by Herr Richard Hueberger of Vienna. The book contains portraits, illustrations and facsimilies.



Florizel, a boy ten years of age, is one of the latest prodigies to be presented to the public on the concert platform. At his first appearance in New York recently he played such difficult compositions as a Vieuxtemps and a Bach concerto, two of Paganini's Caprices, and Wieniawski's *Airs Russes*. "He gives evidence of enough real musical talent to make it probable that if left to develop naturally he will become a notable virtuoso."

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# The Conservatory Bi-Monthly

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HANDEL.

# The Conservatory Bi-Monthly



THE world is bright with beauty, and its days  
Are filled with music; could we only know  
True ends from false, and lofty things from  
low;

Could we but tear away the walls that graze  
Our very elbows in life's frosty ways;  
Behold the width beyond us with its flow,  
Its knowledge and its murmur and its glow,  
Where doubt itself is but a golden haze.  
Ah brothers, still upon our pathway lies  
The shadow of dim weariness and fear,  
Yet if we could but lift our earthward eyes  
To see, and open our dull ears to hear,  
Then should the wonder of this world draw near  
And life's innumerable harmonies.

Archibald Lampman.

## A Plea for More Scientific Habits of Music Study and Piano Practice



WHEN an architect plans a building he counts the cost of all the materials involved, the workmanship, etc.

The composer, in writing music, takes account of the dimensions and component parts of the work, as well. The artist who performs it should take account of the ways and means to be employed to that end. It has been stated by scientists that almost every known substance is the product of some combination of only four primary elements. Music consists almost, if not quite wholly, of various combinations of melody, harmony and rhythm. The uses to which the player's fingers must be put at the piano key-board involve, more or less, some kind of employment of the arm, wrist and knuckles. The player who observes exclusively the use of the fingers, with incomplete knowledge of the influence of the other functions just named upon the fingers, or vice versa, generally forms several bad habits—many of them a detriment to expression as well as obstructing control and execution. In the one case, when analyzing rhythm, for example, we develop judgment as regards the relative value of the musical tones involved; not only the slow or fast proportions, but the dynamics as well—that is, loud and soft. In examining the harmony, not only mathematically, but as should always be done through ear training, the student learns to know the scale in which he is playing and the relation of neighboring notes to those belonging to the harmony or chord at the moment. This kind of analysis has much to do with one's feeling for right expression. When coupled with attention to rhythmical proportions it aids one toward a clear understanding of accent and beauties of loud and soft contrasts, etc. Almost any player is likely to give his best attention to the melody in his music. In studying the melody alone, the length of notes should generally be considered with a view to playing stronger on prolonged notes, weaker on short notes; in-



crease ascending and vice versa. When the melody is examined with reference to its rhythm, a new insight is often obtained regarding its proportion of loud and soft.

The harmonic analysis is the first requisite in many cases toward the knowledge of the proper use of the damper pedal. After making a comprehensive examination of musical proportions, from an interpretative and theoretical standpoint, one can best begin to form judgment as to the management of the hands in technique, which should be at all times, susceptible to the requirements of musical conception. It will be found that the strongest fingers of the hand are more frequently required to play the softest notes in music, and that the fourth and fifth fingers carry the burden of tone and expression. The fingers alone are seldom capable of meeting such requirements and they are equally inadequate to carrying out expressive technique with good results in passage playing. A study of the possibilities of the arm, wrist and knuckles in both directions, moving up and down and right and left, is absolutely necessary. Modern science throws much more light upon this subject than the cut and dried methods which we have inherited from the dictators and old-school teachers of technique. There are four sets of joints to be considered in making moves right and left, and not less than five in moving up and down. A clever classification of machine-like possibilities in such directions leads to the conclusion that while one, or two, of the number indicated are employed actively in any given task of execution, the others should be governed by a wise restraining energy.

The player must, in fact, be able to use a power of rigidity or fixed strength of different parts, right along-side of complete flexibility and relaxation of others. Such a process involves the cultivation in a more intelligent degree of independence of the different parts, in the line from shoulder to finger-tip, than the ordinary independence of the fingers as related to each other.

\* From advance sheets of a work on music study and piano playing by WILLIAM H. SHERWOOD, to be published soon by the Oliver Ditson Company, Boston.

## Talks With Teachers

### III. Foundational Piano Instruction.



THE time is quite within the recollection of some of us when "Foundational Training" meant for the average piano student three or four hours of daily practice distributed over legato scales and arpeggios, five-finger exercises, and Czerny's Studies. The pupil, if very industrious, was occasionally permitted to have a "piece," more with the object of stimulating his benumbed musical faculties than with the idea that it could possess for him any immediate educational value.

Methods of teaching have changed; let us hope for the better. Foundational instruction in modern piano playing to be thorough and comprehensive, i. e., on the best professional lines, cannot omit providing for the development of the student's general powers of mind and body. This phase of the question is of primary importance.

I purpose dealing now, however, with only those points that are ordinarily regarded as belonging especially to the province of teachable things in the pianist's art. This art is extremely exacting in its musical and technical demands, calling as it does for the keenest tonal, rhythmical and dynamical perception, coupled with a corresponding manual and pedal dexterity, an unfailing memory and a highly developed sight-reading ability.

Piano playing brings into constant requisition certain physical organs, namely, the ear, the hand, the foot, and the eye. It might be thought illogical and uneducational to attempt at the beginning the training of all these organs simultaneously. The maxim, "Teach one thing at a time," is, of course, the bed-rock of pedagogical method. That does not mean, however, that the teacher giving a half-hour lesson must necessarily confine himself to one subject during

the entire lesson. By so doing he would probably transgress another pedagogical law quite as important as the first, namely, "Make your teaching appeal to the interest of the pupil." Variety is the spice of a music lesson as well as of a good dinner and life in general. It is healthful.

In the case of giving a pupil his first lesson a beginning should be made if possible in training the ear, the eye, the hand, and the memory. The training of the foot (use of pedal) and sight-reading are both subjects that find their fitting introduction at a later stage of study. While the four subjects above mentioned may be begun at the child's first lesson, it is expedient in discussing them from the teachers' standpoint that we take up one at a time.

In our next issue my "talk" will be on "Ear Training."  
E. F.

---

If there is one thing more than another hard for students of the musical art to acquire, it is the adequate, not to say accurate, values of rests and pauses. (Nor is the profession free from this contagion of the age). These cannot wait symmetrically, reposefully, expressively. And yet this element is the subtle refinement of tonal eloquence and interpretive power. Think hard and close, my friend, for I must talk fast and cannot spend space in exposition. It is the pith of power in a rendering, I say; it is the key to lucid phrasing—these bits of symmetrical silence, these rhythmical punctuations. It is the nerve of accentuation by contrast; and it is the pulse of feeling in the culmination of a movement or passage, especially in dramatic or other intense development—this speaking silence. And in eccentric or unusually ordered rhythms it is the trump of effect, the seed of the style. What piquancy this item gives to certain tonal idioms of the Latin races! And how it vivifies the Magyar manner! It is the "high relief" that throws the melody into the fore!

George A. Burdett,

In "Musical Record and Review."

## Music : An Historical Review

By J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O.

### III. The Music of the Hebrews (continued).

**T**HE translators of the Authorized Version were, furthermore, ill-advised in their choice of the word dulcimer as a rendering for symphonia. In the Revised Version, although the word dulcimer is retained, yet a marginal note says "bagpipes;" now there is absolutely no connection whatever between the bagpipes and the dulcimer, the latter being a stringed instrument while the bagpipes is a wind instrument. The Psalterin, translated "psaltery," is probably the true dulcimer; the difference between the two instruments is to be found in the mode of performance only; in the psaltery the strings were plucked with the fingers, while in the dulcimer the strings were struck with little hammers held in the hands of the performer.

Reference has already been made to the magnificent choral services of the first Temple; nothing, however, is known of the character of the music at these ceremonies. "Of the Psalm-singing of the second Temple," says Sir John Stainer, "clearly defined traditions are to be found in the Talmud, according to which, on a sign being given on cymbals, twelve Levites, standing upon the broad step of the stairway leading from the place of the congregation to the outer court of the priests, playing upon nine lyres, two harps, and one cymbal, began the singing of the psalm, while the officiating priests poured out the wine offering. Younger Levites played other instruments, but did not sing; while the Levitical boys strengthened the treble part by singing and not playing. The pauses of the psalm, or its divisions, were indicated by blasts of trumpets by priests at the right and left of the cymbalists."

The general effect of the music, at these solemn services, on the assembled congregation must have been

intensely impressive. To modern ears the effect might almost be described as barbarous, just as the effect of slaughtering the helpless victim on the altar would be to modern eyes; but it must be remembered that, at this early period in the history of the world, the art of music was in its infancy, and, indeed, it cannot be said to have reached its maturity before the dawn of the nineteenth century.

The Hebrews must have had some system of scales, for the scales are indeed the very alphabet of the musical language; they may also have had some system of musical notation; but, of these matters there is apparently nothing whatever known at the present day. That they were scrupulously careful in everything appertaining to their musical performances, is to be gathered, not only from the above quotation, but also from the many references to music at the headings of the Psalms and elsewhere in Holy Writ.

In many cases the original Hebrew words are given in the text; this is probably due to the difficulty, or perhaps the impossibility, of finding any adequate translation. To one of these expressions, viz., "Selah," which occurs no less than seventy-one times in the book of Psalms, the following interpretations have been given: (1) a pause; (2) a repetition; (3) the end of a strophe; (4) a playing with full power; (5) a bending of the body; (6) a short recurring symphony. Of all these the last has been thought the most probable.

The music to which the Psalms were sung, was probably of the character of a simple irregular chant. It has been thought that at first it was nothing more or less than a monotone; then by degrees simple inflections might have been introduced, until at length a chant, similar in character to that attributed to Gregory the Great, was evolved; indeed it is more than probable that the Gregorian chant had its origin in the Hebraic chant.

## Some Comments on Chorus Singing

By A. S. Vogt

**T**HERE is, probably, no point of detail which causes so much trouble to chorus masters, in choruses where points of detail are considered of sufficient importance to cause worry of any kind, as the question of purity of intonation and the maintenance of pitch. In accompanied music, when a chorus is supported either by an organ or orchestra, there may be considerable "wooliness" of effect and more than a little absence of purity of tone without the average listener being much discomforted thereby, however much the critical listener may be distressed. But in *a capella* or unaccompanied singing one of the first and most important factors of a successful performance is, always, that of quality of tone, combined with reasonable ability to maintain the pitch throughout a composition. The most frequent cause of trouble, in this respect, is the universal tendency of choirs to drop in pitch. Very seldom will there be inconvenience because of sharpening in pitch although there are conditions under which sharpening is also liable to occur.

Assuming that a chorus has been carefully chosen, and that caution has been exercised to exclude all but sopranos from the soprano section and to provide that baritones are not included among the tenors, and in general to have regard for the compass and color of tone of choristers qualifying for any one of the four or eight parts of a chorus, the question of maintenance of pitch will, sometimes, be found to depend upon conditions altogether beyond the control of either the conductor or those singing under his baton.

One of the principal causes of flattening is insufficient rehearsal, from which results a feeling of uncertainty and lack of confidence, and a consequent timidity in attack. Carelessness and lack of concen-

tration upon the work in hand may also be mentioned as a frequent cause of trouble with regard to the maintenance of pitch.

It has often been the experience of chorus conductors that a body of singers may, in a given composition, maintain the pitch under favorable atmospheric conditions but become hopelessly flat and heavy in effect when the weather is damp or foggy.

The acoustical properties of a room may have much to do with this important matter, choruses which may have no difficulty in maintaining pitch in some concert or rehearsal rooms finding it impossible to adhere to the given key in other halls.

Then again, the character of a composition will be found to influence a chorus greatly in the matter of keeping up to the pitch. Pieces of a slow and sustained character, especially when written in the minor mode, invariably test a chorus more severely than compositions of a more cheerful nature in the major. It is on record, with regard to the detail just referred to, that one of our local vocal societies, some ten or twelve years ago, achieved a drop of a perfect fourth during the singing of an unaccompanied composition by Gounod. During the same evening the same choir departed from the pitch not more than one full tone in any of the brighter compositions on their programme. So radical a deflection from pitch as has been mentioned could only have been caused by the presence of singers who should have had no place in any chorus, particularly in unaccompanied music; and also, doubtless, in part, by lack of sufficient rehearsals in points of production and other matters so essential in a *capella* work.

Among other causes producing unnecessary dropping in pitch may be mentioned, mismanagement of breath on the part of choristers; forcing of the lower registers upwards; inaccuracy of ear on the part of individual singers; fatigue due to too lengthy rehearsals; careless placing of the third and seventh degrees of the scale, and general disregard for essential points in tone production and voice management.

## Handel



GEORGE Frederick Handel was born at Halle, Lower Saxony, in 1685, and died at London in 1759. Although contemporary with Bach (1685-1750), each worked independently of the other and mainly along different lines. In 1710 Handel went to England, remaining there permanently. He was even at this time renowned as a performer on the organ and harpsichord and as a composer of Italian operas. His operas were for a time very popular in England, but finally seemed to lose their hold upon the people and now their very existence is almost unknown to the public. In 1731, one of his first oratorios, "Esther," was produced. Eight years afterwards, two of his greatest oratorios, "Saul," and "Israel in Egypt," were written and performed; not until then did he recognize the fact that the chief work of his life was to be the Oratorio, not the Opera to which he had so tenaciously devoted his energies.

The most important point in Handel's life work was his development of choral music, special mention being made of the choral fugue. "Grandeur and simplicity, the majestic scale on which his compositions are conceived, the clear definiteness of his ideas and the directness of the means employed in carrying them out, pathetic feeling expressed with a grave seriousness equally removed from the sensuous and the abstract—these are the distinguishing qualities in Handel's music."

In regard to the charges of plagiarism brought against Handel, in his day there were undoubtedly many forms of literary borrowing, which were not considered thefts. It cannot be supposed that lack of original ideas compelled one with his inventive powers to quote from the work of other composers.

Handel composed twenty-two oratorios, forty-three operas and an immense number of anthems, cantatas, and vocal works of small dimensions; and in instrumental music, many sonatas, concertos, etc. Israel in Egypt (1738) and The Messiah (1741) are usually conceded to be his greatest works.

H. S. S.



## Old English Gleees and Madrigals

By Dr. Albert Ham

**I**N the Madrigal the science and art of music are closely interwoven; indeed here the two first met; art as represented in the quaint, tuneful melodies and folk songs of the Troubadours, and science as found in the severe and calculated progressions of the Ecclesiastical system. It is interesting to note that Englishmen especially, in the latter part of the sixteenth century, really excelled in this branch of musical composition. The Madrigalists of the sixteenth century wrote for a greater variety of voices than those employed by more modern composers. The highest parts were sung by boys, and this plan is still maintained in the practice of Madrigal singing. The Madrigal differs from the Glee, the latter being written for solo voices, or one voice to each part, whereas the former has several voices to each part. The Glee consists of several short movements of varied character, the Madrigal has but one movement. Many of the earlier Madrigals were composed in the old ecclesiastical modes. In the Glee we find the characteristic devices of modern music, and an entire absence of the Gregorian scales. Madrigal and Glee are both purely vocal without instrumental accompaniment.

The earliest form of Madrigal was similar in character to many of the chorales and hymns, as used in the present day. The voice parts were of the simplest form, being written note against note, and all moving rhythmically together. A very charming example of this class is the one known to us as "Down in a Flow'ry Vale," written by an Italian, Festa, in 1541. Later on, a more conversational style was employed; that is, one set of voices suggested a theme or subject, which was in turn imitated in various ways, by other voices, several subjects being

used in combination. The voice parts in a true Madrigal are necessarily of equal importance. This scientific method of writing in real parts is known as the polyphonic or contrapuntal, and in the Madrigal it has reached a wonderful degree of perfection.

One of the oldest examples of secular polyphonic music extant is the Madrigal, "Sumer is i' cumen in." This piece contains much that the English may point to with pride, and is superior in many respects to Continental works of a century later. It is supposed to have been written by John Fornsete, about the year 1226. The words are written in Anglo-Saxon, indicating, unmistakably, its English origin.

In the fourteenth century great activity was shown by the Belgian School of Madrigal Composers, and as it decayed, two others sprang up, the English and the Italian. Both improved on their predecessors, particularly in the matter of expression. The Englishman, Thomas Morley, wrote "Now is the Month of Maying" in 1595. The Madrigal "In Going to my Lonely Bed," by Edwardes (1523), is considered superior from both a melodic and constructive point of view to Festa's fine work. This work of Edwardes marks a new era in the history of English music. John Dowland was another composer of considerable reputation. His charming Madrigal, "Awake Sweet Love," is a very familiar one. Other composers of the English school are: Welkes, Wilbye, Byrde, Bateson, Mundy, Milton, and Benet. Orlando Gibbons (1583) composed excellent Madrigals, amongst his finest being, "O that the Learned Poets," and "The Silver Swan," both written in five parts.

About the year 1570, we find titles being applied to Madrigals, according to the style in which they were written. There were "Madrigali Spirituali," or sacred Madrigals; the "Canzonet," of a smooth, flowing and tuneful nature; the "Ballet," or "Fa-la," associated with dancing, but only to the extent that the rhythms were dance rhythms. "Now is the Month of Maying," by Morley, is a specimen of the

"Ballet," or "Fa-la." Another kind was the "Villanella," which was of a light pastoral character. The lighter forms paved the way for the Glee.

By degrees this beautiful form of composition, the Madrigal, which had reigned supreme so long, retired into comparative neglect and obscurity. There have been, however, many composers of Madrigals since the sixteenth century. One of the most successful in modern times was Robert Lucas Pearsall, who died about 45 years ago. Among his best works are: "Great God of Love," in eight parts; "Sir Patrick Spens," in two parts, and "Sing we and Chaunt it," in eight parts. Sir Arthur Sullivan, in several of his later operas, made a point of introducing a Madrigal. They all proved very charming and possessed an old world flavor, but are not, strictly speaking, Madrigals.

---

## Breath Control

By A. T. Cringan, Mus. Bac.



SOME one has said that "He who knows how to breathe knows how to sing." This is an exaggeration and consequently open to question, but it may safely be affirmed that he who knows not how to breathe knows not how to sing. The question of breath control has formed the subject of discussion by many theorists holding opinions of the most conflicting character. One advocates diaphragmatic breathing only, another maintains that costal breathing alone should be employed, while a third condemns both of these and urges that clavicular breathing is the only correct method. However impossible the task may seem of reconciling opinions so at variance it must be conceded that each is, in a certain sense, partially correct. All three methods are employed in the complete act of inspiration. The method to be avoided is that which attempts to control the breath

by any single set of muscles to the exclusion of the others. This is especially to be condemned in the case of so-called clavicular breathing, in which the upper part only of the chest is actively engaged. This method involves an excessive output of energy, is intensely fatiguing and destructive of every element of artistic vocalization. If, during inspiration, the attention of the singer is directed to the expansion of the walls of the chest, at a point slightly above the waist line, it may be observed that all three methods are combined and that, when this is done, the complete inflation of the lungs is accomplished with the least possible effort.

Singers are frequently instructed to "breathe naturally," an admonition which is utterly misleading. Natural breathing is for physiological purposes only and is totally inadequate to the production of vocal tone. Under normal conditions the breath is exhaled as soon as it has been inhaled, no attempt being made to retain it after it has transferred its life-giving oxygen to the lungs. In singing the breath must of necessity be detained in the lungs and its expiration carefully regulated and controlled by a definite act of will. In normal breathing the breath is allowed to escape without opposition, the glottis being widely opened for the purpose. During vocalization, however, the glottis is closed, the edges of the vocal cords being brought closely together, and the escape of air is limited to the amount necessary to set these in vibration. It is of the utmost importance that the supply of breath to the vocal cords be thoroughly controlled by the diaphragmatic and costal muscles. Should this not be done the delicate mechanism of the larynx is compelled to withstand a degree of breath pressure for which it was never by nature intended. The effort to accomplish this unequal task produces a constricted condition of the throat and pharynx, which is decidedly injurious and renders artistic tone formation an impossibility. Neglect of the fundamental principles of breath control has irretrievably ruined many voices.

## S. Coleridge-Taylor



Samuel Coleridge-Taylor was born in London in 1875, and is of African descent. He studied at the Royal College of Music, winning a scholarship for composition, and is considered one of the most talented of living British composers. His most important, as well as most popular work is, "Scenes from the Song of Hiawatha," op. 30, written in three parts. 1. The Wedding Feast. 2. The Death of Minnehaha. 3. Hia-

watha's Departure. Longfellow's poem, which furnishes the text "has a melody characteristically its own, and this melody, subtle and elusive, Mr. Taylor, with a combined sympathetic understanding and daring, has caught and set down in musical form. His method is at once original and astonishingly simple, the specious simplicity, that is, which is one of the marks of genius." The best known section of this work is "The Wedding Feast," in which the interest attached to the choral work is increased by the rich and novel orchestration which constantly suggests the forest and the plaintive music of the Indians. Besides the Hiawatha music, Mr. Coleridge-Taylor has composed three cantatas, "Meg Blane," "The Gitanos" (op. 26), and "The Blind Girl of Castel Cuille," a cathedral service, a number of songs and anthems; for orchestra a suite entitled, "Scenes From an Everyday Romance," a symphony, four characteristic waltzes and a ballad; a sonata (op. 28), a suite (op. 3), and two Gipsy movements (op.20) for violin and piano, and a ballad for violin and orchestra; a string quartet (op. 5), a quintet for clarinet and strings, and a nonet for piano strings and wind instruments.

## Conservatory Notes

The closing concert of the String Quartette Series was given in the Music Hall on Tuesday evening, March 25th, when the club were assisted by Mr. J. D. A. Tripp, pianist; Mr. Frank E. Blachford, violinist; Miss Kate Archer, violinist; Miss Dora L. McMurtry, soprano, and Miss Jessie C. Perry, accompanist, in the following programme:

1. String Quintette, Mendelssohn.  
Op. 87, B flat Major  
I. Allegro vivace  
II. Adagio e lento  
III. Andante scherzando
2. Vocal, "O Lieb" Liszt.
3. Quartette, Piano and Strings. Op. 47 Schumann.  
I. Sostenuto assai  
Allegro ma non troppo  
II. Scherzo Molto vivace  
III. Andante cantabile  
IV. Finale Vivace
4. Caprice, for Violin E. Guiraud.  
I. Andante  
II. All'o appassionato  
Mr. Frank E. Blachford.
5. Vocal, "Spring's Awakening," C. B. Hawley.
6. String Quartette, Op. 27, Grieg.  
First movement.  
Un poco Andante. Allegro molto ed agitato.

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The ninth lecture of the "Church Music Course" was given by Mr. A. S. Vogt on the evening of March 6th. Subject—"Choir Music, Its Repertoire and Interpretation," with illustrations by the choir of Jarvis Street Baptist Church.

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The tenth and closing lecture was given by Dr. Edward Fisher on the afternoon of March 25th. Subject—"The Church Organ, Choir, and Organist, as Related to Pulpit and Pew."

Since our last issue the following events have taken place in the Conservatory Music Hall:

March 10th.—Miscellaneous programme, piano and vocal.

March 17th.—Violin recital by pupils of Mrs. Drechsler Adamson.

March 19th.—Piano recital by pupils of Mr. J. D. A. Tripp.

March 20th.—Piano recital by Miss Eugenie Quehen, A. T. C. M.

March 22nd.—Recital by piano pupils of Miss Kirkpatrick, and violin pupils of Miss Hayes.

April 3rd.—Miscellaneous programme, piano, vocal and violin.

April 8th.—Piano recital by pupils of Mr. W. J. McNally.

April 10th.—Vocal recital by pupils of Mr. Rechab Tandy.

April 16th.—Miscellaneous programme, piano, vocal, organ and violin.

April 18th.—Piano recital by Miss Emma Zoellner.

April 22nd.—Vocal recital by pupils of Mrs. J. W. Bradley.

April 23rd.—Piano recital by Miss Madeline Schiff.

April 24th.—Piano recital by pupils of Mr. J. W. F. Harrison.

April 30th.—Piano recital by pupils of Miss Maud Gordon.

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Mr. W. L. Tomlins delivered three lectures in Association Hall, Toronto, on February 27th, February 28th, and March 1st. He was greeted with large audiences composed mainly of teachers from the public and other schools. His style of speaking is simple, earnest and magnetic, and his lectures evidently were greatly appreciated.

During Mr. Tomlins' stay in the city he paid a visit to the Conservatory School of Literature and Expression and very kindly gave an impromptu talk

to several hundred students invited in from the various departments of the Conservatory.

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The marriage of Miss Gertrude Radcliffe and Mr. Fred H. Screaton, of London, Ont., took place in the Central Methodist Church, Toronto, on Wednesday, April 2nd. Mr. T. Arthur Blakeley presided at the organ.

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On April 8th, at Carlton Place, Miss Emily Selway, A. T. C. M., sang the contralto solos in Gaul's "Holy City" with great success.

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Mr. T. A. Reed has received the appointment of organist and choirmaster of St. Luke's Episcopal Church, Toronto, while Mr. George Darby has been appointed to a similar position in St. Thomas' Church, vacated by Mr. Reed.

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An interesting and instructive lecture was given by Dr. G. Sterling Ryerson in the Music Hall on the evening of March 24th. Dr. Ryerson's subject was, "The Physiology and Hygiene of the Voice."

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Mr. Douglas H. Bertram, who is at present studying in Berlin, Germany, recently played at pupils' recitals Rubinstein's D minor concerto and the Liszt Ballade in B minor.

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Miss Jennie Haight, a former student of the Conservatory, paid us a short visit in March. Miss Haight is a member of the faculty of the Northfield Seminary (founded by the late Dwight L. Moody), where she has successfully taught in the department of music for several years.

---

It is with regret we announce the death of Miss Florence McLean Boyd (Crosshill, Ont.), at Troy, N. Y., on March 27th. Miss Boyd was an undergraduate in the Piano and Theory departments.



## Books Old and New

"Highways and Byways of Music," by Hugh A. Clarke, Mus. Doc., New York, Boston, Chicago. Silver, Burdett & Co.

This is a well-written, clearly printed and prettily bound little volume, consisting of six essays on the following subjects, viz.: (1) Musical Myths. (2) Facts on the Growth of Music. (3) Literary Men in Music. (4) Curiosities of Musical History. (5) The Teutonic Element in Music. (6) Modern Tendencies in Music.

Dr. Clarke has treated these subjects in a thoughtful, and at the same time, popular manner, interesting alike to the professional musician, the amateur and the student. We should like to quote many extracts from the work suggesting its scope and educational value. The following selections must, however, suffice.

"To the Greeks we owe the adoption of the first seven letters of the alphabet to indicate the seven sounds of the diatonic scale. We are indebted to them for many of our musical terms, such as tone, semitone, chromatic, diapason, symphonie, orchestra; though many have changed somewhat in their meaning."

---

"The golden age of music began with Bach and Handel and ended with Schumann and Mendelssohn. The life of one man, Clementi, covered the whole period."

---

"There is a class of old English songs that has no counterpart in the German, French nor Italian; songs of a broad, good-humored joviality often expressed in a very coarse fashion, but just as often with a humor that may be sought for in vain in the songs of any other people."

"The Elements of Vocal Harmony," by Hugh A. Clarke, Mus. Doc. Silver, Burdette & Co., New York.

In "The Elements of Vocal Harmony," we have a text-book of a decidedly original and practical sort, which should meet with a hearty welcome from teachers and students of musical theory, who may occasionally find the conventional exercises in adding parts to a given figured bass, somewhat monotonous and uninteresting. In this work the elements of harmony and counterpoint are so combined that the student is trained to harmonize melodies as well as basses from the outset. As was to be expected from a teacher of so ripe experience, Dr. Clarke's treatment of the subject shows a thorough mastery of the fundamental laws of musical composition; laws which are presented in logical sequence, and explained in language so clear and direct as to be readily understood by the student of average ability. An important feature of the work is that it pointedly directs attention to the principles of Musical Form, and utilizes them in constructive exercises throughout the entire course of study.

It may be of interest to note that the author, who is now Professor of Music in the University of Pennsylvania, is an old Toronto boy, son of the late Dr. Clarke, who was at one time conductor of the Toronto Philharmonic Society and organist of St. James' Cathedral.

---

Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated. But the term classical has two other meanings. It is employed to characterize compositions, which, after considerable lapse of time, are universally accepted as standard works of art. It is also employed to characterize the period of form as distinguished from that of romance and feeling.

Prentice.

# Literary Interpretation

By Maude Masson

**L**ITERATURE, like music, was written for vocal interpretation. Owing to its more tangible connection with the world of ideas, the study of literature has crystallized into a study of ideas, and may be pursued to the point of distinction under the present system of study, without resulting in any enrichment of the emotional nature. Indeed, it may be said that, as a general thing, where scholastic distinction in the study of literature has been attained, the emotional nature has suffered. Our attempt to know literature is much like our attempt to know religion, and has little connection with a conscious effort to stimulate emotional or religious feeling.

There is, of course, much to be said on the side of those prejudiced against introducing interpretative work into the field of literary study. In the first place, most teachers of literature would need to vacate their chairs, or share them with someone who could interpret, who has, that is, active emotional feeling and free instruments of expression.

Again, the superficialities of so-called elocutionists have brought the whole subject of vocal literary interpretation into disrepute. For many years schools of elocution, or expression, have been engaged in an effort to cultivate the agents of expression, overlooking the very significant fact that there is no particular need for elaborate ways of saying nothing.

To-day, insofar as we understand Froebel's teaching in regard to emotional development, it is possible to make self-expression through eloquent speech a main factor in general education.

## Trees

By Inez Nicholson-Cutter

"My dear trees! It is as if every tree could understand my mute inquiries and respond to them."

Beethoven.

Students of any art, if love of nature be not instinctive with them, should cultivate by association with her the power to receive inspiration from her varied forms of manifestation, her phases and moods.

When the winter gift of trees has been recognized, mingled with eagerness to welcome their spring loveliness is a shade of regret that their forms are to be veiled even by living robes. In winter, when the rugged trunks and upreaching arms are bare, one feels in trees only centred strength and inexpressible delicacy. They know then neither veiling, nor coquetry, brave wrestlers with storms, but stand in winter wind and sunshine, adequate and sincere. Their summer gift is both spiritual and sensuous, their winter gift all spiritual. They challenge the soul to such simple truthfulness of living that like them it may stand in God's whitest light, naked and unafraid. Like all else in nature, trees are symbolic of human and of spiritual life.

Each kind of tree has its special gift and each must be seen under varied conditions to be known. Pines, stately whisperers of nature mysteries, Indias of the tree world, filled with mystic lore and age-old secrets; oaks, resolute and uncompromising,—very Luther trees; elms, aspiring beyond the aspiration of their fellows, yet with broad, protecting arms bending earthward, and confessing kinship with the common in which they grow; beeches, gray-clad monks and nuns with warm blood pulsing underneath sober garb; maidenly birches, sensitive to every wind breath, yet wrapped in white solitude, however close beset with gossiping neighbor trees; all of these hold for us an individual gift, to lose which is to miss from life a source of inspiration. Nature and art should fit us to say with Keats, "I have loved the spirit of beauty in all things."

## Home and Foreign Notes.

Clarence Lucas the Canadian composer now living in London, England, has written a cantata "The Birth of Christ" for the Apollo Club of Chicago. It consists of seven choruses and a tenor solo. Rapid strides towards the front rank are being made by this composer and the good work he is doing is receiving general recognition.

Mr. William Reed formerly of St. Andrew's Church, Toronto, has been giving free organ recitals this season in Chalmers Church, Quebec, where he holds the position of organist. The programmes included classic and modern compositions for the organ, arrangements of orchestral works, and some compositions of his own.

Mr. A. T. Cringan, Mus. Bac., again conducted the annual concert known as "The Festival of the Lilies" in Massey Music Hall, on Easter Monday. The chorus consisting of 700 children had been carefully trained and their singing was one of the most enjoyable features of the evening.

Saint-Saens is reported to have finished a "lyrical tragedy" "Parysatis," which is to be given its initial performance at Beziers in a few months.

"Serwilia" is the title of a new opera by the Russian composer Rimsky-Korsakoff.

Arthur Bird's new Chamber music composition which received the Paderewski prize recently, was performed in Boston on March

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31st. It is a Serenade for two flutes, two oboes, two clarinets, two horns and two bassoons.

Dr. Carl Reinecke who has been connected with the Leipsic Conservatory for the past forty-two years, will retire from the institution at the close of the present season.

Edward German's opera "Merrie England," words by Capt. Basil Hood, was produced in London on April 2nd. The Daily Telegraph says: "Speaking of it as a whole it is impossible to deny Mr. German the praises that are his by right of so much that is graceful, eloquent and musicianly in the best sense of the word."

Mr. Wm. C. Carl has just celebrated the tenth anniversary of his appointment to the position of organist of Old First Presbyterian Church, New York. The occasion was marked by a recital with the following programme:—1. Præ-ludium in G major, Bach. 2. Cantilene Pastorale, Henri Deshayes. 3. Scherzo Symphonique, George Debat Ponsan. 4. Vocal (a) Chanson, Dvorak. (b) "Spring Voices" (with harp and organ) Wm. C. Carl. 5. Cello, Romance, Saint-Saens. 6. Suite Gothique, Leon Boellman. 7. Toccata in A major, George Mac Master. 8. Harp, "Liebestraume" Liszt. 9. Allegro Appassionato (Sonata V), Alex. Guilman. 10. Intermezzo, Joseph Callaerts. 11. Etude for pedals alone, Eug. de Brièquerville. 12. Trio, Meditation from "Thais," Massenet. 13. Etude Symphonique, Enrico Bossi. 14. Duo, harp and organ "March Solennelle," Gounod. The assisting artists were E. Ellsworth Giles, vocalist, Louis

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Blumenburg, cellist, and Mme. Emelie Grey, harpist. During the ten years Mr. Carl has given eighty-six organ recitals in his own church, which have been attended by large audiences, and he has made recital tours which have extended from the Atlantic to the Pacific. Among foreign composers who have written music specially for Mr. Carl are M. Guilmant, Aloys Clausman, B. Luard Selby, Th. Dubois. Henri Deshayes, Samuel Rousseau, Eugene Gigout, Th. Salome, and Joseph Callaerts.



One of the greatest artistic treats of the season in Toronto was the joint concert by the trio, - Josef Hofmann, pianist, Kreisler, violinist, and Gerardy, cellist, on April 7th. The ensemble number given was Rubinstein's Trio in B major op. 52., It was a lesson in ensemble playing which will not soon be forgotten by those who were present. Each player seemed to have the correct mental grasp of the music as a whole and always subdued his part where it was less important than the others. Added to this each played with the technical facility and artistic finish which one anticipates when listening to such renowned players.

Hofmann's solos were Funerailles by Liszt, Caprice Espagnole by Moszkowski, Barcarolle by Chopin, and Liszt's arrangement of the Tannhauser overture. Kreisler played the Vieuxtemps Concerto in F sharp minor, and Gerardy part of a Boccherini Sonata.

Kreisler the violinist who had not been heard in Toronto before, was born in Australia in 1875. He studied with Auber of Vienna, at the Paris Conservatory, and under Massart.

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Paderewski is said to have a second opera almost finished, and also to be writing a cantata for the Bristol Musical Festival.

The Dutch pianist, Eduard Zeldenrust is spoken of by American critics as possessing a masterly, original style of playing, without eccentricity. Clarity is mentioned as a special feature of his interpretations.

Homer Norris' "Flight of the Eagle," words by Walt Whitman, is said to be worked out on new lines, to harmonize the music to the rhythmless character of the text. It was performed at Wal-  
tham, Mass, in December, 1901, and in Boston and New York, in February of this year.

MacDowell's "Sonata Tragica" was recently performed in London, England with success.

Richard Strauss. "It may be said broadly that all modern music is painting. At almost any concert one may hear a landscape done into tone, perhaps a moon-view or a river scene. The river will bubble in the wood-wind or the moon will rise in soft arpeggi. The survival of the old forms in Brahms and Cesar Franck, whose ideas were often modern enough, is only an exception to the general rule. If Wagner, Berlioz, and Tschai-kowsky portrayed emotions and landscapes in tone, the living Richard Strauss has boldly attempted to portray ideas; music has gone from painting to metaphysics. Strauss, as the boldest exponent of expression against formal beauty of music, is certainly, from the point of view of the future, quite the most important composer now living.

Park Barnitz in "Poet Lore."

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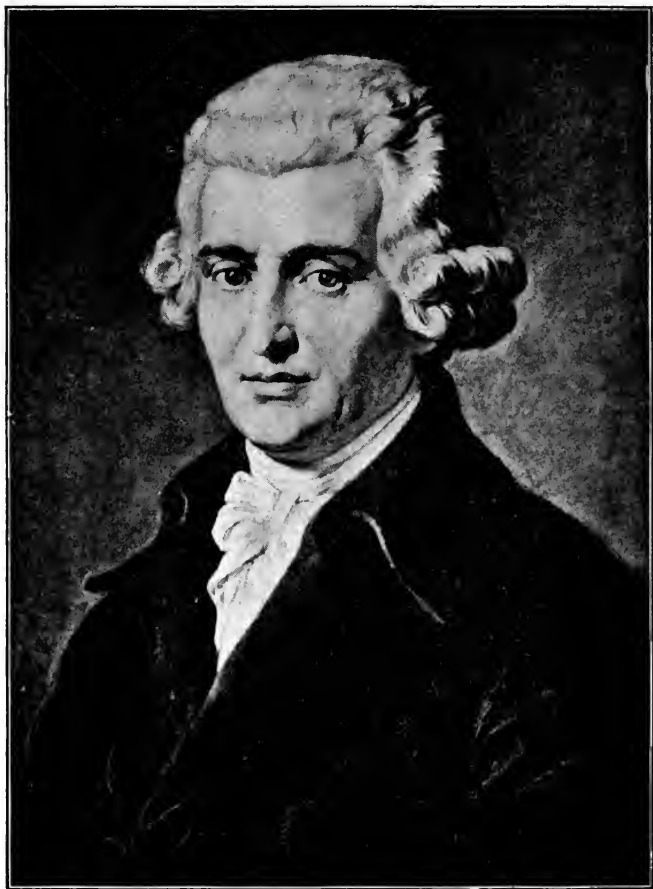
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**Haydn**

# *The Conservatory Bi-Monthly*

## PHASES OF COMPOSITION

**B**EETHOVEN has shown the depths of music, its majesty, its immortality; Mendelssohn its elegance of form; Handel its solemnity and grandeur; Mozart its wondrous grace and sweetness; Haydn its purity, freshness, and simplicity; Schumann its romance; Chopin its poetry and tender melancholy; Schubert its richness of melody; Bach its massive foundations; Berlioz its grotesqueness and supernaturalism; Liszt and Wagner its poetical idealism.

Upton.

## Talks with Teachers

### IV. Ear Training



THE ability to instantly recognize the exact pitch of tones, considered apart from their scale relationship, commonly known as the "sense of absolute pitch," is not so rare as is often supposed. Neither is this "sense" of so much practical value as many people imagine. While this faculty is of somewhat doubtful utility, yet every musician experiences a feeling of satisfaction if he happens to possess it, it being one of nature's hints that he has not altogether mistaken his vocation. There are those who seem to have had the sense of absolute pitch from earliest childhood. Others have acquired it through a long course of systematic training, for it can be developed by training as can any other faculty. It is not, however, the sense of absolute pitch the musician needs so much as that of relative pitch, and fortunately the latter is much more easily acquired than the former. Instantaneous recognition of the relations which tones bear to the key and to each other is indispensable to a musician. Therefore, the teacher who fails to systematically train his pupils in tone relationship neglects one of the chief means of making musicians of them.

I stated in our last number that ear training should, among other things, be commenced at the pupil's first lesson. I will add that the more elementary the pupil the more essential it is that this should be done, although no pupil is so proficient that his ear may not be made more sensitive and accurate. It is not my intention to attempt, in this brief article, the elaboration of a system of ear-training. A formulated course in that branch of study may be found in Jean Parkman Brown's work of 110 pages published by O. Ditson & Co., which I can heartily recommend in all respects except that of its prolixity. A text book

is however not at all necessary. Every good teacher should be able to invent exercises suitable to the needs of each individual pupil. Inflexible rules for the teaching of this or any subject are always to be avoided, but the logical method in this, as in other subjects, is to proceed from the simple to the more complex. The best basis from which ordinarily to make a beginning in ear-training is furnished ready to hand by the major scale. Pupils who cannot sing the major scale must necessarily go through a preparatory course of an extremely elementary character. When the pupil is able to sing instantly, not only the major scale, but to sing or to recognize, when played, all intervals to be found within this scale, he has established a good foundation for the further upbuilding of his mental hearing faculties. Every musician and advanced music student should be able to sing readily any diatonic interval from a given tone, whether that tone be regarded as the 1st, 2nd, 3rd, 4th, 5th, 6th or 7th of the major scale. In the training process the intervals taken first should be somewhat in this order, namely, the octave, perfect 5th, major 3rd, and perfect 4th; major 6th, minor 3rd and minor 6th; major 2nd and minor 7th; major 7th and minor 2nd. The tonic should be used as the lower tone of all the major and as the upper tone of all the minor intervals, while with the perfect intervals it should be used in both ways. At this stage the training should begin to be based on other intervals of the scale. As a matter of expediency probably the augmented 4th might first be thoroughly learnt, in its relation to the 4th and 7th of the scale, and the diminished 5th as the inversion of the augmented 4th. Much time may be profitably expended on these two intervals. Afterwards the augmented 2nd and diminished 7th, the augmented 5th and diminished 4th should be taken up in the same manner as the major and minor intervals. Then may follow all major and minor intervals based on each degree of the scale. The two forms of the minor scale, and the chromatic scale may be learnt when-

ever the pupil's ear appears to be accurate enough to warrant it.

Interspersed with the scales and with interval exercises should be given the major and minor triads with their inversions followed by the dominant 7th chord and other chords of the 7th; diminished and augmented triads, chords of the 9th, etc., the pupil being made as familiar with the inversions of these chords as with their fundamental position. The manner of teaching these intervals and chords should vary according to the age, temperament, talent, intelligence, and other characteristics of the pupil. With some pupils the major and minor scales, together with the chords upon which they are based will furnish sufficient material for the teacher. With other pupils it may be desirable to utilize familiar melodies in the lessons as a means of stimulating their interest.

The foregoing scheme of exercises presents a bald, uninteresting, and even repellant aspect if regarded as merely an end unto itself. I have attempted, however, to sketch roughly a simple course in ear-training that may easily be adopted by any teacher of the piano or voice and carried out in his own characteristic manner. It is for the teacher to judge how many exercises shall be given at a time to each pupil, in what way they shall be given and how the knowledge and power gained through these exercises shall be brought to bear upon the pupil's regular work. It is also for the teacher to decide when the proper time arrives, for dictating melodic phrases for the pupil to write down, beginning with three or four notes in conjunct motion and leading up to the writing of a complete period, or a four line hymn tune. This whole study of ear-training becomes intensely interesting to the earnest pupil as soon as he realizes that it is making him more musical, and especially so if he has discovered the fact that it is very possible to practice the piano or to study the voice for many years and still woefully lack the most important qualities essential to the make-up of a genuine musician.

E. F.



# Fingering

By J. W. F. Harrison

**A**MONG the various technicalities of pianoforte playing, fingering is one which students have great difficulty in mastering, and in which they remain, until quite a late period, dependent on a teacher's assistance.

The reason for this is, probably, that good fingering calls for an amount of intelligent reasoning and common sense not always found, even with good students. Granted that a thorough familiarity with rules for fingering all scales, broken chords, arpeggios, etc., has been attained, also that the knowledge has been arrived at that all passages founded on those materials must be fingered as nearly as possible on those rules, the player has then to study the exceptional cases which are really the most frequent. He is, in fact, only at the beginning, and has to rely on experience, memory of special cases, and reasoning faculty for the rest. In studying a new work he should not be satisfied to adopt the fingering prescribed, but should make a point of ascertaining its why and wherefore, and storing up the experience for future use. Teachers, too, should make a point of explaining the reason for any special fingering given and try to impress it on the pupil's mind, so that it may be retained as valuable information. Here is a very simple example of the use of reasoning faculty in fingering. The following is the arpeggio in first position in A major, and would usually be fingered accordingly, but in this case the passage would thereby end awkwardly with the second finger. In view of this peculiarity, the most reasonable fingering will be as follows:



treating the passage as though in the third position and providing a more comfortable close to it. Where arpeggios do not begin and end on the same note students often find difficulty in deciding the position in which to treat them, a matter which can only be settled by reference to the peculiar circumstances of the case. In the present day young players are greatly assisted by the carefully edited and fingered editions of the works of all the great masters which are now obtainable. These editions are undoubtedly a great assistance and save much time in the lesson which must otherwise be spent by the teacher in marking correct fingering. They are not, however, an unmixed good, being apt to prevent the student thinking for himself; they are often too thorough, prescribing special fingering where none is required, thus increasing the labor of the player by compelling the use of a particular fingering when a totally different one would be just as satisfactory. Also, editors, in order to give their work an academic correctness are apt to insist on a fingering which is pedantic and unnecessary. For example: it is familiar to most students that a rapid repetition of the same note requires a change of finger as in a turn where 2, 4, 3, 2, 4, would be better than 2, 3, 2, 1, 2. In carrying out this useful rule to its bitter end, many editors laboriously mark elaborate changes of finger in notes not requiring any rapidity of repetition, thereby giving students unnecessary work and sometimes losing a characteristic effect.

(To be concluded in the next issue.)

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The issuing of this number of the "Conservatory Bi-Monthly" was delayed in order that the results of the June examinations might be included.

## Music: an Historical Review

By J. Humfrey Anger, Mus. Bac., Oxon., F.R.C.O.

### IV. The Music of the Hebrews (concluded).



PASSING reference may here be made to the Tonus Peregrinus, a so-called Gregorian chant, which has from time immemorial been associated with Psalm CIV, "When Israel went out of Egypt." By some learned authorities it has been thought that this Psalm was possibly the very hymn which was sung by the disciples in that upper chamber at Jerusalem on the eve of the crucifixion, and that it was sung to this very tune—the Tonus Peregrinus, hence its traditional association with this Psalm. If this were the case then it is only natural to suppose that both Psalm and tune were performed in the Temple services, and the melody may have emanated from the pen of King David himself, who was, unquestionably, a truly inspired musician; or to go back a step further still in the history of the "chosen people," it is well within the bounds of reason to suppose that this "tone" was of Egyptian origin, and that it was sung by the prophet Moses, who, "When Israel came out of Egypt," after the passage of the Red Sea, sang "this song" unto the Lord: "I will sing unto the Lord, for He hath triumphed gloriously: The horse and his rider hath he thrown into the sea." (Ex. xv. : 1.)

"In the Israelites," says Emil Naumann, "we recognize a people to whom, for the first time in the history of the tonal art, the sensuous charm of music was not all-sufficing, a nation who employed music as a means to an end, viz., to express their ideal. Thus, music and poetry, inseparably connected, became the language in which the Israelites addressed Jehovah. They were the people who first acknowledged the God of all things, and to Him they sang in jubilant strains or bewailed in sorrowful ac-

cents their sufferings and repentance expressed when in captivity.

So soon as a deeper understanding of music's etherical mission began to be established on this basis, so soon was the tonal art enabled to proceed upon its upward course leading to the highest pinnacle of its greatness. From the Lament, chanted on the shores of the Euphrates, to Allegri's Miserere or the aria in Bach's Passion, 'Have mercy on me, O Lord,' there is but one step.

If, therefore, Christian music has intensified the tonal art, and made it the language of the heart and soul, it should never be forgotten that to the Hebrews we are indebted for the prolific soil on which it fructified. The further history of the tonal art will clearly illustrate this, for, after a period of 2,000 years, not only the psalms themselves, but also the manner of their execution are still preserved in the Christian churches."

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The construction of the organ is most intricate and some parts of it extremely delicate. It is not strange that little things go wrong with it so often. Its different parts have been said to be analogous to the physical structure of man, the case being compared to man's external form, the framework within the case to the bony structure of the human skeleton, the bellows to the lungs, the keys and stops to the brain, both being acted upon by a living mental power. The action work attached to the keys and stops is likened to the nerves and muscles, while the production of tone from the pipes corresponds to the life which a man lives, harmonious or discordant, as actuated by good or evil motives. Even the organ pipe has its body, toe, foot, throat, mouth, lips, tongue, teeth, beard, ears, boot and cap, also its voice or speech.

E. F.

## Haydn



JOSEPH Haydn was born March 31st, 1732, at Rohrau, Lower Austria. When eight years of age he was engaged as a chorister for a church in Vienna, a position he held until his sixteenth year. After this he was thrown upon his own resources, and studied music seriously. He became gradually recognized as a talented musician, working his way up, until at twenty-eight, after writing his first symphony, he was assisted by Prince Esterhazy. The rest of his life, excepting the time occupied in making two visits to England, was spent mainly in Vienna. For thirty-three years he remained in the employ of the Esterhazy family, having, during this time, ample opportunity for development, of which he took full advantage.

In 1798 he finished his great oratorio, the "Creation," on which he had worked for three years. Two years later "The Seasons," also one of his finest works, appeared. His death, on May 31st, 1809, at Vienna, closed a long and peaceful career.

His was a completely rounded musical life. When we consider the pleasure he felt in working for the best in his art and ministering to the happiness of others, we cannot but feel for him the highest respect and love.

Haydn is spoken of as the father of the modern symphony and string quartette, and the originator of the modern orchestra with predominance of strings. "Adopting the sonata form as used by Emanuel Bach, he introduced it into compositions for the orchestra and chamber music, and developed these into a complete and full-orbed symmetry. He had a keen perception of the capacities of instruments, and in writing for them distributed the parts with a subtilty which produced the most charming variety and beautiful tonal effects."

Haydn composed about eight hundred works, including symphonies, oratorios, cantatas, masses, concertos, quartettes, trios, operas, piano sonatas, etc.

H. S. S.

## The House of Cagliostro

By Edmund Hardy

**A**T that sultry season of the year when the world seems overcome by a state of suspended animation, and even the music student is tempted to allow his art to sink into a condition of innocuous desuetude, I once met with a peculiar experience in a picturesque little village in a remote and pastoral district of Ontario.

The end of June had arrived, and I, being freed from the shackles of examinations, had begun to dream of some *chateau en Espagne*, some Utopia, some happy valley wherein I might seek to forget the heat and din of the strenuous life while leisurely taking "mine ease in mine inn," or wandering into sylvan shades whenever fancy directed.

Summer resorts I knew to be a weariness to the flesh, and therefore welcomed *con amore* the arrival of an invitation to keep holiday with a distant cousin, a rural Aesculapius, who exercised his restorative art in an obscure and little known quarter of the province. Here, of a truth, should I gain the bliss of solitude!

After several hours on a skurrying train, followed by a drive of some few miles, I found myself by evening in the doctor's snugger, listening to his good-natured gossip, and enjoying the hushed quiet and clear air of the country, which reached us through the widely-flung window, opening on the verandah without.

I retired early, and after a night of dreamless slumber "the breezy call of incense-breathing morn" brought me out shortly after sunrise.

I had scarcely time to admire from the roadway the well-kept lawn and handsome house that lay opposite, before I was greeted with a courteous "Good morning!" from a white-haired, but erect, old gentleman, who had been bending over his flower beds until now.

I returned his salutation, and upon venturing to express my admiration for his garden, was presented with a button-hole, and invited within his abode to view some rarer plants which were then in full bloom.

The long white hair, a certain resemblance in the features of the shaven countenance, and the courtly manner of my host served to remind me of nothing so much as my impression of what Franz Liszt's appearance must have been; and it was with no inconsiderable start that I observed a life-sized portrait of that famous master in the drawing-room into which I was ushered. The presence of a grand piano, littered with music, standing open as if in frequent use, helped to complete my surprise.

While my cicerone descanted upon his flowers I could not refrain from studying his expressive face, in which I seemed to find at each play of feature another resemblance to the maestro.

The turned-up corners of the mouth when he smiled gave him that crafty and Mephistophelean expression that I had read Liszt possessed; and that sort of Jesuitical elegance and ease of manner which the great musician was said to carry seemed reproduced before me with startling reality.

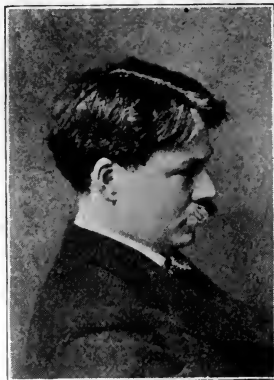
I was confused to observe at last that my host was aware of my frequent glances from the portrait to his countenance, but my feelings changed to those of amazement when he remarked with the most polished suavity, accompanied by an inclination of his head towards the picture, "An honored relative of mine, whom I am said to resemble. Do you know his music?"

My reply was interrupted by the hurried entrance of a servant who seemed to glance with some concern at his master. I seized this opportunity to excuse myself and return home for breakfast.

As I crossed the road, I observed the doctor enjoying a morning pipe on the verandah.

"So you have been visiting Franz," he remarked, with an amused smile. "Well! he's harmless enough, poor old fellow, but mad—mad as a March hare."

## Edward MacDowell



Edward MacDowell was born in New York City, December 18th, 1861. He studied under Carreno, at the Paris Conservatory, with Louis Ehlerl at Wiesbaden, and with Raff and Carl Heyman at Frankfort-on-the-Main. He remained in Germany until 1888, when he returned to the United States, living in Boston until 1896, when Columbia University, New York, appointed him to its Chair of Music. Princeton University and the University of Pennsylvania have honored him with degrees.

Dr. MacDowell is accorded a very high rank among living composers, and as a pianist is a virtuoso of acknowledged eminence. In a recent number of Harper's Weekly a writer says of him: "At his best—in such things as the 'Norse' and 'Keltic' sonatas, certain of the 'Woodland Sketches,' the 'Sea Pieces,' and the new 'Fireside Tales,' and many of the songs—he has touched heights and sound-ed depths of poetic emotion which we should be at a loss to parallel in the music of any composer now writing."

His compositions for piano include two concertos, four sonatas—"Tragica," "Eroica," "Norse" and "Keltic," suites, studies, sketches and many other short works, also several duets; for the voice over forty solos and numerous part songs for mixed and male voices; for orchestra, two suites, four symphonic poems, etc., and for 'cello a romance with orchestra.

H. S. S.



## Tone in Violin Playing



STRANGE as it may seem, it is, nevertheless, a fact, that the majority of teachers and pupils devote less time and attention to the development of a fine tone than to any of the other branches of violin study. Among teachers the impression seems to prevail that tone development is something that takes care of itself; that, ultimately, and with experience and the possession of good left-hand technique, the player must necessarily find himself in possession of an admirable tone. That such reasoning is neither sound nor safe must be obvious to the least intelligent musician. And it must be equally obvious to all intelligent pupils and teachers that the development of a beautiful quality of tone is dependent upon special study.

Though the right arm plays the all-important part in tone production and tone development, the fact must not be overlooked that the left hand assists materially in all matters appertaining to tone. Two studies, for the left hand, are indispensable: (1) A slow form of trill; (2) Extended portamento work.

In the slow trill we easily recognize the fundamental principle of left hand technique. Mastery of the slow trill means mastery of finger action; and, at the same time, a perfect action of the finger is one of the chief requisites of a perfect tone. Left hand technique, in order to be both brilliant and accurate, demands the utmost precision of the fingers in rising from and falling upon the strings, and a perfect quality of tone is also largely dependent upon such precision of the fingers. Thus, a study of vital bearing on the technique of the left hand is also an indispensable study in actual tone development.

Likewise, in the study of the portamento, two objects are achieved. Shifting from one position to another on the finger board requires digital accuracy, and is related, primarily, to left-hand technique, but the result of such accurate movement of the fingers and the hand is inevitably tonal beauty as well as technical skill.

George Lehmann, in the Musician.

## Conservatory Notes

The Commencement of the Toronto Conservatory of Music was held on June 27th, the programme being as follows:

1. Bach (Organ) Toccata and Fugue in D minor  
(a) Miss Annie Scott.
2. Liddle (Vocal) ..... Abide With Me  
(b) Miss L. Pauline Ockley.
3. Beethoven (Piano) Sonata, Op. 57, Allegro assai  
(a) Miss Clara M. Snider.
4. Schubert (Piano) Impromptu, Op. 142  
(c) Miss Maude McLean.
5. Sitt (Violin) Romanze  
(d) Miss Marguerite Waste.
6. Mendelssohn (Piano) Concerto G. minor  
Andante, Molto e vivace  
(c) Miss Madeline Schiff.  
Orchestral accompaniment on second piano—Mr.  
Napier Durand, F. T. C. M.
7. Guilmant (Organ) Torchlight March  
(a) Mr. W. F. Pickard.
8. Aliebieff (Vocal) Russian Nightingale Song  
(e) Miss Lillian G. Wilson.
9. Grieg (Piano) Concerto, A minor, Op. 16  
(last two movements)  
(c) Miss Ada M. Briggs, Mus. Bac.  
Orchestral accompaniment on second piano—Mr.  
Durand.  
Presentation of Diplomas to graduates by Rev. J.  
A. Macdonald.  
"God Save the King."  
(a) Pupil of Mr. A. S. Vogt.  
(b) Pupil of Mrs. W. J. Bradley.  
(c) Pupil of Dr. Edward Fisher.  
(d) Pupil of Mrs. Drechsler Adamson.  
(e) Pupil of Miss Smart (Ontario Ladies' College,  
Whitby).

## List of Graduates

1901-1902

(Alphabetically arranged)

Pianoforte.—(Artists' Course) Miss Ada M. Briggs, Toronto; Miss Bessie B. Burgar, Welland; Miss Nellie Cawthorpe, Thamesford; Miss Ethel A. DeNure, Toronto; Miss Grace Isabel Harrison, Toronto; Miss Louise J. Holmes, Woodstock; Miss Maude McLean, Toronto; Miss Madeline Schiff, Toronto; Miss Clara M. Snider, Waterloo.

Pianoforte—(Teachers' Course) Miss Elizabeth Cunningham, Belleville; Miss Grace E. Hill, Toronto; Miss Ethel Morris, Toronto; Miss Annie Louise McCartney, Binbrook; Miss Maude McLean, Toronto; Miss Muriel Rogers, Toronto; Miss Lillian E. Willcocks, Toronto.

Organ—Miss Ethel E. Dever, Toronto; Mr. W. F. Pickard, Oshawa; Miss Annie Scott, Port Hope.

Violin—Miss Libbie Maud Buschlen, Arthur; Miss Agnes Hanley, Belleville; Miss Marguerite Waste, Toronto.

Vocal—Miss Melissa Ames, Ethel; Miss Hannah Cameron, Toronto; Miss W. Alba Chisholm, Wingham; Miss Edna M. Fairbairn, Portage la Prairie, Man.; Miss Ruby Mae G. Gordon, Havergal College, Toronto; Miss Ruby Stanhope Jellet, Toronto; Miss Eva Knight, Woodstock; Miss Katherine Millar, Toronto; Miss Lydia Pauline Ocklev, Toronto; Miss Leda H. Russell, Essex; Miss M. Beatrice Scott, Seaforth; Miss Ada M. Smart, Glencoe; Miss Ina Mabel Stone, Sault Ste Marie; Mr. Franklin W. Wegenast, Simcoe; Miss Lillian Gertrude Wilson, Ontario Ladies' College, Whitby.

Theory—Miss Emma B. Bartman, Hamilton; Miss Edna L. Mavity, Toronto Junction; Miss Bessie R. McFarlane, Toronto; Miss Madge Rogers, Toronto; Mr. H. E. J. Vernon, Hamilton.

The Conservatory again secured the valuable services of Mr. William H. Sherwood, of Chicago, as examiner in the piano department, and Mr. J. Harry

Wheeler, of New York, in the vocal department, at the annual June examinations. The violin examinations were conducted by Mr. Wm. Yunck, the well-known violinist of Detroit.

The number of students at the various examinations this season was the largest in the history of the institution. Theoretical examinations were held at Goderich, Seaforth, Chatham, London, Woodstock, Brockville, Brantford, Simcoe, Dunnville, St. Catharines, Hamilton, Lindsay, Peterboro', Picton, Kingston, Rat Portage, Winnipeg, Boissevain (Man.), Ontario Ladies' College, Whitby, and Albert College, Belleville. Practical examinations were held at Chatham, London, Ontario Ladies' College, Whitby, and Albert College, Belleville, in June, while those at Goderich, Clinton, Seaforth, Mitchell, Berlin, Woodstock, Brantford, Hamilton, Simcoe, St. Catharines, Uxbridge, Lindsay, Peterboro', Picton and Kingston will be held during the month of July.

Mr. J. D. A. Tripp gave a public recital in the music hall of the Ursuline Academy, Chatham, on the evening of June 9th, when his programme comprised the following: Bach—Tausig—Toccatina and Fugue in D minor, Chopin—two studies, three preludes and four waltzes, Rameau—Gavotte, Delibes—Dance, Ancienne, Paganini—Liszt—La Campanella.

Amongst the recent successful candidates for the degree of Mus. Bac. at Trinity University are the names of Messrs W. H. Hewlett and Walter E. Barclay, Misses Rena McCulloch, and Marjorie FitzGibbon. Miss Eva J. Taylor took the degree Mus. Doc., and the following passed their first examination:— Miss M. A. E. Clark, Miss A. G. Todhunter and Miss N. E. Rinker. At Toronto University, Miss Ada M. Briggs and Miss Rachael A. E. Wilson took the degree of Mus. Bac.

Mr. W. J. McNeely, under-graduate in theory, piano, and voice has greatly improved in health since taking up his residence in Mexico City, and is now engaged as assistant principal of the Grammar School in that place.

Miss Ethel Webster, vocal graduate of 1901, has been appointed soloist and choir leader of Park Street Methodist Church, Chatham, Ont., to succeed Miss Elda Idle, a graduate of 1896.

Mr. Frank R. Austin leaves for Berlin, Germany, during this month to further pursue his piano studies.

During the months of May and June the following events took place in the Conservatory Music Hall:— May 2nd, piano recital, by Miss Maude McLean, pupil of Dr. Fisher. May 6th, piano recital by Miss Mary L. Caldwell, pupil of Dr. Fisher. May 8th, vocal recital by pupils of Mr. R. Tandy. May 13th, piano recital by Miss Ada M. Briggs, pupil of Dr. Fisher. May 14th, piano recital by pupils of Miss Maud Gordon. May 15th, piano recital by pupils of Miss Frances S. Morris. May 16th, piano recital by Miss Bessie Burgar, pupil of Dr. Fisher. May 19th, miscellaneous recital by pupils from the piano, organ, vocal and violin departments. May 20th, organ recital by Mr. W. F. Pickard, pupil of Mr. A. S. Vogt. May 22nd, piano recital by Miss Belle Harrison, pupil of Mr. J. W. F. Harrison. May 21st, 4 p. m., organ recital by Miss Ethel Dever, pupil of Mr. A. S. Vogt; 8 p. m., piano recital by Miss Clara Snider, pupil of Mr. A. S. Vogt. May 30th, organ recital by Miss Annie Scott, pupil of Mr. A. S. Vogt. May 31st, vocal recital by pupils of Mr. R. Tandy.

The Conservatory String Orchestra, under the leadership of Mrs. Drechsler Adamson, gave its annual concert in the music hall on Monday evening, May 19th, when the following programme was given:

Grieg	Peer Gynt Suite
	Asa's Tod. Anitra's Tanz.
Francis Allitser.	Oh, for a Burst of Song.
	Miss Violet Gooderham.
Bach	Aria.
Wuerst	Russian Suite
	Allegro Moderato
	Solo Violin—Miss Lina D. Adamson.

Bach	a Italian Concerto
Sapellonikoff	b Elfin Tanz
	Miss Florence Marshall.
Rheinberger	Sarabande from Suite
	Violin—Mrs. Drechsler-Adamson.
	Cello—Mr. Henry S. Saunders.
	Organ—Mr. J. W. F. Harrison.
	And String Orchestra.
Edna Rosalind Park	a Thy Name. b Love.
	Miss Violet Gooderham.
Massenet	Le Dernier Sommeil de la Vierge
	Prelude
Bocherini	Menuett

The Conservatory String Quartette played the following numbers at the Male Chorus Club Concert at Brantford on May 9th: Dvorak Quartette, op. 96, first movement. Raff Quartette, op. 192, No. 2, "The Proposal," "The Mill." Quartettes, a Schumann, "To the Sunshine," b Schubert, March Militaire. Miss Lina D. Adamson played "Scenes de la Csarda," by Hubay, and Mr. Saunders' solos were, a Schubert, Litaney, b Fischer's Czardas, op. 10.

At 85 Howard street, Toronto, on May 6th, Miss Ethelda Wallace, graduate in the Normal Class of 1899, was married to the Rev. Chas. Emerson, B.A., of Meaford.

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The Conservatory School of Literature and Expression closed on Friday evening, May 30th, with an evening of "Readings from Canadian Authors and Commencement Exercises." The programme was as follows:

Jean Blewett	"Our Canada."
	Miss Olive Scoley.
Gilbert Parker	"The Taking of Quebec."
	Miss Hannah Black.

Lampman		"The Violinist."
	Miss Fanny Jephcott.	
Lampman		"The Sweetness of Life."
	Miss Adelaide Heath.	
Lampman (a)	"The Moon Path."	(b) "Life and Nature."
	Miss Adelaide McClelland.	
Lampman		"Outlook."
	Miss Dora Rowand.	
Drummond		"Philorum's Canoe."
	Miss Marie McLeod.	
Ralph Connor		"Gwen's Canyon."
	Miss Sybil Bowles.	

Address to the graduates, by Miss Masson.

Awarding of diplomas, by Dr. Fisher.

The Graduates were:— Miss Hannah Barnet Black, Miss Elsie Rockwell Charlton, Miss Adelaide McDonald Heath, Miss Marie Avadne McLeod, Miss Dora Kincaid Rowand, Miss Olive May Scoley.

Preceding the above closing, the school held an exhibition of work done in the Domestic Art Department, on Tuesday morning and afternoon, May 27th; a public meeting of the Round Table Club, which consisted of readings and a debate, on Tuesday evening, the 27th; and on Thursday, May 29th, an evening of scenes from "As You Like It."

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As time runs on, sources draw nearer to each other. Beethoven, for instance, did not need to study all that Mozart studied,—Mozart needed to make less research than Handel, Handel than Palestrina, because these had already absorbed their predecessors. But from one source only something new is ever to be obtained;—from John Sebastian Bach!

Schumann.

## Books Old and New

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"Notes on the Construction of the Violin," by W. B. Coventry. London: Dulau and Co.

In this interesting little book the author comments briefly on various theories in regard to the superiority of tone of the old Italian instruments, admitting that the results up to the present are of little value to makers of to-day. The motto, "Copy the Italian makers, not knowing precisely why, but copy them as closely as you can," is still the most practical advice that can be given. He thinks that systematic study of the conductivity of sound in the woods which have proved best for violin construction might eventually lead to the formation of theories which would enable present day makers to select materials capable of producing a tone in their instruments resembling more closely that of the Cremonese makers.

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"Music in the History of the Western Church," by Edward Dickinson. New York: Charles Scribner's Sons. 426 pages. \$2.50.

Mr. Dickinson's new work constitutes by far the most important contribution to the literature of church music history of recent years. We shall have more to say concerning this admirable book in our next issue.

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Emerson's three practical rules concerning choice of books were, of course, intended to apply to general reading. The music student, however, may safely adopt them for his special musical reading, if only he *reads*. Here they are:

1. "Never read any book that is not a year old.
2. "Never read any but famed books.
3. "Never read any but what you like."



## On Reading

By Grace H. Hunter



THE lack to-day is not of readers. Before books were so cheap and so numerous, a man who was fond of reading was thought to be on the highroad to culture; now the case is summed up by that shrewd, though humble, philosopher, Mr. Dooley, when he says that with most people reading takes the place of "wurruk." This class subsist mentally on light fiction; what the diet lacks in quality, they attempt to make up in quantity.

Reading without thinking is the net result of this plan, and this necessarily destroys the power of enjoying the best in literature. "An insatiable appetite for new novels makes it as hard to read a masterpiece, as it seems to a Parisian boulevardier to live in a quiet country." An abnormal desire for the "latest" begets a habit of skimming over the pages, which is absolutely fatal to the kind of reading that "maketh a full man." Professor Moulton has pointed out the educational value of the great novels in our language, but the best results can only be achieved by a leisurely study, impossible to a mind debilitated by a slovenly way of reading.

The first step in the right direction is to realize that as books, ancient and modern, are innumerable, we must make a selection. Many of us allow what we read to be settled by chance; whatever happens to be at hand, or to be loaned by an obliging friend is despatched without question. Why do we drift in this fashion? For those unable to direct themselves, there are many valuable lists of books available which will at least be a help at the outset. There is certainly sufficient variety to please all tastes, if people could be brought to investigate for themselves.

The appreciation of the best in literature, like any

other art, is, however, largely the result of training. The savage prefers glaring colors to the subdued tints so pleasing to the artistic eye; the uncultured reader delights in crude pictures of life as presented by inferior writers. "We needs must love the highest when we see it," but the seeing of it in literature depends on the desire to do so, coupled with patient and painstaking study. Ruskin in "Sesame and Lilies," gives an example of what careful reading will reveal in *Lycidas*; and while, of course, other forms of literature do not demand such close attention, it is a good illustration of how little a hasty glance will show of the real beauty and significance of a poem.

This process of culture should be begun in early childhood. Why should those impressionable years be wasted on so-called "children's books," infinitely dull as they are, when there is accessible a veritable storehouse of stories derived from the best sources? The loss resulting from this method is seen by contrasting its results with those achieved in the case of Helen Keller. Blind and deaf, she is in advance intellectually of most girls of her age, due in large measure, according to her teachers, to the fact that nothing except the best in literature was ever communicated to her. If this plan was pursued, the child's taste would be unconsciously developed and his mind would be stored with material for future use. If in early life he became familiar with the Greek myths, later an allusion to an ancient hero would be full of meaning to him, instead of a stumbling block, only partly removed by reference to the dictionary.

The process thus begun should be continued through school and college, the aim being always to get the pupil into direct contact with the author. Literature is not a disciplinary subject and must not be treated in that way. If as Dowden says, "the greatest critic is he who communicates delight," so, too, is the greatest teacher.

## Home and Foreign Notes

In April, too late for notice in our last issue, Mr. J. Humfrey Anger gave a lecture entitled "The Music Poems of Browning," before the Browning Club of Toronto. The lecturer dealt principally with the three poems "Parleyings with Charles Avison," "Toccatà of Galuppi's" and "Abt Vogler," the subjects for which, the poet took respectively from the English, Italian and German. Interesting accounts were given of the lives of the three men, illustrated by specimens of their musical compositions, Mr. Anger playing them on a piano made in 1782. The various musical (technical and historical) references in the poems were lucidly explained and at the close the audience gave a hearty indication of their appreciation of the lecture.



The Kneisel String Quartette visited Toronto towards the close of the season, May 8th. Their program consisted of Beethoven's "Harp Quartet" Op. 74, three movements of Dvorak's "American" quartet Op. 96, and the andante and finale of Schubert's D minor posthumous quartet. In addition, Mr. Kneisel played the Bach "Air" and Mr. Schroeder an arrangement of Chopin's piano etude Op. 25 No. 7, C sharp minor, and for encore the prelude from Bach's third suite for solo 'cello. All their work was characterized by that finish and intelligent comprehension which has made the Quartet so famous. The members are Franz Kneisel, 1st violin; Julius Theodorowitsch, 2nd violin; Louis Svedensky, viola; and Alwin Schroeder, 'cello. The Woman's Musi-

## MR. J. D. A. TRIPP

### Concert Pianist

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cal Club of Toronto, through whose enterprise the music lovers of the city were afforded this intellectual treat, showed commendable enterprise in assuming the financial responsibility connected therewith.



The Mendelssohn Choir of Toronto offers a prize of twelve guineas for the best original unaccompanied motette, or anthem, in six or eight parts, after the style of Gounod's "Come Unto Him," Mendelssohn's "Judge Me, O God," or Tchaikowski's "Cherubim Song," No. 3, the competition to be open to all British musicians, including those of the colonies. The same society also offers a prize of fifty dollars for the best secular unaccompanied part-song for mixed voices, the competition to be open only to composers resident in Canada. A donation from Lord Strathcona, honorary patron of the society, has prompted the committee to offer these special prizes. The Mendelssohn Choir will retain all rights in the successful compositions, as to publication, presentation, and otherwise, until after the first public performance of the successful works by the chorus of the society, when said rights will be surrendered to the composers of the prize compositions. No composition previously published or performed will be eligible, and no award will be made if, in the opinion of the judges, the compositions submitted are not deemed to be of sufficient merit. Each composition should bear a motto, and along with it an envelope bearing the same motto outside, and containing the name and address of the composer. Compositions should reach the honorary secretary of the society, Mr. George

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Mr. W. H. Hewlett, who has just taken the degree of Mus. Bac. at Trinity University, has resigned his position as organist of Dundas Centre Church, London, Ont., and will spend the greater part of the closing six months of the year in England and Germany before assuming his new duties at the Centenary Church, Hamilton. On the 13th of June his choir presented him with a gold-mounted pen and two handsome travelling rugs, and on the 25th, the Church officials gave him \$100.00 in gold and an illuminated address.



During the next season, having received leave of absence for one year from Columbia University, Dr. MacDowell contemplates making an extensive concert tour through the United States and Canada, then visiting Europe where he will also appear on the concert platform.



Mr. F. H. Torrington has had the degree Mus. Doc., honoris causa, conferred on him by Toronto University. This is a well-deserved recognition of his many services towards the advancement of the cause of Music in Toronto during his long residence here. THE CONSERVATORY BI-MONTHLY extends its congratulations to Dr. Torrington.

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The University of Trinity College has conferred the degree of Doctor of Music upon Mr. J. Humfrey Anger, honoris causa. Mr. Anger is to be congratulated upon the recognition that his long services in the cause of music in this city have received.



Florizel Reuter, the boy violinist appeared twice in Massey Hall in May. The advance press notices of such prodigies are generally discounted considerably by the reader, so that when a real genius, appears, one is to a certain extent taken unawares. Florizel's playing for one so young, was a revelation; the most difficult compositions, those which we are accustomed to hear the world's greatest artists perform, were rendered with a dash and finish which was a constant source of surprise. It is astonishing to think of a child not more than eleven or twelve years of age playing as he does. His career will be watched with great interest by those who heard him.



The Brantford "Expositor" in reporting the recent appearance of the Conservatory String Quartette in that city said: "The work of the Toronto String Quartette was delightful. Dvorak's quartette, op. 96, first movement, was rendered with dainty brilliancy and was marked with unity and symmetry." In addition, Miss Lina Adamson and Mr. Saunders are highly praised for their solo work, both having received hearty recalls.

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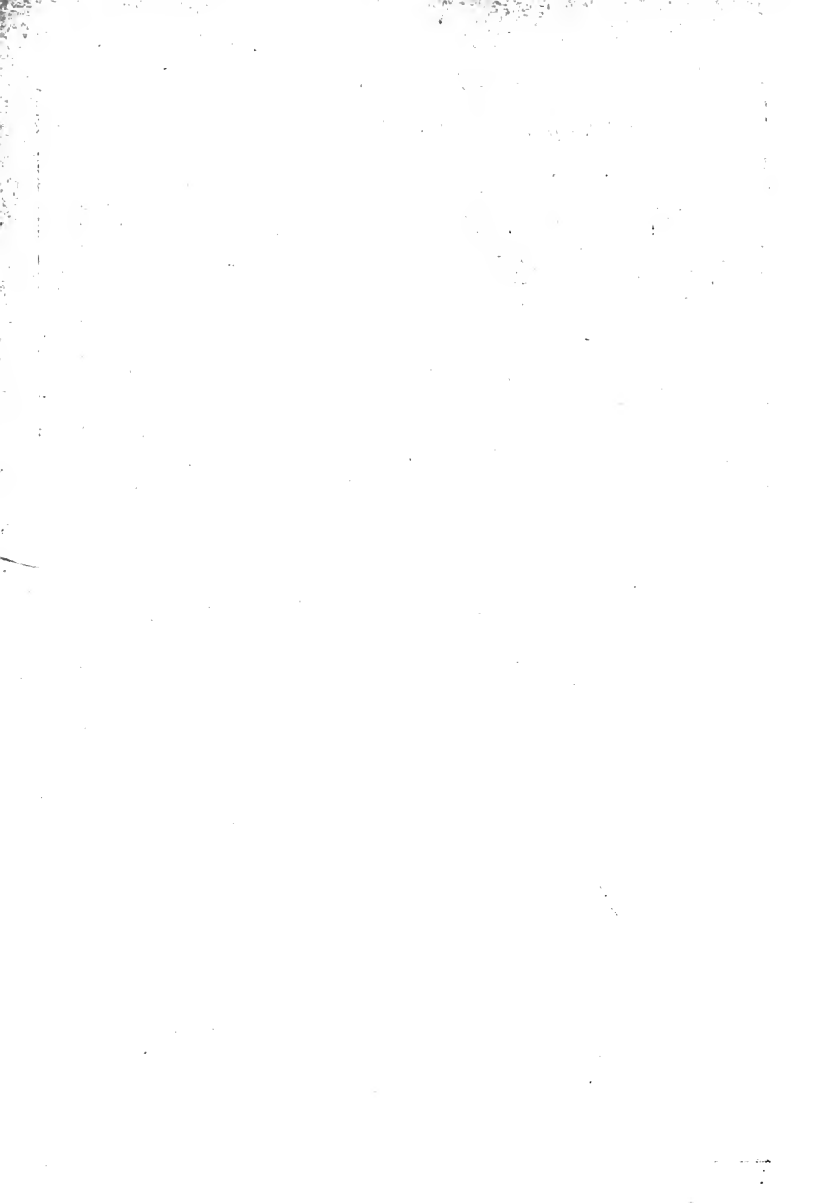
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WHATEVER the relations of music, it will never cease to be the noblest and purest of Arts. It is in the nature of music to bring before us, with absolute truth and reality, what other Arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it.

WAGNER.

## How You Can Become a Good Singer.

By J. Harry Wheeler



FIRST, have your voice thoroughly cultivated. Second, study the art of reading prose and poetry in a scholarly manner; this, of course, includes expression, tone color, pronunciation, articulation and emphasis. One who reads well always interprets well.

Third, enter into the spirit of the words and music. Be receptive; let the smile or tear come if it will.

The complete story of a song may be told by the color of the tone alone; the entire story may also be told by the facial expression. Considering the instrumentalities at the command of the singer for interpretation and expression, viz.:—the voice, the words, facial expression, tone color and stage presence, it is surprising that so many with good voices fall so far short of singing well. If you would sing expressively, first become imbued with the sentiment of the words and music, forgetting all else. An audience will catch your heart's feelings like an electric spark.

Remember, it is not the voice alone which constitutes good singing, but also that which is behind it; a receptive, susceptible, out-pouring soul, uttering its emotions in tone, eye, face and presence. Incorporate these wonderful modes of expression, gifts from God, into your own nature, then with an earnest purpose and good health as a basis, you can "become a good singer."

---

We regret that it has been impossible to include the promised article, "How to Get Results From Organ Study," by Wm. C. Carl, of New York, in this issue; it will, however, appear in the November number.

## Talks with Teachers

### V. Training of the Eye

"First the thing and then the representation of the thing," is an axiom, the soundness of which no teacher questions, even though in his daily work he often neglects to put it into practice.

In the elements of music the "thing" to be taught is that which may be apperceived through the sense of hearing; tones, high and low, long and short, loud and soft; and silences, long and short.

The representation of these various kinds of tones and silences is effected by means of printed or written symbols; staff, clefs, notes, rests, etc., termed "notation." In this age of the printing-press, accustomed as we are to beautiful and inexpensive editions of all kinds of musical compositions, ancient and modern, we can scarcely form a conception as to what would be the state of music to-day had it no visible representation. It is difficult to realize how much we owe to our staff system of notation, imperfect as it is, for the part it has played in the development of music as a great art.

The pupil should not be expected to read music before he begins to hear it with some degree of intelligence and can analyze, in some measure, his impressions of it, however crude they may be. The piano pupil should learn, moreover, how to produce certain elements of music, scales, chords, etc., by means of his instrument before spending too much time over notation, a perfectly useless thing to him until he knows what it represents.

The first attempts at eye-training should be directed towards the key-board and the key, hammer and damper action. The pupil should be taught at the first lesson how piano tones are produced, i.e., some elemental facts concerning the piano, its construction and acoustic properties.

Then comes the naming of the keys. The teacher points out that the key-board may be divided into

several symmetrical groups of white and black keys. Taking the alphabet as a basis and locating the first letter, let the pupil find all the As on the key-board; then all the Bs, and so on through the seven letters. He may be allowed to produce the corresponding tones by gently striking the keys with one finger, the exact manner of doing so being unimportant. Afterwards, in the same way, he may be asked to strike the white keys in both regular and irregular succession, naming each one as he strikes it. The names of the black keys are taught in subsequent lessons in connection with building up or finding out the various scales as they occur on the key-board.\*

The pupil soon realizes when striking the keys, one by one, that he does it awkwardly as compared with the ease and grace with which his teacher plays the same notes. He readily perceives the importance of learning a better way and seldom demurs at the trouble involved in improving the position of his hands. He watches carefully the examples in hand shaping given by his teacher, a low table being used for the purpose, after which he is enabled to criticise more intelligently his own attempts at acquiring a correct hand position.

While the beginning pupil should not be expected to read music until after some weeks of study, the first steps in that direction may be made at the first or second lesson.

Commence with the plain staff of five lines, using first one line or space and then others to represent middle C. This impresses upon the pupil the prime importance of the clef afterwards introduced and used to fix definite pitch. The symbols of tone lengths (notes) and rests may now be explained, all of which makes for further development in eye training.

E. F.

\*I would not be understood to recommend this method of instruction as the best for very young children. It is the principle of procedure only that I wish to emphasize. Froebel's system, if applied intelligently, is the best for children, in music as in other subjects.

(To be continued.)

# Fingering

By J. W. F. Harrison

(Concluded from last issue.)

**I**N arranging fingering for a passage the player should always have a clear idea of what is required, whether the fingering is of importance, and if so, why. It may be that some special phrasing calls for fingering that will facilitate the correct and characteristic execution of the phrase. If in a succession of notes a break is to occur anywhere, the fingering should be such as to make it impossible to play it without a break. Editors frequently, from pedantic reasons, finger such a phrase as though it were legato throughout. Were the following example, from Tschai-kowsky, legato, the top fingering would be suitable, but in view of the slurs and staccato some such arrangement as

*Tschai-kowsky Op. 51.*

5 2 4 3 2 1 5 2 4 3 2 1 5 2 5 4 3 2 3 5 1 2 1 2 3 1 2 3 2 3 4  
2 3 2 3 4 3 2 2 2 4 3 2 3 4 3 3 3 4

*Chromatic Illustration*

1 3 1 3 1 2 3 1 2 1 3 1 2  
1 2 3 4 1 2 3 1 2 3 4 1 2

that marked below would be more suitable. Very much might be said on the subject of fingering in connection with phrasing, but space will not now permit. Another case in which fingering is of importance is with regard to speed. Many passages can be fingered in one way if they are of moderate speed, but quite differently if rapid, and this brings us to the important point that in very many passages there are two distinct methods by which the fingering can be arranged. One is the obvious fingering lying on the surface and most easily apprehended by the mind,

such as most students would choose; the other, a fingering more difficult to acquire, but by which the passage can be executed with much greater rapidity than by the first method. Out of many examples that might be given of this, perhaps the most familiar is the chromatic scale. For ordinary playing, the fingering marked over the illustration is undoubtedly the easiest and most obvious, but for the highest degree of speed that marked below will be necessary, particularly in descending, although undoubtedly more complicated and difficult to learn in the first instance. It is not unusual to hear a student remark that the teacher seems to choose unnecessarily difficult fingering. The reason for such choice is that the teacher, knowing what the pupil does not, the extreme speed of the passage, is providing the fingering which will be technically easier, though it is mentally more difficult to acquire.

It is sometimes advisable to study the fingering of a passage backwards. There is quite frequently some note in the middle or towards the end, which must for some evident reason, have one particular finger on it and no other. In this case, the finger must be marked on that note and the whole preceding portion fingered so as best to lead up to it.

In the Chopin example which follows, the g, five

Chopin, 11<sup>th</sup> Nocturne

Schubert Impromptu Op. 90, no. 2.

The image contains three staves of musical notation. The first staff is for Chopin's 11th Nocturne, showing a chromatic scale in G major with fingering numbers 1-5 above and below the notes. The second staff is for Schubert's Impromptu Op. 90, no. 2, showing a chromatic scale in G major with fingering numbers 1-5 above and below the notes. The third staff is for Schubert's Impromptu Op. 90, no. 2, showing a chromatic scale in G major with fingering numbers 1-5 above and below the notes.



notes from the last, must have the thumb, the previous notes being fingered accordingly. In the Schubert example the same applies to the b flat, first note in the second measure and the d flat, first in the fourth measure. The fingering, which prepares for this may be done in two ways as indicated, either of which is rather difficult. Both are found in the Peters edition by different editors. The foregoing remarks are only intended to be general in their scope; they pre-suppose (as before mentioned) that the reader is familiar with all rules for fingering recognized figures, and aim simply at suggesting certain lines of treatment which may not be familiar to all.

---

## Form in Music

By J. Humfrey Anger

(Mus. Doc. Trin. Univ., Toronto; Mus. Bac. Oxon.,  
F. R. C. O.)\*



THE subject—Form in Music—is one in which I am particularly interested. When I first came to America, some nine years ago, at the invitation of the Toronto Conservatory of Music, an institution which, I believe, is not unknown to many here present, one of the duties which fell to my lot was to pilot pupils through this subject in a course of twenty lectures. The textbooks we used at that time were Pauer's Musical Forms and Stainer's Composition, excellent little works in many respects, but with all due deference to their eminent authors, neither of them were really suitable to our requirements; the latter being intended for the young composer, rather than the ordinary

\*A lecture delivered at the M. T. N. A. Convention, Put-in-Bay Island, Lake Erie, July 3rd, 1902.

student of form, while the former is not a practical work, nor, indeed, is the subject treated in a systematic manner; while one of the most important of all forms, namely, the Fugue, is scarcely mentioned by Stainer, and is treated most superficially by Pauer. We also, occasionally, used Ouseley's Form in Composition, but here again the same difficulty confronted us, for, in the chapter headed, "The Fugue," the hapless student is told that the author has already written a work on this subject, and there's an end to it.

After two or three years I determined to give up text-books altogether, and although the lectures for a time became somewhat irksome to both pupils and myself, on account of the great amount of dictation which this plan necessitated, yet in the end, the result seems to have justified the means, for these dictation-notes in due course, became the basis of a little text-book, which has not only been well received in both England and the United States, as well as in Canada, but which has also converted, and here I speak for both pupils and teacher, a somewhat tiresome task into the least arduous and most grateful lessons of the season. It was further deemed advisable to confine our attention to the 48 Preludes and Fugues of Bach, and the piano-forte Sonatas of Beethoven, not, and by no means, with the intention of limiting the researches of the student, but for the sake of convenience in the matter of reference, and under the conviction, that once having mastered these noble works, the student will find but little difficulty in analysing other compositions, and will learn in due course to appreciate the true artistic value of that wealth of music which we have inherited from all the great masters of the tonal art.

I shall now endeavor to lay before you in as few words as possible the general basis upon which the subject of Form in Music is taught in the Toronto Conservatory of Music, and in its affiliated colleges.

The subject is divided into four sections, as follows:

1. Historical development;
2. The musical sentence;

3. The sonata as a whole; and
4. The Fugue.

In addition to the above the subject of Form in vocal music is not forgotten, though I must admit that it receives a more curtailed treatment.

I. The history of Form in music commences with the rise of the Belgian school of composers. Little, however, was accomplished prior to the year 1600, about which time the modern diatonic scales were established and harmony as a separate science from counterpoint arose. The great advance made in the art of music at this time may be traced to the influence of the Renaissance. When one remembers what Shakespeare had done for poetry; Raphael for painting; Michael Angelo for sculpture; Christopher Wren for architecture; Martin Luther for religion; Isaac Newton for science; not forgetting Columbus, and his discovery of the new world; it need not be a matter of surprise that music, the youngest of all the arts, should also claim for herself a share of the blessings bestowed by that glorious awakening from the lethargy of the dark ages. This is the period in which is to be seen the birth of almost all that appertains to modern music. In 1594 the first opera, "Dafne," appears, and in 1600 the first oratorio, "I, Anima e corpo;" about this very time we find the elder Amati commencing the manufacture of violins, while the spinet, virginal, harpsichord and clavichord, as the precursors of the modern piano, were now beginning to meet with popular favor; Palestrina, in his choral works, had brought the art of counterpoint to a high degree of perfection; the origin of the modern sonata is to be seen in the "sets of dances" or "suites-de-pieces" of the Elizabethan composers; and lastly, the wandering minstrel, who had done so much for music during the dark ages, whose melodies, whether composed to the regular metre of poetry, or for the rhythmical figures of the dance, of necessity possessed that symmetry of construction which is the basis of all modern music,

the wandering minstrel, I say, now gradually passes away:

“The bigots of the iron time  
Had called his harmless art a crime.”

and in his place musicians arose who devoted their lives to the development of the art.

Monteverde, Carissimi, Purcell, Lulli, Couperin, Corelli, and the elder Scarlatti, should all be remembered for advancing the cause of Form in composition, together with others of lesser importance, for paving the way for the two great German masters, J. S. Bach and G. F. Handel, in whom the old contrapuntal school of composition was finally consummated; the Fugue in particular being brought to perfection at the hands of Bach. In Joseph Haydn is to be seen not only the founder of the modern orchestra, but the founder, also, of the highest type of musical form, that generally, though not universally, known as Sonata form. Mozart added to the artistic value of this form, and in Beethoven not only sonata form, but, also, all form in composition, is regarded as having been perfected.

In this connection the development of the ancient binary form as employed for the various movements of the Suite, and the evolution of the Suite through the Partita and the early sonata into the modern sonata, are explained to the student, together with the influence of the older French and Italian overtures upon the modern Cyclic forms.

We now come to the second section of our subject:—

2. The musical sentence; to this very essential element in the study of Form I attach the greatest importance. Is it not only too often a matter of regret that even advanced students, who can name the form of any movements in Beethoven's sonatas, or analyse the construction of a fugue by Bach, find that they have not really grasped the true principles of rhythm as contained in the musical sentence.

(To be concluded in the next issue.)

## Mozart



OLFGANG Amadeus Mozart was born at Salzburg on January 27th, 1756; he was one of those child prodigies who contradicted the rule of subsequent mediocrity by becoming one of the world's greatest musicians. At the age of three, he showed remarkable talent and began to receive regular instruction from his father, who, for the next eighteen years, took the utmost care to have him instructed by the best masters. To this parental oversight is attributed much of Mozart's success.

In 1777 he left home, and after frequently changing his abode, meeting with many reverses, finally settled in Vienna, where most of his after life was spent. He married in 1782, and the rest of his life was a struggle against poverty and misfortunes, but his remarkably buoyant disposition enabled him to write without showing any trace of outward struggles in his music. He died at Vienna on December 5th, 1791.

Mozart was one of the greatest executants of his day on the piano, organ and violin, and as a composer, refinement and the purest harmony of thought are supreme. A writer has aptly spoken of his best works in this way: "Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect."

Although Mozart's operas were written in the Italian style, yet in his last one, "The Magic Flute," he departs sufficiently from this school to be credited with the founding of the German opera. Other operatic masterpieces of his are, "Idomeno," "Seraglio," "Figaro," "Don Giovanni" and "Cosi fan tutti."

In purely orchestral compositions the three last of his forty-one symphonies are the greatest. His works for piano include sonatas, concertos, fantasias, variations, etc.; for strings and piano, sonatas with violin, trios and quartettes; for strings alone, quartettes and quintettes, etc. Besides these there are many concertos for various instruments; songs, arias, masses, cantatas and a requiem.

H. S. S.

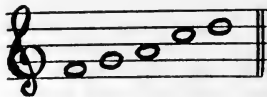
## Music : An Historical Review

By J. Humfrey Anger, Mus. Doc. T.U.T.,  
Mus. Bac., Oxon., F.R.C.O.

### V. The Music of the Chinese

**I**N China the art of music appears to have been held almost in veneration, and has been under the supervision of the State from pre-historic times. Koong-foo-tse (Confucious), the great apostle of their religion, set his stamp on the subject of music in public worship by writing a book of song-poems, melodies to which were composed, it is said, by some state official. Dr. Riemann, speaking of the old Chinese temple songs, remarks that they were full of dignity, especially the song sung every year in the presence of the Emperor at the service for the dead, solemnities in honor of their ancestors.

Their oldest scale, according to Naumann, consisted of five notes only:



F was called "emperor," G, "prime minister;" A, "loyal subjects;" C, "affairs of state;" and D, "mirror of the world." In course of time, the notes B and E were added, and finally, by the addition of sharps to the original five notes, the octave was divided into twelve semitones, like the modern chromatic scale. The scale now became known as the Lue (Law); F, however, was always the foundation tone, and this was characteristically called the *highest* note, the highest note from our point of view being their lowest.

That the Chinese had high ideals in the art of music at a time when Europe was in a state of barbarism may be gathered from the sayings of the Emperor Tschun (about 2300 B.C.): "Teach the children of the great; thereby reached by thy care they will become mild and reasonable, and the unmanageable ones able to receive dignities without arrogance or assumption. This teaching must thou embody in poems, and sing

them therewith to suitable melodies and with the play of instrumental accompaniment. The music must follow the sense of the words; if they are simple and natural, then also must the music be easy, unforced and without pretension. Music is the expression of soul-feeling. If now the soul of the musician be virtuous so also will his music become noble and full of virtuous expression, and will set the souls of men in union with those of the spirits in heaven.\* Notwithstanding these lofty sentiments, their theories of music are so beset with rules that the imagination is absolutely fettered. Their melodies, especially secular airs, for the most part present an aimless succession of sounds, lacking form, and, with few exceptions, possessing but little intrinsic merit. The best and most impressive types of Chinese music are the traditional temple songs, some of which may have been in existence for thousands of years. The oldest known book on Chinese music dates from the eleventh century before Christ.

Their most important musical instruments are as follows :—

Name.	Character.	Description.
Che . . . . .	String . . . .	A psaltery.†
Kin . . . . .	“ . . . .	A kind of guitar.
Cheng . . . . .	Wind . . . .	A small portable organ.
Hiuen . . . . .	“ . . . .	A kind of ocarina.
Siao . . . . .	“ . . . .	A pan-pipes.
Tsche . . . . .	“ . . . .	A flute played from the end.
Yo . . . . .	“ . . . .	A flute played from the side.
Hiuen-Kou .	Percussion	A large drum.
King . . . . .	“	Plates of stone struck with a wooden mallet.
Pien-tschung	“	A set of bells.
Tao-Kou . . .	“	A rattle drum.
Tchoung-Tou	“	A set of clappers for beating time.
Ya-Kou . . . .	“	A small drum.
Yuen-Lo . . .	“	Plates of copper.

\*Quoted by the historian Ambros.

†See page 76, Conservatory Bi-Monthly, May, 1902.

In addition to the foregoing, there were drums, of all kinds, cymbals, gongs, clappers and bells, etc., for the Chinese have a strong predilection for instruments of percussion. They also possessed various kinds of trumpets, of these, however, but little is known.

The Chinese believe that their music is the finest in the world; European music they regard as barbaric and horrible.

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## The Organist's Position

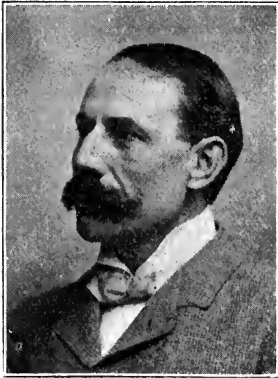


THE position of the organ in these days of electric actions, though important, is not more so than the position of the console, or key-board. When the office of organist and choirmaster is held by one person, it becomes a matter of very great importance that the player should be in a position to command to the best advantage, his vocal forces; that is, in front of them. It is not necessary or desirable that the organ should be played continuously in accompanying the service, any more than that the orchestra should be employed without intermission in an Oratorio. One of the most imperative laws of beauty in music is that of contrast, and there is no more impressive and beautiful contrast in the accompaniment of voices than that obtained by occasionally permitting the accompaniment to cease for a time, allowing the vocal tone to be heard alone in its purity. This device for increasing the effectiveness of the service music is available only in a slight degree when the player is seated with his back to the choir, as he then has no other means of indicating changes of tempo, or of rallying his singers in the event of threatened disaster than by the organ tone, which he consequently is obliged to use with monotonous continuity. Therefore, in deciding upon the position of the organ, the question of the key-board and organist's position when seated at it, should receive first consideration.

E. F.



## Elgar



Dr. Edward Elgar was born at Broadheath, near Worcester, England, on June 2nd, 1857. About the only regular musical training he may be said to have had was a very limited number of violin lessons; he has, however, been schooled in other lines of study outside of music, and "to this fact may be attributed the note of broad humanity, which pervades his compositions." Some of his recent works have brought him into great prominence among British composers. He now

devotes his time almost exclusively to composition, and being in his prime, we may confidently expect even greater things from him in the future than those already achieved.

Elgar's recent works have been favorably received by the most cultured musicians of the world. His oratorio, "Dream of Gerontius," about which so much has been written, is considered his greatest choral work, but several orchestral pieces have been very frequently performed by the best orchestras, notably his "Cockaigne" overture.

A partial list of his compositions includes, besides those already mentioned, several cantatas, as "Caractacus," op. 35, and "The Banner of St. George," op. 33; incidental music to the play, "Diarmid and Grania;" several sacred and secular works for chorus and orchestra, including a Coronation Ode just written; "Sea Pictures" for contralto and orchestra; overtures, marches, variations, etc., for orchestra; pieces for violin with orchestra and with piano; an organ sonata; vocal solos, part songs, etc.

H. S. S.

## The Exaggerated Vibrato



THE exaggerated vibrato is one of those unfortunate habits that young singers acquire, sometimes from a teacher who lacks in skill or good taste, and sometimes from a desire to copy some second-rate opera singer who has forced his or her voice into the state where the wobble is so pronounced that the singing is simply a succession of conundrums as to what the pitch really is. The second-rate singer whose idea of quantity is comprised in the indication "forte," and whose idea of quality is expressed in this overdone wobble of pitch, hardly makes a good model, yet just because of these features the uninitiated are apt to copy him.

The violin-vibrato that is so pleasing is caused by a kneading of the string by the finger, producing a very slight shortening and lengthening of the string and the result is really a tremolo, an alteration of two pitches but a few vibrations apart. The same effect gets into the voice. Hence, we may well infer that the cause is the same, and that what may be an artistic embellishment, becomes, by exaggeration, an artistic abomination. But that it is considered a beautiful vocal effect by a certain proportion of the public—the vocally-uninformed portion, of course, and by occasional young singers whose ideas of vocal æsthetics are as yet undeveloped—is seen in the flattering remarks that follow the singing of some callow wobbler whose tone is about as stable as the position of the balance-wheel of a watch. It is taken as an evidence of a good voice; it is accepted as evidence of deep musical feeling; it is regarded as showing a true musical culture. Of course, it may be attached to a good voice; often is; but it shows the opposite of good culture, and is a travesty of musical good taste.

There is a certain vibrant quality about certain voices that makes them deserve the term "sympa-

thetic;" with others there is a mellowness that is delightfully suited to certain moods of expression. But when this vibrant quality becomes the exaggerated vibrato through wilful imitation, careless teaching, or ignorance, the result is deplorable; and that is what calls out this protest. Nor is the dividing-line easy to see or hear. The honest and tasteful teacher will constantly warn her pupils against copying this overdone and would-be-affecting quality of tone. On the other hand, there are those who would seem to nurse it as a thing to be proud of in their pupils; perhaps because it is a complimentary copy of their dear selves. The idea of song is to express emotion and poetic ideas in tone. Whatever interferes with the clear enunciation of the words, then, is distinctly an enemy of good song. Not that the words are generally sung so that they may be understood, but that they should be so sung.

There is nothing that so interferes with distinctness of pronunciation as the feature we are here considering; and not only that, but the exaggerated vibrato interferes with the exactness of pitch in a most harmful way. The student of singing is apt to be so interested in tone-production as to forget that tone is only a part of the language, and that, after all, the thought is the thing, not whether she gets a good tone. There, again, comes in the honest teacher. There is a certain thrill that may permeate a tone and give it life and sympathy; but, when this gets to the point of interfering with pitch and enunciation, it is time to call a halt. Of course, this is not written in the hopes of reaching teachers who urge their pupils on in this direction—Ephraim has been joined to his idols a good many centuries—but to call the attention of some who are forming a musical taste and a critical judgment to the fact that the steady, clear, even tone is the artistic foundation of all good singing: just what the diapason is on the organ, not the tremulant.—*The Etude.*

## Conservatory Notes

Amongst the additions to the faculty of the Conservatory for next season are the following:— Piano, Mrs. Elsie McPherson, Miss Bessie Cowan, A.T.C.M.; Miss Ethel Morris, F.T.C.M.; Miss Elizabeth Cunningham, A.T.C.M., and Miss Rachael E. A. Wilson, Mus. Bac., A.T.C.M. Organ, Miss Edith C. Miller, A.T.C.M., organist of Trinity Methodist Church. Violin, Mr. Richard Ferrer.

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Mr. Wilbur Grant, graduate of 1901, has been appointed organist of the Broadway Tabernacle, Toronto.

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The Conservatory String Quartette purpose giving a series of concerts this season similar to those of last year; concerted works by the following composers will probably be included in the scheme:— Mozart, Beethoven, Sinding, Smetana, Dvorak, Brahms, Grieg, Suk, Schubert, Rubinstein and others. There is every prospect that the Quartette will meet with even greater encouragement and success than last year. It is the intention to give one concert each month from October to February inclusive.

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It is with regret we announce the death of Adam Parslow, M.A., LL.D., honorary representative of the Conservatory at Port Hope, which occurred on July 24th.

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At the Church of the Ascension, Toronto, on July 30th, Miss Winifred Aileen Delamere, undergraduate in piano and singing, was married to Mr. Lyndsie Harvard Bedlington.

At Huntsville, on August 5th, Miss Jessie E. Parker, graduate in the Teachers' Normal Class of 1897, was married to Mr. Herbert S. McClung, of Crystal City, Manitoba.

On July 31st, Miss Lillian Mitchell was married at her mother's residence, 162 Amelia street, to Mr. Raymond B. Gravlin.

## Books Old and New

"Music in the History of the Western Church," by Edward Dickinson. New York: Charles Scribner's Sons. 426 pages. \$2.50.

In this work the author gives us in interesting form a history of (1) Primitive and Ancient Religious Music; (2) Ritual and Song in the Early Christian Church; (3) The Liturgy and Ritual Chant of the Catholic Church; (4) The Development of Mediaeval Chorus Music; (5) The Modern Musical Mass; (6) German-Protestant Music; (7) The Musical System of the Church of England; and in the closing chapter, discusses (9) Problems of Church Music in America.

In the preface, the Church Music problem is stated in this way:— How shall music contribute most effectually to the ends which church worship has in view without renouncing those attributes upon which its freedom as fine art depends? After reviewing the various attitudes assumed by the churches in different times towards this question, and the results, he brings the question home to us in the last chapter, giving his views as to what should be expected from music as part of religious worship, and the proper attitude of those concerned. A few quotations from this chapter will show how pregnant it is with thought. "A little clear thinking on this subject, it seems to me, will convince any one that music alone, in and of itself, never makes people religious . . . . It may, through its peculiar power of stimulating the sensibility, and conveying ideas of beauty in the purest, most abstract guise, help to make the mind receptive to serious impressions; but in order to excite a specifically religious feeling, it must co-operate with other impressions which act more definitely upon the understanding. . . . . The spirit and direction of the whole service of the day must be unified; the music must be a vital and organic element in this unit." "Those churches which, for any reason whatever, keep

their musical standard below the level of that which prevails in the educated society around them are not acting for their own advantage, materially or spiritually. . . . One whose taste is fed by the poetry of such masters as Milton and Tennyson, by the music of such as Handel or Beethoven, and whose appreciations are sharpened by the best examples of performance in the modern concert hall, cannot drop his taste and critical habit when he enters the church door. The same is true in a modified degree in respect to those who have had less educational advantages."

After an urgent appeal for beauty and perfection in the service, the author points out the growing importance of church music in America and the necessity of ministers and choir leaders being "aware of the nature of the problems which ecclesiastic music presents. They should know something of the experience of the church in its historic dealings with this question, of the special qualities of the chief forms of church song which have so greatly figured in the past, and of the nature of the effect of music upon the mind, both by itself alone and in collusion with other religious influences."

"It is the author's chief purpose and hope to arouse in the minds of ministers and non-professional lovers of music, as well as of church musicians, an interest in this branch of art, such as they cannot feel so long as its history is unknown to them." Others, as well as those included in the classes mentioned, who are not already masters of this subject, could hardly read the book without being conscious of a broadening, not only of their grasp of the specific subject indicated by the title, but also of their general knowledge of the great musicians of the past, the causes that led up to their work, their relations to other forms of art and to the world's history; it is for this reason that the work is one which can be recommended to all music students, even though they might consider their musical life had no immediate connection with the subject.

# History

By Evelyn H. Ward



ISTORY is one of the grandest and most soul-inspiring of all studies. It means a thorough knowledge of great events and famous men, and as such cannot fail to yield a richness to the earnest student; yet, I fear, there are many who would not give their sanction to my statement. And why? They have never grasped the essential features in its study and have been content with facts, dates, names and other things, which lie but upon the surface of history.

There is no doubt that the facts of history are of great value. That such and such things really happened in the past, is important, and it is well we should know them, not only on account of their relation to other subjects, but because in the learning of them we are forming a habit of accuracy and concentration, which is not to be despised. But as nothing remains the same in the material world, it is not worth while impressing isolated facts upon our minds to the exclusion of other and more valuable knowledge, for no education can be of value unless it is related, and there is little possibility of relating to our lives the fact that Henry VIII. had six wives, or that the Battle of Waterloo was fought in 1815. If this be so, we must conclude that the learning of such things is one of the slightest results of the study of history.

If facts are not of primary importance what is? The recreating of past periods in our minds so that we live in them; the understanding of the passions and motives which stirred a nation or an individual to such and such a course of action; and the placing of ourselves in similar conditions and environments as the people whom we are studying. We must be a Cromwell or a French Revolutionist, or an English Chartist in order to know them and remember them; that is, we must study causes rather than effects or

results, and our study will be valuable only in proportion as we do this.

The history of the race repeats itself in the individual. The development of both is similar. History does not deal with abstract things which are distant and remote, it deals with living beings who belonged to the past, but leave much to teach us to-day. It tells us of men and women who were swayed by the same passions and thoughts as we are; tells us how they acted under certain conditions, and brings them into vital relationship with us. Hence, they act as guides for us in our life's work, warning by their weakness and failings of the dangerous places, and giving us a due perspective by which we may judge the lives of others. We must look upon history in this light if we are to receive its best message. Emerson says, "We, as we read, must become Greeks, Romans, Turks, priest and king, martyr and executioner; must foster these images to some reality in our secret experience, or we shall learn nothing rightly."

If the student of history endeavors to carry out this command "you shall not tell me by languages and titles a catalogue of the volumes you have read; you shall make feel what periods you have lived," he has studied it "rightly," and will have reaped a power and development which makes for true culture. This power he can use in the understanding of other aspects of a nation than that portrayed by history; for history is not the only medium through which we can study a nation; its music, its literature, its architecture are quite as potent factors in teaching us its nature; each subject helps us to comprehend the whole situation, just as study of a person's words, actions and bodily expressions aid us in understanding his character and trend of mind. As we study history thoroughly and strive to know as much, as possible of all other subjects, we come nearer to the great heart of things, for each seeks an explanation of the few fundamental laws of nature which underlie all great works and actions.



## Home and Foreign Notes

The following European artists have already been announced for America for the coming season, but as is always the case, many so announced fail to come. Mascagni with an orchestra and operatic troupe. Weingartner and the Kaim orchestra. Pianists, Frederick Lamonde, Gabrilowitsch, Raoul Pugno, Mark Hambourg, Slivinski. Vocalists, Blauvelt, Mlle. Zelig de Lussan (recital tour), Suzanne Adams, Arthur Van Eweyk, Campanari. Bisham, Dippel, Ada Crossley, Helen Henschel, Gregory Hast; and with the Grau organization, Melba, Sembrich, Eames, Nordica, Schumann-Heink, Gadski, Edouard de Reszke, de Marchi, Plancon, von Rooy, Caruso, and Kirkby-Lunn (the English contralto). Violinists Kocian and Maud MacCarthy. Violoncellists, Elsa Ruegger and Leo Stern.



Mascagni and his company are advertised to appear in the Metropolitan Opera House, New York, on October 8th. Mascagni's own operas, which he will produce on this tour, include "Cavalleria Rusticana," "L'Amico Fritz" (1891) "William Ratcliff" (1895), and "Iris" (1898).



Edward MacDowell, the American composer-pianist, a short sketch of whose life appeared in the last number of the Conservatory Bi-Monthly with a portrait, will probably be heard in Toronto in December.

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The Mendelssohn Choir have a visit to Buffalo in contemplation for next season, the intention being to appear in conjunction with one of the large orchestras, giving a concert similar to that given in February last.



Dr. Elgar's "Coronation Ode" is said by John F. Runciman, the well-known music critic, to be a "downright bad piece of music, regarded as the work of a man who has shown himself a fine musician". The same writer criticises very severely the vocal numbers which were chosen for the Coronation service.



Arthur Nikisch, formerly conductor of the Boston Symphony Orchestra, and in recent years conductor of the Berlin Philharmonic and Leipzig Gewandhaus Orchestras, is to succeed Dr. Carl Reincke as principal of the Leipzig Conservatory of Music.



Massenet is said to have declared that he has written his last work for the stage.



Dvorak has completed a new opera entitled "Armida," it is to be performed at the opening of a theatre at Pilsen, Bohemia, on September 27th.



Three Russian composers, Glazounow, Rimsky-Korsakoff, and Liadof, have joined forces to produce an orchestral version of Schumann's "Carnaval".

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Miss Ethel Smyth's opera "Der Wald" (The Forest), which was criticised rather severely when produced in Berlin last spring, has been more warmly received by the home critics upon the occasion of its first appearance in London, one of whom says: "It turns out to be an opera of the very first order . . . it is the finest opera that has been written by an English composer".



Richard Strauss is said to be composing a ballad for chorus, soli, and orchestra called "Taillefer", also two symphonic poems for orchestra.



Foldesy is the name of a young 'cellist, a native of Buda Pesth, who gave two recitals in London in June and July. The Musical Standard says he "has probably the finest technique of any 'cellist before the public." He has a full, rich tone, plays with great spirit, and has real musical feeling and emotion. Paganini's violin concerto in D with difficulties added by himself was given "to show what the 'cello can do."



Chaminade's marriage has not taken her from the concert platform. She appeared at London recently and "achieved a distinct success as composer, pianist and accompanist." All the compositions presented were her own work and most of them new. Her "fourth waltz" is one of the piano solos which called for special notice.

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At a performance of Bach's great B minor mass at the Cincinnati Biennial Festival in May, Mr. Thomas, who conducted, made numerous alterations in his orchestra and in the score to enable him to get as nearly as possible the effect intended by the composer: Mr. Krehbiel, in reporting the performance to the New York Tribune said that the last performance of the mass at Bethlehem, Pa., still remains in his estimation the greatest yet given in America, although in comparing the orchestras apart from the voices, Mr. Thomas' musicians excelled in virtuosity. Other large works given at this festival were Caesar Franck's "Beatitudes" and Berlioz's "Mass for the Dead."



Stanford's opera "Much Ado About Nothing" has been successfully produced at Leipzig. The Germans seem to be gradually admitting that English composers are doing work of permanent value. Other English works given in Germany recently are Elgar's "Dream of Gerontius" and Miss Ethel Smyth's opera "Der Wald."



Owing to litigation over the final disposition of the library and other effects left by Brahms, it is only recently that, Simrock the publisher, has been in a position to issue what may be considered the master's last composition. It consists of eleven Preludes for the organ based on Chorales (Choral-Vorspiele), and has been given the opus number 122. Of the eleven preludes numbers 3, 4, 7 and 8 are spoken of as being the "most perfect." An arrangement for piano solo is being issued.

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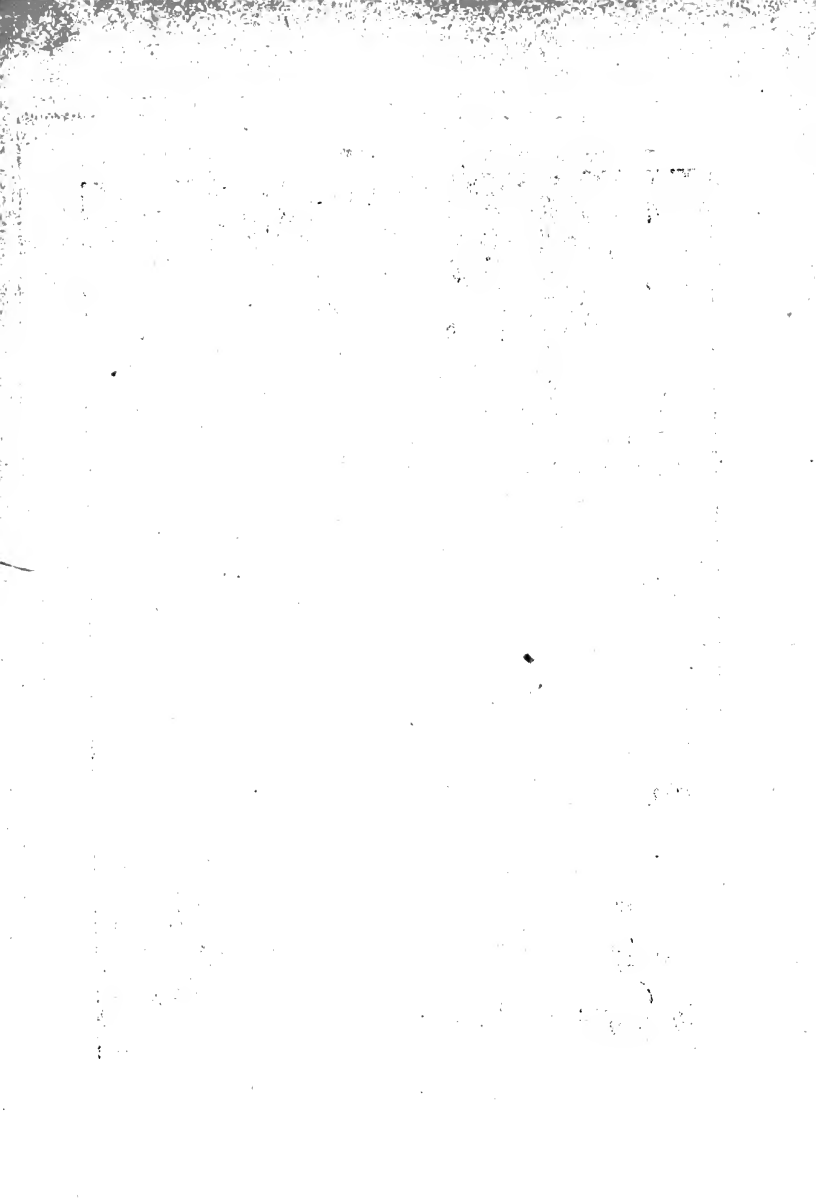
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**Beethoven**



## *The Conservatory Bi-Monthly*



spirit goes out of the man who means execution, which outlives the most untimely ending. All who have meant good work with their whole hearts, have done good work, although they may die before they have time to sign it. Every heart that has beat strong and cheerful has left a hopeful impulse behind it in the world, and bettered the traditions of mankind.

—Robert Louis Stevenson.

## Form in Music

By J. Humfrey Anger, Mus. Doc., Trinity University  
Toronto, Mus. Bac., Oxon., F.R.C.O.

(Concluded from last issue.)

**H**AVING learned the construction of both the regular and the irregular sentences, the student is taught to name the opening sentences of several movements in Beethoven's sonatas. After this, he is introduced to the simplest of all forms,—chants, hymn-tunes and secular airs,—and learns to write melodies in imitation thereof, employing correct and natural cadences; this is followed by clothing blank rhythms with melodies, the rhythms being graduated from a simple to a somewhat complicated character; and, finally, he learns to write melodies to verses of poetry. In all these cases we are satisfied with melody alone, except for the cadences which are often harmonized. Our students in form require no further knowledge of harmony than up to chords of the ninth and suspensions. As soon as the student can name the sentences, and before he commences writing his melodies, we proceed to the subject of form proper, that is to say, to the analysis of compositions; and this brings us to the third section of this paper:—

3. The sonata as a whole. This, the most important part of the course, comprises the following subjects: 1. The simple binary and ternary forms. 2. The ternary proper form. 3. The rondo element in form. 4. The sonata form. 5. Modifications of sonata form. 6. The fantasia and air with variations, and lastly, 7. The cyclic forms. Each of these forms is taken in turn and explained, tables illustrating the construction of the forms are committed to memory, and movements, as a rule confined to the first twelve or fourteen sonatas of Beethoven are analyzed in accordance with the tables. By way of change I sometimes play a movement from a sonata by Haydn, Mozart, or, perhaps, some more modern composer, and then question the class on the

construction of the same ; or, perhaps, for a home lesson, they will write a detailed account of an imaginary movement in sonata form, describing fully the modulations throughout. I might say, that the students are never expected to compose anything, not even the theme of a simple minuet ; this class of work ( composition ) belongs to third-year students only.

It now remains for me to say a few words with regard to,

4. The Fugue. Up to within the last twenty years or so, I verily believe that the majority of the teachers of the higher forms of musical composition, failed to recognize the ability of a student to analyze a fugue, unless he had first studied the subject from the standpoint of the composer. As we have seen already in the case of Ouseley, the student is referred to a work written, undoubtedly, for the young composer, for the subjects, Counterpoint, Canon and Fugue are dealt with in the same volume. Prout's valuable work on Fugal analysis is an avowed sequel to his excellent work on the Fugue, written from the student-composer's standpoint again. Pauer quotes in extenso the "recipe," may I call it, from the *Gradus ad Parnassum* of Fux, on "How to Compose a Fugue." "First take your subject," says he, reminding one very forcibly of the recipe in the old cookery book, on how to make jugged hare, "First catch your hare." But here again, "How to compose a fugue" is not the point at all ; the question before us is—How to analyze a fugue. This can be accomplished, I can assure you, by the average student, to whom the principles upon which a fugue is constructed, has been explained ; nor indeed will there be any more difficulty with a fugue than with a movement in sonata form. With examples and illustrations, as indeed in the case of the other forms, you will find that the student readily recognizes the various leads of subject and answer in the course of a given fugue, soon learns how to determine the last note of the subject, knows whether the answer is real or tonal, discovers the counter-subject, if there

be one, finds the codettas, explains the purposes of the episodes, unravels the strettos, and generally grasps the modulations; and surely this should be sufficient for all practical purposes. It is, of course, necessary, in the first place, to explain the principles of imitation and canon, and then the special features of interest appertaining to the fugue must be appreciated and understood before the student can be expected to analyze a fugue with any degree of success.

In conclusion, let me say one word with regard to form in vocal music. This great subject is necessarily treated somewhat superficially. One cannot do everything thoroughly in such a short course of lectures. Furthermore, the student is taught that form plays its most important part in instrumental music, and that in vocal music the sentiment expressed in the words somewhat modifies those considerations of form which are the very foundation of instrumental music. Nevertheless, we find time to take a glance at the Messiah, and to examine the form of some of the more important numbers in that great work; and to note that the majority of vocal compositions, and instrumental, too, for the matter of that, are constructed on some basis of ternary form.

Let me add that it is not to be supposed that we regard our students as perfect masters of form in music after this short course of lectures; we feel, however, that our object has been more or less attained, if the student has acquired an intelligent grasp of musical compositions generally, has learned to appreciate the beauty latent in the works of the great masters, and has possibly laid the foundation upon which in after years he may super-impose some masterly fugue or some noble sonata.

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The publication of Mr. Wm. C. Carl's article on Organ Study is unavoidably delayed until the next issue.

## Talks with Teachers

### VI. Training of the Eye.

(Concluded)

We have seen that eye-training for the pianist is begun first at the table in shaping the hands and acquiring correct positions and movements; second, at the key-board in learning the names of the keys; and third, in studying the mysteries of the staff, clefs, notes, rests, etc. The pupil now has reached the stage where he meets with simple chords. As each new chord appears, its nature should be clearly explained and its effect demonstrated at the piano. As it reappears in different forms and with different surroundings the pupil should be made to recognize it as an old acquaintance, thus soon becoming thoroughly familiar with it. We teachers do not insist enough on our pupils analyzing their harmonies. They should be questioned very frequently concerning the more unusual chords contained in their pieces. Is the teacher himself sometimes puzzled over a chord? If so, let him not rest until he has identified the stranger.

In the act of reading a chord the eye naturally is directed first to the bass and then upwards. This may be termed vertical reading, an accomplishment which reaches its highest development in the reading of full orchestral scores where, perhaps, twenty or thirty voices (instrumental parts) are required to be taken in at a glance. Necessary as it is to be able to apprehend instantly the harmonic contents of a measure, it is not less important to be able to grasp quickly the melodic sense of a passage, i. e., to be able to read it horizontally. Vertical reading is that of musical words; horizontal, that of musical sentences. Words may suggest ideas, but sentences are necessary to make complete sense, therefore, rapid

horizontal reading is of the greatest importance to the pianist.

Pupils should play much at sight, making it an inflexible rule never to stop for the purpose of correcting mistakes. Mistakes are sure to occur, but let them be remembered for future correction, not adding a mistake in time to that of notation and thereby making a bad matter worse. The observance of this rule naturally impels the pupil to read as far as possible in advance of the fingers, another important principle in sight-playing. One of the commonest faults in reading music is that of neglecting to recognize the tonalities through which the player passes. Such neglect inevitably leads to the playing of wrong notes and that, too, without the player knowing that they are wrong. This again emphasizes the necessity of harmonic analysis and of being ever watchful for the appearance of modulating notes, the danger signals and, at the same time, the guides to safety, which are to be met with in every good composition.

The fingering indicated by the composer or editor should invariably be examined, though not necessarily slavishly accepted. The pianist who is ignorant of the general principles of fingering has not yet passed the elementary stage of his art. Strict observance of the editor's suggested fingering in sight-playing is not to be expected, but in the serious study of a composition the fingering to be adopted for the more difficult passages becomes a question of moment, and the editor's advice in the matter is certainly worthy of consideration.

Dynamic signs, metronomic and other tempo directions, suggestions as to touch, etc., all constitute another valuable means by which the composer gives the player an inkling as to his conception of the rendering. These, too, had better be strictly observed, at least until the player has studied the work long enough to find whether they conform to his notion of what the composition should express.

The foregoing suggests a few of the more conspicu-

ous features in the notation of a musical work requiring a trained eye. I will only allude to one other visual means of gaining an insight into the character of a composition. Place the open page of music upon the piano rack. Stand far enough distant to cause the individual notes to appear indistinct, at the same time keeping prominent the general outlines. Now take a bird's-eye view of it as a whole, repeating the operation with every page of the composition. In this way, one sometimes may derive hints as to the interpretation of a passage or even of an entire work, which much painstaking study of detail has failed to reveal.

E. F.

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The deepest, and yet the simplest, secret of mastery is intelligence and thoughtful study brought to bear with the utmost attention and unflagging devotion to every note of the pianist's repertoire.

Scales are an important, yes, vital part, in securing a perfect technic. Great effort must be made to produce a beautiful, large, singing tone from the piano by pressing the keys to the very bottom and getting a perfect legato. As an instructor, I place great stress on special exercises for obtaining this effect. These consist in long-continued repetitions of the scales, both ordinary and chromatic, very slowly and very legato, lifting the fingers as little as possible, and accentuating each third or fourth note to get a perfect evenness. Some pianists, and some of them of wide fame as technical performers, insist upon raising the fingers as much as possible in running the scale, and then bringing them down on the keys. My method is directly the opposite to this. While the fingers must be brought down with great firmness so that the keys are pressed to the very bottom, this pressure may be applied through a very limited arc of the circle. This naturally develops the interior muscles of the hand; those that contract the fingers rather than those that extend or lift them.

Paderewski.

## The Words of Songs

By A. T. Cringan

"In their first learning of notes, they shall be taught the great purpose of music, which is to say a thing that you mean deeply, in the strongest and deepest possible way; and they shall never be taught to sing what they don't mean." Such was Ruskin's conception of the exalted ideal which should dominate the musical education of the young. How must his artistic soul have revolted against the sentiments sought to be expressed in many of the ballads to be met with in the popular concert programme! We tolerate morbidity equally with the most hopeless inanity or empty passion if only coupled with sufficiently brilliant vocal gymnastics, or a piano accompaniment so spiced with chromatic harmonies as to be destructive of all sense of tonality. These may be accepted as artistic, but only in the sense in which we accept the delicate posing and daring feats of the acrobat, or the glaring daubs of the "greenery-yallery" school of painters.

How may one be expected to express sentiments as unreal as they are impossible? For example, there are songs in which the prevailing sentiment is a desire to be wrapped in the arms of the grim messenger, "Death." Of course, this is not expressed in a manner quite so shocking in its bluntness. To gratify the supposed demands of art this morbid sentiment is festooned with dreams of flower-beds bespangled with dew, or seraphic faces of pallid hue. Still, when divested of such embellishments, the sentiment is such as cannot commend itself to men or women endowed with ordinary health and sanity. In a world overflowing with evidence of the bountiful liberality of an All-wise Creator, who has provided every form of beauty which the heart can desire, how can we, in truth, give voice to sentiments so unreal and absurd?

A serious responsibility rests with the teacher who



is entrusted with the formation of the taste of youthful vocal students. The conscientious instructor will see to it that songs are provided which have more to commend them than a tuneful melody or brilliant accompaniment. Should the music be possessed of qualities which render it desirable, it should not be debased by an alliance with words which are false in sentiment. Character building is of paramount importance in all education worthy of the name. The ancient Greeks considered, and wisely, that, "As gymnastic exercise was necessary to keep the body healthy, so musical exercise was necessary to keep the soul healthy." Music was considered the most moral of all the arts and remains so still, but those who would secure a full measure of the best which she has to confer on her devotees must seek it through some higher medium than that of the morbid or sickly sentimental class of popular songs.

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It is the natural disposition of mankind to view through a flattering medium the virtues and excellencies of those they esteem; and it is hard to divest one's self of personal feeling in listening to the performance of rival artists. In playing, as in composition, one musician excels in the serene and placid another in the more stirring and passionate style; both are great, but in different ways. What one artist lacks the other possesses; and both together give us more than we could have obtained from either simply. Is it not better, then, to encourage them to mutual helpfulness than to raise up a barren rivalry, which cannot but be disastrous to the best interests of the art?

Ella.

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It must not be supposed that monotonous correctness in the rendition of Bach's compositions may be termed classic. Bach must be played correctly at first, after that in an interesting way.

Hans von Buelow.

## Beethoven

**L**UDWIG van Beethoven was born at Bonn, probably on the 16th of December, 1770. His father was rather severe in his musical training, but the technical ground-work obtained in childhood and early youth was useful all through life. He had one year under Pfeiffer, some organ lessons from Eeden, a longer period of instruction with Neefe, and, in 1785, studied violin with Franz Ries. In 1788 he visited Vienna and met Mozart, receiving a few lessons from him. After permanently settling in Vienna, in 1793, he studied with Haydn, Albrechtsberger and others. The friendship of Count Waldstein, Prince Lichnowsky, Prince Lobkowitz and other influential patrons of music was, to him, a source of encouragement and had an important bearing on his artistic development.

Beethoven's strong will, and robust constitution bore him up against his careless disregard of ordinary health precautions and the depression caused by his deafness. He met this terrible deprivation stubbornly and worked out his great mission through years of weariness and trouble. He died on March 26th, 1827.

Beethoven's works have been divided by W. von Lenz into three periods; roughly speaking, the dates separating these are 1800 and 1815. His instrumental compositions include nine symphonies, many overtures, etc., for orchestra; five concertos, thirty-eight sonatas, twenty-one sets of variations, and miscellaneous pieces for piano; a concerto, ten sonatas, and two romances for violin; sixteen string quartettes, five string trios; also trios, quartettes, and quintettes for various instruments, and sonatas and variations for 'cello. In vocal music, two masses, an opera and an oratorio, also sixty-six songs, and other compositions for voices with orchestra.

Beethoven brought the symphony, the string quartette and the piano sonata, as well as the concerto form, to a state of maturity and perfection not reached by any of his predecessors and never since surpassed, if, indeed, equalled.

H. S. S.

## Music, an Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto, Mus. Bac., Oxon, F.R.C.O.

### VI. The Music of the Hindoos.



THE Hindoos trace the origin of the art of music to a religious source, even regarding it as a gift from the gods. In their sacred writings, the "Vedas," a work written in Sanskrit, about 1500 B. C., are to be found hymns especially intended for music; while their traditional melodies, known as "Ragas," were supposed to possess the power of working miracles.

The earliest Hindoo scale consisted of five notes, like the old Chinese scale.\* In course of time this became a scale of seven notes and is said to have resembled our modern major diatonic scale. The names given to these notes, which corresponded to our scale of A major, were:—

Sa, ri, ga, ma, pa, dha, ni.

These notes were repeated first one octave higher and then another, and so practically represented the general compass of vocal music. The Hindoos did not, however, stop at this simple gamut of sounds, nor were they even satisfied with a complete chromatic scale, but went to the extreme of dividing the octave into twenty-two parts (practically, quarter tones), which were obtained by mathematically dividing the major tones into four parts, the minor into three and the semitones into two; this division of the octave was known as the "Struti." At one time, it is said, the Hindoos had as many as 16,000 different keys; \* at a later period these were reduced to 960; in the Narayan, however, mention is made of only thirty-six, the most important of which were

\*See page 146 "Conservatory Bi-Monthly," Sept., 1902.

†It is more than probable that this large number referred to melodies rather than keys.

named after Indian provinces. The Narayan was the chief work, among their sacred writings, devoted to music. It treats of both vocal and instrumental music and of the ballet also, the union of these being called "Sangita."

The irregular metre which characterizes the poetry of the Hindoos is also to be seen in their melodies. Bird, an English authority, states that "many of these 'Raginas' were so entirely without rhythmical symmetry, that it would be almost impossible to reproduce them in the same form as they were executed by the Hindoo singers; they seem like the outpourings of exalted beings, who wed to words such sounds as their emotion or fancy suggests."

The most important Hindoo instruments are :

The Vina, a kind of guitar. The antiquity of this instrument is proved by the frequent reference to it in the old Sanskrit poems. This, the national instrument of India, consists of a bamboo rod, some three or four feet in length, strung with six or seven silk and wire strings. It has a great number of movable bridges, which permit of a chromatic scale of about two octaves; there are also two hollow gourds attached to it for the purpose of resonance.

The Magoudi, another instrument of the guitar class, chiefly used by the snake-charmers.

The Seringhi and the Serinda, primitive violins.

The Tare, a kind of trombone, used at funerals.

The King and the Gong, instruments of percussion.

In addition to the above, they also possess the Golden Horn (an immense trumpet), flutes and double flutes, bagpipes, and a large variety of drums, bells and rattles.

The Ravanastron, the invention of which is ascribed to one of the kings of Ceylon, about 5000 B. C., is the earliest known stringed instrument played with a bow, and in it, therefore, is to be seen the precursor of the modern violin.

Hindoo musicians, called Bayaderes, are divided into two classes, the first being dedicated to the services of the temple, the second leading a wandering life, like the troubadours of a later date. "The

Bayaderes of the first class," says Naumann, "are called Devadasi (the slaves of the gods), and live within the precincts of the temple. They are maidens who are free from bodily defects, and whose parents enter into a solemn contract renouncing all claim to them. The Devadasi are instructed in music, dancing and mimicry. In the processions and festivities of the god whom they serve, they chant choruses, in which his deeds and victories are glorified, and dance before his image as it is carried from place to place. They also plait wreaths and garlands to adorn the altars and pictures of their gods."

Hindoo music was altogether of a melodic character; harmony, as we understand it, was not only unknown to them, but from the nature of their scales was not even practical.

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Nearly all piano students hammer the keys and exert the strong muscles of the arm too much. They use the power of the muscles controlling the stronger fingers and wrist, when attempting to play with the fourth and fifth fingers. Let the student learn to relax the muscles first, and become passive, quiet and gentle. Take a good deal of time away from the piano to examine the number of positions and motions and sub-divisions which are possible to be made with the arms, wrists, knuckle joints and fingers.

Out of the many muscles in the arm and hand the student too often cultivates a few only, with such persistence that in the effort to act he uses these accustomed ones, which have strong nerve centres and a full flow of vitality.

If we would really learn how to control and coax the delicate parts into growth and separate obedience to the mind and will of the player, we must learn by very gentle means, not only how to pick them out distinctly, but we must cease to attract a counter current of energy and circulation towards the stronger parts. The intelligent control necessary to know which of these various parts to exert, and how much to exert them, is a means whereby tone-shading and finished execution can be much developed.

W. H. Sherwood.

## Richard Strauss



Richard Strauss was born at Munich on June 11th, 1864, of German parentage. No living person in the musical world has created such a commotion as he. His early compositions include piano solos, orchestral and chamber music, but these works, written after recognized standards, did not bring forth the shower of criticism, favorable and unfavorable, which came after the appearance of more recent compositions, in which he car-

ried his ideas of musical expression to an extreme not before attempted by any composer. The best known of these works are the tone poems for orchestra, which have the following titles: "Don Juan," "Macbeth," "Death and Transfiguration," "Till Eulenspiegel," "Thus Spake Zarathustra" and "A Hero's Life."

It has been said of Strauss that he is the only modern composer who has assimilated all that was done by Wagner, Liszt, and Berlioz, and has yet something individual to say. He has produced effects never obtained previously, and whether his music is to be the music of the future or not, one cannot but marvel at his colossal grasp of the possibilities of expression in his instrument—the orchestra.

Mention should also be made of other of his works which are becoming widely known, namely, his songs, and the music to Enoch Arden.

H. S. S.

## Conservatory Notes

The Conservatory String Quartette commences its second season with a concert on Thursday, November 6th, this being the first of a series of five, which will be of similar character to those of last season. The date of the second concert will be December 11th.

The programme of the first concert will be as follows, the quartette being assisted by Mr. E. W. Knowles, baritone, and Mr. Napier Durand, pianist:

1. String Quartette Op. 18, No. 1. F. major Beethoven.
2. Vocal (a) Mr. Dream-Maker R. H. Woodman.  
(b) Irish Love Song Margaret R. Lang.  
(c) Time's Garden Goring Thomas.  
(With Cello obligato.)
3. 'Cello Solos (a)  
(b)
4. Quintette, Piano and Strings, E minor, Siuding.  
(Three movements.)
5. Vocal "Barque of Dreams," Gray.  
(With violin obligato.)
6. String Quartette, Op. 76, No. 1. Haydn.  
(First movement.)

At the second concert Mr. Edmund Hardy will assist the quartette in two movements from the Schumann quintette.

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The first concert to be given by the Schumann Trio—J. D. A. Tripp, piano; Frank E. Blachford, violin, and H. S. Saunders, violoncello—will probably include the Schumann Trio in D minor, Op. 63, and Beethoven's in D. Major, Op. 70, No. 1. These are two of the finest works in trio literature and will please not only the educated musician, but the amateur as well. With the addition of a few solo numbers the programme will have variety enough to be acceptable to a general audience.

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During the coming season, it is the intention of Miss Ella Walker and Mr. Frank Blachford to give a series

of six subscription "Ballad and Violin Recitals" in the hall of the Toronto Conservatory of Music. At these recitals will be given works of the best ballad writers, and the lighter works of the classical masters. One or more assisting artists will take part in each concert.

Such recitals will be a novelty in Toronto, and it is hoped that the lovers of good tuneful music, will give them the liberal patronage they deserve.

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The following teachers were added to the faculty of the Conservatory at the opening of the present season, in addition to those mentioned in the September number: Violin, Mr. H. Klingensfeld; voice, Miss Ella Walker. Miss Denzil has also resumed her position on the vocal staff after a year's absence in Portland, Oregon.

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Miss Helen Petley has taken up her residence in Penetanguishene, where she has charge of a large class of piano pupils.

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Mr. Fred Alderson, a talented young violin player, has gone to Leipzig, Germany, to continue his studies under the direction of Hans Sitt.

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Miss Annie Mottram graduate of 1901, has resigned the position of soprano soloist of St. Paul's Church, Toronto, and has accepted a similar one in the choir of St. Peter's.

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Mr. W. H. Hewlett, during his six months abroad, is studying the piano under Jedliczka, of Berlin. Mr. Hewlett returns to Hamilton early in January to take up the duties of his new position as organist of the Centenary Methodist Church.

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On Thursday, October 2nd, in St. George's Church, Montreal, Miss Hattie Mace, graduate of 1898 (teachers' course), was married to Mr. Arthur McCurdy, of Nova Scotia.



## Books Old and New

"English Music in the XIXth Century," by J. A. Fuller Maitland. London: Grant Richards. 318 pages. 5 shillings.

After a couple of statistical chapters, which are an historical record of musical events in England from 1801 to 1850, the author points out how impossible it was for the nation to create anything in the early part of the century, when no work was considered properly written unless in deliberate imitation of Handel's style. The period of Mendelssohnian imitation followed, and afterwards, the milder influence of Gounod. The large majority of British composers of that time are unique when compared to those of other countries, in their slavish imitation of the prevailing style.

After reviewing the work of Bishop, Hatton, Loder, Smart, Macfarren, Pierson, Sterndale Bennett, and Francis Edward Bache, the author deals with the period he calls "The Renaissance" (1851-1900). The attitude of the public towards musicians and music gradually changed, music study no longer being considered lowering, general musical knowledge and appreciation of the best in the art, being now so wide-spread that Mr. Maitland maintains Britain to be on a par with Germany in these respects. Consideration of the influence of musical societies and institutions, and series of concerts follows, also a chapter on "Sullivan and light music," all leading up to "The Leaders of the Renaissance." We may not agree with Mr. Maitland when he places this group—Mackenzie, Parry, Goring Thomas, Cowen and Stanford on a par with "any school that the world of music has seen," and ahead of the modern Russians for instance, but most of his views seem perfectly sane and free from exaggeration.

"The Followers of the Renaissance," Elgar, Somervell, German, Coleridge-Taylor and a host of others

are then briefly reviewed individually. The concluding chapter, "Drawbacks and Prospects," consists mainly of a warning against the spirit of commercialism and other evils, which threaten to seriously retard the developing process which has been so successfully inaugurated.

The index makes the work valuable for reference, as almost all British musicians of the century are mentioned, references being made not only to the page, but to their principal works. This book is the first volume of a series which is to review XIXth century music in "such countries as England, France, Germany and Austria, Italy, the Slavonic lands, Scandinavia and the United States."

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J. S. van Cleve gives the following rules for musicians in reference to their reading: 1. Read constantly, and if possible, daily, but never so long at a time as to bring on a sense of satiety or of weakness. 2. Keep your novel at hand like a familiar friend, like the garden or door-yard of your house, whither you may retire at any moment and remain at pleasure. 3. Choose your book wisely; avoid the ephemeral, at least those in which the ephemeral is so pronounced a trait as to cause the book to be classed as trashy. 4. Avoid running into ruts of reading; of the twenty or more recognized species of novels, pass from one to another frequently. 5. Read as far away from music as possible, and thus fill the mind with ideas and images which may serve as seed thoughts, either for composition or interpretation, without imparting to it the rheumatic stiffness of unmitigated technicality. 6. Do this reading with as much reflection and careful use of discriminating taste as you bring to music itself.

## Kipling's Appeal to Women Readers

By Emily Belinda Cornish

**I**T has often been asserted that Kipling does not appeal to women; that he "is a man's man in his literary character."

We believe that the critic was nearer the truth who said that "the world is divided into a few ladies who cannot read him at all, and all the men and the rest of the women who must read him wherever they find him."

The reason given for Kipling's failure to interest women has always been that "he does not write love stories." The assertion seems too absurd to merit even a denial, yet the frequency of the statement has given it some hold on popular belief.

As to love stories, it is true that love is not one of the main themes of Kipling's stories, but only the complications arising out of the passion. However, if we do demand love tales, we can hardly find any more beautiful than "Without Benefit of Clergy," and "The Brushwood Boy."

And surely Kipling's heroes, "men who can do something," seem admirable to women. We followed Strickland gladly when he stepped down into the brown crowd "and was lost in the mysterious under-current of Indian life." We accord to Tommy Atkins the right to "sing o' the little things he cares about," since he fights so well "for the little things he cares about." We can understand Mr. Andrew's feelings and ambitions, and would readily grip the hand of the chivalrous border-thief, Hamal. In a word, all things that a cultured man may admire are within the ken of a cultured woman.

Kipling is concerned with the sensuous, not the spiritual, man; with primitive instincts, not those developed by a complex civilization; with positive, not negative, virtues. He writes of man's physical courage; his capacity for work; his ambition, in-

justice, pertinacity; his inventions, his prowess in war; not often of reverence, aspiration, spiritual love, faith and self-control, although these motives have appeared with much more frequency in his later work. Whatever man "is devoid of fear and carries himself like a man," him Kipling loves.

If you would judge of the characteristic spirit and final impression of Kipling's work, recall the pictures that dwell most persistently in your mind. Do you remember that the "Soldiers Three" are devoted to sports, that they say "exactly what occurs to them," that their morals stand afar off; or that they are fearless in battle, and strong to endure heat and hardship—in a word, that they "have lived and toiled with men"? Read "The Drums of the Fore and Aft," and see if you remember its boy heroes as "the most finished little fiends that ever banged or tooted fire;" or do you see them banging and tooting bravely to recall a fleeing regiment, and winning a battle at the expense of their wicked little lives? Do you remember that Badalia Herodsfoot was a woman of the streets, or that she bravely faced life and death? Do you recall Mrs. Hawksbee's taste for "annexing" other people's husbands, or her frankness and generosity, and that she exercised her wit on a certain occasion "for the sake of a girl she had never seen"? Is not the thought of Mr. Andrew's coarseness effaced as you recognize that he is "of service to his kind"?

Julia Marlowe once spent the summer as a neighbor to Kipling, and at Christmas he sent her one of his books with these lines inscribed therein:—

"When skies are gray instead of blue,  
With clouds that come to dishearten,  
When things go wrong as they sometimes do  
In life's little kindergarten,  
I beg you, my child, don't weep and wail,  
And don't—don't take to tipling;  
But cheer your soul with a little tale,  
By Neighbor Rudyard Kipling."

Such is the counsel I would give to you.

## Home and Foreign Notes.

The dates for the Mendelssohn Choir concerts are fixed for February 11th and 12th, the Pittsburg Orchestra assisting both evenings. It is the intention to make the first concert, partially at least, an Elgar evening, when in addition to some of his choral work, including his suite for chorus and orchestra, "From the Bavarian Highlands," the orchestra will play the "Cockaigne" overture, which describes life in London. On the same programme a Beethoven symphony, new to Toronto, will be given, probably the "Eroica."

At the second concert, in addition to "Hiawatha's Wedding Feast" by Coleridge-Taylor, and several unaccompanied choral novelties, a Tchaikowsky symphony and other interesting orchestral works will be included.

The Toronto Male Chorus Club have commenced their tenth season's work, and will give a concert on January 22nd with seventy-five active members under Mr. Tripp who believes he has the best chorus in the history of the club. Joseffy has been engaged, and the name of a vocal soloist will be announced later. The following numbers are in preparation "Champagneilled" by H. Hoffmann, "Singers Watchword" by Wollerhaupt, "Soldiers Chorus" from Gounod's Faust, "The Clover Blossoms Kiss Her Feet" by Hawley, "My Love's in Germanie" by Othegraven, "Oft in the Stilly Night" arranged by J. H. Brewer, "Song of the Minnesingers" by Henry Leslie, and "Happy Day" by Gotze.

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thorough musicianship. Her study of the violin, of which instrument she was a few years ago a consummate mistress, gave her an insight into the philosophy of tone, and the elements of phrasing, not to be acquired in several years of vocal study. Her knowledge of the piano, which she studied for years and which she still plays like a true artist, also aided her singing. Consequently she was able to accomplish in two years that which takes singers without other musical accomplishments four or five years to achieve. Even then she was not satisfied and after her first season in America went back to her studies. — *W. J. Henderson.*

William C. Carl on a recent trip of 10,000 miles through the Western States and to Alaska, played a number of interesting recitals. One programme before us contains organ works by the following composers: Guilman, W. H. Richmond, Maurice Lee, Bach, Handel, Rubenstein, Carl, Deshayes, Dvorak, Mendelssohn, de la Tombelle, de Bricqueville, and Dubois.

Dr. Edward MacDowell, of Columbia University, N.Y., who will give a recital in the Conservatory Music Hall on the evening of December 6th, is a pianist of the first rank. The following press notices will be of interest, coming, as they do, from some of the foremost American critics:

"His bravura playing is peculiarly individual; at times it is almost incredible; but I was equally struck by the beauty of his coloring. When he played his own music I knew not whether the composer or the player was the more admirable." — *Philip Hale, Boston.*

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Frederic Lamond, a pianist who will visit America this season, was born at Glasgow on January 28th, 1868. His musical talent began to develop very early in life; when ten years of age he was acting as organist in a church; at fourteen, he went to Germany where he pursued his studies for some years. He is considered especially great as a Beethoven player.



Perosi the priest-composer has been appointed musical director of the Sistine Chapel at Rome, succeeding Mustafa who resigned owing to advanced age. Perosi's oratorios, although not received with favor in other countries, are still popular in Italy; his latest work, an oratorio, "Moses," has been warmly received.



If Richard Strauss should visit this continent this season, the New York "Sun" says it will be through the liberality of a private citizen. "The plan proposed, if it can be carried through, will make easy the visits of other noted conductors and show that it will be nearly as simple for this country to hear them as it now is for London. If the local orchestras in New York, Boston, Chicago, Cincinnati, Pittsburg and Philadelphia are put at the disposal of these conductors, who are thus able to find large and well-drilled orchestras at their command, the way is open to all those who now delight the

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foreign capitals. The time required for rehearsals will not be long; the expense of such a tour would not be great, and, under the circumstances, its success would seem certain."

Theatre orchestras undoubtedly have the power, if properly handled, of educating a large part of the general public to appreciate a better class of music than that at present demanded. A special effort along this line is said to be made in a few New York theatres, notably Mrs. Fiske's (Manhattan), and a new leader has recently been engaged for a Philadelphia theatre, South Broad Street, to carry on the same good work.

The 45th annual music festival of Worcester, Mass., held this year from September 30th to October 3rd, seven programmes, is one of the most important musical events of the continent. The large works for chorus and orchestra this year included Chadwick's "Judith," Bach's "Christmas Oratorio," "Hora Novissima," by H. W. Parker, and Faure's "Birth of Venus." The following symphonies were given:—D minor by Cesar Franck, C minor by Saint Saens, and B minor "Pathetic" by Tschaiakowsky. The balance of the programmes was made up with shorter orchestral works, vocal and instrumental solos, etc. The conductors were Wallace Goodrich and Franz Kneisel.

Massenet's operas are becoming popular in Germany, his latest work "Le Jongleur de Notre Dame" will be produced in Hamburg shortly and "La Navarraise" and "Manon" are to be given in Berlin.

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# The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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The merits of a piano lie in the construction, on which depends the tone quality and the endurance of the instrument. The...

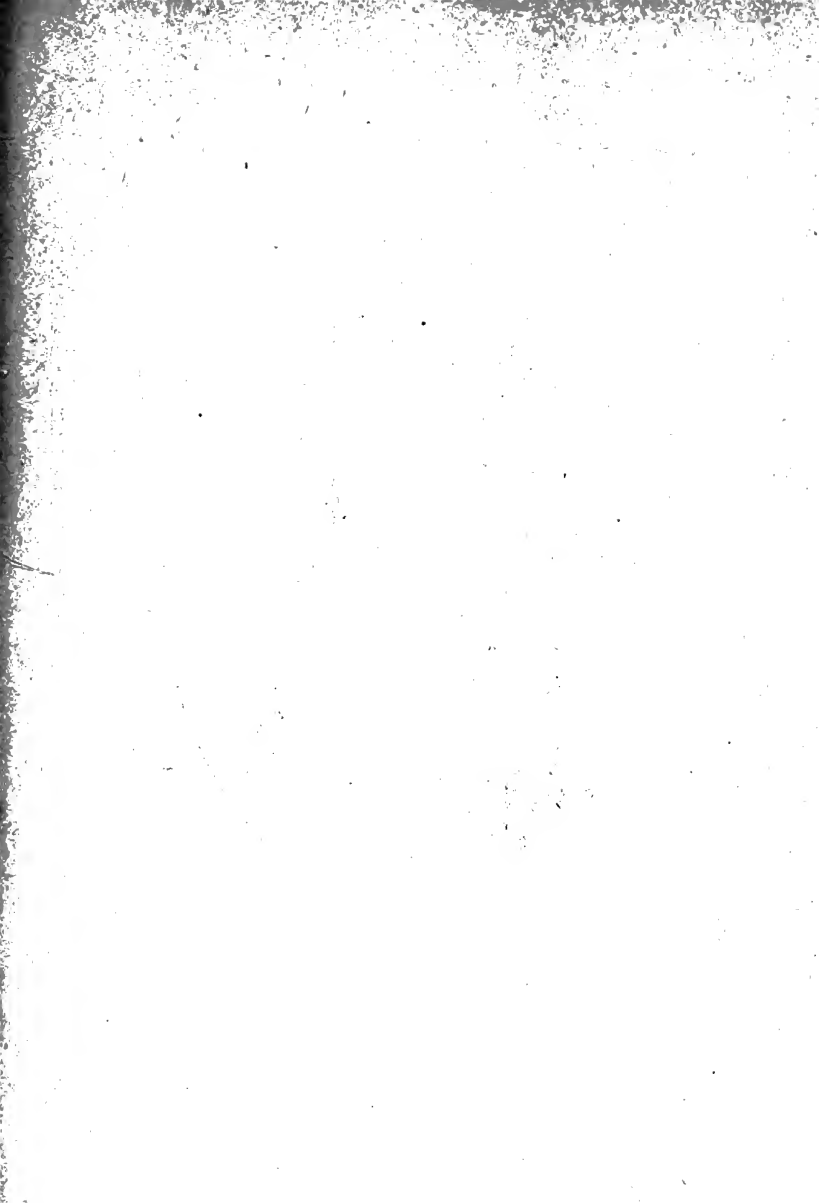
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**Schubert**

# *The Conservatory Bi-Monthly*

## **Resolutions**



RESOLVED, to live with all my might while I do live. Resolved, never to lose one moment of time, but improve it in the most profitable way I possibly can. Resolved, never to speak evil of any person, except some particular good call for it. Resolved, never to do anything which I should despise or think meanly of in another. Resolved, never to do anything out of revenge. Resolved, never to hold the least motion of anger towards irrational creatures. Resolved, never to do anything which I should be afraid to do if it were the last hour of my life.

JONATHAN EDWARDS.

## Talks with Teachers

### VII. Hand-Training.



WHILE foundational instruction in piano playing should include many things besides hand-training, it is obvious that the hands, employed constantly as they are, must, from first to last, receive a large share of the teacher's attention.

Pleased is the teacher when a new pupil comes to him having good piano hands; happy is he if, in addition to favorable hands, he finds a correspondingly good mental equipment. The hand is only the servant after all, its "cunning" being but a figure of speech. But whether or not a pupil's hands be favorably formed for the piano, it behooves the teacher to supplement nature's hand-iwork with a thorough training suited to that pupil's special needs. Since the pupil cannot exchange his hands for a better pair, the teacher can only try to improve the original article.

Children's hands are susceptible of very great improvement, and even the hands of an adult, if moderately flexible, may be considerably modified in shape and stretching capacity by persistent effort properly directed. It is the hand, however, more than all else, that makes it desirable for the pianist to begin practice at an early age.

Be the pupil child or adult, the first lessons should be devoted largely to the task of gaining control over the complicated system of muscles imbedded in the fingers, hands and arms. These muscles are so numerous, their functions so diverse, and the requirements demanded from them so great with respect to independence, strength, endurance, and quickness of motion, that the beginner might well be dismayed could he realize the sum total of the difficulties to be overcome, the years of persevering effort demanded in order to bring the hands and fingers into perfect sub-



jection to the will. A kind providence, however, discloses these difficulties one by one and holds ever before the student rich rewards for his labors—rewards which amply compensate him for occasional discouragements and even times (what student has not experienced them) of utter despair.

The Italians have a proverb, "Who goes slowly and steadily, goes farthest," which embodies a principle that the teacher will do well to act upon in beginning the process of hand training.

Since hand training has for its object hand control, and as hand control is dependent largely on arm control, the wise teacher will begin with some rudimentary training of the larger member. The pupil must be made to notice carefully the sensations accompanying the contraction and relaxation of the muscles brought into play in the act of raising, lowering and dropping the arm, and, especially, of the feeling of absolute rest experienced when the arm hangs limply by the side, the wrist being kept relaxed throughout the exercise. The prime object of this exercise is to get the pupil to comprehend perfectly what the term "relaxation" means. Perfect independence of finger action is secured only when the player is able to keep any one or any number of muscles of the hand in a state of absolute relaxation while exerting any desired amount of strength with other hand and arm muscles.

Many players of ripe experience are quite unaware that they lack the important faculty of keeping certain muscles relaxed while holding others in a tense condition, and at the same time employing yet others in vigorous action. Right hand-training develops this power along with many other desirable things.

E. F.

(To be continued.)

## Music: An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto, Mus. Bac., Oxon, F.R.C.O.

### VII. The Music of the Egyptians.



OR many centuries the Egyptians were regarded as having been an unmusical people. Dr. Burney, the historian (1726-1814), was the first to investigate this interesting question, and from hieroglyphics on an obelisk at Rome, discovered that the early Egyptians possessed at least the lute. James Bruce, an English traveler, at the close of the 18th century discovered in the tombs of the kings at Thebes representations of highly decorated harps played by priests. While the mystery has been further elucidated by many Egyptologists during the 19th century, who have found on various monuments not only figures of performers on both wind and string instruments, but have also deciphered inscriptions having special reference to music. In one of the mural decorations in a catacomb, the master and mistress of the house are represented as listening to two female singers, accompanied by two harps and one flute, while a child is beating time with clappers; this probably was intended to represent the private band of an Egyptian noble. In a picture of the interior of the House of the Pharaohs on the architrave of a door in another catacomb, the number of male and female singers and instrumentalists is so large that Ambros, the German historian (1816-1876), was led to say, of course in jest, that "The Egyptian palaces were surrounded with whole conservatories of music."

Little or nothing is known of the system of scales, or of the theory on which the music of the early Egyptians was based. Like the Chinese and the Hindus, their music was closely connected with their religion, the origin of their sacred melodies being attri-

buted to the goddess Isis. Plato says, "In their possession are songs having the power to exalt and enoble mankind, and these could only emanate from gods or godlike men." "The most important of their national melodies," says Naumann, "were those that referred to death, the frailty of all things human, and the future state of the blessed—subjects which specially pre-occupied their minds." These melodies were, probably handed down for thousands of years. Herodotus says, "That no strange melody crept into the land;" and Plato, to quote the great philosopher once more, in his "Laws," says, "To this day no alteration is allowed in these arts,\* nor in music at all; and you will find that their works of art are painted or modeled in the same forms that they were 10,000 years ago." It is more than unfortunate that melodies which lasted for so many ages should now be presumably lost for ever. Some authorities are of opinion that the Egyptians were acquainted with the general principles of harmony, but nothing certain is known on this point; all that can be said in favor of such a view, is, that the grouping of such instruments as the large and small harps, guitars, lyres, flutes and drums, would lead, in course of time, to something richer and more harmonious than the mere strengthening of a melody.

The Egyptians possessed three varieties of the harp, viz.: a shoulder harp, in the shape of a bow, probably used in processions; a small triangular-shaped harp; and the large harp, played by the priests, an instrument differing but little in appearance from the modern harp. They also possessed the lute, an instrument closely resembling the guitar; and the lyre, which was probably introduced from Asia.

Of wind instruments the most important was the flute, with which must be included the double flute, an instrument consisting of two flutes played simultaneously by the performer, of which frequent examples are found in pictorial representations. They also possessed a rude kind of trumpet for use in war-

\*Painting and sculpture.

fare, an instrument probably borrowed by the Israelites when they "came out of Egypt," and used by them in their wars against the Canaanites.

The Kem-kem was the chief instrument of percussion, it was used in connection with religious ceremonies, probably to arrest the attention at the more important parts of the service. In common with the other nations of antiquity, they also possessed various kinds of drums; and to these should be added the clapping of hands, for the purpose of beating time, a feature in connection with music which the "Chosen People" adopted and employed in the services of the Temple at Jerusalem.

This brief review of the music of ancient Egypt would be incomplete without a reference to Beethoven, the greatest master of modern times, who was so influenced by an inscription from the temple of Sais that he always kept a framed copy of the same on his writing-table. It ran thus: "I am all that is, that was, and that will be; no mortal has lifted my veil."

---

## **The Legato Touch in Organ Playing**

By J. W. F. Harrison

**I**N view of the efficiency of methods of present-day teaching, it may, by some, be deemed superfluous to enlarge on the importance of acquiring a good legato style on the organ. Nevertheless, experience in teaching and examining demonstrates that this important matter does not receive the attention it merits.

It is not unusual to find a candidate at an examination perfectly able to play legato whilst his attention is fixed on that particular point, but, when subjected to other tests, such as sight-reading or transposing, his mind is unable to occupy itself with the touch, which immediately becomes stiff and jerky,

showing that the legato is, so to speak, assumed and has not received sufficient study to become habitual. The best means of attaining a good legato touch is undoubtedly the thorough study of hymn tunes played with both hands on one manual. In this the student should pay particular attention to the perfect connection of the outer parts. It is not always possible to connect the four parts in a succession of chords, but if a break is inevitable, it must be in the inner voices where it will be almost imperceptible. A common fault with regard to the alto and tenor is the neglect of the thumb, by the frequent use of which, deftly sliding from one key to the next, the other fingers are left free to attend to the more important soprano and bass parts.

Students frequently proceed at too early a stage to the practice of giving out the tenor or soprano as a solo part on separate manual, sometimes to the entire neglect of genuine four-part playing on one manual. The result is that since the bass part is relegated to the pedals, it becomes necessary to use them all the time, a most vicious habit, robbing the playing of all color and contrast. One of the most pleasing effects in accompanying is the occasional discontinuance of the pedals, after which their re-entry may be made effective and sometimes strikingly impressive. This effect becomes impossible when the player has abandoned the custom of playing the tenor and bass both with the left hand and makes a point of booming along monotonously and incessantly with a 16 ft. bass. Too much stress cannot be laid on the value of long continued practice on the lines indicated. The playing of hymn-tunes in a solid, musicianly manner is the basis of all organ playing and an indispensable introduction to the study of all fugal music.

## Schubert



**F**RANZ Peter Schubert was born on January 31st, 1797, near Vienna. His father was a village schoolmaster, whose means being limited, Franz was prevented from receiving an education commensurate with his talents, which even in very early years were shown to be extraordinary; he did, however, receive instruction from Salieri and others during the period between eleven and sixteen years of age, while he was a chorister in the Imperial Chapel. A shy, retiring disposition may have been another reason for his curtailed education. He served in after years, for a time, as chamber musician in the famous Esterhazy family, but spent most of his life in a quiet, suburban home near Vienna, where he died on November 19th, 1828.

Although living in the same city with his great contemporary, Beethoven, Schubert had no opportunities of intercourse with him.

Schubert's zeal for composition was excessive; he left a vast number of compositions after a life of only thirty-one years; over six hundred songs, ten symphonies, twenty string quartettes, twenty-four sonatas and a great number of other piano compositions, besides operas, masses and other choral, orchestral and chamber music works. Song writing was perhaps the chief work of his life; such songs as the "Erl King" (written when sixteen years of age), "The Wanderer," and hosts of others, which might be named, stand out among the brightest gems in the art of music. His compositions in the larger musical forms usually suffer from his fluency of writing, and are, therefore, often carried to an undue length. Two of his symphonies, however, the C major and the "Unfinished," are considered by many fully equal to the best orchestral works of other composers. Equal praise is also bestowed on many of his chamber music and piano compositions.

"Schubert is, without doubt, the most 'popular' of the great masters. We do not knit our brows in listening to him; we do not wonder at his meaning. We sit content in quiet ecstasy, like children listening to entrancing fairy stories."

H. S. S.

## American Musical Progress

In an article entitled "American Musical Progress," Mr. W. S. B. Mathews, the able editor of "Music," says in the December issue of that magazine:

"As for our instrumental students, piano, violin, and the like, there is no reason in the world why they should not in learning pieces to play take those which mean something from an artistic standpoint; and by degrees acquire commendable repertoires of the classical and best modern writers, understanding them as well-trained literary students understand the place and importance of the pieces of literature they study which even in literature are rarely united; I mean that of the elocutionist who is the interpretative artist seeking to bring out the meaning of the author; that of the student of literature who seeks to understand the relation of the particular selection to the total or habitual output of its author, and the general relation of the author to other master-writers of literature of his own and other times. In music we need both points of view, and there is no reason why all our good and competent college students should not rise to them.

"It is a curious fact that nowhere in the world, so far as the present writer knows, is there any class engaged in studying the music for piano, violin, or other instruments, as a body of literature, as to its ideals, its qualities of style, imagination and inspiration. Thus despite our expensive musical education too many of our students remain at the end ignorant of the real greatness of all the great masters and practically without good illustrations of their work. It is a defect which needs but to be stated to mark its significance. It will presently by degrees be remedied.

"The singer's case is more difficult, owing to the practical separation of the voice-builder from the teacher of repertory. Our few really master builders of voice dislike very much to permit their students to sing under any oversight but their own until their

voice has become entirely matured. This leaves the student without rational occupation during his entire study years, and ends by concentrating his attention upon the mere technique of singing, leaving the subject matter, and even the true conception and artistic performance of recitative and arias, undeveloped. The composer's standpoint is the last which these singers think of. Also the last to which their hearers have attention called. This point needs rectifying. Probably the study of repertory might be conducted with some degree of cultivation during the early years of voice training, intellectually and conceptively, under adequate teachers, leaving the actual interpretation for personal working out when the voice has reached maturity. Only in some such way can the chasm be bridged over."

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## Advice to Pupils

**A**T a distribution of awards at the Paris Conservatory, Mr. Poincaré, the Minister of Fine Arts, took the opportunity of addressing some suggestive remarks to the assembled pupils. In this country where every teacher who has half a score of pupils dubs his house a conservatory, it is strange to hear a minister of state revert to the true meaning of the word, as an institution for conserving correct principles. "No system of teaching," he said, "however conscientious, however well approved, however excellent it may be, can escape the necessity of undergoing successive re-touchings, and must from time to time be revived and refreshed. The word conservatory does not imply the conservation of everything. But it would be madness, under the plea of reform, to break with whatever of wise and useful is contained in the glorious traditions of the house. It would be the height of madness to imagine that the conservatory can have any other object than to teach its pupils the essential rules of their art, that is, the science of 'dic-



tion,' sureness of ear and voice, the grammar and orthography of the profession. Discuss as you like questions of orthography, still the truth remains, that in every art there is a necessity for a definite orthography, fixed principles, logical and general rules.

"It is a commonplace display of coquetry in some persons of talent to disdain the labors of the profession. It would seem as if men were prouder of their natural gifts than of the results of their work. Be assured, however, that artists who undervalue the syntax of their art are not always those who have studied it most; be assured that to condemn it is not enough to make an artist, and that to blame the correctness of mediocrity may prove perhaps that one does not love the first, but certainly does not raise one above the second.

"The conservatory is not a school of originality and inspiration, for originality is not acquired and inspiration cannot be taught. But to natures, the most original and the most inspired, there can be given method, order, intellectual and artistic harmony. Others receive the benefit of a solid education, which, without endowing them with exceptional qualities, will qualify them later to hold their place. Even before the footlights there are places where modesty does not lose its habitual grace."

(U. S. Exchange.)

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On page four of this issue, will be found an announcement of scholarships to be given to students who obtain subscribers to this magazine.

## Saint-Saëns



Charles Camille Saint-Saëns was born in Paris on October 9th, 1835. At an early age he showed great musical talent; he is said to have been able to read music when three years of age, and to have composed a set of waltzes at five; at sixteen he wrote his first symphony. From 1858 to 1877 he was organist of the Madeline, being succeeded by Dubois. Besides being, perhaps, the greatest of living French compos-

ers, he has gained an enviable reputation as conductor, organist and pianist, and frequently plays concertos and other works at the best concerts in France, England, and other countries. His education has been broad, and he has gained distinction as a musical critic. He lives in Paris.

Saint-Saëns has shown great activity in the field of operatic composition, but is generally thought to have been more successful in purely instrumental works. Although one often sees that critics report his music as "labored and lacking in inspiration," probably his own countrymen do not thus censure him, and it cannot be denied that much of his orchestral, piano, and chamber music is extremely effective and interesting.

His works include at least ten operas and cantatas; three symphonies, several suites, and many smaller compositions for orchestra; for piano, five concertos and many shorter pieces; three concertos for violin and one for 'cello; a string quartette; a quintette, quartette and two trios for piano and strings; also sonatas for violin and 'cello, and chamber music for other instruments; a large number of organ works, vocal solos, choruses, etc.

H. S. S.

## **Extending its Boundaries\***

### **Conservatory of Music has Purchased Two Houses and More Land**

The increasing number of students attending the Toronto Conservatory of Music has again made it necessary for its directorate to provide further studio and class-room accommodation. The Conservatory has recently acquired by purchase the property formerly owned by Mr. F. X. Cousineau, and which extends from the Conservatory building on University avenue southerly to Orde street. The Conservatory premises, therefore, are now bounded on the north by College street, on the east by University avenue, and on the south by Orde street. On the portion lately purchased there are two large semi-detached houses, which will immediately be utilized by the Conservatory for its own purposes. The easterly house on University avenue will be used as a residence for a limited number of Conservatory students, and has been placed under the management of Miss Denzil, formerly of St. George street. The westerly house will be devoted entirely to teaching purposes, making available about fifteen more studios. An enclosed passage way will connect the annex with the main building, thereby bringing all the class-rooms of the Conservatory practically under one roof. In addition to the land occupied by the two houses the newly acquired premises afford space on which may be erected at some future time, when needed, another building as large as the present main building. The directors have shown commendable enterprise and foresight in thus providing liberally for the present educational requirements of the Conservatory, and in securing to the institution space for its future growth.

\*From "The Globe," January 2nd.

# The Eroica Symphony

Symphony No. 3, in E flat major, Op. 55.



BEETHOVEN wrote the Eroica in 1803-4, and although it is classified with his compositions of the "middle period," it is nevertheless considered to be one of his greatest works.

The inspiration for this symphony was, undoubtedly, Napoleon. Beethoven thought he saw in this hero the reformer who was to ameliorate many of the existing evils of the human race—an ideal character.

The first movement describes the most varied events in the life of such a hero, with a fullness of episode almost destructive of its form. In its climax, the real work of the hero is seen; the old order of things is heard crumbling and falling to pieces in its powerful and terrific syncopations and dissonant chords, to make place for a new existence. But, at the close of the movement, the victorious hero exultingly yokes the new order of things to his chariot. This is history, the world's history in tones.

In the spring of 1804, when the symphony was finished, the title page proudly and characteristically, bore only two names, "Buonaparte" at the top and "Luigi van Beethoven" at the bottom. But when Beethoven heard that Napoleon had had himself proclaimed emperor, he said, "Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will become a tyrant." He tore the title page in two, and threw it on the floor. Afterwards the title was changed to "Sinfonia Eroica—composed to celebrate the memory of a great man."

It is said that when Beethoven heard of Napoleon's death at St. Helena, he exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the Eroica?"

\*Compiled from Nohl's "Life of Beethoven."

## Conservatory Notes

The Conservatory String Quartette gave its second concert for this season on December 11th; the assisting artists being Mr. Arthur Blight, baritone; Mr. Edmund Hardy, pianist; and Mrs. H. M. Blight and Mrs. Arthur Blight, accompanists. The programme was as follows:—

1. Schubert ( 1797-1828 ) Op. posth. D minor.
  - I. Allegro.
  - II. Andante con moto.
  - III. Scherzo.
  - IV. Presto.String Quartette.
2. Leoncavallo ( 1858- ) Prologue from "I Pagliacci."
3. Violin Solos
  - (a) Wieniawski ( 1835-1880 )  
Andante from 2nd Concerto.
  - (b) Moszkowski ( 1854- ) Bolero, Op. 16, No. 2  
Miss Lena Hayes.
4. Beethoven ( 1770-1827 ) Serenade, Op. 8. D major.
  - I. Marcia. Allegro.
  - II. Adagio.
  - III. Andante quasi Allegretto.
  - IV. Marcia. Allegro.String Trio.
5. Bohm ( 1844- ) "My All."
6. Schumann ( 1810-1856 ) Op. 44. E flat major.
  - III. Scherzo.
  - IV. Allegro, ma non troppo.Quintette ( piano and strings ).

At the January concert Miss Frances S. Morris will assist the Quartette in part of Dvorak's Quintette for piano and strings.

The dates for the remaining concerts of the course will be January 14th, February 5th, and February 23rd.

The first of the "Ballad and Violin Recitals" being given by Miss Ella Walker and Mr. Frank E. Blach-

ford took place in Conservatory Music Hall on Saturday afternoon, January 10th.

The "Schumann Trio" made its initial appearance before a Toronto audience, on December 18th, in Conservatory Music Hall, assisted by Miss Tena Gunn, soprano. The members of the Trio are Messrs. J. D. A. Tripp, pianist; Frank E. Blachford, violinist, and Henry S. Saunders, 'cellist. The programme, given below, contained a short sketch of the life of Schumann :—

1. Beethoven                      Trio              Op. 70, No. 1, D major.
  - I. Allegro Vivace e con brio
  - II. Largo Assai ed Expressivo
  - III. Presto.
2. Bouhy
3. Gade                              Trio                              "Ave Printemps."  
Op. 42.
  - III. Andantino.
  - IV. Finale. Allegro con Fuoco.
4. (a) Diet                      "Serenade."
- (b) Dessauer              "Le Retour des Promis" ( Bolero ).
5. Schumann                      Trio                      Op. 63, D minor.
  - I. Mit Energie und Leidenschaft.
  - II. Lebhaft, doch nicht zu rasch.
  - III. Langsam, mit Inniger Empfindung.
  - IV. Mit Feuer.

The "Schumann Trio" appeared in Guelph on November 18th, under the auspices of the "Presto Musical Club"; besides giving concerted numbers, each member played solos and Messrs Tripp and Blachford gave part of a Grieg sonata.

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On the occasion of his recent visit to Toronto, Booker T. Washington, the eminent negro educator, gave a short address full of inspiration and helpfulness to the students of the School of Literature and Expression.

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Mr. W. L. Tomlins gave one of his characteristic addresses in the Conservatory Music Hall recently before an audience composed largely of Conservatory students and public school teachers. His subject was, "Music in the Home."

Miss Amy M. M. Graham, Mus. Bac., recently delivered a series of lectures on Musical Analysis and kindred subjects at Niagara Falls. After completing her course in theory and piano at the Conservatory, Miss Graham spent several years in Germany, and since her return has been engaged in teaching at Buffalo and Niagara Falls.

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On November 10th, 1902, at Greenwich, Conn., Miss Maude Masson, former Principal of the Conservatory School of Literature and Expression, was married to Mr. Sidney Lanier, son of the late poet.

On November 12th, 1902, in Bridge Street Church, Belleville, Miss Lillian F. Mills, graduate (piano) of 1901, was married to Dr. A. H. C. Dando, of Sault Ste. Marie.

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Miss Mollie O'Donoghue has been appointed organist of the Church of the Holy Family, and assumes the duties of the position this January.

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Since the opening of the present season the following recitals have been given in the Music Hall:

Oct. 15th, Piano Recital.—Miss L. M. A. Thompson, of Belleville.

Nov. 27th, Vocal Recital.—By pupils of Mrs. J. W. Bradley.

Dec. 4th, Vocal Recital.—By pupils of Dr. Albert Ham.

Dec. 12th, Demonstration of the Myers' Music Method.—By Miss Edith Myers, A. T. C. M., with illustrations by her pupils.

Dec. 17th, Piano Recital.—By pupils of Mr. Donald Herald and Mr. Edmund Hardy, Mus. Bac.

Dec. 20th, Piano Recital.—By pupils of Mr. A. S. Vogt.

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Miss Dora Connor, A. T. C. M. (1898), is now teaching piano in Collingwood, Ont.

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At a recital by members of the faculty on November 26th, the following programme was given:

Piano—(a) Liszt ... .. Cantique d'Amour.

- (b) Henselt ..... Etude, F sharp.  
Miss Elizabeth Cunnington.
- 'Cello—Popper ..... Gavotte.  
Mr. H. S. Saunders.
- Piano—(a) Grieg ..... Humoresken, Nos. 2 and 3.  
(b) Liszt ..... Waldesrauschen.  
Miss Madeline Schiff.
- Vocal—(a) Ellen Wright ..... The Parting Hour.  
(b) Nevin ..... An old song.  
Miss Annie Hallworth.
- Piano—(a) Chopin ..... Valse, E minor.  
(b) “ ..... Nocturne, G major.  
(c) Godard ..... En Route.  
Miss Bessie Cowan.
- Vocal—(a) Oley Speaks ..... Little One A-crying.  
(b) Massenet  
Open thou, my love, thy blue eyes.  
Miss Dora McMurtry.
- Piano—(a) Nevin ..... Love Song.  
(b) Moszkowski ..... Valse, E major.  
Miss Mabel O'Brien.
- Duo, Violin and Piano, Grieg, Sonata, Op. 8, F major.  
Allegretto quasi Andantino  
Allegro molto vivace  
Miss Lena M. Hayes and Mr. Napier Durand.

Dr. Edward MacDowell, the eminent composer-pianist, gave a most interesting and instructive recital in the Conservatory Music Hall on Saturday evening, December 6th. This was Dr. MacDowell's first recital in Toronto, and he was given a most hearty reception by the large audience present. The programme was as follows:

I.

- |                        |            |
|------------------------|------------|
| Sarabande,             | Rameau.    |
| Les Trois Mains,       | Rameau.    |
| Fantasie in D          | Mozart.    |
| Sonata, Op. 27, No. 2, | Beethoven. |

I. Adagio.

II. Allegretto—Trio.

III. Finale, Presto agitato.

- |                    |           |
|--------------------|-----------|
| Tempo di Minuetto, | Grazioli. |
| Impromptu,         | Schubert. |



II.

Fourth Sonata, (Keltic) Op. 59, MacDowell.  
Who minds now Keltic tales of yore,  
Dark Druid rhymes that thrall,  
Deirdre's song and wizard lore  
Of great Cuchullin's fall.

- I. With great power and dignity.  
II. With naive tenderness.  
III. Very swift and fierce.

III.

The Eagle, Op. 32, No. 1.  
He clasps the crag with crooked hands,  
Close to the sun in lonely lands,  
Ring'd with the azure world he stands.  
The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunder-bolt he falls.  
Tennyson.

Shadow Dance, Op. 39, No. 6.  
Improvisation, Op. 46, No. 4.  
Czardas, (Friska), Op. 24, No. 4.  
A Wild Rose, from Op. 50.  
To a Water-Lily, from Op. 50.  
Scotch Poem, Op. 31, No. 2.

Far on Scotland's craggy shore  
An old grey castle stands,  
Braving the fierce North Sea;  
And from a rugged casement,  
There peers a lovely face,  
A woman's, white with woe.  
She sweeps the harp-strings sadly,  
And sings a mournful strain;  
The wind played through her tresses,  
And carries her song amain.  
(After Goethe.)

Concert Study, Op. 36.

From Toronto Dr. MacDowell proceeded on his recital tour, for which purpose he has been granted a year's leave of absence from Columbia University, New York, where he occupies the Chair of Music.

## Books Old and New

"Music and Musicians." Essays and Criticisms by Robert Schumann, translated, edited and annotated by Fanny R. Ritter. In two volumes. Wm. Reeves, London.

There are many standard works such as this, which are often overlooked by the student, who perhaps reads more of the newer books. In these essays one has the medium by which a good insight into Schumann's character may be obtained, though this is perhaps secondary to the value of reading his opinions of other musicians' works. He writes of Beethoven, Mendelssohn, Schubert, Liszt, Berlioz, Field, Franz, Meyerbeer, Spohr, Loewe, Moscheles, Vieuxtemps, Sterndale Bennett, Bazzini, Pleyel, Ernst, Gade, Clara Wieck, Thalberg, Henselt and others in the first volume, besides giving separate articles on piano etudes by the composers, Hummel, Rubinstein, Chopin, Heller, Liszt and others.

The volume concludes with the chapter of rules and maxims for young musicians from which quotations are so frequently made.

In the second volume some space is given to articles on the larger forms of composition, Danish opera, German opera, oratorios, new symphonies by Reissiger, F. Lachner and others, piano concertos by F. Ries, Moscheles, Mendelssohn, Bennett, Hummel, etc.; then he deals with overtures for orchestra, pieces for piano and orchestra, songs, sonatas for piano with violin or cello, and considerable space is given to trios (piano and strings) quartettes, quintettes and other chamber music, the volume concluding with reviews of new piano sonatas, studies, rondos, fantasias, caprices, variations and miscellaneous works.

## Sleep

Inez Nicholson-Cutter

**A**LL activity, be it in the form of movement or of thought, is accompanied by destruction of body tissue. This tissue must be replaced by new material in the form of food, digested and assimilated.

The nerve tissues of the body are the most constantly on duty, since all bodily activities are conducted under the stimulus of nervous energy, hence, nerve tissue wears out the most rapidly. It is during sleep that the nervous tissue is chiefly rebuilt. Carefully and silently the broken tissues are carried away in the blood current and as carefully and quietly are the broken-down tissues restored. If repairs are to keep pace with tissue destruction, busy people must sleep much.

Sleep is an effect ; it must be induced through the establishment of right conditions. If hungry at the hour of retiring, eat a little plain food or drink a little milk, preferably milk that has been heated, but not boiled ; if physically irritated, take a warm sponge bath ; if suffering from cold feet, take a hot foot bath. Prepare yourself mentally for rest by remembering that you retire to sleep, not to review the past, to plan for the future, nor to worry.

There are no "absolutely harmless" narcotics ; it is, therefore, wiser to overcome insomnia without recourse to drugs. Drugs act upon the animal man only, producing temporary unconsciousness, which, in acute cases, is sometimes necessary, but which removes no causes.

The endeavor to gain sleep through mental processes is higher than dependence upon those wholly physical. Imaginatively listening to the song of a running brook, to the beat of waves on the shore, watching the undulations produced in a field of grain by passing winds, numerous mental reproductions of

rhythmical sounds and sights may occasionally invite sleep, but the highest and most certain method is the cultivation of the spiritual attitude in which rest of body becomes expressive of inner serenity.

The very physical attitude during sleep is symbolic of the needed spiritual attitude. All voluntary activity and all watchfulness to the end of self-preservation cease. To our couch we say, "Do you receive and sustain me while I rest." So must the spirit relinquish all effort and care, relying upon divine love to receive, and divine law to sustain. "I will lay me down in peace and take my rest, for it is thou God only that makest me dwell in safety." When a child cries out in the darkness from loneliness or fear, the mother soothes it into a consciousness of surrounding tenderness and protection—and it sleeps. When through meditation and openness to the spirit we bring ourselves into a consciousness of God's surrounding tenderness and protection we too sleep, however sorrowful or perplexing the day may have been. "Thou shalt lie down and thy sleep shall be sweet," is the promise. Sleep will follow the blessed content born of loving trust.

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In musical art nothing is left to mere chance. The composer has not only to learn all the hundreds of rules which regulate the prosaic part of his work, but he has to study nature; he must dive into the psychological mysteries of the human heart, must identify himself with the feeling which his subject demands; in short, the composer has to pass many an anxious hour before he can lay down his pen with the consciousness that he has faithfully served his art, that he has made good use of the talent which a Divine Power has entrusted to his care.

Ernst Pauer.

## Home and Foreign Notes.

Mr. C. E. A. Harriss, of Ottawa, is arranging the details for a cycle of Music Festivals throughout Canada during the coming spring. Sir Alexander Mackenzie will come over especially to conduct his own and other works in the various cities, and an orchestra from Chicago is to travel with him. In Toronto the choruses are being rehearsed by Dr. Ham and Dr. Torrington, both of whom will conduct some works themselves, besides drilling the voices in the works that are to be heard under Sir Alexander Mackenzie's baton.

Siegfried Wagner is writing his third opera, which is to be produced this year in Leipzig.

Jaroslav Kocian, the young Bohemian violinist, played in Toronto on December 15th, his work being very highly appreciated by those who heard him.

Perosi has written a sacred opera called "Leo the Great," which has been privately performed in Rome.

Florizel, the boy violinist who gave two recitals in Massey Hall last spring, has been playing recently in Norway with success, and will also appear this season in Vienna.

Leopold Godowsky has settled in Berlin, and will probably reside there in future.

Fannie Bloomfield Zeisler, the

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Chicago pianist who has recently been gaining fresh laurels on the concert platform in Europe, is booked for a number of concerts in Chicago and other cities of the United States during the next three months.

J. A. Fuller-Maitland, musical critic of the "London Times," has undertaken a revision of Grove's "Dictionary of Music." Brought up to present date, this valuable work will doubtless continue to hold the first place as a book of reference for many years to come.

Mr. Vernon Blackburn, the English musical critic, is writing an "official" biography of the late Sir Arthur Sullivan.

Enrico Bossi's new oratorio, "The Lost Paradise," will be given under Nikisch's direction, for the first time at Leipzig in March, 1903.

Mark Hambourg is announced for a recital at Massey Hall on Jan. 15th. An English critic recently wrote of him as follows: "It is so easy to take technique for granted, everyone has technique now-a-days, we are told. Dub a man a virtuoso and you have taken away his character as an artist, and in a most discouraging way have made light of his technical attainments, which everyone knows demand untiring energy to gain. I therefore wish to pass the highest praise on Mr. Hambourg as a pianist. His readings of such well-known masterpieces of art as the "Sonata Ap-

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passionata," are not the brainless showing off of a virtuoso."



Among new composers for the piano, Paul Juon is frequently mentioned. Otto Hegner and Eugene d'Albert have recently played selections from his Op. 12.



Emil Sauer, head of the piano department of the Vienna Conservatory, recently played his second and latest concerto for piano and orchestra, in Berlin. This work is said to be more of a serious nature than the first one, which was of the purely virtuoso sort.



Raoul Pugno gave a very successful piano recital recently in Montreal.



Montreal has an organization called the Goulet Symphony Orchestra, which began its sixth season on Nov. 21st. Among the numbers presented were Beethoven's Fourth symphony, Mendelssohn's Midsummer Night's Dream overture, and Grieg's Piano Concerto Op. 16, the soloist being Eva Plouff.



Miss Julia Geyer, the pianist, whose appearance at the Kocian concert created so favorable an impression, made her first appearance in Toronto at the Conservatory of Music in June 1894, when she played a number of solos at a lecture given by Mr. A. K. Virgil. Miss Geyer was then a pupil of the Virgil School and she was considered as perhaps the most promising of the Virgil pupils. Her playing has since developed greatly in breadth

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and artistic repose while her technique seems well nigh faultless.



A Concerto, op 55, for organ and orchestra by the American composer Horatio Parker (1863) was included in the Boston Symphony Orchestra programme on December 27th, the composer playing the organ part. Parker's "Hora Novissima" is perhaps his best known work; this and other of his important compositions have met with considerable favor, not only in America, but also in England where he has several times conducted his own works at festivals.



Mr. George Henschel's "Requiem," op, 59, written in memory of his wife, was performed for the first time in Boston on December 2nd, by the Cecilia Society, Boston Symphony Orchestra, a chorus of boys and a quartette of soloists—Miss Helen Henschel, Miss Pauline Woltmann, Mr. Ellison van Hoose, and Mr. Frederic Martin. The composer conducted. It seems to have pleased the critics, one of whom said "There seems to be no weak movement. The impression of the work, as a whole, is one of high and even excellence."



In Germany, from September, 1901, to September, 1902, "Carmen" and "Lohengrin" were the favorite operas, there being two hundred and ninety-seven performances of each. "Cavaleria" and "Il Trovatore" were also among those given frequently, while "Faust" was among the lesser of the well-known operas, with two hundred and twelve performances.

## MISS FRANCES S. MORRIS

Directress Music Department, Pickering College, Pickering, Ont.

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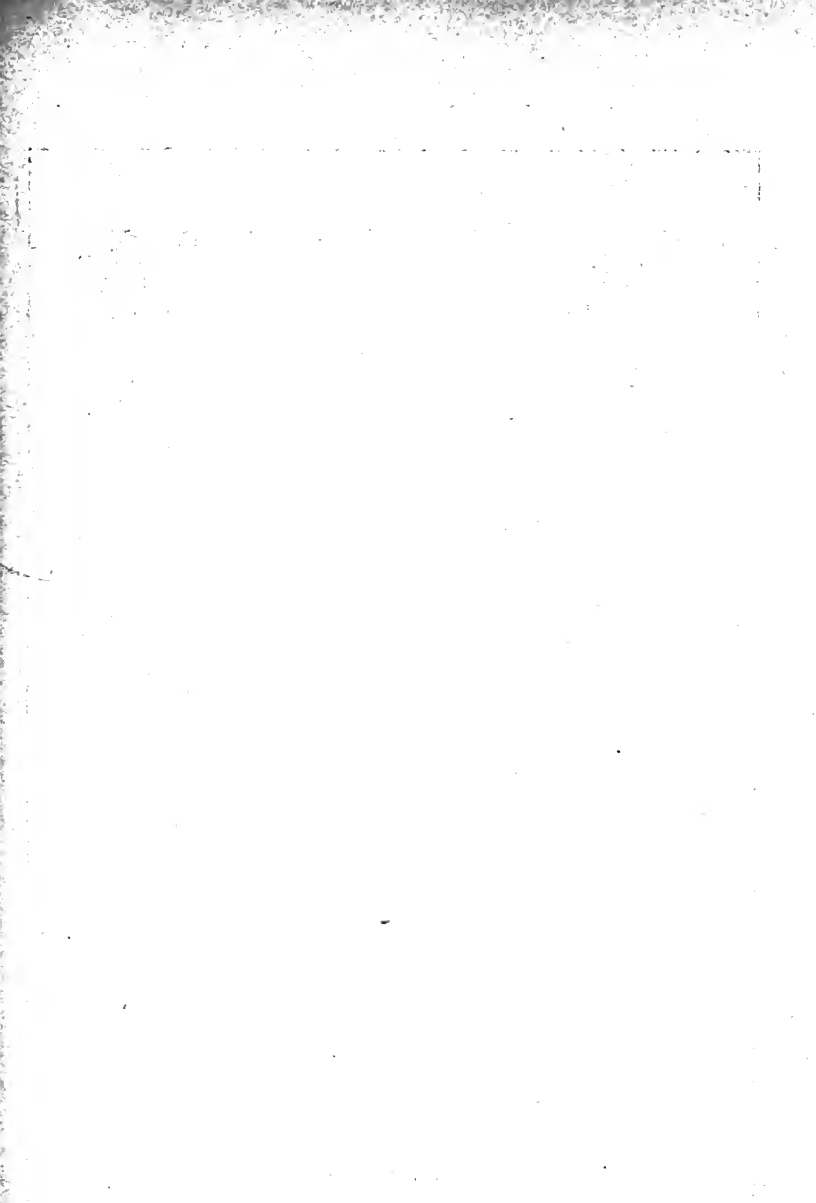
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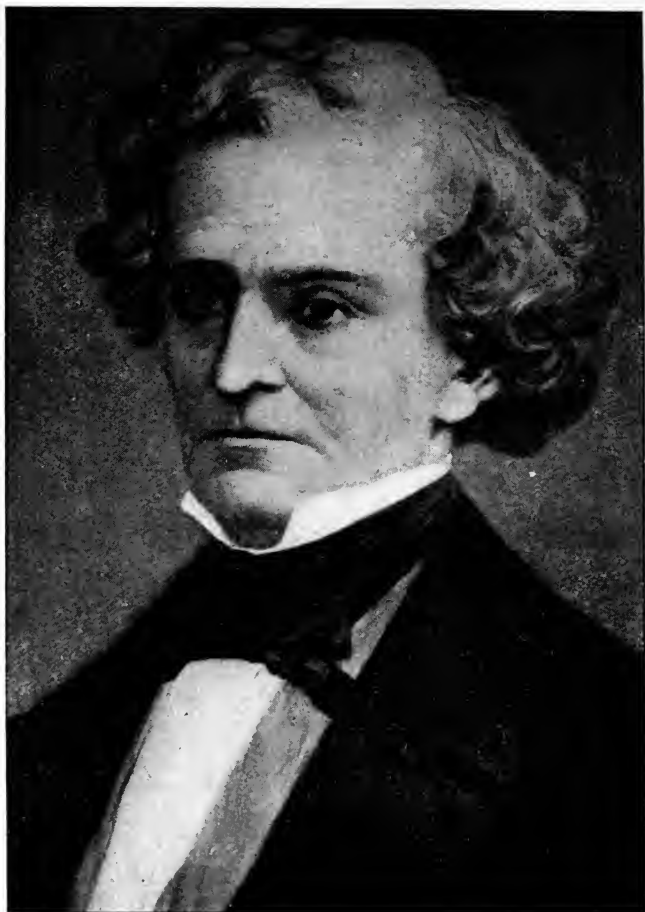
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**Berlioz**

# The Conservatory Bi-Monthly

## Talks with Teachers

### VIII. Hand Training.—Concluded

**N**O workman can be expected to do good work with poor tools, and the pianist should remember that his most important tools are his hands. The whole question of hand-training may be said to be one of conditions, positions and motions. A common mistake in teaching the first steps of this subject is to begin directly with motions, quite ignoring the principle that correct motions are altogether dependent upon right conditions and positions. In seeking to establish right conditions and positions the relaxation exercise already suggested should be followed by hand-shaping exercises at the table, after which various finger and hand movements may be taken up; first, with the forearm resting on the table, thus inducing general relaxation of the arm and hand, afterwards with the hands at the edge of the table and in the usual five finger playing position.

A supple condition of arms and hands having been approximately established and with an easy, graceful position of the hand becoming habitual, the pupil may now transfer the exercises already learned to the keyboard, preferably that of the clavier, but should that instrument not be available, then to the piano.

It may be asked, "Why all this skirmishing about? Why not attack the piano at once?" Because the piano, with its beautiful tone and extreme facility of tone production invites the pupil in a most enticing manner to *play*, whereas the pupil is not yet ready to play. His tools are yet in a lamentable state of unpreparedness. Suppleness, strength, accuracy, independence and quickness of action,—all these qualities are essential to a trained hand, and a beginning at

least should be made in the process of developing them before the pupil is placed at the piano and expected to attend simultaneously not only to all of these points, but to many other important matters, such as those relating to tone, tune, time, fingering, etc.

Suppleness of hand and finger may be increased by the daily practice of suitable exercises at the table, and of certain hand movements away from the table; also by judicious massaging of the hands.

The various hand and finger muscles used in playing may be greatly strengthened through special exercises employed according to common sense principles.

The groundwork relating to independence of action between the fingers and hands may be laid at the table, thus paving the way for rapid progress in this direction when the pupil goes to the piano.

Accuracy of movements depends largely upon the position of the hand, the appropriate position varying according to the kind of touch used and the disposition of notes to be played.

I can allude here only in the briefest manner to things, the thorough teaching of which may occupy a teacher many hours. And at this point hand-training has but just begun, for the modern pianistic hand is expected to execute almost impossibilities.

While there is no limit to the kinds of motion (touch) to be employed in piano playing, there are, however, certain classes of finger and hand movements that are recognized as constituting an every-day working outfit, so to speak, for the pianist. These general classes of motions together with the conditions and positions appropriate to each, having been acquired and developed to the point where they are largely automatic, it only remains for the pianist to modify, combine and adapt them according to the exigencies of the various kinds of tone structures to be met with in pianoforte music.

E. F.

## Singing and Affectation

By J. Harry Wheeler



AFTER the voice has been well cultivated the art of singing should be earnestly begun. No one should suppose that because he has a good voice he can sing well. The voice is a physiological matter, singing a spiritual matter; voice is *muscle*, singing *soul*. Again, do not think because you possess emotion in abundance that your singing will be artistic. As a rule, those possessing a large amount of the emotional element in their nature, require much study to enable them to express themselves logically, otherwise their singing is an exhibition of rant, or sentimentalism. The savage, Ingomar, had a heart overflowing with love, yet had he not been checked, would have crushed the life out of his adored by his ardent embraces. The fact of possessing these feelings counts for naught, unless governed by consistent expression. An ardent nature needs refining, purifying, and being brought under control. In the play, Hamlet says to the players, "For in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness." If I could suggest but one word to the singer, it would be the word repose. None but the artistic possess it, and none can become an artist without it. A common fault with the amateur, in his aim to appear artistic, is affectation in singing, such as closing the eyes, or rolling them upward, etc. These mannerisms are always disagreeable to an audience. The tremulo is another affectation. Its office is to express sympathy, tenderness, devotion, and deep, sorrowful emotions; not joy, mirth, and ecstasy; but many *always* use it, regardless of fitness. One often hears the amateur produce a grating, rasping trembling of the voice, in imitation of the tremulo. This rasping, or throaty tremulo, is absurd in the extreme, and causes the voice to become

harsh and disagreeable. The tremulo used by artists is a slight undulating of the waves of sound. But the tremulo had better be ignored altogether. Even in its best form, its too frequent use eventually causes the voice to become unsteady, unreliable and useless. Another affectation is the absurd pronunciation of words. I once heard a singer at a concert who pronounced his words as follows: and, was pronounced "an-da"; it, "it-ta"; with, "with-a"; well, "wel-la"; make, "ma-ka"; etc. It is needless to state that this young gentleman was not an artist. All words, if articulated properly, will be understood, but the above exaggeration is ridiculous in the fullest sense.

To become an artist, sing conscientiously, avoid affectations, forget self, enter into the spirit of the words and music, be reposeful, and if you have a good voice, and good health, success will surely crown your efforts.

## **Music: An Historical Review**

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto, Mus. Bac., Oxon, F.R.C.O.

### VIII. The Music of the Arabians

**I**T is said of the Arabs that in the most ancient times they had a particular taste for poetry; that their language was rich, flexible and abundant, and favored their fertile imagination; that their spirit was lively and sententious; their eloquence, natural and artless; and that they declaimed with energy the pieces they had composed, or sang in a very expressive chorus, accompanied with instruments of music. At their festivals, the women dressed in their most beautiful habits, sang in concert, themes depicting the happiness of their tribe. They are said to have excelled in the art of music, an art which they were careful to preserve in all its purity; while their literary works abound in praises of music and its marvellous effects, effects attributed



not only to the sound of certain instruments, but also to certain inflections of the voice.

The Arabians, to whom we are indebted for Algebra and, perhaps, Arithmetic, possessed a very complex system of scales based on mathematical deductions. They divided the octave into seventeen parts, semi-tones, so to say, and then by a series of conjunct tetrachords commencing on the note d, thus:



they obtained in due course the great number of eighty-four scales, twelve of which were selected as the principal keys. The tones in the above tetrachords consisted of three of their semi-tones, while the semi-tones (as with us) represented the smallest division of the octave.

According to Ambros, their music was entirely monodic; Naumann, however, appears to think otherwise; in any case it is not probable, and it certainly cannot now be proved, that they possessed any knowledge of the modern laws of harmony.

A certain peculiarity of rhythm seems to be the chief characteristic of their melodies. Each rhythm had a name, such as, "long rope," "short rope," "stake," "peg," etc, reminding one of the nomadic character of the Arab and of his pitching his tents.

Music must have had a strange fascination for these children of the desert. It is related of the Caliph Haroun al Raschid, of "Arabian Nights" fame, that, being deeply impressed by the singing and lute-playing of an attendant slave, he pardoned a maiden whom he had condemned to death. Again, it is to the simple accompaniment of a flute, that the Arabian Fakirs or Dervishes perform their fanatical dances, dancing till at last, overcome by frenzy and exhaustion, they drop to the ground.

It is somewhat remarkable that their prophet Mohammed should have had an aversion to music, and

in the face of this that any material progress should have been made in the development of the art, nevertheless considerable progress was made, and music duly became recognized in the ritual of their religion; and as Mohammedanism spread to Persia, Turkey, Egypt, Morocco and Spain, so also did Arabian music become widely diffused, and entered into the art-life of Europe and Africa as well as Asia.

In the year 780 A.D., Chalil wrote his "Books of Sounds." This is apparently the first of a great number of works on the theory of Arabian music. In the ninth century appeared El Kindi's "Theory of Composition," "Arrangement of Tones," "Laws of Rhythm," and "Musical Accompaniment"; these were succeeded by the writings of a number of medical men (who may have been the first, but were certainly not the last, to set themselves up as authorities on musical matters), the first celebrated work in this class being Achmed ben Mohammed's "Introduction to the Science of Music," which was written in the ninth century. Lawyers also entered the field later. Sosi Mohammed ben Issa, in 1334, not only wrote a treatise on the "Signs of the Tonal Art," but also delivered public lectures on music in Cairo.

(To be continued.)

## **On Practising**

By H. Klingensfeld

**I**T takes the average student generally a long time to find out how to practise, for practising is an art in itself. A few words and suggestions on that important subject, then, will not be out of place.

It may be stated, firstly, that quality in practising far exceeds in importance the quantity of time devoted to it. A pupil in the lower grades at least, who does not make decided progress with one hour of daily practice, shows either want of talent, or what is far more frequently the case, lack of zeal and

will to economize time. The first requisite towards his advancement must be a strong desire for improvement, the determination to do the things at hand as well as they can be done. In time, as his knowledge expands, his ability improves and the number of pieces mastered accumulates, he will find it desirable to increase the length of his daily practice. If his intentions are to take up his instrument in a professional way, it will be indispensable to devote several hours daily to practising, in order to give the muscles necessary endurance, strength, flexibility and facility, and to enable him to add constantly to his repertory.

When the pupil hears a new piece or study played by his teacher, in the way it should be rendered, it seems most natural to try to reproduce it at once in the same manner. The attempt to do so would and must prove a failure; for even were his technical ability adequate, the result must be slipshod, because the true rendition of even a most simple piece needs far more than technic. The student will find it necessary, not only to reduce the speed considerably, but also to suppress at first, all ideas as to the spirit of the composition and confine his whole attention to playing the notes correctly. In this his task will be of a two-fold nature, namely, the study of the rhythmical structure, giving every note and rest its exact value (and how few players heed all the shorter rests and hold sustained notes their exact length; how few even make a distinction between a dotted and a double dotted note); and the study of the tonal structure, giving attention to the signature and to all accidentals which occur in the course of the composition. The student will be kept busy for some time mastering these two points. Difficult passages must be practised separately instead of repeating the whole piece over and over, again.

When the notes of the composition can be played correctly, then the piece should be worked up to its proper tempo. In this care must be taken neither to retard nor to accelerate certain passages unneces-

sarily, but to play them with perfect evenness of speed. The rendition of a composition would still be very crude were the performer to pay attention only to the points above mentioned, for one of the main charms in music would be lacking, namely, an appropriate distribution of light and shade. To the attainment of this, the student, no longer fettered by technicalities, must now devote his whole attention. But even when all of these points have been duly considered, studied and mastered, the performance would still be merely mechanical, unless the student can infuse into it the elements of intellect and emotion, which are indispensable to every artistic interpretation. A thorough knowledge of theory, and especially of musical form is required to grasp the intellectual meaning of a composition, added to which the student must endeavor to develop his emotional nature, to render his work with that fine elasticity of speed and artistic freedom which alone raises his musical interpretation to the high pedestal which it should occupy as language of the soul.

To play the works of the great masters in their true spirit requires a thorough intimacy with their individuality as expressed in their compositions. To bring out Bach's gigantic strength of thought, Handel's majesty, Haydn's childlike innocence and mirth, Mozart's purity, Beethoven's unfathomable depth of thought and expression, Schubert's soulful congeniality, Schumann's and Chopin's tone-poetry, not to mention the characteristics of more modern masters, needs a familiarity with their compositions which can only be gained by knowing, at least, all of their most important works.

## **Canadian Music Festivals**

The Cycle of Canadian Music Festivals will commence in Halifax on March 31st. The dates for Toronto are: April 16th, 17th and 18th. At a public meeting, held in Toronto on January 9th, an influential committee of citizens was appointed, with Mr.

Samuel Nordheimer as chairman. This committee has since raised a guarantee fund of over \$30,000, largely through the personal efforts of the chairman, which is doubtless a source of gratification to the energetic promoter of the scheme, Mr. Charles A. E. Harriss of Ottawa.

The soloists announced are, Ethel Wood, of London; Millicent Brennan, of Paris, and Madame Lillian Blauvelt, sopranos; Mary Louise Clary, contralto; Wilfred Virgo and Ben Davies, of London, tenors; Reginald Davidson and Watkin Mills, of London, basses; Charles Fry, of London, reciter; Jan Van Oordt, solo violinist, and Franz Wagner, solo 'cellist.

In Toronto there will be three evening festival events, and a miscellaneous concert by the orchestra and artists. The first of the four concerts is to be devoted wholly to the works of Sir Alexander Mackenzie, the general conductor of the festivals, and they include his "Coronation March," dedicated to the King; "Song of Thanksgiving for Peace," and the Burns "Scottish Rhapsody," for orchestra; three Shakespearean sonnets for baritone, Reginald Davidson, soloist; and "The Dream of Jubal," for soprano and tenor solos, reciter, orchestra and chorus. The second concert will consist of Sullivan's "Golden Legend," for solo voices, chorus and orchestra; Mackenzie's descriptive orchestral suite, "London Day By Day," and Villiers Stanford's ballad for chorus and orchestra, "The Battle of the Baltic." The third concert on Saturday afternoon will be given up to the orchestra and soloists, and the principal numbers will be Cowen's beautiful "Scandinavian Symphony," Stanford's "Irish Rhapsody," Mackenzie's overture, "The Cricket On the Hearth;" Frederick Corder's overture, "Prospero," and the Ballade from F. Cliffe's symphony in C minor. The vocalists will be Wilfred Virgo, Millicent Brennan and Ethel Wood. The closing concert ("National Night"), will introduce Elgar's "Banner of St. George," for chorus, orchestra and soprano solo; MacCunn's overture, "Land of the Mountain and the Flood;" Mackenzie's "Cotter's Sat-

urday Night," for chorus and orchestra; Mackenzie's nautical overture, "Britannia;" Cowen's "Country Dances"; the Scherzo from Stanford's "Irish" symphony, and the introduction to Mr. Harriss' "Coronation Mass." The vocalists on this occasion will be the charming singer, Mme. Blauvelt, Reginald Davidson, and Wilfred Virgo. The orchestra will be the Chicago Symphony Orchestra, while the chorus for the first two concerts will be the festival chorus, under Dr. Torrington, and for the last event Dr. Ham's National Chorus. Season tickets for the four concerts will be sold at \$5.00 and \$3.00; with single admissions at \$1.50, \$1.00 and 75 cents.

Some extracts from the official programme will be of interest, giving details of the scheme as a whole.

Festivals are to be held in Halifax, Moncton, St. John, Hamilton, Brantford, Woodstock, London, Toronto, Ottawa, Montreal, Winnipeg, Brandon, Vancouver, New Westminster and Victoria, the dates being from March 31st to May 9th. The orchestras engaged are the Montreal Symphony Orchestra, for Nova Scotia and New Brunswick; The Chicago Symphony Orchestra for Ontario and Quebec, an orchestra from Minneapolis for Manitoba, and one from Portland, Oregon, and Seattle for British Columbia.

"This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to 'greater music,' and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community."

## Hector Berlioz



ECTOR BERLIOZ was born at Côte Saint André in the south-east of France, on December 11th, 1803. His father wished him to follow the medical profession, and when opposed, cut off his son's allowance; this only added another hardship to the struggle, which lasted until his death, at the age of sixty-five years (March 9th, 1869).

Shakespeare's works had a great influence over Berlioz, and it was while listening to representations of some of the plays that he fell in love with the principal actress, Miss Smithson, whom he married five years afterwards: the union, however, was an unhappy one. He survived both his wife and their only son. Cherubini, who was director of the Paris Conservatoire, was bitterly opposed to Berlioz, but to counteract this, there was the appreciation of his work by Liszt, Spontini, and Paganini, the latter, indeed, was so impressed by the opera, "Benvenuto Cellini," that he sent him a cheque for \$4,000. The French public remained hostile to his work until after his death, but in Germany, Austria, Russia and Holland the genius of the man was recognized. He worked out his own ideas all through life, ignoring adverse criticism, which, indeed, only made him more self-assertive; he had confidence that his work would finally take a high place.

Berlioz' supreme knowledge of the technique of the orchestra, and ability to produce the most novel effects, places him perhaps ahead of all the composers of his time in so far as brilliancy of orchestration is concerned.

Some of his principal works are: "Symphonie Fantastique," Op. 14; an opera, "Benvenuto Cellini," Op. 23; a dramatic legend, "La Damnation de Faust," Op. 24; a sacred trilogy, "L'Enfance du Christ," Op. 25, and his book on "Orchestration." Besides these, he wrote other choral and orchestral works, songs, etc.

H. S. S.

## Piano Technical Study\*

By A. K. Virgil



R. JOHNSON defines the word "Technic" as "the skill of artistic execution." Now, technic study in piano playing (consistent technic study), has for its object the acquisition of an effective and expressive execution. I make use of the term "consistent" advisedly, for the reason that I am sure that in this department of piano study the gravest and most harmful inconsistencies prevail, inconsistencies which are a positive barrier to the acquisition of that skill which establishes an artistic execution.

In order not to be misunderstood by this assertion, I will state that we regard technic as an elementary branch, and when rightly viewed and accepted for what it really is or should be, it is certainly the first essential element of piano study. Therefore, when we speak of the errors of instruction, we have reference alone to those which obtain in this elementary branch of training. Now it must not be supposed that America and England are especially amenable to the charge preferred. I find the same inconsistencies in Germany; and in view of the great interest in, and the advanced condition of the musical art here in other branches than technic, also in view of the fact that students of music flock to Germany as the Mecca of art, the deficiencies in the study of piano technic seem, if possible, more pronounced here than in either of the other countries mentioned.

The artist teachers in Germany, who accept ambitious foreign students as pupils, are in a measure, however, to be exonerated for the frequent artistic failure of such pupils, for the reason that these come to the German master thoroughly imbued with the idea that his great reputation, in spite of the very faulty early training they have received, and their deficiencies in the knowledge of the elementary prin-

\*From a paper read before the Berlin Committee of Investigation of the Clavier Method in June 1896.



ciples of piano playing, will work miracles for them. Were he to offer them the kind of instruction which they really need, and which he knows they need, they would resent it, for they come to Germany to learn great compositions, and to acquire in a German atmosphere great artistic renown.

I have, to the present date, examined nearly three hundred persons in Berlin. This number includes pupils who have been from one to ten or more years under instruction, also amateurs and a goodly number who are already teachers of the piano. The ages of those I have examined range from nine to fifty years, a large percentage of the number being Germans, the remainder principally English and Americans. Many gave evidence of the possession of more than average musical ability, and a few were favored by nature with superior talents, possessing excellent auricular rhythmic and time sense, exceptionally good hands and arms, excellent muscles and nerves, and equally good mental and motive powers. Most of the number had had instruction right here in Berlin for years, and from some of the first masters of the present day and of the recent past. They had heard, and that too, many times, all, or nearly all of the great artists who have appeared in this city from Rubinstein to those of the present day, and if we may judge of their tastes by the statements they utter, their deep love of music cannot be doubted. Still they are forced to admit that their fingers, in spite of their earnest efforts, refuse to produce the effects they so much desire. Now, to be musically intelligent and earnest is one thing, but to be technically intelligent and skilful is quite a different matter. In my judgment, the consideration of first and greatest importance is early to secure and maintain in the pupil a condition of perfect harmony between his, the pupil's judgment, his ambition, his playing skill, and his emotional nature, and at the same time to promote a healthful growth in all. Therefore, the system of musical training which considers the whole being, first his mental, physical and executive or mechanical powers, and in due course, the emotional, is the system which is sure to produce the most satisfactory and telling results.

## Tschaikowsky



Peter Ilyitsch Tschaikowsky was born at Wotkinsk, Russia, in 1840, various authorities giving the date as April 25th (Grove), December 25th (Baker), and May 7th (P. Hale); and died at St. Petersburg on November 6th, 1893. He studied law and entered the government civil service, but in 1862, when Anton Rubinstein established the St. Petersburg conservatory of music, he

entered as a student, and in 1866 accepted the appointment of instructor of harmony and composition at the Moscow conservatory, which had Nicholas Rubinstein as director. This position he held for eleven or twelve years, after which all his time was given to composition.

Tschaikowsky is considered one of the most remarkable of the modern Russian school of composers and "one of the most original, powerful and fertile of modern composers." "He was a zealous cultivator of national spirit and color in music, and used much of the Russian folk-music as thematic material."

Tschaikowsky's compositions include eight operas and three ballets; six symphonies, and suites, overtures, etc., for orchestra; three concertos and two other works for piano and orchestra, and a large number of piano solos; a string sextet, three string quartettes, a trio for piano and strings, violin and 'cello solos, and many songs. His "1812" overture and the "Pathetique" symphony are among the best-known of his orchestral compositions.

H. S. S.

## Conservatory Notes

At the third Conservatory String Quartette concert on January 14th, the following programme was given:

1. Mendelssohn, Op. 44, No. 1 Quartette.  
 Molto Allegro Vivace.  
 Menuetto. Un Poco Allegretto.  
 Andante espressivo ma con moto.  
 Presto con Brio.
2. Leoncavallo Song.  
 Prologue from "I Pagliacci."  
 Mr. W. Francis Firth.
3. Ant. Dvorak, Op. 81 Quintette.  
 Dumka. Andante con moto.  
 Allegro, ma non tanto.  
 Miss Frances S. Morris and the Quartette.
4. W. Francis Firth Song.  
 "O Father, Hear Me."  
 (With Violin Obligato.)  
 Mr. W. Francis Firth.
5. Mozart Quartette, C major.  
 Andante Cantabile.  
 Menuetto. Allegretto.  
 Mr. Wilbur G. Grant, accompanist.

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At the fourth concert, the Quartette was assisted by Miss Annie Hallworth, mezzo-soprano; Miss Bessie Cowan, pianist, and Mr. Donald Herald, accompanist.

Programme.

1. Dvorak Op. 96. F major (by request), Quartette.  
 Allegro ma non troppo.  
 Lento.  
 Molto vivace.  
 Vivace ma non troppo.
2. (a) Allitsen, "Since we parted." Songs.  
 (b) Ellen Wright, "A memory."  
 (c) Jessie Gaynor, "In my Garden."

3. Beethoven, Op. 16, Quartette, piano and strings.  
Grave. Allegro, ma non troppo.  
Andante cantabile.  
Rondo. Allegro ma non troppo.
4. (a) Arthur Foote, "Irish Folk Song." Songs.  
(b) Ethelbert Nevin, "The Merry, Merry Lark."
5. Svendsen, Op. 1. C major, Quartette.  
Andantino.  
Allegro scherzando.

On February 23rd the fifth and last concert for the season was given, the Quartette being assisted by Mr. J. D. A. Tripp, pianist, Mr. Ernest T. Jenking, baritone, and Miss Jessie C. Perry, accompanist.

Programme.

1. Grieg Op. 27 Quartette.
  1. Un poco Andante. Allegro molto ed agitato.
  2. Romanze. Andantino. Allegro agitato.
  3. Intermezzo. Allegro molto marcato.
  4. Finale. Lento. Presto al Saltarello.
2. Old English Songs.
  - (a) Drink to me only with thine eyes.
  - Franz Ries (b) Most wondrous it must be
3. Bach ... (a) Air Violin Solos.  
Wieniawski (b) Polonaise  
Miss Lina D. Adamson.
4. Rubenstein Op. 99 Quintette.
  1. Molto lento. Allegro moderato.
  2. Moderato.
5. Adolf Jensen Songs.
  - (a) Oh, press thy cheek against mine own.
  - Schumann (b) The Two Grenadiers.
6. Beethoven Op. 18, No. 2 Quartette.  
Allegro.

Four Saturday afternoon recitals have been given by Miss Ella Walker and Mr. Frank E. Blachford, the former singing from the works of Lassen, Klenna, Sterndale Bennett, Tosti, Arthur Foote, F. Lambert, Francis Bohr, Horraks, Henschel and Sullivan; Mr. Blachford played compositions by Ries, Bruch, Saint-Saens, Wieniawski, Beethoven, Guiraud, Grieg and

Godard. Mrs. H. M. Blight was accompanist. Mr. W. Francis Firth, baritone, assisted at the first concert, Miss Helen Wildman, pianist, at the second and Miss Grace Lillian Carter at the fourth.

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The "Schumann Trio" give their second concert on March 10th, in Conservatory Music Hall. The following trios are in preparation: Mendelssohn's in D minor, Smetana's in G minor, the two last movements, and Schumann's Fantasiestucke, Op. 88. Miss Edyth Hill, contralto, will be the assisting artist.

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Miss Jennie E. Williams has been added to the staff of the vocal department, and commenced her duties at the opening of the present term.

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Mr. Walter F. Pickard, who passed the final organ examinations in June, 1902, has been appointed organist of Bank Street Presbyterian Church, Ottawa, to accept which he gives up a similar position in the Methodist Church of Oshawa.

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Mrs. Agnes Knox-Black and Miss Greta Masson gave a most interesting and successful recital in the Music Hall on the evening of February 2nd, under the auspices of the Round Table Club.

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Since our last issue, the following Conservatory Recitals have been given in the Music Hall:

February 16th.—Vocal recital by Mr. Rechab Tandy and his pupils.

February 19th.—A miscellaneous recital by pupils from the piano, vocal, violin and organ departments.

February 25th.—Violin recital by pupils of Miss Lena M. Hayes.

February 28th.—Piano recital by pupils of Dr. Edward Fisher.

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The following is a list of successful candidates at the recent examinations held on January 30th and 31st:

Pianoforte. — (Intermediate).—First Class Honors.—C. Martin, A. Kinsman, C. W. Merrill, A. M. Michael. Honors.—M. M. Fowler, E. M. Gill, I. G. Holmes, E. C. W. Warne, A. Campbell and M. G. Mason (equal). Pass—A. G. McCrank, M. E. Evans, I. C. Morgan, M. Benjamin and E. Gair (equal), A. M. Courtice. (Junior)—First Class Honors.—E. Pamphylon, W. Hart. Honors—B. Flint, M. Miller, E. M. Smith, E. Follis and M. Skerritt (equal), P. E. Laing, L. McMurchy and M. L. Wilson (equal), E. Hall and E. Tafts (equal), M. Crane and M. Trench (equal), H. Morrison and G. M. Thompson (equal). Pass—F. M. Elder, M. Stewart and O. Scholey (equal), C. Billings, A. Geddes, I. P. Bryans, M. Mitchell and M. P. Ramshaw (equal), M. Giffin. (Primary)—First Class Honors.—A. Constable, E. H. Wickson, K. Caldwell and H. F. Keith (equal). Honors—B. McConnell and C. E. Wiltse (equal), B. Kennedy, Mrs. G. W. Armstrong, E. L. Jackson and J. M. Tod (equal). Pass—A. Brown, C. B. Potter and H. Wallace (equal), M. Strachan.

Organ.—(Junior).—Honors—R. M. Chase. Pass—V. E. Ogden.

Violin.—(Junior).—Pass—M. W. Nicholls.

Vocal.—(Final).—Pass—B. Mickle, Mrs. E. B. McTurk. (Intermediate)—Honors—H. Heatlie, L. A. G. Hardy, N. M. White. Pass—H. Robinson, D. M. Hopkins, V. Schultz. (Junior).—Honors—E. D. Sinclair. Pass—M. H. Gibson, F. M. Campbell, G. Petersen.

Theory.—(Intermediate).—First Class Honors—J. A. Stokes. Honors—J. I. Mintern. (Harmony and Counterpoint only).—First Class Honors—H. A. Dempsey, H. M. A. Strong. Honors—C. King. Pass—A. E. Knox. (Counterpoint only).—Pass—D. Mitchell, A. M. Bell. (Musical Form only).—First Class Honors—R. E. Honor and W. E. Spence (equal), C. Austin and J. Y. S. Ross (equal), A. Cuthbert and L. Welsh (equal), B. J. Davidson, M. Connor, F. M. Frizzell, F. Johnson and H. M. Rutherford (equal), A. M.

Manson and E. M. Pickard (equal), M. Binns, E. Wood. Honors—A. E. Powell, M. M. S. Pettit, M. B. Brady. Pass—M. Baily, R. Damude. (Junior).—First Class Honors.—M. B. Will, F. R. Dafoe, C. Martin, I. C. Morgan, M. Thom and E. M. Smith (equal), M. Skerritt, A. C. Durrant, M. E. Clark, A. Connor and E. A. Zinkan (equal), G. Murchison. Honors—E. Clarke, Mrs. H. Combs and M. F. Langrill (equal), E. M. Freeman, A. M. Gemmill and M. A. Mortson (equal), A. M. Applegath, E. C. W. Warne, L. G. Ketcheson and L. McMurchy (equal), E. Clarke and M. B. Gzowski (equal). Pass—L. Camplin, M. E. Flett, N. M. White. (Harmony and Rudiments only).—First Class Honors—F. W. Robinson. Honors—M. E. Rowe, A. G. Carscallen, E. Y. Spriggs. Pass—F. Snider, B. M. Brown, C. W. Merrill. (Rudiments and History only).—First Class Honors—E. Archer. Honors—M. McMahan, B. McCaffry. (Harmony and History only).—Honors—L. Mason, A. E. Nichols. (Rudiments only).—Honors—V. K. Gordon. (History only).—First Class Honors—A. C. Elder. Pass—A. M. Morris, E. Gumaer, E. K. Morton and M. E. Penny (equal). (Primary).—First Class Honors—M. L. Cuthbert, M. B. Cooke, M. Crane and J. E. Robertson (equal), E. Carruthers, F. Bradshaw and I. Marshall (equal), L. S. Knap and E. P. Sinclair (equal), F. J. Cole, B. K. Appelbe, C. Billings, F. M. Elder and E. H. Ross (equal), Honors—E. Tafts, M. S. Small. Pass—C. P. Gage, A. M. Lamont and L. Routley.

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Greatly to the regret of the congregation and choir Miss Ethel Webster has resigned her position in the Park Street Methodist Church, Chatham, to return to her home in Edmonton, N. W. T. On the eve of her departure, she was presented with a handsome gold locket in appreciation of the valuable service she had rendered. Miss Edyth Hill, graduate of 1899, has been appointed Miss Webster's successor.

## Books Old and New

We have read with considerable interest an article entitled, "Contributions to the History of Musical Scales," by Mr. Charles Kasson Wead, Examiner, U.S. Patent Office. The article appeared in the report of the United States National Museum for 1900, but is now published separately by the Smithsonian Institute, Washington, and is worthy a place in every musical library.

"In the development of musical scales," says Mr. Wead, "four stages may be recognized: 1. The stage of primitive music, where there is no more indication of a scale than in the sounds of birds, animals, or of nature. 2. The stage of instruments mechanically capable of furnishing a scale. 3. The stage of theoretical melodic scales—Greek, Arab, Chinese, Hindu, Mediæval, etc. 4. The stage of the modern harmonic scale and its descendent, the equally tempered scale."

These four stages, according to the author, correspond in a general way to the four recognized stages of culture, namely: the savage, barbarous, civilized and enlightened. The article for the most part deals with the second of the above stages, reference being made (a) to stringed-instruments of the lute character; (b) to flutes with both equally and unequally spaced holes; (c) to resonators, bottle-shaped instruments, resembling the ocarina; (d) to composite instruments like the xylophone, and (e) to Pan's pipes. Ten finely executed plates furnish illustrations of these instruments, among which are included some forty-two rare and valuable instruments in the U. S. National Museum.

Mr. Wead thus sums up: "The primary principle in the making of musical instruments that yield a scale is the repetition of elements similar to the eye; the size, number and location of these elements being dependent on the size of the hand and the digital expertness of the performer."

J. H. A.



## A Biography\*

By Inez Nicholson-Cutter

**N**O one can read the history or the thoughts of a great man or woman without being inspired thereby to better living. To live better is to produce work of higher quality, for work expresses the worker. Lives attain greatness through obedience to the same truths, however diverse the conditions in which rare characters have developed. If we would make of life something finer than the commonplace, and it is incumbent upon each of us to do this, we must spur ourselves to nobler effort by studying the history of those men and women who have touched the heights of life.

A new book has been recently added to the literature accumulating about the name of Frances E. Willard, doubtless the greatest woman whom this continent has produced. It is a narrative of that beautiful life so simply told as to be easily interesting to youthful as well as to mature readers.

The average young person is not attracted by biography, perhaps because so few biographers possess literary taste or instinct. The impression which the life portrayed should make upon the reader's mind is often blurred by tiresome repetitions and by the author's thrusting into prominence his personality, his deductions and philosophy. The moral of a good biography like that of a good story, should be involved in the progress of events.

The author of "An Uncrowned Queen" has in unusual degree veiled herself with her subject, her presence being betrayed only in the chaste and reverent atmosphere which fittingly pervades the narrative of such a life.

Miss Willard's name is chiefly associated in the popular mind with the subject of temperance, but this subject was merely her channel of expression. Not the methods of dealing with her chosen life work interest us most, but the greatness of her life. To follow the development of her character under earliest influences, its further unfolding in the first self-chosen

\*" An Uncrowned Queen." Fleming H. Revell Company.

environment, the play upon her nature of study, meditation and travel, the slow mastery of the spirit involving the transmutation of judgment into spiritual vision, and the final conversion of ambition into selfless aspiration, the unfailing triumph of the Christ principles in the complex conditions, which were in later life her's to direct, is to follow the progress of a great soul toward ultimate victory. No one can contemplate such a history without becoming more deeply aware of the significance of life and of the power possible to any soul willing to yield itself utterly to divine guidance.

---

### **Thoughts from the Writings of Frances E. Willard**

Only the Golden Rule of Christ can bring the Golden Age of man.

I love a brave, strong character that walks the earth with the step of a king, and an eye that does not quail before anything except its own dishonor.

I have come to believe that it is well for our characters—those beautiful fabrics we are weaving every day—to do those things that do not make us happy, but only make us strong.

It is not so much what comes to you as what you come to that determines whether you are a winner in the great race of life.

What we call lack of charity is usually lack of perception; if we knew more we should love better. The Divine mind knows all and loves all.

What is physically wrong can never be morally right.

In creating each of us with some peculiar talent, God has given us each "a call" to some peculiar work. As iron filings fall into line around the magnet, so make your opportunities cluster close about your magic gift.

Life has but one problem to solve: How self may be driven from the throne and love placed there instead.

I have tried to be good-natured as sunshine, steadfast as gravitation, persistent as a Christian's faith.

## Home and Foreign Notes.

Mark Hambourg, the Russian pianist, gave a recital in Massey Hall on January 15th, playing a Gavotte by Rameau, Beethoven's Sonata Appassionata op. 57, a sonata (C sharp minor), two etudes, a Berceuse and Scherzo by Chopin, a Melodie by Gluck-Sgambati, his own composition entitled "Espieglerie," and a Liszt Rhapsody, No. 6. The audience evinced thorough appreciation of his work.

The Toronto Male Chorus Club, Mr. J. D. A. Tripp conductor, gave their tenth annual Concert on January 22nd. The record of this Club has been one of continued advancement and this concert was probably a greater success in every way—than any preceding it. The assisting soloists were Rafael Joseffy pianist, and Miss Ada Crossley, contralto. The programme given was as follows.—1. Henry Leslie, "Song of the Minnesingers." 2. Heinrich Hoffman, "Champagnerlied." 3. Contralto solos, (a) Giordani "Caro mio ben," (b) Schubert "Death and the Maiden." (c) German "Love the Pedlar." 4. Wollenhaupt "The Singer's Watchword." 5. Piano solos, (a) Chopin Sonata op. 35. (b) Chopin "Chant Polonaise." (c) Chopin Mazurka. (d) Schubert Moment Musical. (e) Brahms Scherzo. 6. (a) J. H. Brewer "Oft in the Stilly Night." (b) Gotze "O Happy Day." 7. (a) MacDowell "Cradle Song." (b) Fred'k Stevenson "Idylle Mongolienne." 8. Contralto Solos, (a) Willeby "Four Leaf Clover." (b) Allitsen "Since We Parted." (c) Mallinson "New Years Song." 9. (a) Othegraven "My Love's in Germanie." (b) Hawley "The Clover Blossoms Kiss Her Feet." 10. Piano solos,

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An interesting novelty was played on January 31st at a "Women's Musical Club" special concert, Arensky's third suite for two pianos. The movements nearly all of which are short, were, Theme, Dialogue, Valse. March triomphale, Menuet, Gavotte and Musette, Scherzo, March Funebre, Nocturne, and Polonaise. The executants were Mrs. A. D. Cartwright and Miss MacBrien.

The Mendelssohn Choir concerts, Mr. A. S. Vogt, conductor, were given on February 11th and 12th, with the assistance on both occasions, of the Pittsburgh Symphony Orchestra, Victor Herbert, conductor. The work of the Choir is so well known that comment is unnecessary. Canadians however, who appreciate the value of opportunities of hearing the great orchestral masterpieces performed, feel deeply indebted to the choir management for again bringing a symphony orchestra to Toronto. The programmes speak for themselves as to the educational value of the concerts.

Programme February 11th. 1. "Cockaigne" Overture, Elgar. 2. Motet "O Day of Penitence," Gounod. 3. "Unfinished Symphony," Schubert. 4. (a) Choral Ballad, "A Love Symphony," Percy Pitt. (b) "The Cruiskeen Lawn," Sir R. P. Stewart. 5. Lullaby from the "Bavarian Highlands" suite, Elgar, chorus and orchestra. 6. Rondo Capriccioso for violin and orchestra, Saint

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Saens, solo by Luigi von Kunits.  
7. Chorus "In Autumn," op. 104,  
No. 5, Brahms, 8. Suite from  
"Damnation of Faust," Berlioz.  
(a) Dance of the Sylphs, (b)  
Menuet, (c) Hungarian March. 9  
(a) The Elder Blossoms Lightly  
Stirred," op. 25., Kopylow. (b)  
"The Legende of the Briar Rose."  
op. 37, G. Vierling. 10 March  
and Chorus from the fourth Act of  
"Carmen," Bizet, chorus and  
orchestra. Ride of the Valkyries,  
from Act 3, of "Die Walkure,"  
Wagner.

Programme February 12th. 1.  
Overture. "Leonore," No. 3,  
Beethoven. 2. "All Ye Who  
Weep," Gounod. 3. Symphony  
No. 5, "Pathetique," op. 74, Tsch-  
aikowsky, second and third move-  
ments. 4. "The Dance" from the  
"Bavarian Highlands" suite,  
Elgar, Chorus and Orchestra. 5.  
Tenor solos by George Hamlin. (a)  
"A Winter Song," Von Koss. (b)  
"To Mary," White, (c) "The  
Years at the Spring," Mrs Beach.  
6. Symphonic Poem "Les Pre-  
ludes," Liszt. 7. Cantata, "Hia-  
watha's Wedding Feast," S. Cole-  
ridge-Taylor, for tenor solo,  
(George Hamlin), chorus and  
orchestra.

As encore numbers the orchestra  
played "Argonaise" from Masse-  
net's Ballet, "Le Cid," Mendel-  
ssohn's Spinning Song, and a selec-  
tion from a suite by Victor Herbert.  
Mr. Von Kunits when recalled  
played Schumann's Abendlied also  
with orchestral accompaniment.



The Pittsburgh Orchestra, Victor  
Herbert, conductor, gave a concert  
in Massey Hall on Saturday even-  
ing, February 14th, assisted by Mr.  
George Hamlin, tenor. The pro-  
gramme was as follows. 1. Sym-  
phony No. 3. "Eroica," Beethoven.

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2. Overture "Tannhauser," Wagner. 3. Tristan and Isolde—prelude and closing scene, Wagner, 4 Tenor Solos, "Traume," Wagner, and "Prize Song," from the "Meistersinger," Wagner. 5. Orchestra, "Song of the Rhine Daughters," from "Gotterdammerung," Wagner. Some programme notes were a commendable innovation for the regular Massey Hall Programmes.



"The great need of musical Toronto is an orchestra competent to perform the instrumental works of the great masters in fairly effective manner. How far we are behind the times in this matter is shown by the announcement made by the Mendelssohn Choir that at their concert the Pittsburgh Orchestra would play for the first time in Toronto Beethoven's "Eroica" symphony. From an artistic point of view it is a reproach to musical Toronto that this work, one of the world's masterpieces in symphony, had not been heard here before." This quotation is from the "Globe" of recent date, and the writer, Mr. Parkhurst, comments on this backward state of affairs and suggests a union of the leading string and wind instrumental players of the city. The suggestion is worthy of serious consideration, but the desired end would be more quickly reached, were some of Toronto's public-spirited citizens to form a fund by subscribing a stated amount to be payable annually for say five or ten years: we would then have a guarantee fund which would furnish the means of carrying out the project in a similar way to that used in Boston, Pittsburgh, Chicago, Cincinnati and elsewhere.

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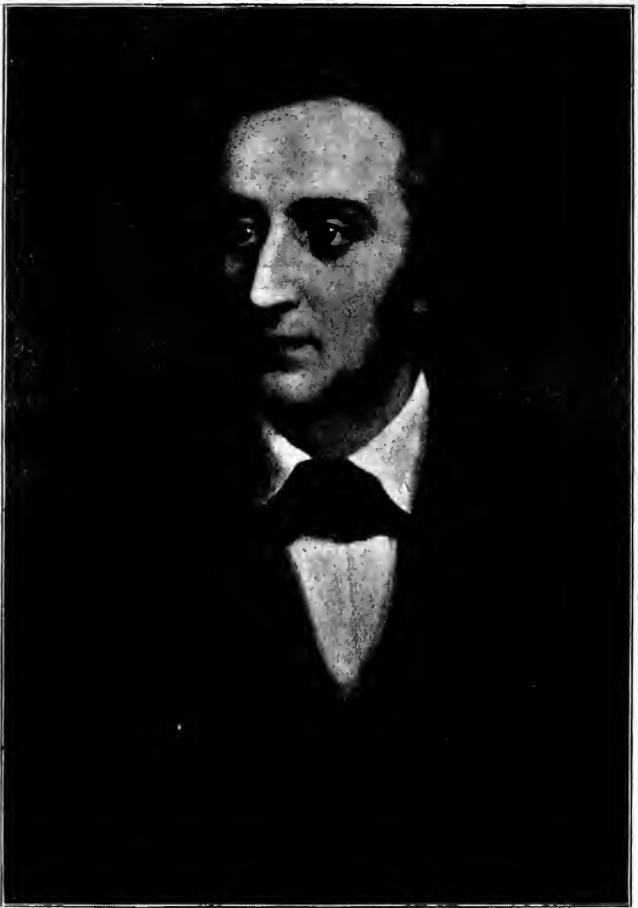
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NE sound comes always to the ear that is open: it is the steady drum-beat of Duty. No music in it, perhaps,—only a dry rub-a-dub. Ah, but that steady beat marks the time for the whole orchestra of earth and heaven! It says to you: “Do your work,—do the duty nearest you.” Keep step to that drum-beat, and the dullest march is taking you home.

GEORGE S. MERRIAM.

## The Piano as an Orchestra

By J. S. Van Cleve, Ph.D.



EVERY family, with any pretensions whatsoever to intellectual elevation, possesses a piano, and what the piano may discourse depends wholly upon what is asked of it. It is to all intents and purposes a complete musical library. The literature composed for single performers, that is, for two hands, is practically boundless, and yet there is a nobler world into whose regions of glory the piano may serve as a guide. This world of loftiest inspiration is the realm of the orchestra. But one naturally says, "How can you bring an orchestra into a family sitting-room and cage it up in a pianoforte?" The answer is in two words, "Four hands." Nearly all the great orchestral works have been cleverly fitted to the grasp of ten fingers. There is hardly any score in the world, not even the marvellous ones of Liszt and Wagner, which do not come within the grasp of players moderately skillful, when two persons co-operate in the performance. Many a family contains two members who both study the piano, and if, in addition to those compositions which they learn for individual performance, they would unite and practice four-hand pieces with equal care and pride, they might unlock a treasure-house whose delights are simply inexhaustible. An overture or symphony done with accuracy and emotional shading upon a pianoforte, even without the advantage of the varied tone qualities of strings and woods and brasses, will afford a powerful stimulus to the heart and imagination.

Music teachers ought to encourage and even require their pupils to study concerted music, because in this way the pulpy overgrowth of self-conceit is checked and the sensibility to the pure beauty of music, which is one of the most noble, keen and inexhaustible fountains of happiness in the universe, is opened. What a zest could be added to the heavenly pleasures of the true home life if such works as Beethoven's Leonora Overture No. 3, or Mendelssohn's

bewitching *Midsummer Night's Dream Overture*, or Wagner's sublime *Tannhauser Overture*, or Mozart's dainty "*Marriage of Figaro*" or beautiful "*Magic Flute*" were played and enjoyed together by father and mother and children about the evening fireside! Where such works are too elaborate and where the symphonies of Beethoven or the symphonic poems of Liszt might be too heavy, the lucid, melodious and vivacious overtures of Rossini, such as "*Tancredi*" the "*Barber of Seville*" and "*William Tell*" might be drawn upon. Nearly all composers of operas write beautiful introductions to their works, and such composers as Von Suppe, Lortzing, Wallace, Balfe, Auber, Herold, and a whole army of others, could supply music intrinsically beautiful and healthfully stimulating—yet not so intellectually deep as to make wearying demands upon the listener's attention.

The piano is the heart of the emotional life of the family, and through this heart should palpitate and run currents of the finest and best that music has to offer.

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Music, properly understood, may become a potent force for good, because it furnishes the only medium of expression in which may successfully be embodied those transitory, exalted, supersensuous moods and feelings which come to us all rarely, in our best moments, and are more frequent and familiar to the really artistic temperament, but which even the language of the poets confessedly fails to express. The best music deals most exclusively with these intangible phases of experience, and constant familiarity with so pure and lofty a form of expression, and with the softening, elevating, ennobling moods and sentiments which are its proper subject-matter, must tend to lift and refine, as well as to broaden and deepen the heart and life of the student. A man is not only known, he is in a large measure formed, by the company he keeps, and daily companionships with genius in its highest moments, as embodied in these art works, cannot fail to have its effect.

Edw. Baxter Perry.

## Talks with Teachers

### IX.



THE teacher of music who aspires to success in his vocation need not, and should not, confine his interest and attention to music alone. The more eclectic his tastes, the broader will be his mind and the larger his grasp, not only of purely professional matters, but of all the problems of life as they successively present themselves to him for solution. At the same time, he should take good care to be very specially and thoroughly equipped in two respects, namely, thorough knowledge of his subject, and skill in imparting that knowledge. While all intelligent music teachers recognize the desirability of knowing their subject as thoroughly as possible, comparatively few seem to think that it matters very much as to how they shall convey their own hard-earned knowledge to the minds of their pupils. It seems to be an accepted theory with many that teachers are "born, not made"; which theory implies Pedagogy to be a useless science, or indeed no science at all. Natural gifts are, of course, necessary as a basis to build upon, but natural gifts without proper cultivation are apt to be productive of many weeds along with the legitimate crop.

The music teacher stands in much the same relation to the pupil as the physician to his patient. The doctor first diagnoses the disease, after which he prescribes a remedy. The prescription, to be effective, must not only be suitable for the particular ailment treated, but it must be administered in quantities to suit the age, constitution and other peculiarities of the patient. The physician who knows the nature and properties of medicines, but is totally ignorant of the laws relating to the human body, if such an one can be conceived, will hardly be considered altogether trustworthy. Fortunately, the State compels candidates for the medical, and some other professions to

undergo strict examinations, by which means the public is protected in these quarters from charlatan-ism. In the teaching of music, however, the public is absolutely unprotected from imposition.

The music teacher is constantly diagnosing musical diseases and prescribing remedies. His knowledge of musical and technical medicines, foods, etc., certainly ought to be extensive enough to enable him to select the right things for each individual who comes to him for advice, and to give sane directions as to how they shall be used. This matter of prescribing the right thing in the right way pre-supposes the teacher to have considerable knowledge of the mental and physical characteristics of his pupils, for, to revert to the medical simile, foods and medicines that will nourish and cure the man may possibly kill the child. It is both in the lack of knowledge in the selection of remedies and also in the lack of skill in administering them that many well-meaning teachers commit serious and, oft-times, fatal educational blunders. They may have been well trained themselves, even to the point of being artistic performers, and yet have failed to learn the rudiments of the teacher's art. How, then, is skill in teaching to be acquired in the best and quickest way? The old maxim, "Learn to do by doing," has comforted and consoled many incompetent teachers, and assisted to confirm them indefinitely in their mechanical and irrational methods. "Learn to do by knowing" should always precede and accompany the other maxim, in which case both become infinitely more valuable to both teacher and pupil as educational principles.

That the pupil may be taught to develop artistic qualities of performance, the teacher should first appeal to his capacity for "knowing," after which the fingers will, so to speak, take care of themselves.

Again, whatever throws light on the laws of mental growth and development must have a vital connection with the music teacher's daily work, and will certainly make him more successful in presenting to the pupil's mind the manifold beauties of music.

E.F.

## The Moonlight Sonata.



### ADAGIO SOSTENUTO.

Serene and passionless, no pain enthalls  
Nature's calm heart deep slumbering.  
Upon the languid perfumed earth soft falls  
Diana's light,

### ALLEGRETTO.

While fire-flies bright  
Here flit, the stars out-numbering.

### PRESTO AGITATO.

But hark ! What fearful sounds the ear now smite !  
Despair's sad moan, the exulting voice of Might,  
Doubt's yearning cry to gain Faith's happy height.  
Through Sorrow's ban  
The soul of man  
Is weighed by cares encumbering.

EDMUND HARDY.



## Music: An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto, Mus. Bac., Oxon, F.R.C.O.

### IX. The Music of the Arabians (Concluded).



MUSIC entered very actively into the lives of the Islamites, from the grandee in his palace with his private orchestra and trained vocalists down to the beggar on the street with his simple songs and dances. In connection with their religion there were the hymns of the Mohammedan ritual, the dances of the dervishes, and the impressive chant of the Muezzin, who, from the minaret of a mosque, at sunrise, summoned the faithful to prayer.

The music of the Arabians, with its naive and piquant rhythms, has appealed to some of the greatest masters of music in modern times; Mozart in "Seraglio" and "L'Oca del Cairo," Beethoven in "The Ruins of Athens," Cherubini in "Abencerages" and "Ali Baba," Boieldieu in "The Caliph of Bagdad," and Weber in "Oberon" and "Abou Hassan," have severally imitated the characteristic features of Arabian music; while Felicien David, a French composer, has in "Le Desert"—a cantata for orchestra and male voices—depicted, in a most vivid manner, the very life of the Bedouins of the Sahara.

The Arabs were rich in musical instruments, especially stringed instruments, the chief of which was the Rebab, which, in the twelfth century, under the name of Rebec, was introduced into Europe and became the precursor of the modern violin. The Rebab somewhat resembled the violoncello, but the sound-box was almost square. Closely allied with the Rebab were the Kemengeh and the Marraba, in the former the sound-box was made from the shell of a cocoa-nut or of wood, in the latter it was a kind of drum. The next most important instrument was the lute, called by the Arabs, L'Eud, or El Aud, it originally had four

strings, the highest of which was called Fire, the two middle ones Air and Water, and the lowest, Earth; it was played with a steel or quill plectrum. A somewhat similar instrument was the Tanbur, which had an oval body and a long neck. By some historians the Arabs are credited with the invention of the dulcimer, which was known to them under the name of Santir; but, as a matter of fact, the origin of this important instrument—the precursor of the modern piano—is somewhat dubious.\*

The chief wind instruments of the Arabs were flutes, oboes and trumpets. The oboes were specially chosen, on account of their shrill and piercing tones, for the melody part in their processional marches. We are probably indebted once more to this ancient nation for our modern trumpet, which, in the matter of mouth-piece, tube and bell, is almost identical with the Nefyr of the Moslems.

Instruments of percussion seem to have been quite as popular with the Arabians as with the other great nations of antiquity; besides the Darabukkeh (an elongated drum), the Tar (tambourine) and the Sagat (castanets), they possessed the big drum, side drum, triangles, clappers, bells and rattles. In this connection must be mentioned "Mohammed's standard,"

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\*It was unquestionably known to the Hebrews, under the name of Psaltery, more than a thousand years before Christ. The word dulcimer is said to be derived from the Italian "dulce melos"—sweet melody—a happy name for a popular instrument; and the dulcimer was indeed universally popular with the nations of antiquity. Besides the Nebel (Psaltery) of the Hebrews, there was the Psanterin of the Babylonians (Daniel, chapter-III., verse 5), the Yang-kin of the Chinese, the Koto of the Japanese, the Sar-mudal of the Hindoos, the Ckanoon of the Egyptians, and the Psalterion of the Greeks; all of which were constructed upon the same principle as the dulcimer. The Greek name was derived from the verb "psallo," to play upon a lute or harp, hence the word Psalm, a poem sung to the accompaniment of the Psaltery.

the national instrument of Turkey, which has been described as "consisting of a brass frame, with numerous bells, carried on a long perpendicular pole, the point of which is surrounded by the crescent and the well-known streamers of horse-hair."

The term "Janissary music" is applied to a special combination of instruments, employed by the Turkish and Islamic armies, this particular group consists of Mohammed's standard, a roll-drum and a big drum, triangles and clappers, piccolos and oboes, trumpets and horns, an ensemble truly menacing and war-like in character.

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## A Few Remarks to Violin Students

By Frank E. Blachford



THE Art of tone production! "—or, in other words, how to produce a musical, full, round and resonant tone. First of all, musical, because above all other things a tone must be pure, unaffected and unadulterated. Then, having this much, we must acquire fullness and roundness; and, lastly, having all these qualities, resonance, or a certain "carrying" quality must not be wanting, else how small will our work sound in a concert hall, or even in a spacious drawing room. But the object of this article, being more to say how such tone is produced, than to dwell on its characteristics, let me remark that though there may be many varying opinions on such a subject, yet, after all, we may safely venture upon a few well tested rules, of the truth of which at one time or another, every earnest student of the violin must be convinced.

Let us first look to our left hand. See that each finger rests as a lead weight on the string. Without this first essential being carefully watched it will be found impossible to produce a fine tone. Have you never noticed how much harder it is to produce a full, singing tone with the fourth finger in use than

say the second? Here it ought to be unnecessary to add, that our first duty is to develop the muscles of the weaker fingers till they are no longer at a disadvantage, and a hindrance to all our efforts.

Let us now notice a few points about the bow and its use. Above all else, keep the fore-arm and wrist free from any form of stiffness or contracted muscles. Everyone knows that, no doubt, but, "be careful to apply the rule also to the other arm." One must distinguish between "pressure" and "weight." To obtain a large tone we must not press on the bow, but allowing the whole weight of the forearm to bear on the strings, through the medium of a loose and flexible wrist, an excellent tone will invariably be the result. Thus it is, I believe, that most pupils who have a heavy forearm, experience far less trouble than others, in producing a broad, smooth tone. Strive for evenness in your tone—a quality sadly wanting in most amateurs, and even advanced students—that is, a tone that is as firm and steady, as true and unflinching at the point of the bow as at the nut. Another great essential is that of joining the down-stroke with the up, and vice versa, so that no break whatever is noticeable to the listener. This is decidedly one of the most difficult points to master, but also one of the most important. And, that no discouragement may be experienced at this juncture, practise faithfully and slowly, never hurrying the tempo of any exercise given for the purpose of improvement on this one point, and a good result is inevitable. We might add many more of such facts, and innumerable are the practical ways of demonstrating how true each one is, but in the end they all lead to the same goal, "our own highest ideal." And with this same end in view, let all our efforts be combined to show our originality and individuality. Imitate only that which is good, and those who are best, and avoiding sentiment in all its forms, let us strive to broaden ourselves, our interpretations, our work in general, and in particular, the quality of our "tone."

## Canadian Music Festivals



R. C. A. E. HARRISS may be congratulated in regard to the public support given to the Festival Concerts in Toronto and elsewhere.

The benefits of such a series of concerts, while questioned by some, cannot fail to be felt by the country at large, and, therefore, indirectly, if not directly also, in the case of Toronto itself. Many cities have gathered together new choral bodies, or old ones have been revived, which have done good work and have given a stimulus to local musical matters, the results of which will be felt for some time. Probably too little time was allowed in arranging the tour, for rehearsals under Sir Alexander Mackenzie, but the magnitude of the undertaking, bringing soloists and a large orchestra from place to place, necessitated crowding the dates to prevent loss of time, large hotel bills, etc. Finished performances could not be given the works with only one rehearsal under a new conductor and orchestra, but, everything considered, the results were commendable. Perhaps if a similar series should be undertaken again an arrangement could be made allowing the conductor to cover all the ground on a preliminary rehearsing trip.

A list of the principal works on the Toronto programmes was given in the last number of the "Conservatory Bi-Monthly." It only remains to add that the programmes were carried out practically as announced.

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Regard it as something abominable to meddle with the pieces of good writers either by alteration, omission, or by the introduction of new-fangled ornaments. This is the greatest indignity you can inflict on art.

Schumann.

## Mendelssohn



ELIX MENDELSSOHN-BARTHOLDY belonged to a family both wealthy and distinguished for its scholarly attainments. All his surroundings were favorable to his artistic development, and his strength of character is shown by the fact that wealth only incited him to more thorough consecration to his art. He was born at Hamburg on February 3rd, 1809, and in childhood showed great musical talent. He grew up with advantages in companionship and education, which seldom fall to the lot of genius. He visited England and Scotland, afterwards travelling in France and Italy. Everywhere he was a favorite. In 1837, he married Cécile Jearenaud. Mendelssohn's enthusiasm for his art, and the demands made on him by society wherever he lived, were too exacting masters for his constitution. He gave himself no real rest, and after several apoplectic attacks, died on November 4th, 1847, at Leipzig.

Mendelssohn's early works show, to a certain extent, the influence of Bach, Beethoven, Mozart and Weber, but traces of the styles of these composers almost disappear entirely from his later works, and he can be said to have a distinct style of his own.

Mendelssohn's published works include five symphonies, six concert overtures, a violin concerto, two concertos for piano, an octet, two quintets and seven quartets for strings, three quartets for piano and strings, and two trios for the same, a sonata for violin and two for 'cello, with piano; for piano solo, three sonatas, scherzos, "Songs without Words," and many other pieces; for organ, six sonatas and three preludes and fugues; one opera, one operetta, two oratorios, eight Psalms and other works for solos, chorus and orchestra; music to "Midsummer Nights Dream," and "Antigone"; also many vocal solos, duets and part songs.

Perhaps his greatest works are the two oratorios, "St. Paul" and "Elijah."

H. S. S.

## Monographlets



FOR instruction, classical music must be the chief means of subsistence, for it is wholesome and strengthening, awakens only pure, noble feelings, lifts us to a higher sphere, gives us a glimpse of the supernatural, the Godlike. . . . He who has been trained upon the classics has the equipment necessary for mastering the new music, but it is impossible for one who has been trained upon the new music to become really absorbed in the severity of the older music. . . . because he has not gained the key to the understanding of it.

—Musical Herald.

Many persons of broad general culture allow their own legitimate pleasure in a work of art to be spoilt by the consciousness that there is so much that they do not understand; as if it were an insult to their intelligence to suppose that any work of art should be too great for them to grasp at once.

D. F. Tovey.

In every nation of Christendom the Psalms have been made the foundation of the musical service of the Church; and although many of the greatest masters of the harmonic art have lavished upon them the richest treasures of their invention, they have but skimmed the surface of their unfathomable suggestion.

Edward Dickinson.

The chief beauty of performing on the piano consists in unconstrained and yet correct playing. Everything should be executed with strict adherence to the text, but without apparent effort or constraint. In practising, one should proceed conscientiously, and constantly correct ones self; but when playing, everything should show spontaneity and conviction.

Josef Hofmann.

## Sir Alexander Mackenzie



Sir Alexander Campbell Mackenzie was born in Edinburgh in 1847. His father was a musician and sent him to Germany to study music when only ten years old. He remained there until 1862, when he went to London to study violin under Sainton; afterwards he returned to Edinburgh, and later to London again. In recent years his time has been devoted mainly to composition. He was made

principal of the Royal Academy of Music in 1888, and was knighted in 1894.

His chief works are as follows:

Operas.—“Colomba” (1883), “The Troubadour” (1886), “His Majesty” (1887).

Oratorios and Cantatas.—“The Bride” (1881), “Jason” (1882), “The Rose of Sharon” (1884), “The Story of Sayid” (1886), “Jubilee Ode” (1887), “The New Covenant” (1888), “The Dream of Jubal” (1889), “The Cottar’s Saturday Night” (1892), “Veni Creator Spiritus” (1891), “Bethlehem” (1894), “Coronation Ode” (1902), “Reverie of the East” (1903).

Incidental Stage Music.—“Ravenswood” (1890), “Marmion” (1891), “Little Minister” (1897).

Orchestral, etc.—Scherzo (1878), Two Scottish Rhapsodies, “La Belle Dame Sans Merci” (1883), overtures, “Cervantes,” “To a Comedy,” “Tempo di Ballo,” “Twelfth Night” (1888), “Britannia” (1894), “Manfred” (three orchestral pieces), Coronation March (1902), concertos for violin and piano.

He has also written a string quintette, a quartette for piano and strings (op. 11); solos for piano, violin and cello; songs, anthems, etc.



## A Much-Mooted Question

By John J. Hattstaedt



ONE of the ever-recurring, vexing and wearisome questions that an instructor in music is subjected to from pupils and parents is: "How long before I will finish?" "When will my daughter get through with music?" Scores of times the teacher has been asked this question, even before he had an opportunity to test a prospective pupil's proficiency, or had time to question her concerning her previous studies. Sometimes an inquiry of this kind refers to the finishing of a certain specified course, such as is found in every well arranged school of music, but even in such a case it is scarcely ever answerable. It seems that many people have an idea that musical instruction can be handed out in certain specified quantities, such as hundred-weights, bushels, pecks and yards. The matter of musical endowment or of application to study on the part of the pupil never once enters their minds.

But aside from all that, the unnatural anxiety to "finish" must be regarded as dangerous to sound educational principles. Ignorance does not always constitute its basis—the trouble is deeper rooted. It arises more frequently from commercial motives, from superficiality, or from a wilful misconception of the true mission and nature of musical art.

The aim to make money through the means of a musical education is a perfectly natural and legitimate one. To begin a professional activity, however, before one is thoroughly fitted, is a crime. Thousands upon thousands of music students are constantly musically ruined, fraudulently imposed upon.

A large proportion of music students have an entirely erroneous conception of the true nature of teaching music or of music in general. In their minds music teaching is placed in the same category with the making of shoes or selling of dry goods. Small wonder,

therefore, that the results of their work are on a par with their ideals.

This abnormal haste to "finish" is, however, I regret to say, found in pupils of intelligence. What does it mean? It usually indicates that after such a student has passed a successful examination in a certain department or grade, he expects to rest on his oars—to cease studying. To be sure, practical experience, which follows the student years is an invaluable teacher, but such experience counts for little unless it is intimately associated with intelligent observation and unremitting efforts at self-improvement.

There is no excuse for a former music student to plead a lack of incentive for self improvement on account of no longer being under the guidance of a master. Even the plea of the pressure of professional duties does not hold good. There is always time to expand one's mental horizon by such means as the reading of well-selected musical literature, by careful observation, the intelligent hearing of good music, etc.

No one must imagine for a moment that his musical education is ended with his cessation of study under a master; on the contrary, every music student ought to be thoroughly impressed when entering upon his professional career, with the fact that life is brief, but art is never ending. Even those who took up the study of music as an accomplishment only, should not exempt themselves from self-imposed tasks after leaving their master. Nothing else can compare with it as a means of developing healthy musical growth and a genuine love for our divine art.

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An article of special interest to vocal students, from the pen of J. Harry Wheeler, of New York, entitled, "Hints to Voice Students," will appear in the next issue of the "Bi-Monthly."

## Conservatory Notes

The "Schumann Trio" gave their second, and last, concert for the season in Conservatory Music Hall on March 10th, being assisted in the following programme by Miss H. Edythe Hill, contralto, and Mrs. H. M. Blight, accompanist.

### PROGRAMME.

1. Mendelssohn, Trio, Op. 49, D. Minor.
  - I. Molto allegro ed agitato.
  - II. Andante con moto tranquillo.
  - III. Scherzo, Leggiero e vivace.
  - IV. Finale, Allegro assai appassionata.
2. Vocal  
Tschaïkowsky, "Nur Wer die Sehnsucht kennt."  
Coring Thomas, "A Summer Night."
3. Smetana, Trio, Op. 15, G. Minor.
  - II. Allegro, ma non agitato.
  - III. Finale, Presto.
4. Vocal.  
Becker, "Springtide."
5. Schumann, Trio, Op. 88, "Fantasiestucke."
  - I. Romanze.
  - II. Humoreske.
  - III. Duett.
  - IV. Finale.

Miss Ella Walker and Mr. Frank E. Blachford gave the last of their series of six "Saturday Afternoon Recitals" in Conservatory Music Hall on March 28th, being assisted by Mr. J. D. A. Tripp, pianist. At the fifth of this series (March 14th), Mr. H. S. Saunders, 'cellist, assisted.

Works given at these two concerts were: Vocal, by M. V. White, F. Moir, C. E. Horn, Schubert, Mendelssohn, Purcell and Gounod. Violin, by Bruch, Herbert, Wieniawski, Lalo and Saint Saëns. Violin-cello, by Hille and Popper. Piano, by Beethoven, Chopin and Moszkowsky.

A souvenir programme was printed for March 28th, containing all the programmes of the series.

On April 2nd and 3rd, under the auspices of the "Round Table Club," Dr. Hiram Corson, of Cornell University, gave two programmes of interpretive readings, the first one comprising Ruskin's "Two Boyhoods," Browning's "Saul," DeQuency's "Knocking at the Gate," and the second, Shakespeare's "Macbeth." The audiences were large and appreciative and Dr. Corson was given a most hearty reception.

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Miss Ella Walker, late of the Conservatory staff, has gone to reside in Charleston, South Carolina, where she has been appointed to an important church position.

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Miss Emily Findlay resigned her position as leading soprano of Westminster Presbyterian Church at the end of March to assume a similar position in Trinity Methodist Church.

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Miss Clara S. Doble, after several years of successful teaching in Seaforth, has given up her class and gone to join her parents in Brandon, Manitoba. She will be succeeded by Mr. Leslie Bridgman and Mr. E. M. Passmore.

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Since our last issue, the following recitals have been given in the Music Hall:

March 5th.—Piano recital, by pupils of Mr. Edmund Hardy, Mus. Bac., F.T.C.M.

March 7th.—Piano recital, by pupils of Mr. J. D. A. Tripp.

March 16th.—Violin recital, by pupils of Mrs. Drechsler Adamson.

March 23rd.—Violin recital, by pupils of Mr. Heinrich Klingefeld.

April 1st.—Vocal recital, by pupils of Mrs. J. W. Bradley.

April 4th.—Piano recital, by pupils of Mr. A. S. Vogt.

April 8th.—Piano recital, by pupils of Mrs. J. L. Nicholls and Miss Annie Johnson.

April 9th.—Violin recital. Mr. Frank W. Robinson, of Belleville, pupil of Mrs. McColl.

April 21st.—Piano recital. Miss Jessie Binus, A.T.C.M., pupil of Dr. Edward Fisher.

April 23rd.—Vocal recital. Pupils of Mr. Rechab Tandy.

April 30th.—Piano recital. Pupils of Mr. J. W. F. Harrison.

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The Myers Music Method for children is meeting with very successful results. A new and valuable feature in this method is that of combining practical piano lessons with a full course of introductory theory; all of which is made simple and interesting to the child. The following teachers have completed the Normal Course: Miss Marjorie FitzGibbon, Mus. Bac., Toronto; Miss Leslie Horner, Toronto; Miss Muriel Minns, Toronto Junction; Miss Nellie Rinker, Kincardine; Miss Millie Trench, Richmond Hill; Miss Julia Jamieson, Carleton Place; Miss Margaret Green, Durham; Miss Letitia Thompson, Belleville; Miss Lily Dalton, Deseronto; Mrs. M. Rason, Orillia. A special Summer Course for out-of-town teachers will be held in July.

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The average attendance at the Toronto Conservatory of Music this season has been about one hundred more than that of any previous year.

The Conservatory examinations will be held on June 16th, 17th, 18th and 19th. Applications of candidates must be in by May 15th.

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Mr. W. J. McNally has been appointed organist and choir master of the Central Methodist Church, Toronto.

Mr. W. H. Teece has been appointed organist and choir master of the Methodist Church at Norwich, Ont., having resigned a similar position in the Methodist Church at Eglinton.

## Books Old and New

"From Grieg to Brahms." By Daniel Gregory Mason. New York: The Outlook Company. Toronto: George N. Morang & Company. 225 pages. \$1.50.

The author has divided the book into eight sections as follows: I. Introduction: The Appreciation of Music; II. Edward Grieg; III. Antonin Dvorák; IV. Camille Saint-Saëns; V. César Franck; VI. Peter Ilyitch Tschaïkowsky; VII. Johannes Brahms; and VIII. Epilogue: The Meaning of Music. In a short preface, the author outlines his work in this way:—"If we would understand the individual composers, we must have a sense of the scheme into which they fall, the great universal evolution of which they are but incidents." "The first essay, 'The Appreciation of Music,' considers music as a medium for men, the last, 'The Meaning of Music,' considers life as a medium for music."

Mr. Mason groups the composers included, in pairs, Grieg is contrasted with Dvorák, Saint-Saëns with Franck, and Tschaïkowsky with Brahms; the characteristics of each are well brought out in these comparisons.

The following are a few of many interesting quotations that might be given: "Grieg is of the nervous, sensitive temperament, the temperament of Keats and Stevenson, notable for subjective, intimate work rather than for the wide objective point of view. . . . His most characteristic works were written between his 20th and 30th years. Piano and violin sonatas, Op. 8 and 13; piano sonata, Op. 7; Peer Gynt music, some lyric pieces and songs, and the piano concerto, Op. 16."

"Dvorák's aims in music have always been simple, definite, unsophisticated by intellectualism. Rich sonority and life in the fabric as the result of rhythmic individualization of the parts, can be found in few scores so highly developed as in his, . . . as regards structure he is felicitous, but eccentric. Dvorák's music makes a delightfully frank appeal. It is never

sombre, never crabbed, never profound. It breathes not passion, but sentiment.

"Nationalism was Dvoràk's point of departure, with Grieg, his goal of pilgrimage."

"Saint-Saëns, as a composer, has almost inordinate cleverness. Lack of emotion is his serious defect. We must not underrate the service he does for music by insisting on articulateness in feeling, logic in development, and punctilious finesse in workmanship."

"He feels always in Franck's music the tragedy of the finite and the infinite. . . . Those groping, shifting harmonies above which the pathetic fragments of melody constantly sound for a moment. . . . all is vague save the momentary feature. . . . His tunes seldom develop much breadth, and yet so beautiful are his effects, one feels there is in him something which destructive criticism cannot assail . . . he hints at beauties rather than defines them.

"Franck, the mystic among musicians, will widen the scope of future musical technique and expression."

"Tschaïkowsky is probably a greater master of general construction than any of his contemporaries except Brahms.

"The melodic invention, the harmonic grasp, the rhythmic vigor, in a word, the powerful musical articulation everywhere present in Tschaïkowsky's best work remove it far from the inarticulate moanings of despair. . . . In spite of the burdens of his temperament and the misfortunes of his experience, he contributed to beauty, and beauty is the standing confutation of evil."

"Of all the figures of modern music . . . Brahms alone has Homeric simplicity, the primeval health of the well-balanced man. He excels all his contemporaries in soundness and universality.

"After Schumann and his fellows had enriched the world with their beautiful, but fragmentary and wayward, feelings, it remained for Brahms to essay a further conquest; to commence at least the task of making these feelings more intelligible.

"Brahms has gathered up the threads of the dissimi-

lar styles of Bach and Beethoven and knitted them into one solid fabric."

"Masters in Music" is a new periodical, published monthly by Bates & Guild Co., Boston, at \$2.00 per year. Four numbers have been issued, dealing with the following composers: Mozart, Chopin, Gounod and Mendelssohn. Each issue is entirely devoted to a single composer, containing about all the information one is ever likely to need about them. The details of the first number, on Mozart, may be cited, the others all following the same design. It contains a portrait, biographical sketch, criticisms on "The Art of Mozart," by D. G. Mason, H. H. Stratham, C. H. II. Parry, and Amiel; the music of five of Mozart's compositions, with notes on each; a list of the principal books and magazine articles dealing with his life and work; and a list of his principal compositions.

The other composers announced to be dealt with this year are Grieg, Verdi and Beethoven (two numbers).

The same publishers have, for several years, been issuing an Art magazine along similar lines, called "Masters in Art," establishing for themselves an enviable reputation for thoroughness and neat workmanship, which is being fully sustained in "Masters in Music."

H. S. S.

## The Wound Dresser

By Emily Belinda Cornish



ROUSED and angry,  
I thought to beat the alarum, and urge relentless war;  
But soon my fingers fail'd me, my face droop'd, and I resign'd myself,  
To sit by the wounded and soothe them, or silently watch the dead."

For many years the citizens of Manhattan had



cheered the brilliant parades of its soldiers. But sudden news from the South called them from factory, office and shop to the business of war, and transformed the possible into actual warriors.

One strong man tarried to sing of their valor and of the pride of an armed race advancing to war, but sought no place in the moving ranks. Before the year was out the needs of a wounded brother led him to the scene of contest and into a course of life whose devotion is conspicuous, even at a time when self-sacrifice was common.

Unlike the men in the ranks, he was sustained by no frenzy of battle nor pride of victory, but met only the horror and suffering of war.

"No poem proud, I chanting bring thee, nor mastery's rapturous verse,  
But a cluster containing night's darkness and blood-dripping wounds,  
And psalms of the dead."

He sought the wounded everywhere;—in the hospitals, in the tents, on the ground where they lay as they were carried from the battle; once keeping a strange all-night vigil by the side of a brave boy-soldier he had loved, whom, as the sun rose, he wrapped in his blanket and buried where he fell. No wonder that this man with heart so loving that he would gladly have yielded his own life as the price of another; who worked with firm, impassive hands, "yet deep in my breast a fire, a burning flame," became so worshipped that tortured bodies were soothed by his mere approach and would endure no other touch.

But this wound-dresser who worked independent of all organized effort, performed a finer service than such freedom alone made possible. Hence, it is that he occupies a unique position. Doctors and nurses were overburdened, even in their efforts to save life. Who, then, was to write letters, to read, to talk, to learn and attempt to supply individual cravings? In a word, who was to give the personal sympathy that alone could make pain and home-sickness endurable?

No one, it seems, except this man whose movements we are following. He asked the assistance of all his friends; he cramped his own life that he might help as many as possible. Sometimes he came to a ward with a basket of oranges; at other times with as much ice-cream as he could pay for; occasionally with a gift of jelly, which must be distributed in small, but equal, spoonfuls. Or he would come with a bit of padding that some soldier had begged for. He distributed papers and magazines, lent books, recited stirring poems, or played games. "Sympathetic nourishment," he called it, which only he had time to give. "It is the most magnetic as well as terrible sight: the lots of poor, wounded and helpless men depending so much, in one ward or another, upon my soothing or talking to them, or rousing them up a little, or perhaps petting, or feeding them their dinner or supper, or giving some trifle for a novelty or change—anything, however trivial, to break the monotony of those hospital hours."

He soon learned that his mere presence helped far more than any nursing or gifts,—a radiation of cheerfulness and perfect health. Hence, his tours made day and night, lasting from two to five hours, were commonly prepared for by "previous rest, the bath, clean clothes, a good meal, and as cheerful an appearance as possible."

Although he lived among appalling scenes, which aroused intense sympathy, outward calm never failed; but when he was alone, memory often held him sick and trembling. He entered the war with the perfection of physical health, which he gave in exchange for the life or peace of hundreds of dear comrades.

"Many a soldier's loving arms this neck have cross'd  
and rested,

Many a soldier's kiss dwells on these bearded lips."

Such is the story of three years in the life of Walt Whitman, which is recorded in the verse of "Drum-Taps," or may be read in the prose of "Memoranda During the War,"—which contain the truest appreciation of the common soldier and the most accurate picture of his life to be found in American literature.

## Home and Foreign Notes.

Massenet, whose compositions have been confined almost exclusively to Opera, has recently written a piano concerto. It has been played by M. Diémer in Paris and was enthusiastically received when given its first performance. The work is said to be immensely difficult, and to be written in a freer form than the usual concerto. so much so that a more appropriate title would have been "fantaisie."



Marie Hall, a young English girl who has studied violin under several of the best teachers in England for a number of years and latterly with Sevcik (Kubelik's master) for a year and a half, has played recently in London, and is spoken of in unusually strong terms of praise. She is not yet twenty years of age.



Sevcik, the celebrated teacher of Kubelik and Kocian, has published a method for the violin, which is said to be a complete exposition and solution of all the technical difficulties of the instrument. An English edition is published by Bosworth & Co., London.



Vincent d'Indy's "Action Musicale" called "L'Etranger" in two acts, poem and music both written by himself, was produced for the first time in January, at Brussels.



Klindworth has retired to a suburb of Berlin, where he will give instruction to a limited number of pupils. He is now in his seventy-third year.

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Paderewski is engaged in putting the finishing touches on a piano sonata in E flat, and, it is expected, will soon begin work on a lyric drama in three acts.

Augusta Mary Ann Holmes, born 1847 in Ireland, pupil of Cesar Franck, one of the few well-known women composers, died recently in Paris.

Madame Liza Lehmann's new fairy cantata, "Once upon a Time" was successfully produced recently in London.

A new opera by Rimsky-Korsakoff, the Russian composer, called "The Order of the Czar" has been produced at Prague.

A "Symphonic Poem" for piano and orchestra, by Pierné, (the composer of the well known "Serenade") recently produced, is said to be "remarkable chiefly for far-fetched harmonization, and noisy instrumentation."

Clarence Lucas has been appointed conductor of the Westminster Orchestral Society in London.

Saint-Saens has written a second 'cello concerto; the work is in D minor and is said to be, on the whole, rather inferior to the first one.

Paul Juon, who is becoming well-known as a composer of piano pieces, has written a symphony in

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A (Op. 23) and five pieces for string orchestra, all of which have been well received.

Hugo Wolf, the song writer, died recently in Vienna. He was born in 1860. Besides writing many songs he has composed an opera, choral and other works.

At Munich there will be twenty-four performances of Wagner's operas from August 8th to September 14th this year. "The Ring" will be given three times, and the other works will be "Tannhauser", "Lohengrin", "Tristan", and "Die Meistersinger".

Robert Planquette, born at Paris in 1848, composer of numerous highly popular operettas, ballets, etc., died in February.

"The Immortal Katschtschey", the twelfth opera written by the Russian composer, Rimsky-Korsakoff, was given at Moscow recently and produced a very favorable impression.

At the next Beethoven Festival to be held at Bonn, from May 17th to 21st, the Joachim Quartette will play the whole of the Beethoven quartettes.

Gustav Mahler, the composer, of Vienna, has produced his fourth symphony called "The Heavenly Light" with success.

A new sextette, for piano and strings, op. 33, by Weingartner, the German composer-conductor,

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has been played in Berlin and is described as being on the whole, melodious and effective.

Handel's "Solomon" has been performed recently in London by the Handel Society. "It ranks among the finest of Handel's less familiar oratorios, excelling no less in the beauty of its solos than in the majestic splendour of its choruses." The division of the chorus into eight parts makes it more difficult than most of his oratorios.

At Leipzig:—The Philharmonic Society gave a performance of a pleasing and skillfully written serenade for strings by Carl Reinecke, op. 242, resulting in an enthusiastic homage to the veteran composer.

The renowned violinist, Leopold Auer, produced a "Reverie" with orchestra, by A. S. Taneiev, in St. Petersburg recently, which is described as having both melodic and harmonic charm.

Elgar's "Dream of Gerontius" has been produced recently in both New York and Chicago. Mr. Lawrence Gilman, writing for the "Musical World" (after the New York performance), is one of the few critics who does not seem inclined to place the work at the head of English productions; he says:—"I cannot believe that in "The Dream of Gerontius" Mr. Elgar has produced a work of more than respectable attainments; nor am I at all sure that its primacy in modern English music has, after all, been established so very clearly and indubitably."

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**Schumann**

# *The Conservatory Bi-Monthly*

## **True Happiness**



TRUE happiness is of a retired nature, and an enemy to pomp and noise; it arises, in the first place, from the enjoyment of one's self, and, in the next, from the friendship and conversation of a few select companions; it loves shade and solitude, and naturally haunts groves and fountains, fields and meadows; in short, it feels everything it wants within itself, and receives no addition from multitudes of witnesses and spectators.

Joseph Addison.

## Hints to Voice Students

By J. Harry Wheeler

(1)

**E**NGAGE as good a teacher for your first lesson as for your last; it is difficult to eradicate a bad method. Continue with your teacher until you become an artist. Many persons spend time and money fruitlessly on account of constantly changing teachers, the result being that no method is fully mastered, and failure is the consequence.

(2)

If you would become a singer, you must work patiently and arduously, the singing teacher only directs, you must do the work.

(3)

There are few persons who excel in both Oratorio and Operatic music. Be satisfied to do one well.

(4)

When singing, articulate the consonants distinctly, that the words may be understood.

(5)

In order to make your singing effective, pay much attention to the rhythmical accent, also to the emphasizing of important words. Do not emphasize such words as "for," "the," "of," etc. The study of elocution will prove of much value in this connection. Good declamation is good singing.

(6)

Learn to beat time with your hand. Do not imagine you can keep time by tapping with your fingers or foot. One who cannot beat time is like a ship at sea without a rudder.

(7)

Learn to sing by the Italian syllables—do, re, me, fa, sol, la, si, do.

(8)

When you have sung successfully before the public a few times, do not feel that there is no longer need for further study.

(9)

Do not sing in the open air, day or night, more especially at night.

(10)

After singing in a warm room, cover the throat when you go into the open air, particularly if the weather be cold or damp. If it be cold or damp, place a handkerchief before the mouth when speaking, that the air may become warm before coming in contact with the inside of the throat, and inhaled into the lungs. Do not wrap up the throat when you go out, if you have been singing. Always breathe through the nose in the open air.

(11)

In order to sing well, you must be regular in your habits, indulge in no excesses, retire early. Singers require a great deal of sleep and quiet. Public singers sleep much during the day. Sleep gives strength to the nerves. The mind, as well as the body requires much rest.

(12)

Never go shopping or calling just before taking a singing lesson. The mind, as well as the body, would become fatigued, and the lesson result in failure.

(13)

When you sing, show by your face and general deportment that you are interested in what you are singing. Make the sentiment of the song a part of yourself, for the time.

(14)

It is better to stand when practising vocal exercises; one can place the tone better, breathe better, and execute better.

(15)

If one has not heart enough to sing a ballad well, he can sing nothing well.

(16)

In order to sing well before the public, much experience is required, hence improve every opportunity of singing publicly; remuneration should be of secondary importance for the first year or two.

(17)

If you find yourself in fair voice, do not take any medicinal preparation to improve it, a constant use of throat stimulants will weaken the vocal organs. Never drink cold water just before singing, it induces hoarseness.

(18)

Do not be continually clearing the throat; the more you do so the more irritated the throat will become. In a great measure, clearing the throat is a habit.

(19)

Never sing in public until you have thoroughly rehearsed your song with the accompanist. All good players are not good accompanists. Have your song nearly, or quite committed to memory. Do not hold the music before your face. Do not hold the music sheet open. It is better to use no music. Be careful in your selection of a piece to sing; a poor selection is sometimes the cause of a failure.

(20)

Attend all the concerts possible, and notice the expression or style of each number on the programme, whether it be vocal or instrumental, that your own style may be improved.

(21)

Never suggest to your teacher the course of instruction you wish pursued. Do not take the liberty of selecting your own music. If he is capable of being your teacher, he is competent to arrange your course of instruction and repertoire.

(22)

Do not allow anything to touch the throat externally when you sing. It impedes execution and power.

(23)

When you practise, sing out into the room—your back to the wall.

(24)

Avoid singing in rooms crowded with furniture and draperies; such rooms deaden the vibrations of the voice, and cause great fatigue of the vocal organs.

(25)

Do not give too much force to the voice when singing; by doing so you will be apt to sharp, and the vocal cords will be liable to strike together, causing the voice to break.

(26)

When smoking causes expectoration, it dries the pharynx and throat, therefore in such cases it impairs the voice.

(27)

When singing in mixed choruses, do not change from one part to another.

(28)

Practise vocal exercises every day, or the voice will lose its quality and flexibility.

(29)

As a professional singer, you should know something of the Italian, French and German languages.

(30)

If the words of your song do not require any special variety of expression, still, it is better to introduce some variation of style, for the sake of avoiding monotony.

(31)

Before singing a song, read over the words carefully, that you may give the proper expression.

(32)

In preparing yourself to become a voice teacher, or singer, the study of the piano-forte and harmony are essential.

(33)

When you sing in public, stand near the front of the platform; have the piano placed near where you are to stand.

(34)

Do not attempt to learn a new song every time you sing in public, the old tried friends are the most reliable. If you find a certain song successful, sing it often, in different places.

(35)

If you join a company of singers, whether it be as a soloist or chorus singer, never speak slightly of any member of the organization; it can only do harm, and make you unpopular. Never be jealous of other singers.

(36)

Do not be flattered by newspaper praise. It is often the object of the critic to please, rather than to criticise. Consider carefully the severe criticisms; they may prove of great value to you.

---

## **Music: An Historical Review**

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto, Mus. Bac., Oxon., F.R.C.O.

### **X. The Music of the Greeks.**

**I**N the classic land of Greece is to be seen the *fons et origo* of the modern art of music. The ecclesiastical scales of the middle ages, which were the immediate precursors of the diatonic system of scales in use at the present day, were derived directly from the Greeks, while



the opera, one of the highest types of musical composition, is indeed the immediate outcome of the Greek drama.

The etymology of the word "music" is to be found in the Muses of Greek mythology\*. To the Greeks the term music comprised practically everything that was included in a liberal education,—grammar, rhetoric, poetry, history and mathematics, as well as harmony, which was their name for the tonal art. Of the arts generally, sculpture and poetry were the most favored, painting was but the handmaiden of sculpture, and music the handmaiden of poetry.

The musical history of the Greeks commences about the thirteenth century before Christ, and extends to about the second century of the present era. This remarkable period may be divided into four sections; these sections, which frequently overlap one another chronologically, will be considered under the following headings: (1) Mythology, (2) Minstrelsy, (3) Dramaturgy, and (4) Philosophy.

#### I. MYTHOLOGY.

The mythical age of Grecian music may be said to open with the Argonaut expedition, the heroes of which were encouraged in their undertaking by the musical performances of Orpheus, to whom has been attributed the invention of the lyre, the national instrument of the Hellenes. This important instrument was the harbinger of the modern piano-forte.

The story runs that Orpheus, walking by the seaside, espied the shell of a turtle, in which nothing remained but a few sinews, shrivelled to strings by the parching sun. Picking it up he idly plucked these sinews, causing them to vibrate into pleasing musical sounds, and so was prompted to construct a musical instrument on similar lines. Orpheus, by his

\*The nine muses, and the arts and sciences over which they severally presided, were: Calliope—epic poetry; Clio—history; Erato—lyric poetry; Euterpe—music (instrumental); Melpomene—tragedy; Polyhymnia—music (vocal); Terpsichore—dancing; Thalia—comedy; and Urania—astronomy.

playing, is supposed to have had a magic influence over the lower orders of creation, even the wildest beasts of the forest being subdued by his tuneful melodies. Another myth, illustrating the power of sound, attributes the erection of the walls of Thebes to the enchanting performances of Amphion.

The tutelary deity of music was Apollo, sometimes designated Musagetes (the leader of the Muses) and sometimes Citharaedes (the cithara or lyre player), who alone was regarded as being capable of inspiring the musician. This deity was regarded as the personification of all that was noble in the tonal art, while the representative of the sensuous power of music, was Bacchus, the God of the Vintage. Songs in praise of Bacchus became very popular, and in due course developed into the wild enthusiastic chorus called the Dithyramb. These Bacchanalian songs, however, were not always expressive of delirious joyfulness, occasionally they went to the other extreme, and a touch of sadness prepared the way for a violent outburst of grief.

The entrancing effect of music upon the early Greeks is also to be seen in the mythological story of the Sirens, on the rocks of the Aegean Sea, who were supposed to possess the power of bewitching sailors and luring them on to destruction. Homer describes their singing as so seductive that "the companions of Ulysses, fearful of exposing themselves to the enticing strains, stopped their ears with wax while passing these dangerous songstresses; the hero himself meanwhile, eager to listen, being bound to the mast ere he ventures within hearing of the alluring songs." In this story the poet sees a moral that whereas noble music invigorates the spirit and incites a man to great and worthy deeds, false and sensuous music, on the other hand, excites him and robs him of his self-control, till his passions overcome him, as the waves overwhelmed the bewitched sailor who listened to the voice of the charmer.

## Schumann



ROBERT Alexander Schumann was born June 8th, 1810, at Zwickau, in Saxony. Although he showed unusual musical talent even as early as his sixth or seventh year, his education, nominally at least, was pursued in other directions until he reached the age of twenty; then he obtained his mother's consent (his father had died some years before) to devoting his life to music. Previous to this he had been educated in a school in his native town, and later studied law at the universities of Leipzig and Heidelberg.

His ambition at first was to become a great pianist, but after a year's work this had to be abandoned owing to the crippling of his right hand by the use of special mechanical contrivances he had invented and used. He now turned to composition, resolving to devote his life to this branch of the art.

The field of Schumann's influence was greatly extended by the establishment of "Neue Zeitschrift für Musik," a musical paper which he edited for ten years.

In 1840 he married Clara Weick, who is spoken of by Sir George Grove as one of the greatest pianoforte players the world has ever heard.

Schumann died in a private asylum at Emdenich near Bonn, on July 29th, 1856, his mind having become unbalanced as a result of continued ill health.

Schumann's works for piano, for orchestra, his songs and chamber music all claim for him a place among the great composers. His more important pieces for piano (among which may be specially mentioned his *Novelletten*, *Toccata*, *Carnaval*, *Etudes Symphoniques*, *Kreisleriana* and *Humoreske*), a large number of songs, four symphonies, chamber music with and without piano, choruses, and works for solo voices, chorus and orchestra.

H. S. S.

## Beauty in Piano Tone\*

By Allan Spencer



THE production of a beautiful singing tone upon the piano, it almost goes without saying, is the end and aim of every well conceived method of study. We have had it dinned into our ears in childhood, and every succeeding grade of progress, and have passed it on, no less insistently, to our pupils. We have thought, at various stages of the game, that we knew just how to do it, and just how to tell others how it should be done. We may have, it is true, in this manner of thought, continually improved in our own tone quality, and kept the standard of our pupils higher in this particular. But we have realized anew, when hearing one of the few really great pianists, how much more there was to be learned, and how much this quality of beautiful tone has to do with the highest in piano playing. We may have chanced to hear Bloomfield-Zeisler in the Chopin F minor concerto, or Joseffy in the same composer's E minor, or perhaps Paderewski in the Rubinstein D minor; it matters not whether it was one of these or another of the few other really great pianists. At any rate we saw a light. Here was a piano, in every respect like those we had used many times, giving out a quality of tone that we knew ourselves absolutely incapable of producing. Several hearings of the same work served to convince us that it was not the result of accident. The same effects appeared at the same place, unerringly, at each repetition. There was but one solution open to us. These artists had listened and thought until they had analyzed the hand sensation necessary for producing every quality of tone in every part of the piano. Lilli Lehmann tells us that Madame Sembrich was many years at work at her middle voice, building up

\*From "The Musician."

the weak spots into that perfect whole that is the wonder of the world to-day. In like manner these masters of piano playing had worked out the subject of tone, and in spite of the strenuousness of a public performance, were by its aid enabled to show us all that their highly trained imagination saw in the music. So, as every singer admits that there is a standard of voice production that some few, such as Patti, Sembrich and De Reszke have attained, it would be wise for the student of piano to pick a model from among the pianistic deities and constantly strive to emulate his achievements.

As all great singers know thoroughly the limitations of their voices and stay well within them, so the first step towards musical piano playing is a similar knowledge. The piano is neither an orchestra, a brass band or a pipe organ. Up to a certain point it is capable of great beauty of tone, almost unlimited capacity for nuance, and for possibilities of variety of tone in polyphonic playing stands absolute at the head of all the instruments. But forced beyond this point, the piano, unless in the hands of a master, yields a series of demoniacal shrieks and groans that cannot be called musical in any way, and only increase in ugliness with the greater perfection of the instrument and its added over vibrations. It does not follow that the piano must be treated as a spinnet and always touched gently. Those who have heard Hofmann pile climax upon climax in the Liszt arrangement of the Tannhauser Overture will know that, to the poised artist, great tone volume is still possible within musical limits. Hofmann, however, is one of those chosen of the gods who can play in an unfailingly musical manner with movements of hand and arm that, according to every recognized authority, should produce exactly the opposite result. So how are we to judge? Joseffy plays one way, Zeisler another and Hofmann another, and yet all attain the highest degree of perfection and beauty. A vocal student who strives to find how a great singer places

his tone is informed by one that he feels it resonate on the bridge of his nose, while another who sings with equal beauty of tone says he feels it at the base of his spinal column. An appeal to a series of distinguished pianists regarding their tone production on the piano would result in about the same manner. It must, therefore, resolve itself into a question of personal interest in the matter. That pianist who cares for beauty of tone is, of his own volition, going to listen, think, compare and experiment until some degree of personal satisfaction is the result.

The greatest difficulty in obtaining a beautiful tone is the avoidance of a percussive beginning of each. How to send the hammer against the string so as to draw out its full vibration and yet cover the sound of the blow, is surely a problem of equal fineness to that of placing and developing a voice. While every thoughtful teacher may have worked out a different plan for doing this, it is surely a part of the studio work. Possibly at first much of such study is lost upon the average pupil, but if it is carefully kept up some good result is sure to follow. If we can send our pupils out into the world from our studios with some idea of the beautiful in piano playing we have certainly started some of the listening and critical faculties into action, and this alone should repay us for any trouble we may have taken.

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My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios—at least not from me.

Bach.

## Monographlets

"For me, absolute beauty or ugliness does not exist in music. What is truly and sincerely felt, and then faithfully and properly reproduced, is beautiful. Ideas of beauty are constantly changing. The ugly of to-day may be the beautiful of ten or fifteen years hence. Now-a-day, many of the dissonances of Wagner, we do not hear as such. The Japanese and Egyptians delight in sounds that to us are but confused jabbering. The question is, does the composer succeed in musically representing what he aims at? Therein lies esthetic justification. A musician must be master of his craft. Amateurishness is ugly."

Richard Strauss.

Had I children, my utmost endeavors should be to make them musicians. Considering I have no ear, nor even thought of music, the preference seems odd, and yet it is embraced on frequent recollection. In short, as my aim would be to make them happy, I think it the most probable method. It is a resource which will last them their lives, unless they grow deaf; it depends upon themselves, not on others; always amuses and soothes, if not consoles, and of all fashionable pleasures is the cheapest.

Horace Walpole.

Has it ever occurred to you that musical practice has the power to form and perfect the character of the faithful student? On the piano, or any other instrument, you soon discover that you must be conscientious in the matter of every detail or you will not succeed. That is one good quality to acquire and cultivate, which will give you a good name and make you morally strong. You will also become convinced that you must be patient and persevering, or else, figuratively speaking, the barrel which you are making such an effort to roll up hill will roll down hill, and you will have to begin again. Patience and perseverance are great virtues to possess—the first indispensable to the teacher, the second a sine qua non to those who would become finished performers.

Robert Goldbeck.

## Moszkowski



Moritz Moszkowski was born at Breslau August 23rd, 1854. He is both Pole and Russian by parentage. His father recognized his son's talent and was able to give him a thorough musical education; this was done partly at the Dresden Conservatory, and later at the conservatories in Berlin. Moszkowski's fame as a concert pianist is well established; he having appeared in many German and other European cities with success.

He taught in Berlin at the Kullak Conservatory for several years and made that city his home until 1897. He has resided since then in Paris.

Moszkowski's "Spanish Dances" are perhaps his most popular and best known works (written originally for piano, four hands, and now arranged for almost every combination of instruments), but many other compositions of his, studies, waltzes, gavottes, a concerto, etc., are much used by soloists everywhere. As a composer he has not confined himself to writing for the piano, but has been successful with his opera "Boabdil," which was produced in Berlin in 1892, and the music to Grabbe's "Don Juan and Faust" (1896). He has also written a symphony and two suites for orchestra, some songs, a concerto and smaller pieces for violin, and some small works for 'cello.

H. S. S.



## Conservatory Notes

Toronto Conservatory of Music—Commencement  
1902-03—Conservatory Music Hall, June 29th.

### PROGRAMME.

1. Liszt (Piano) .....Rigoletto  
(a) Miss Rose Kitchen.
  2. Gounod (Vocal) ... The Flower Song (Faust)  
(b) Miss E. Yerward Spriggs.
  3. Wagner-Liszt (Piano)... Liebestod (Tristan and  
Isolde)  
(c) Miss Emma L. Biehn.
  4. Mendelssohn (Vocal) ..... Hear Ye Israel (Elijah)  
(d) Miss Helen Davies.
  5. Hollins (Organ) ..... Concert Overture, C minor  
(e) Miss Edith McIndoo.
  6. Beethoven (Piano) ... Concerto, C minor, First move-  
ment with Reinecke Cadenza.  
(c) Miss Mabel B. Will.
- Orchestral accompaniment on 2nd piano (c) Miss Jes-  
sie Dickson.
7. Gounod (Vocal) ..... Jewel Song (Faust)  
(f) Miss Vera E. Board.
  8. Wieniawski (Violin) ..... Valse Caprice  
(g) Miss Minnie Connor.
  9. Arditi (Vocal) ..... L'Estasi Valse  
(b) Miss Violette F. Thomson.
  10. Moszkowski (Piano) ..... Valse, E major, op. 34  
(a) Miss Elizabeth A. Cunningham.

Address and Presentation of Diplomas to Graduates  
in the Piano, Organ, Vocal, Violin, Normal  
and Theory Departments by the  
Hon. Richard Harcourt, Minister of Education.

"GOD SAVE THE KING."

- (a) Pupil of Dr. Edward Fisher.
- (b) Pupil of Mr. Rechab Tandy.
- (c) Pupil of Mr. A. S. Vogt.
- (d) Pupil of Dr. Albert Ham.
- (e) Pupil of Mr. J. W. F. Harrison.
- (f) Pupil of Mrs. H. W. Parker.
- (g) Pupil of Mrs. Drechsler Adamson.

## Conservatory Closing\*

### End of a Most Successful Year

An Enjoyable Concert by Pupils—Diplomas Presented—Scholarships Awarded



THE commencement exercises of the Toronto Conservatory of Music, which took place last evening in the splendid concert hall of the Conservatory, were in many respects the most successful in the history of that prosperous institution. The programme was rendered entirely by "highest honor" graduates of the year. Four branches of the Conservatory's work were represented, organ, piano, vocal and violin. In each department the high character of the selections rendered and the artistic manner in which the graduates interpreted their respective numbers gave abundant evidence of the talent of the several performers and spoke volumes for the efficiency of the teaching staff.

The opening number, Liszt's Rigoletto Fantasia, was brilliantly and musically played by Miss Rose Kitchen. Miss E. Yerward Spriggs followed with the Flower Song (Faust), in a very artistic manner. Miss Emma L. Biehn played with intelligence and technical skill Wagner-Liszt's Liebestod (Tristan and Isolde). Miss Helen Davies sang in excellent taste "Hear Ye, Israel" (Elijah), which showed her rich, dramatic voice to advantage. Hollin's Concert Overture in C minor, the only organ number on the programme, was played by Miss Edith McIndoo with good taste and excellent technique. Beethoven's Concerto in C minor (first movement, with Reinecke Cadenza) was played by Miss Mabel B. Will with dash and brilliancy, accompanied with good taste on the second piano by Miss Jessie Dickson. The Jewel Song, from Faust, was sweetly sung by Miss Vera Board, and Miss Minnie Connor followed with a violin solo, Wieniawski's Valse Caprice, which was played in a finished manner, the tone production being pure and

\* From the Toronto Globe June 30, 1903.

true. Miss Violette Thomson's solo, L'Estasi Valse (Arditi) was given in an artistic manner, the musical programme being brought to a close with the brilliant Moszkowski Valse in E major, played by Miss Elizabeth Cunnington.

The diplomas were then presented to the graduates by the Hon. Richard Harcourt, Minister of Education. In doing so Mr. Harcourt took occasion to congratulate the graduates upon their successful achievement, and said the diploma was in itself of no value whatever, that which is valuable is the work done which leads up to it. Mr. Harcourt mentioned the fact that the graduating class before him comprised representatives from the far distant points of California, British West Indies and many Provinces of the Dominion. The evening function was brought to a successful close by the singing of "God Save the King," led by the graduating class, with Mr. J. W. F. Harrison at the organ.

#### LIST OF GRADUATES, 1902-1903.

(Alphabetically Arranged).

PIANOFORTE—(Artists' Course) Miss Emma L. Biehn, Waterloo; Miss Elizabeth A. Cunnington, Belleville; Miss Illa Belle Day, Harrowsmith; Miss Jessie M. Dickson, Orillia; Mr. Ernest J. Farmer, Toronto; Miss Wilhelmina Gumprich, Ontario Ladies' College, Whitby; Miss Rose Kitchen, Toronto; Miss Marth Leslie, Georgetown; Miss M. Addie McBurney, Woodstock; Miss Carrie Beatrice MacDonald, Woodstock; Miss Mollie O'Donoghue, Toronto; Miss Daisy May Seccombe, Ontario Ladies' College, Whitby; Miss Mabel Mildred Taylor, Ontario Ladies' College, Whitby; Miss Mabel B. Will, Toronto; Miss Lillian Evelyn Willcocks, Toronto; Miss Lillian Gertrude Wilson, Ontario Ladies' College, Whitby.

PIANOFORTE — (Teachers' course) Miss Ada M. Briggs, Toronto; Miss Bertha J. Davidson, East Toronto; Miss Ruby E. Honor, Port Hope; Miss Clara

King, Dunnville; Miss Nellie E. Rinker, Kincardine; Miss Helen Rutherford, Colborne.

ORGAN—Miss Edith McIndoo, Fresno, California; Miss Agnes Rowers Swan, Ontario Ladies' College, Whitby.

VIOLIN—Miss Minnie Connor, Toronto.

VOCAL—Miss Vera E. Board, Glen Williams; Miss Helen Davies, Presbyterian Ladies' College, Toronto; Miss Emma Gumaer, Kincardine; Miss Jennie Theresa A. Robertson, Toronto; Miss Gertrude Rowntree, London; Miss Winnifred Spence, Owen Sound; Miss E. Yerward Spriggs, Winnipeg, Man.; Miss Violette Florence Thomson, Mitchell; Miss Harriette Inez Whelen, Ottawa.

THEORY—Miss Jessie A. Binns, Jamaica, B.W.I.; Miss Bessie Helen Brown, Dunnville; Miss Mary A. E. Clarke, Brockville; Miss Helen Alice Dempsey, Albury; Miss Mabel S. Farr, Weston; Miss Ethel L. Malcolm, Toronto.

#### LIST OF SCHOLARSHIPS, 1902-1903.

A PARTIAL SCHOLARSHIP, value \$35.00, awarded by the Conservatory, to be applied on the Post-Graduate Course, in Pianoforte Department, was won by Miss Mabel B. Will, Toronto.

A PARTIAL SCHOLARSHIP, value \$25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Piano Department, was equally won by Miss Nellie E. Rinker, Kincardine, and Miss Helen M. A. Strong, Galt.

A PARTIAL SCHOLARSHIP, value \$15.00, awarded by the Conservatory, for "Highest Standing" with 1st class honors, Junior Examination, Piano Department, was won by Miss Beatrice Delamere, Toronto.

A PARTIAL SCHOLARSHIP, value \$10.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Piano Department, was won by Miss Maggie Sproul, Toronto.

A PARTIAL SCHOLARSHIP, value \$50.00 (special competition), presented by Messrs. Heintzman & Co., Toronto, was awarded by the Conservatory to Miss Jessie A. Binns, Jamaica, B.W.I.

A PARTIAL SCHOLARSHIP, value \$50.00, awarded by the Mason & Risch Co., Toronto, for "Highest Standing" (Graduate) with 1st class honors, in Pianoforte Department, Teachers' Course, was won by Miss Ada M. Briggs, Mus. Bac., Toronto.

A PARTIAL SCHOLARSHIP, value \$35.00, awarded by the Conservatory for "Highest Standing" (Graduate) with 1st class honors in Vocal Department, was won by Miss Violette F. Thomson, Mitchell.

A PARTIAL SCHOLARSHIP, value \$35.00, awarded by the Conservatory for "Highest Standing" (Graduate) with 1st class honors in Violin Department, was won by Miss Minnie Connor, Toronto.

A PARTIAL SCHOLARSHIP, value \$35.00, awarded by the Conservatory for "Highest Standing" (Graduate) with 1st class honors in Theory Department, was won by Miss Jessie A. Binns, Jamaica, B.W.I.

A PARTIAL SCHOLARSHIP, value \$25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Theory Department, was won by Miss Berta Ulrica Holmes, Nassau, N.P., Bahamas.

A PARTIAL SCHOLARSHIP, value \$15.00, awarded by the Conservatory for "Highest Standing" with 1st class honors Junior Examination, Theory Department, was won by Miss B. Kathleen Appelbe, Oakville.

A PARTIAL SCHOLARSHIP, value \$10.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Theory Department, was won by Miss Florence Cauldwell, Toronto.

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During the months of May and June the following events have taken place in the Music Hall:

May 1.—Violin Recital—Miss Minnie Connor, pupil of Mrs. Drechsler Adamson.

May 4.—Piano Recital—Miss Cecil McKenna, pupil of Mr. A. S. Vogt.

May 5.—Vocal Recital—Pupils of Mrs. J. W. Bradley.

May 8.—Piano Recital—Miss Lillian E. Willcocks, pupil of Dr. Edward Fisher.

May 9.—Piano Recital—Pupils of Miss Frances S. Morris, A.T.C.M.

May 11.—Vocal Recital—Pupils of Mr. Rechab Tandy.

May 12.—Piano Recital—Miss Jessie Dickson, pupil of Mr. A. S. Vogt.

May 14.—Piano Recital—Pupils of Mr. W. J. McNally.

May 15.—Piano Recital—Miss Mollie O'Donoghue, pupil of Miss Maud Gordon.

May 16.—Piano Recital—Miss Rose Kitchen, pupil of Dr. Edward Fisher.

May 18.—Organ Recital—Miss Edith McIndoo, pupil of Mr. J. W. F. Harrison.

May 19.—Piano Recital—Miss Lilian Wilson, pupil of Mr. J. W. F. Harrison.

May 20.—Violin Recital—Pupils of Mr. H. Klingensfeld.

May 21.—Vocal Recital—Pupils of Miss Beatrice Wilson.

May 22.—Piano Recital—Miss Elizabeth Cunnington, pupil of Dr. Edward Fisher.

May 23 (at 3 p.m.)—Piano Recital—Miss Ila B. Day, pupil of Mr. A. S. Vogt.

May 23 (at 8.15 p.m.)—Piano Recital—Miss Daisy Seccombe, pupil of Mr. J. W. F. Harrison.

May 26.—Piano Recital—Miss Wilhelmina Gumprecht, pupil of Mr. J. W. F. Harrison.

May 27.—Piano Recital—Miss Mabel B. Will, pupil of Mr. A. S. Vogt.

May 28.—Vocal Recital—Pupils of Mr. Rechab Tandy.

May 29.—Violin Recital—Pupils of Mr. H. Klingensfeld.

May 30.—An evening with Dickens by Junior stu-

dents of the Conservatory School of Literature and Expression.

June 1 (3 p.m.)—Piano Recital—Miss M. M. Taylor; pupil of Mr. J. W. F. Harrison.

June 1 (8 p.m.)—Piano Recital—Pupils of Dr. Edward Fisher.

June 3.—Debate—Pupils of the School of Literature and Expression.

June 4.—Piano Recital—Mr. Ernest J. Farmer, pupil of Mr. A. S. Vogt.

June 5.—Closing Exercises and Presentation of Diplomas—School of Literature and Expression.

June 6.—Organ Recital—Miss Agnes B. Swan—Pupil of Mr. J. W. F. Harrison.

June 16.—Piano Recital—Mr. William H. Sherwood of Chicago, Examiner in the Pianoforte Department.

June 29.—Commencement Exercises and Presentation of Diplomas to graduates in all branches of music.

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On June 16th Miss Tollie Frankish (undergraduate in the pianoforte department) was married to Mr. Charles H. Willson of the McDonald & Willson Company.

On June 24th Miss Mary Gould (undergraduate in the School of Literature and Expression) was married at her parents' residence in Uxbridge to Mr. Norman R. Beal of Toronto.

Miss Beatrice M. Scott, A.T.C.M., has left for Brandon, Man., where she has been appointed soprano soloist in the Methodist church.

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The attendance at the Toronto Conservatory of Music during the season just closed was fourteen hundred, one hundred more than any previous year. The number of applicants for examination at local centres also showed an increase over last year, the number being over twenty-five per cent. greater.

Miss Frances S. Morris of the piano department and Miss Lena M. Hayes of the violin department are

spending their summer vacation in England and France.

Miss Jennie E. Williams of the vocal staff has gone abroad for a year's study.

Miss Madeline Schiff has resigned her position as a member of the faculty and has gone to take up her residence in Halifax, N.S. Miss Schiff will continue her professional work there, in which we wish her abundant success.

Over sixty concerts were given in connection with the Conservatory during the past season.

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## Books Old and New

"Frederick Chopin, as a Man and Musician," by Frederick Niecks. Two volumes, Novello, Ewer & Co.

Every music student is interested in Chopin, but especially those whose main study is the piano. The above work is one which contains much information not to be found in other Chopin publications, and has been written with due regard to the importance of accuracy and thoroughness.

The work commences with a short chapter on Poland and the Poles, followed by one dealing with Chopin's ancestors; and chapter V. deals with "Music and Musicians in Poland before and in Chopin's Time." Thus the background to the life of this master is described sufficiently.

At intervals throughout the volumes the author devotes space to a review and description of the works written up to the time. The last chapter of Volume I. treats of "George Sand; her early life (1804-1836); and her character as a woman, thinker and literary artist."

Volume II. is mainly taken up with the many stories of Chopin's intimacy with George Sand, his social life in general, and a commentary on many of his works, with a complete list of the same.

H. S. S.



## Ruskin on Education

By Grace H. Hunter



OF John Ruskin's claim to be considered a great art critic there can be no question. The English are well aware of their debt to him in this regard, his keen appreciation of beauty only being equalled by his gift of literary expression. They have not extended the same welcome, however, to his works on social economics, allowing his few wilful absurdities to blind them to his real merits as a thinker. Out of his study of social problems grew his interest in matters relating to education, and some of his ideas are well worth considering.

He was strongly opposed to the overloaded curriculum which is found in almost every college. Speaking at Oxford one day on this subject, he illustrated his view by comparing a student to a boa constrictor, "which does not in any true sense swallow but only hitches himself on to his meat like a coal-sack;—well, that's the exact way you expect your poor modern student to hitch himself on to his meat, catching and notching his teeth into it, and dragging the skin of him tight over it. Your university doctors are going on at such a rate that it will be all we can do, soon, to know a man from a sausage." In order to maintain a university standard and yet relieve the pressure, Ruskin advocated the elective system, whereby the student is allowed to choose those branches of study best suited to him; instead of being compelled to follow a fixed course.

Emulation, he believed, to be a wrong motive for study; "work for the work's sake" was his ideal. The spirit of rivalry is opposed to that leisurely and thoughtful habit of reading which is so essential to thoroughness and to pleasure in learning. Moreover, the scramble for rewards has a bad effect on the student's conduct; where there should be mutual helpfulness there is instead suspicion and selfishness. To the individual himself, too, there is a danger. Rus-

kin told a story of a pupil who had "the finest powers of mechanical execution, but who was incapable of invention or of strong intellectual effort of any kind. The many prizes he got for his neat handling woke his vanity; he believed himself a genius. On being told the truth, in order to prove his ability equal to Turner's, the youth went to Switzerland, where he set himself with furious industry to drawing clouds. Disappointed at his failure, he fell into a decline and died. "By competition a young man may paralyze or pervert his faculties, but cannot stretch them a line." As a motto for a school he suggested, "Let nothing be done through strife or vain glory."

His view of the dull pupil is quite foreign to the generally accepted theory. He would not have the teacher waste his energies on the stupid members of the class to the exclusion of their cleverer brothers; rather "let him spare no labor on the good, or on what has in it the capacity of good." Those who show indisposition for intellectual labor are, according to Ruskin, intended in the economy of nature to do their share of the dull work which must be done in the world.

Ruskin's life as well as his theories furnishes food for reflection on educational methods. The system pursued by his mother during his youth he describes in detail in his autobiography. The daily routine of Bible reading and memorization of long passages was only varied by the dreaded Puritanical Sabbath. Although her plan was severe in the extreme, it undoubtedly developed in Ruskin some fine qualities; to it he declared he owed his command of his native tongue and his respect for law and order.

## Home and Foreign Notes

As our last issue was in press we had our annual visit from the Kneisel String Quartette, of Boston. Their personnel remains the same as on the occasion of their visit in 1902, but the second violin, Theodorowitz, has now become a more living part of the whole than in 1902, when, just previous to their tour, he had taken the place of Ondriek.

Their most satisfying interpretation was of the Schumann Quartette in A minor, Op. 41, No. 1. They played besides this the Beethoven C minor Quartette from Opus 18, and the Scherzo from Cæsar Franck's Quartette in D major, and the Chopin Etude for Piano, Op. 25, No. 7, arranged as a solo for violoncello, with accompaniment for two violins and viola. All their work was given with that unanimity and finish which has made them famous the world over.

The members of the Kneisel Quartette are severing their connection with the Boston Symphony Orchestra, in order that more time may be given to quartette concert work.

Adelina Patti is to make another American tour next fall, remaining six months on this continent. Her first appearance will be at New York, on November 2nd.

Georg Henschel's "Requiem" which has been performed with success at Boston, New York, and Utrecht, will be given at the Gewandhaus, Leipzig, in the early part of December.

## New Scale Williams Pianos

Of them—

**MR. BEN DAVIES,**  
the great English Tenor,  
says:

The Piano you supplied me is magnificent. The tone is everything I could desire. I am sure all artists will agree with me it is a Piano to be proud of.

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Directress and Leader of Berkeley St. Methodist Church Choir.

Vocal Teacher of Moulton Ladies' College, Toronto, and Toronto Conservatory of Music, 130 Seaton Street, Toronto.

## EDMUND HARDY, Mus. Bac.

Teacher of Piano-Playing and of Musical Theory. Organist and choirmaster of Parkdale Presbyterian Church.

Studio—Toronto Conservatory of Music.

The Metropolitan Opera House Orchestra, of New York, with Duss as conductor, and Madame Nordica and M. DeReszke as soloists, paid a visit to Toronto on May 25th, giving both an afternoon and evening concert.

Mr. William H. Sherwood, of Chicago, played the following programme in the Conservatory Music Hall, on the evening of June 16th:

1. (a) Rhapsodie, Op. 78, No. 2, Brahms; (b) Prelude in B flat minor (Well Tempered Clavichord, Bk. I., No 22), Bach; (c) "Maerchen" (Fairy Tale) Op. 162, Raff; (d) March in D, Op. 91, No. 4, Raff.
2. Sonata in B flat minor, Op. 35, Chopin.
3. (a) Etude Arabesque, Op. 42, Arthur Foote; (b) Sonata in C sharp minor, Op. 33, first movement, Carl Preyer (Lawrence, Kan.); (c) Novelette, Op. 1, No. 1, Rossiter Cole (Chicago); (d) "Sehnsucht" (Longing) Op. 30, No. 9, Ernest Kroeger (St. Louis); (e) "The Headless Horseman," Edgar S. Kelley (New Haven).
4. (a) "Hark, Hark, the Lark!" Schubert-Liszt; (b) Romance in F sharp, Op. 28, Schumann; (c) Wedding Anniversary at Trolldhaugen, Op. 65, Grieg; (d) "Waldesrauchen," Liszt; (e) Tarantelle "Venezia e Napoli," Liszt.

Madame Blauvelt received many flattering notices after her recent first appearance in grand opera ("Faust") at Covent Garden, London.

Elgar's "Dream of Gerontius" was given its first London performance on June 13th.

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Miss Rosa Zamels, a violinist of American birth, pupil of Ysaye, has been engaged for the Patti tour in the United States and Canada.

Harold Bauer who has been giving concerts in Brazil, is to make another American tour next season, beginning at the Worcester Festival in the fall.

Announcement is made that Henry Wolfsohn the well-known New York concert agent, has made contracts with the following artists for American tours next season: Jacques Thibaud, French violinist; Adele Aus Der Ohe, pianist; Maud Powell violinist; Joseff Hollman and Pablo Casals, cellists; Schumann-Heink, contralto; Susanne Adams, soprano; David Bispham, baritone; Anton Van Rooy, basso; and Alfred Reisenaur, German pianist.

A discovery is said to have been made of some hitherto unknown compositions by Smetana, including a funeral march, a nocturne, six waltzes, several songs, two offertories, piano pieces for four hands, etc.

Paganini's Guarnerius violin has been played on recently by Hubermann. This violin is kept in a glass case at Genoa, and during the life of Sivori, a pupil of Paganini's, he played on it annually, but since his death the violin has had a long rest.

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The celebrated Russian composer Glazounow appeared in London last month, and conducted at the Philharmonic his own Seventh Symphony and a new orchestral suite. The Symphony is described as offering a pleasant change from the more strenuous music which has been so much in vogue at orchestral concerts of late.

The recent Strauss Festival in London, called forth the following remarks from Mr. Otto Floersheim (Musical Courier) in regard to festivals in general where the music of one composer is exclusively given.

"I think that five nights of music by one and the same composer is an unwise programme. Perhaps you will point out Wagner and say that for a complete 'Nibelungen ring' cycle people will gladly spare at Bayreuth and elsewhere four successive nights without an objection, and without mental fatigue. But then in this case the production of a single, musico-dramatic work is concerned; it is not a matter of music alone, and above all we listen to Wagner and not to Richard Strauss; the former a genius, the latter in the writer's estimation only a talent of the highest grade, but not an absolute genius. At Bonn recently a Beethoven chamber music festival was held, at which all of that master's string quartets were performed on five successive days. Now I maintain that although Beethoven was unquestionably the greatest quartet writer the world has so far seen, such a programme is inartistic."

Later in the same article he says, "Undoubtedly Richard Strauss is a great composer, the *facile princeps* among the living."

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**Chopin**

## *The Conservatory Bi-Monthly*

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### **Words Do Not Explain Music**



MUSIC is more definite than words, and to seek to explain its meaning in words is really to obscure it. There is so much talk about music, and yet so little really said. For my part I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas everyone understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to be so ambiguous, so vague, so unintelligible, when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too indefinite to be put into words, but, on the contrary, too definite.

Mendelssohn.

## The Study of Singing and Voice Culture

By Albert Ham, Mus. Doc., (Trinity College, Dublin),  
F.R.C.O., L.T.C., (Lon.)

**I**N all probability there is no subject so universally taught as that of voice production and singing, and there is absolutely no doubt that amongst the rank and file of the great army of teachers of musical art and science, more charlatanism is to be found in this branch than in any other. Hence it is not at all surprising that very many promising young singers who appear before the public are obliged, after a brief spell, to retire suddenly with hopes shattered, and voices utterly ruined, mainly due to the hasty judgment or bad advice of the incompetent teacher.

"It is the little rift within the lute,  
That by and by will make the music mute,  
And, ever widening, slowly silence all."

Just as in the case of electrical power, it is not sufficient that a battery be fully charged, a good conductor must be added; so with the cultivation of the voice, the vocal apparatus may be perfectly formed, but correct emission is necessary. The teacher's province is to assist the pupil to attain this end. There are teachers and teachers, but alas! some are as non-conductors.

As in the case of readers and orators, "clergyman's sore throat" is due to an attempt to create power falsely; so with singers, loss of voice is traceable to the forcing of a particular quality of register beyond its natural limit; to the excessive use of the vibrato, to a wrong system of breathing, or to premature attempts to develop the extreme notes of the voice before those of the medium register are perfectly set.

The singer will only attain a lasting freshness and equality of voice by avoiding all effort, especially in the earlier stages of training. A well-known author-

ity says: "All, effort is error." With a slight alteration, Pope's familiar couplet on writing would apply to our present theme:

True ease in singing comes from art, not chance;  
As those move easiest, who have learned to dance.

Sir Morell Mackenzie in his "Hygiene of the Vocal Organs," writes:

"Common sense tells us that the voice is best fitted for that which it can do most easily and most successfully.

The range of notes on which it is 'at its best' is the true index of the category to which it belongs; they correspond as a rule with the middle portion of its natural compass. Mere pitch is not a safe guide; a baritone voice may cover the greater part of the tenor territory, on the one hand, or of the bass on the other, but in either case it will be distinguishable by comparative want of clearness and resonance in the notes which lie outside its own proper limits.

The untrained singer is not to be trusted in regard to the nature of his voice, for the relative ease or difficulty with which he delivers certain tones may depend on want of practice or bad habit. There is a saying that no man ever sees his own face in the glass; it is still more true that no one really hears his own voice . . . . If the master persists in making the pupil sing in a way that is felt to be a severe strain; if every lesson is followed by distressing fatigue of the laryngeal muscles; pain in the throat, weakness or huskiness of voice, than I say, whatever be the authority of your instructor, do not listen to him, but rather heed the warning that is given you by your overtaxed organs. The most skilful and experienced teacher may err, but nature is never wrong, and her laws have the sanction of an unfailling Nemesis."

The old Italian school was based on natural principles, but the tendency of modern teaching is to cre-

ate unnecessary difficulties, and therefore to become artificial.

In these days we have so many up-to-date and hyper-scientific singing professors (we had almost said poseurs) whose methods and numerous technical terms are appalling to the lay mind, that it is refreshing to read what Manuel Garcia, the representative of the Italian school, says: "Avoid all these modern theories and stick closely to nature, breathe to use the vocal chords, and to form tone in the mouth. The singer has to do with this, and with nothing else."

A vocal teacher to be well-equipped, should possess a good knowledge of Physiology in order that he may be able to suggest means whereby all habits which are opposed to nature's laws may be corrected. It is in this fact that the great secret of voice production lies. The province of the vocal teacher begins and ends here. All such matters as the manipulation of the laryngoscope, the spirometer and other meters should be left entirely to the skilled physician.

M. Maurel says: "Art, seconded by science, is the formula that we propose for the solution of the problem upon which depends the future of vocal art."

To the artist all schools of singing have the same foundation; they have really no separate existence. Thorough mastery over the voice can only be obtained through industry, persistent endeavor, and discipline.

"Method involves seeking the facile and homogeneous emission of the voice throughout its whole range."

The chief reason that so few vocalists reach the artistic goal is not lack of voice, or artistic temperament, but simply because they possess the mischievous idea that they can crowd the work of years into the space of a few months.

This 'hot-house' forcing of the voice is responsible for faulty intonation, i.e., singing out of tune, for painful tremulousness, for a sort of vehemence, which is an apology for intensity, for ignorance in the art of pronunciation, and for a lack of sustaining pow-

er. "Festina lente," (make haste slowly) should be the singer's motto.

How saddening, and yet how absurd it is to hear novices not out of the teens of their training, struggling with difficult oratorio and operatic arias which great artists sometimes approach with fear and trembling.

In the matter of the registers of the voice, it is important that natural peculiarities should not be disregarded. It is quite possible to sing as an artist and yet be an exception to the ordinary rule, as to the place where the registers change.

For example, Madame Melba says: "I carry my middle register to F sharp, half a tone beyond the prescribed limit. If I were a teacher and advocated this in any special case, I should have the whole fraternity abusing me. But I know my own voice."

This from so great and experienced an artist should cause young teachers and singers to reflect deeply. Much more could be said on the all-important subject of voice culture and singing generally, but want of space prevents my writing more on this occasion.

In conclusion I venture to quote a few well known authorities, in support of the foregoing remarks.

Madame Marchesi: "The student should be warned against the new methods invented by teachers that seek to make themselves interesting, knowing naught of the emission of the voice," etc.

William Shakespeare: "All that teach freedom of throat in singing are right—equally so are those that teach facility of pronunciation and breath control, and expression. Stiffness of tongue means stiffness of the vocal cords."

Pol. Plancon: "I prefer the school which I best understand (the Italian) where melody, grace and beauty of construction hold first place."

Madame Calve: "No artist can be complete without an artistic temperament."

Lilli Lehmann "I am often pained for others, as well as for myself, when I see men and women that have had a long artistic career and have risen far

above their contemporaries by genius and toil, named in the same breath with those barely out of school, to say nothing of having accomplished anything in art. This should not be. The title, artist, should be held sacred by the public and the critics, a title of honor to be obtained only by years of service. Then would greater effort be put forth to acquire it, and many a youth and maid would wear a humbler mien."

---

## **Preparation for Examinations in Pianoforte Playing**

By J. D. A. Tripp



SO many candidates are presenting themselves for examinations with such vague ideas of what the requirements are, that it seems to me a few suggestions from one who comes in contact with a not inconsiderable portion of the piano candidates of the country, will not be amiss. It is not difficult for the pupil of any good teacher to take an examination after a sufficient amount of time has been devoted to study and practice. In technical work no pupil with the average amount of intelligence need take less than first-class honor marks, yet what a small proportion take anything like this standing.

The principal difficulty in scale work seems to be the lack of knowledge of the theoretical formation and fingering; pupils seem always to begin practising the scale of C and very seldom get further than about E in the sharp keys and E flat in the flat keys.

Let candidates question themselves whether or not this is the way to thoroughly familiarize themselves with the scales.

In chords and octaves a definite idea of the different kinds of strokes is lacking, and the strict adherence to a most exaggerated method of taking chords



and octaves regardless of results is most frequently met with. All this, of course, leads into the next heading on the examination slips, viz., correctness of notation and fingering.

In this department no candidate need take less than ninety per cent.

The same may be said of pedalling, as the use of the pedal is something that can be taught.

The teaching of technical work should be so thorough during the early stages of study that the pupil can afterwards study it by himself and give the teacher an opportunity of developing his (the pupil's) powers of interpretation in the different styles of composition.

If the candidate is satisfied to take sufficient time in preparation for examinations, his technic becomes fluent and sure, his memory and musical ear developed, he becomes by degrees to be a musician and the examinations are no longer a nightmare for weeks ahead, but something of a secondary consideration. All pieces should be so well prepared that they can be played in recitals from memory before being played for an examiner, thus showing the candidate weak places (which always come out on a first performance) to be re-practised and strengthened for the final test.

Our institutions holding examinations are no longer satisfied, I am glad to be able to say, with all the numbers selected from one composer, if the candidate so choose, but are making a varied selection of pieces by different composers obligatory.

The subject of examinations is a very broad one and one might write on indefinitely, but just allow me to say finally that every candidate who wishes to try any examination at a reputable institution should not be satisfied with a pass, but should aim always at first-class honors, and not present himself until he is thoroughly conversant with his work.

## Music.—An Historical Review

• By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Mus. Bac., Oxford; F. R. C. O.

### XI.—The Music of the Greeks (continued).



WITH the close of the great Doric migration about 1068 B.C., the realm of mythology gradually disappears before the authentic facts of history.

The principal musical instruments of this remote period were the lyre, the pipe (or flute), and double flute, Pan's pipes, castanets and cymbals. Nothing, apparently, is known of the scales, if, indeed, there were any in use at this time; while the tuning of the lyre, which originally had but four strings, is also unknown.

#### II. MINSTRELSY.

The earliest actual reference to music appears to be in the Homeric poems, which were probably composed about the year 1000 B. C. The "Iliad" and the "Odyssey" both contain many passages which bespeak the high esteem in which "The bard who would delight them all" was held throughout the land of Greece. For example:

"Silent all

They sat and listened to the illustrious bard  
Who sang of the calamitous return  
Of the Greek host from Troy, at the command  
Of Pallas.

\* \* \*

The queen bespake the sacred minstrel thus:  
'Phemius, thou knowest many a pleasing theme—  
The deeds of gods and heroes, such as bards  
Are wont to celebrate. Take, then, thy place,  
And sing of one of these, and let the guests  
In silence drink the wine; but cease this strain;  
It is too sad.'

\* \* \*

And then Telemachus, the prudent, spake—  
'Why, O my mother! canst thou not endure  
That thus the well-graced poet should delight  
His hearers with a theme to which his mind

Is inly moved? The bards deserve no blame;  
Jove is the cause, for he at will inspires  
The lay that each must sing.' " \*

The minstrel was always a welcome and an honored guest, and was always ready to entertain the company with an improvised song; and at the feast it fell to his lot to amuse the guests with music, both instrumental and vocal. Homer, in another place, says that, after enjoying the pleasures of the table,

"The banqueters in the hall,  
Sitting in order, hear the voice of the minstrel."

Even the heroes themselves were often accomplished musicians. Ulysses, according to the *Odyssey*, occasionally took the lyre and sang a rhapsody on his own adventures; and again, Achilles, to relieve the monotony of life on shipboard,

"Comforts his heart with the sound of the lyre,  
Fairly and cunningly arched, and adorned with a bridge  
of silver,  
Stimulating his courage, and singing the deeds of the  
heroes." †

Regular schools, or guilds, in due course, were formed for the purpose of training minstrels; and only those apprentices were admitted into these schools who evinced decided talent and promise in the art. The course of training consisted of learning to play the lyre and to sing songs with lyre accompaniment. Everything was, of course, committed to memory; and it is even supposed that the whole of the "*Iliad*" and the "*Odyssey*" was thus transmitted orally for a period of about three centuries.

The Pythian games, which were established probably during the life-time of Homer, consisted entirely of musical contests, chiefly between the Citharaedes and the Auletes, performers, respectively, on the lyre and the flute. The contending parties in these games each sang a festival hymn, and although the prize was but a simple laurel wreath, yet the honor accorded the victor was such that his praises resounded throughout the whole of Greece.

\* *Odyssey* I., 400, Bryant's translation. † *Iliad* IX.

## Chopin



FREDERICK CHOPIN was born at Zelazowa Wola, near Warsaw, in Poland, on the 1st of March, 1809. His father was French and his mother a Pole. His education was received principally at Warsaw, where, in spite of a frail constitution he obtained a splendid mastery over the science of music, and at the same time seems to have absorbed the peculiarly romantic spirit of his race. In 1829 he went to live in Paris, attracted thither no doubt by the brilliancy of social life, as well as by the presence of so many celebrated artists of the day. Here he met Madame Dudevant (George Sand) with whom he spent the winter of 1838-1839 in Majorca, in the hope of restoring his failing health. From the year 1840 his health gradually declined and he died in Paris on the 17th of October, 1849.

"Chopin was not a virtuoso in the ordinary sense of the word. If, however, human testimony is worth anything we may take it as proven that there never was a pianist whose playing exercised a charm equal to his."

"Most of Chopin's works are full of refined and unexpected beauties, elaborated with the finest touch, his delicate sensibility and romantic imagination enabling him to accomplish what Bach, Mozart and Beethoven were disqualified from achieving."

Chopin's principal works were written for the piano, in fact a complete list of his compositions would be found to include very few for other instruments. He wrote two Concertos, three Sonatas, fifty-two Mazurkas, twenty-seven Etudes, twenty-five Preludes, nineteen Nocturnes, thirteen Waltzes, twelve Polonaises, five Rondos, four Scherzos, four Ballades, four Fantaisies, a Barcarolle, a Berceuse, etc., for piano solo; also some music for two pianos, and seventeen songs with piano accompaniment.

H. S. S.

## Pianoforte Examinations

By J. W. F. Harrison

**A**T this season, when the local examinations are concluded and candidates are considering the results, a few suggestions may be of use, more particularly to those living at a distance from the musical centres, and therefore not quite in touch with current methods. The principal shortcomings usually occur in the technical work, particularly scales and arpeggios, to neither of which is sufficient study given, as a rule. The former, especially in the minor, are imperfectly learnt, and show lack of attention to finger and thumb movement, the passing of the latter under the hand being seldom attended to. The same remark applies to arpeggios (especially sevenths) and broken chords which latter are very rarely correctly fingered.

Also, the use of the metronome is neglected so that the candidate is unable to play with it, and thereby loses marks. It should be understood that it is not sufficient to play the scales, etc., at the required tempo. It must be done with the metronome as a test of the player's sense of rhythm. For this purpose it should be used daily for at least six months before the examination.

With regard to the choice of music, there is a general tendency to select pieces beyond the capability of the student. Numbers are often included in the list which the candidate is manifestly incapable of playing, and if the examiner is unkind enough to ask for these particular pieces the failure of the candidate is assured. It is well to err on the side of simplicity in making a selection, as more importance is attached to the manner of performance than to the difficulty of the music performed.

On each grade of the syllabus some pieces of unusual difficulty have been inserted for exceptionally advanced students. It will be more judicious, as a general rule, to leave these pieces severely alone.

Marks are frequently lost by failure to memorize. Candidates are sometimes under the impression that one piece only is necessary. To secure full marks under this head all must be committed to memory, a proportionate deduction being made for each piece not so learnt and, a few marks thus lost may make all the difference between honours and a pass or a pass and failure.

In a general way it may be said that most students allow too little time for preparation, much disappointment being caused thereby. No distinct rule can be laid down, but, after passing the Primary a year, at least, should be devoted to preparation for the Junior, two years after that for the Intermediate and two or three for graduating. At the time of the examination students should, for their own encouragement, bear in mind that the examiner is there rather to help than hinder them, and that he will do all in his power (consistently with his duty) to conduce to their success. At the same time he can only base his decision on the performance of the candidate and all appeals to his sympathy on extraneous grounds are useless and ill judged.

Teachers often claim indulgence for their pupils on the most curious pleas—nervousness is a very common one—also ill health; also the fact that the student has only practised on a reed organ; that she wishes to make her living by music; that she has a delicate parent; that she is an orphan. An examiner was recently asked by a teacher to be lenient because his pupil had only studied two months! This was a reason for severity rather than lenience, for it showed great assurance for anyone to come forward for examination after such totally inadequate preparation. Examinations are a valuable aid to study if undertaken in the right spirit, but a student who desires a maximum of success with a minimum of work and only values music for the sake of a certificate should undertake some other and less exacting study.

## A Work for Young Teachers

By A. T. Cringan



PROMINENT musician in an important British musical centre once said: "When I listen to the voices of many of the people whom I meet in the most out-of-the-way places I am compelled to admit that among them there are those whose singing indicates the possession of greater natural talent than is to be found among our leading concert artists." This experience is not confined to countries usually acknowledged to be in the van of musical education. Here, in Canada, we have a wealth of excellent vocal material which, like many of our other natural resources, still remains undeveloped. Where serious attempts have been made in the organization of choral bodies, under competent artistic direction, the results have shown that Canadian choristers can hold their own with those of any other nationality. Nor are these confined to our cities and larger towns. On the contrary, many of our most successful vocalists received their earlier training in remote country districts. The problem to be solved is how to arouse this latent talent among the musically endowed youth of rural Canada. How are they to realize that Providence has furnished them with gifts of voice and temperament which may unfold and blossom into the fullest artistic consciousness, if the opportunity of being heard is denied them?

It is to be regretted that the old-fashioned singing school has fallen into disuse. It was productive of much good in its way, though not always well directed. An increased interest in music would be aroused if more of our young conservatory graduates would undertake the organization of choral classes in country districts, and much of what they have acquired during their course of study could be applied in the teaching of such classes! Among their pupils promising voices would frequently be

discovered and ways opened whereby opportunities for study might be provided. In a recent musical examination it was found that the student who earned the highest marks had received, previous to her last year's training, no musical instruction other than that provided by the music teaching in the public schools. Inadequate as this is sometimes supposed to be, it had been sufficient in this case, to stimulate her interest in music and to arouse her to the realization that she was the fortunate possessor of a voice of which something might be made. Let our young teachers, then, undertake this work of development and discovery, producing thereby results of untold benefit to the musical development of Canada.

---

## A Little Art to Art Talk

By Edmund Hardy



POSSIBLY it may have been because metronomes were not then invented that Hamlet was moved to exclaim:

"The time is out of joint; O cursed spite!  
That ever I was born to set it right."

Which recalls the remark of the person who laconically opined that one should not kill time but keep it.

\* \* \* \*

Scientists state that sound travels more slowly than light; thus, one does not hear the reverberation of thunder until some seconds after the lightning has been perceived. We did not keenly realize this great truth until our first experience of a prima vista examination; and then how annoyingly the sound seemed to lag after the notes had been sighted!



Nature has decreed that the most gorgeously colored, plumed and crested birds are the sorriest singers; and then again, the great Beethoven, by a sort of subtle parallelism, was—so history doth aver—a very unkempt individual. How does it come then that modern musicians go about openly and unblushingly garbed and groomed like unto their fellow men? Let us search our hearts diligently!

\* \* \* \*

Vocal teachers are wont to urge their pupils to enunciate distinctly that the audience may not fail to grasp the sense of the words; and yet, was it not Voltaire who said that speech was given to man to conceal his thoughts? Well, perhaps, upon reflection, we may have heard singers (present company always excepted) who seemed to concede a trifle to Voltaire's philosophy.

\* \* \* \*

Some of our octogenarian readers may recollect the old New England Primer with its

“Young Obadiah,  
David, Josiah,—  
All were pious.”

And others may be aware that the German youth learns his Latin syntax in little couplets and quatrains. Could not, we are led to ask, could not some kind friend reduce the rules of Counterpoint to this pleasing form?

---

## Concerning Study Abroad



THE Chicago “Leader” calls attention to an unlovely trait of character that is often developed in music students who supplement their American training with more or less so called “finishing lessons” abroad. It is to be hoped that Canadian students under similar circumstances are not so lamentably wanting in a

just appreciation of the faithful teachers who laid the foundation of their musical training.

The first five years of music lessons generally have a far greater influence on the student's future success than all the subsequent instruction he may receive, even though the latter may be from the hands of very celebrated masters.

Following are the "Leader's" remarks:

"It will always be a matter of controversy whether the merit of the American teacher should be recognized, but so long as the idea prevails that an aroma of Europe, even that of a stuffy atelier, is necessary to success, so long will the American teacher have to fight for his rights. In power and style the American teacher is oftentimes the superior of the one found abroad, and yet the average American student always exhibits a nervous uncertainty as to the advisability of owning up to American training. A recent case affords ample opportunity for reflection on the snobbishness and cowardice seemingly inherent in our students. After something less than a year abroad there returned to this country a young pianist, a pupil for six or seven years of a distinguished Chicago teacher. Fortunate in securing an engagement with a leading institution, he was congratulated upon so successfully and quickly obtaining employment, but instead of ascribing any part of his success to the painstaking, earnest care bestowed by his Chicago teacher, with an expressive shrug he remarked: "Well, you see, I studied with Dr. ——— in Germany." Now, Dr. ——— may be a very fine teacher, in fact, a very distinguished pedagogue, but the young American pianist owes but an infinitesimal portion of what he knows to the German teacher as compared to that acquired from his years of study in Chicago. Student snobbery is rampant and it is time to call a halt."

## The "Played-Out" Fiddle



VER since I have been a devotee of the violin I have heard that violins were liable to become 'sick' if played upon a great deal at one time. All violins were supposed not to be equally liable to this affliction—this want of 'staying power,' and old and well-matured and worn instruments were thought to be most prone to it. Some violins became 'sick' very soon, and required resting, while others, more particularly the more modern or newer instruments, were said to be little liable to it. Most violinists, I think, believed in this. Then violins were also supposed to go off their tone—to lose their vocal powers—if too hard wrought, and only to be restored to their pristine vigor by more or less prolonged rest. And, last, violins have been supposed by some to be capable of being 'played out,' though I have heard less of this, and believe it is much less generally believed than the two other milder afflictions.

"It appears to me that these states are—if they exist at all—merely different degrees of the same thing. Take the commonest and least serious case first—'sickness' in violins. I used to think many years ago that this was common, and that my J. B. Guadagnini violin suffered from it. I thought, too, that I had found the same weakness in other violins I have owned, or which have passed through my hands. But reviewing the matter now by long years of experience and meditation on the various problems connected with the violin, I begin to entertain a doubt whether any of these supposed conditions have any actual objective existence. I suspect that the whole thing is really subjective, and that the supposed change in the violin is more due to the temporary exhaustion, or temporary or permanent degradation or deterioration of the higher attributes of the hearing faculty. I don't mean that the person is necessarily a bit deaf,

but that the faculty of hearing, judging and discriminating sounds is an exceedingly complex one, and liable to exhaustion or deterioration at any one of the many stages of the process.

"This theory is quite original and has never, as far as I know, been propounded before. I have been helped to it by my own experience, for I am quite sure that I have at times suffered from degradation or deterioration or alteration in my faculty of hearing, and I am equally certain that my violins have occasionally been severely suspected and even dealt with by me for defects I mistook as objective, when really they were subjective, and existed only in my own auditory apparatus, or sensorium.

"It is curious that I have never met a person who professed to have detected 'sickness' in a violin played by another person. Of course, I am entirely excluding deterioration of tone due to real physical imperfections in violins. I am assuming they are in 'perfect condition for playing.'

"Well, now I come to the very egregious instance of Remenyi. I am certain the fault lay entirely with himself—that his suppositions with regard to all these thirty violins he imagined he 'killed' had only a subjective basis; that is, that there was some morbid element in himself which caused a deterioration or exhaustion of his capacity for hearing and appreciating sounds which he erroneously interpreted in this way. The mental and physical act of seeing is liable to suffer various forms of alteration or deterioration, but the methods of investigation are much better known, and more under control than is the case with the ear; of even the physiology of the act of hearing, in its higher aspects, we are still profoundly ignorant, and this is, *a fortiori*, truer still of the derangements of these higher functions. But to narrow the subject down to the Remenyi case—what has become of all Remenyi's fiddles, and what do the present owners, or competent experts, think about them? I feel certain the answers will entirely dispose of Remenyi's statements respecting them. By the way, I read

comparatively recently an account of Remenyi's playing, by some one who had heard him in his later years, not very long before his tragic death, and this writer said that his intonation was very uncertain, which rather favors the view that he suffered from some defect or deterioration of hearing. I think very young people are much less apt to have these ideas about fiddles than older violinists. How could the Kubeliks, Marie Halls, and such like young enthusiasts practice the fifteen to sixteen hours a day they are supposed to if the 'sickness,' etc., of violins was at all a common experience?

"In conclusion, let me say that, while I do not deny *in toto* that violins may suffer in the ways supposed, I would advise all violinists who think they have discovered failing in their violins not to be in too great a hurry to condemn these instruments utterly. Let them first of all examine themselves, and try and find out whether they may not be suffering from neurasthenia or nerve exhaustion, due to such causes as over-exertion, insufficient or improper food, late hours, insomnia, anxiety, alcoholism, excessive smoking, or other excesses; want of proper outdoor exercise, bad ventilation or other insanitary condition, gouty or rheumatic poison in the blood, etc.

"Lancastrian," in the "Strad."

---

The moral and aesthetic influence of music is admitted on all hands, and a knowledge of its elements at least is of great value in the formation of a correct musical taste. Our interest in life is not wholly centred in material pursuits. Our natures are highly complex, and should be expanded and cultivated in various directions, and especially in whatever tends toward elevation and refinement. The public school should lay the foundation of morals, and music is clearly recognized as one of the moral forces by all students of sociology.

Hawley

## George J. Barclay



George J. Barclay, secretary of the Conservatory of Music, passed away very suddenly on July 23rd. He seemed in his usual good health and spirits, attending to his duties during the day and coming back to the office again in the evening; almost immediately upon reaching his home, shortly after ten o'clock, he expired.

Mr. Barclay will be greatly missed. Having faithfully filled the position of secretary for the past eleven years, everyone having in any way, a business connection with the Conservatory, came more or less into contact with him. We shall all carry with us through life a pleasant remembrance of his genial and obliging disposition.

## Franck



Caesar Franck was born at Liege, Belgium, December 10th, 1822. His studies were pursued mainly in Paris, where he settled, and later in life he became the teacher of many of the prominent French musicians of the present day. He died on November 8th, 1890.

Franck wrote four oratorios, two operas, works for orchestra, piano, and organ, also trios and a quintet for piano and strings, and a sonata for violin and piano. His most important compositions are the oratorios 'Les Beatitudes' and the 'Redemption,' the piano quintet, the violin sonata, and the string quartet. His style has been criticized for lack of clearness and continuity of thought, tame and monotonous modulations, etc., but on the other hand he has many ardent disciples, from one of whom the following quotation is taken:

"Caesar Franck was a great master, and his work will live. I am aware that there are critics who dispute this claim to a durable fame. I am also aware that we are still too close to him in time to deliver final judgment. But when one cannot deny that a musician has a spontaneous, abundant, passionate, profound gift of melody and a wealth of resource in harmony, a solidity of construction and that skill in development that makes development beautiful, it is difficult to grudge him the title of genius."

H. S. S.

## Conservatory Notes

1,189 students took their Conservatory examination at Toronto and local centres in June last. 212 candidates or 18 per cent. of the total number failed to pass in one or more subjects, 977 having been successful and awarded certificates.

\* \* \*

Miss May Hamilton has taken up her residence in Toronto after an extended absence in Chicago and New York and has resumed her position as a member of the Conservatory Organ Faculty.

\* \* \*

New teachers added to the piano staff are Miss Mary I. Caldwell, Miss Clara B. Phelps, Miss Ada M. Briggs, Miss Lillian E. Willcocks; and to the vocal staff, Miss Marie Wheler, who has been head of the vocal department of Albert College, Belleville, for the past two years.

\* \* \*

Miss Ruby D. Akin has severed her connection with the violin staff to remain with her parents in Cornwall.

\* \* \*

Miss Bessie Bugar has decided to take up her residence in Owen Sound, where there is a good opening for a piano teacher.

\* \* \*

Miss Jessie Dickson, a member of the recent piano graduating class, has started a successful class in Orillia, and Miss Clara King, a graduate in the Normal Class, one, in Dunnville. Miss Cecil McKenna, also a graduate last June, has located in North Bay.



## Great Men in History

By Evelyn H. Ward



HERE are many departments in history which are of importance to the student, each one of which may be made the object of special work. The development of a country's government, its racial characteristics, its foreign relations and its great men are all questions which play a part in the determining of its character. Unless a detailed study is given, it is impossible to acquire an exhaustive knowledge of each of these departments, and as this is rarely done let us consider the position occupied by great men in the history of the world.

It has been said that the history of a nation is the history of its great men. A great man exercises an influence wherever he may be. He is a factor in the welfare of the country to which he belongs. He may aid or retard its growth by the attitude he assumes towards the questions which are of importance to it. This has been demonstrated over and over again in the History of England as well as in that of other lands. It was only after many years of strenuous effort on the part of Richard Cobden and John Bright that the Corn Laws were abolished in 1846, and it was the result of an obstinate resistance to all reform on the part of Lord Brougham that kept England restless and unhappy for fifteen years.

In times of crises in a nation it is necessary that power should be vested in the hands of one man, and, according as he is able to meet the trust reposed in him, will matters be brought to a successful issue. Many historians agree that the French Revolution, that mighty force which swept over Europe, might have been averted had a man arisen who was capable of seeing what was most essential to be done and of doing it with strength and certainty. This is further illustrated in Abraham Lincoln, who became President of the United States just as the North and

South were about to declare war. The emancipation of the slaves was a burning question, and the crisis called for a man with great poise of mind and absolute faith in his own convictions. Had these qualities been lacking in Lincoln and had he failed at that time the whole course of American history would have been changed and, probably, the prosperity of the country greatly retarded. Proof after proof might be given illustrating the influence of great men in times of national crises.

The study of the lives of great men is of value educationally. To a historical period they add a personal touch, which is always vitalizing. Many times through interest in a promoter, a student investigates the project which he promotes and thus is led on to do independent work.

Great men in history may furnish an ideal just as great men in literature and in art. In reading of their lives, we can see where they have failed and where they have succeeded and can study the thoughts and feelings which have animated them. We have to know their characters, to love and honor them where they are worthy and to realize their mistakes where they have set a false ideal before them. Mr. Cobden and Mr. Bright, of whom I have spoken before, are men to whom the greatest reverence is due and whose lives would serve as an ideal to any one whose life is earnest.

"History is life seen in perspective, showing in the concrete, principles at work determining the destiny of individuals and of nations. When properly taught it develops, without the student's knowledge, a sense of racial responsibility." When such an idea of history is accepted the value of the study of the lives of great men will readily be seen. Certainly, through their lives, life is seen in perspective and the principles determining the destiny of individuals seen in the concrete, and through the study of these the gratifying result of racial responsibility may be attained.

## Home and Foreign Notes.

Max Bruch, the veteran composer has just finished a new work for chorus, orchestra, and soprano solo. Its title is "Nala and Dainayant."



Eugen d'Albert has finished a new opera called "Tiefland"; it is to be performed at a theatre in Prague, in October.



The London correspondent of the "Courier" has this to say in a recent issue in regard to Wagnerian music ruining the voice:—"Herr Van Rooy certainly gives the lie to the popular fallacy that Wagner ruins the voice. No doubt the singer, who, without the least acquaintance with the fundamental rudiments of voice production, shouts and screams his way through a Wagner opera very soon loses such voice as he possessed once; but given a sound knowledge of the principles of voice production there is no reason why a singer should not survive years of Wagner, and Van Rooy's magnificent voice certainly shows no signs of wear and tear."



The conductors, Richard Strauss, Colonne, Kogel, Wood and Weingartner are reported to be engaged to conduct a few concerts by some of the American orchestras in the near future.



A German musical paper, the "Allgemeine Musik Zeitung" pub-

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lishes a facsimile (except the colors) of the old canon "Somer is i cumen in." The author of the accompanying article adopts the view that it was written down in Reading Abley about 1240, but he thinks that it was not by the poet monk, John Fornset, but it was an air picked up among the peasants by a young student who wrote the words in the solitude of his cell. He bases his conclusion on the naïve character of the melody, the sunny pastoral tone of the whole, and the fresh simplicity of the words.



J. S. Duss and the Metropolitan Opera House Orchestra, with Mme. Lillian Nordica, Mme. Katharine Fisk, contralto, and Nahan Franko, violinist, as soloists, will travel for a month in the Western and South-Western States, before the New York opera season opens in November.



The Warsaw Philharmonic Society announce that they will produce Paderewski's new "Cantata Solennelle" early next season.



Max Bendix has been talked of as a possible successor to Kneisel as concert master of the Boston Symphony Orchestra.



Dan Godfrey, the noted English band-master, died at London, England, on June 30th, aged seventy-three.

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De Pachmann when asked to name the greatest pianists of the day, is said to have replied "second, Godowsky; third, Rosenthal; fourth Paderewski; fifth, Busoni."



The historical collection of musical instruments presented to Yale University by Morris Steinert was formally opened recently. It consists in part of very early clavichords, harpsichords, and spinets of the sixteenth century and to the date of the invention of the pianoforte, thus representing the history of development in that period. The collection is also representative of the very early school of the hammer-claviers, and of the pianoforte from 1725 to 1825. It is also interesting to note that grand pianofortes used by Haydn, Beethoven, and other noted musicians are also included in this collection. There is also included a representation of the early period of the violin family, such as viols and viol de gambas; and photographic reproductions of manuscripts.



Mr. Charles A. E. Harriss of Ottawa has been announcing his plans in regard to music in Canada for the next two seasons. The first year includes the organizing and training of choruses in many towns of Ontario and Quebec. Concerts or festivals will be held in each town, and after these are over it is his intention to gather the choruses from all the towns within a radius of one hundred and fifty miles of Ottawa and have them participate in a grand sangerfest. He expects that there will be fully a thousand

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visiting singers at the Capital City on this occasion. He may also concentrate the choruses of Western Ontario at Toronto in a similar festival, but this has not been finally decided upon. Mr. Harriss intends starting at once to secure the co-operation of existing choral societies, and organizing others where none now exist, and expects to add three thousand voices to those which took part in last season's festivals. By 1905 he expects to have a second cycle of musical festivals when he hopes to have the whole of the country, including cities and towns, participate in a national scheme.

A partial list of the towns which will be included in the coming season's work is given as follows: Sherbrooke, Brockville, Carleton Place, Smith's Falls, Perth, Renfrew, Arnprior, Pembroke, Cornwall, Morrisburg, Belleville, Kingston, Cobourg, Port Hope, Peterborough, St. Catharines, Guelph, Paris, Galt, Berlin, St. Thomas, Chatham, Goderich, Collingwood, Owen Sound, Orangeville and Barrie. A band of Canadian musicians and professional soloists will assist at all of these places.



It has been arranged that the first performance at Birmingham of Dr. Edward Elgar's new oratorio, "The Apostle," shall be given on October 14th. The soloists will be Madame Albani (who will sing the music of the Virgin and the Angel), Miss Muriel Foster (Mary Magdalene), Mr. John Coates (St. John), Mr. Kennerley Rumford (St. Peter), Mr. Ffrangcon Davies (Jesus), and Mr. Andrew Black (Judas). The composer will conduct this performance.

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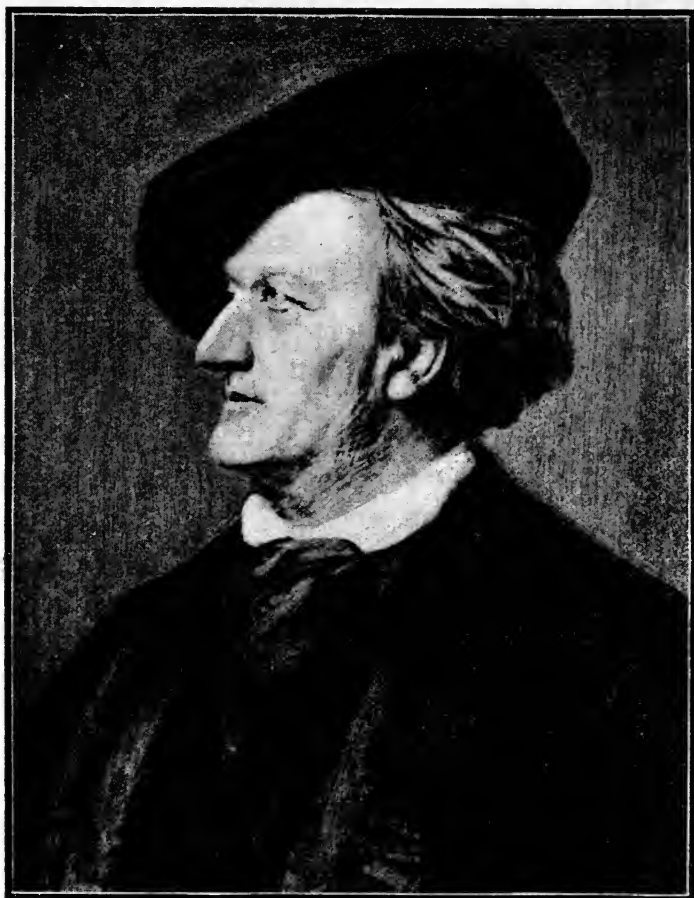
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# *The Conservatory Bi-Monthly*

## **Music Never Corrupt**



MUSIC is the highest of the arts. The musical artist is nearest to being a creator. The architect must study the woods and mountain caves as models of the structure he would erect; the painter copies the scenes of nature; the poet gets from life the experience which he puts into beautiful language; the musician alone is never an imitator, certainly never when at his best. Though he may suggest the thunder and the rain, the call of a bird, or the roar of battle, the music that lives—that makes one willing to say with Paul that “he knows not whether he is in the body or out of the body”—such music is never imitative.

Lyman Abbott.

## Talks With Teachers

### X. The Damper-Pedal



ONCE heard an eminent piano teacher say to one of his pupils after the latter had played a composition in the "pedal every measure" style, "I wish the pedal had never been invented." Probably every good piano teacher has at times experienced similar feelings.

The damper-pedal is an indispensable adjunct to the modern pianoforte, without which the instrument would lack much of its charm and artistic distinction, but like many other good things, it is susceptible of gross abuse, and under the manipulation of a careless or unskilful performer, instead of beautifying the tone and enlarging the possibilities of legitimate musical effects, it becomes a source of annoyance and torture to the helpless listener. It was the custom with piano teachers in not so very ancient times, say three decades since, to forbid pupils touching the pedal during the first year or two of instruction and even then to give only the most meagre and superficial directions as to its use. The teacher of to-day, however, who postpones this important matter too long must expect to be rated and spoken of as indeed "old-fashioned."

How soon, then, should one begin to teach the use of the pedal? My answer would be, as soon as the pupil can produce a succession of good tones without it. It matters comparatively little how such tones are obtained—whether by the finger, hand or arm touch. It is important, however, that the pupil should be able to produce a good, pure, round, singing tone, playing hands separately and in single notes, before his attention is directed to the pedal. The period occupied in arriving at this stage will, of course, vary greatly according to the age, talent and ability of the pupil.

It is self-evident that a pupil to acquire correct habits of pedaling must first have an intelligent idea as to the object to be attained. Simple as is the pedal mechanism and universal as is its employment by all grades of performers, it is surprising how few play-

ers understand and appreciate its most important function. I have put the following question as introductory to the study of the pedal to many pupils who have "taken lessons" for years: What is the chief object of using the pedal? The answer is almost invariably in effect, "To sustain the tone," which undoubtedly expresses the popular conception of the matter.

While the pedal is used very frequently for obtaining merely a sustained tone, it is used much more frequently when under artistic manipulation with the sole purpose of improving the tone. An excellent and simple illustration of the value of the pedal in this connection may be had in playing a four-voiced chorale, first without and afterwards with the pedal, it being assumed, of course, that it is used correctly. In the first way it may be possible to sustain all the tones their full value, yet the effect is not nearly so resonant and satisfying as in the second. While the reason for this is in accordance with a well-known natural law respecting overtones, the familiar principle involved is too often lost sight of in teaching the piano.

An interesting demonstration of the existence of overtones is to slightly depress a key near the centre of the key-board, say middle C, and while holding it down strike sharply and staccato the octave below it. The result is a pure, singing tone from middle C. Now release the key and again silently depress and hold it—strike D, E, G, A, B, or any of the black keys in the octave below, and no harmonic tone will be produced. If, however, the F of that octave is struck a resultant tone will be heard an octave above middle C.

Overtones may be obtained also by depressing keys corresponding with the intervals of the 12th, 15th, 17th, 19th and 22nd, and striking as before the fundamental note.

E. F.

(To be concluded in next number.)

## Music—An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Mus. Bac., Oxford; F.R.C.O.

### XII.—The Music of the Greeks (Continued)

#### II. Minstrelsy (continued.)



THE following interesting description of a bridal procession of this period (the seventh century before Christ), is taken from "The Shield of Hercules," a poem by Hesiod :

"There men in dances and in festive joys  
Held revelry. Some on the smooth-wheeled car  
A virgin bride conducted; and far and wide  
Long splendors flash'd from many a quivering torch,  
Borne in the hands of slaves. Gay blooming girls  
Preceded, and the dancers followed blithe.  
These, with shrill pipe indenting the soft lip,  
Breath'd melody, while broken echoes thrill'd  
Around them; to the lyre with flying touch  
Those led the love-enkindled dance. A group  
Of youths was elsewhere imaged, to the flute  
Disporting; some in dances, and in song;  
In laughter others. To the minstrel's flute  
So passed they on; and the whole city seem'd  
As fill'd with poms, with dances, and with feasts." \*

The most celebrated musician of this period was Terpander, a native of Lesbos, whose greatest successes were achieved about the time of the Messenian wars, 638-634, B.C. Terpander is accredited with the invention of an important system of notation; he is also said to have enlarged the cithar (the national instrument of the Greeks) from a tetrachord to a heptachord, that is to say, from four to seven strings.

"The four-tonèd hymns now rejecting,  
And yearning for songs new and sweet,  
With seven strings softly vibrating,  
The lyre anon shall we greet."

Terpander rose to the zenith of his fame through the reply of the Delphic oracle to an appeal for assist-

\* 365, Bank's Translation.

ance made by the Spartans. "When," said the oracle, "Terpander's cithar shall sound, contention in Sparta shall cease." The Lesbian master, whereupon, was summoned to Sparta, and by the stirring performance of patriotic songs successfully accomplished his mission. His melodies (or Nomes) are said to have exercised the highest moral effect upon the spirit and courage of the Spartan youth.

Terpander, in addition to his own compositions, made a collection of the most important Asiatic and Egyptian melodies; he also founded the famous Lesbian school, and, indeed, it was largely due to his exertions that Greek music acquired a firm and lasting basis.

Plutarch, in his "Life of Lycurgus," in reference to the music of the Spartans, says: "Their songs had a spirit which could arouse the soul and impel to an enthusiastic action. The language was plain and manly; the subject serious and moral. For they consisted chiefly of praises of heroes who had died for Sparta, or else of expressions of detestation for such wretches as had declined the glorious privilege."

Contemporary with Terpander was Tyrtaeus, who performed the double role of warrior and minstrel. He it was who induced the Spartans to use the trumpet in their martial expeditions; and the story runs that in one of their battles with the Messenians, the enemy was put to flight by the strange and warlike tones of this instrument.

About the year 620, B.C., Thaletas, a native of Crete, introduced choruses and war-dances, both of which found great favor with the Spartan youth; and a few years later the "honey-voiced" Greek maidens are also singing in chorus and dancing. These choruses consisted of national and patriotic songs, chanted in unison and accompanied by the cithara.

Plato, in his "Laws" (II., 655), says: "Choric movements are imitations of manners occurring in various actions, chances, characters—each particular is imitated, and those to whom the words, the song or the dances are suited, either by nature or habit, or both, cannot help feeling pleasure in them and calling them beautiful."

## Wagner



ILHELM RICHARD WAGNER was born at Leipzig, May 22nd, 1813, but spent his childhood and early youth in Dresden. He showed no great aptitude for music during his early youth, but when fifteen years of age the family returned to Leipzig, and the hearing of Beethoven's symphonies at the Gewandhaus concerts made a deep and lasting impression on his mind. Being passionately fond of classical literature, and mythology, his education up to this point had been pursued more on these and general lines, but his ambition was now aroused to write music for the dramas with which his mind was filled; he therefore resolved to become a musician. Theodore Weinlig was the teacher who probably did more for Wagner's musical advancement than any other.

When thirty-three years of age Wagner married, and several years after his wife's death married again, the daughter of Liszt, von Buelow's divorced wife.

For many years he endured a hard struggle against adverse circumstances, living for a time in each of the following places, Magdeburg, Berlin, Koenigsberg, Riga, Paris, Dresden and Zurich.

In 1776 the Bayreuth theatre was opened with a complete performance of the "Nibelungen Ring."

Parsifal, his last work, was finished in 1882, and Wagner, having moved to Venice, died quite suddenly on the 13th of February, 1883.

Wagner's principal works are Rienzi, The Flying Dutchman, Tannhauser, Lohengrin, Tristan and Isolde, The Nibelungen Ring consisting of (1) The Rheingold, (2) The Walkyrie, (3) Siegfried, and (4) Gotterdammerung; The Meistersinger, and Parsifal.

Broadly stated Wagner's aim was to reform the opera from the standpoint of Beethoven's music.

"If opera is to be something more than an idle amusement, if it is to embody a national character and to fulfil a national aspiration, if, in one word, it is to take rank as serious Art, then in the whole range of its record will be found no greater name than that of Wagner."

H. S. S.



## Die Lorelei\*

**D**IE Lorelei singeth a strange, weird song,  
As she sweepeth the chords of her lyre;  
And over the sea she gazeth long  
At the ship of her heart's desire.  
And the Night Wind mocketh and passeth by;  
But Die Lorelei heaveth a deep, deep sigh.

Die Lorelei singeth a wild, weird air  
To the sailors on the deep;  
And the Night Wind warneth them to beware,  
But they listen and fall asleep.  
And the Night Wind mocketh and passeth by,  
But Die Lorelei heaveth a deep, deep sigh.

Die Lorelei chanteth in fiendish glee  
As the sailors shriek in the night.  
And the ship is swallowed up by the sea  
While the sea birds scream out in fright.  
And Die Lorelei mocketh and passeth by,  
But the Night Wind sobbeth a deep, deep sigh.

W. MacDowell McNeely.

Mexico, Sept. 7, 1903.

\* Words for Music

## Musical Taste—What it is, How to Get It, and Why

W. S. B. Mathews

By musical taste I mean the established habit of preferring the good in music to the musically bad or indifferent. Taste, therefore, is an aptitude based upon a conscious or unconscious judgment as to the quality of music, and also a mental habit of preferring the good. There are those who have what might be described as a natural taste, exercising itself before technical musical training or experience have given the mind of the music lover the experience and training in question. Such cases depend upon the same processes of inference as those of specially trained musicians. That is to say, despite the lack of musical experience, the individual, chancing to have an acute and sensitive ear and a feeling for mood and appeal in the music, condemns straightway all the usual popular forms of music and declares unhesitatingly in favor of a kind of music which sometimes has been rarely or not at all heard in the environment of the student. Such a case was that of a twelve-year-old girl in Maine, whose teacher was giving her the usual round of banalities; the teacher was reproving her playing of the pieces, when what was his surprise at her turning upon him, throwing the music in the waste-basket, and saying that if he did not know any better music than that she would find some one who did; that she had played the last piece of that grade she ever intended to play. In this case, for I knew the girl afterwards, there was a fine ear and great sensitiveness to the meaning of the music. Taste, therefore, was natural. From the general build of her mind I am quite sure that the lack of play of design in the cheap music was as serious a defect as the lack of real feeling and depth.

Another class of music-lovers who attain taste unconsciously, consists of the specially gifted who have the good fortune to hear much fine music in the higher forms, such as symphony, opera and oratorio. All of these forms are distinguished for elegance, com-

pleteness and at times intensity—qualities lacking in cheap, ordinary music for piano.

I am writing this for that large class of teachers who have, as they suppose, a certain ideality in music, but who nevertheless neither play nor teach masterworks of any kind. As a rule they cannot tell which selections of a given list are real and sincere music, except by the composer's name, and not always then. Suppose such a person were to wish to acquire taste, how would she go about it? This is one of the most important aspects in musical self-improvement, and if a practical solution is possible it will be a handy thing to have.

What, then, is taste? What are the qualities in music which appeal to cultivated taste? And what are the qualities which do not appeal? There are in music two different somethings which appeal. The one is musicianship, the clever or convincing handling of musical material, as to treatment, harmonization, etc., merely as music, wholly one side the question whether such a piece represents something or appeals emotionally. Now musicianship shows itself in harmony primarily. The music traverses a wider range of chords, harmonizes scale tones in other ways than by the inevitable tonic, subdominant and dominant; and there is always a succession of important ideas, which are intelligently handled and developed. To judge an anonymous piece of music from this standpoint, is ordinarily impossible without quite a little of training. The average teacher does not hear harmony, and in place of observing that melody tones are harmonized unusually, merely observes that the music sounds to her strange and forced. Here is where experience in ear work is necessary. She must learn to hear and distinguish major, minor, diminished and augmented, know all the chords in the key, and hear also the places of chords in key.

The second something in music is the appeal, the moving of musical feeling, or of the feelings musically; the sensation of being addressed in the soul itself. This sensation is an unconscious result of plain musical

hearing. It is the property of all musical succession to appeal deeper than merely to the sense of hearing. The movement in rhythm, so like to human consciousness itself, and the shifting tonal coloration, give every well made music piece the aspect of a transcription from life itself. When this is accomplished through the more usual harmonics only, the harmonies themselves merely give repose and foundation, while the seriousness remains a question of sustained tone, slow movement, etc. Hence a piece in common harmonies and quick movement cannot make this deep appeal to trained ears. But as soon as the harmonies become more sensitive and unusual, such an appeal is made and intensified.

The emotional appeal of very much of classical music is now rather shallow. This is true of almost everything of the piano works of Haydn, Mozart, and a great deal of that of Beethoven. Times have changed and musical ears have exhausted the common successions. Quite in harmony with this is the farther fact than an older composer is still strong and full of appeal. I mean Bach, whose music being harmonized in a most masterly manner, still sounds as lively and fresh as ever. Here the intellectual life awakens the feelings; moreover, Bach is always emotional, and deep feeling underlies almost everything he wrote.

Most of the music of the three great composers of sonatas is mainly intended to be pleasing; and it still is pleasing whenever it is well played. Even such sonatas as the first of Beethoven, the sonata in C, opus 14, etc., are very pleasing although not profound. Yet the finale of the first sonata is full of vigor and emotional appeal.

So also with Chopin, whose so-called "morbidezza" is so often mentioned. Many pieces are purely pleasing and parlor-like. Most of the waltzes, many of the mazurkas, some of the nocturnes. Hence when a student sees at the beginning of such a piece as the first mazurka, in B flat, the name Chopin, he is not to find there great feeling. On the contrary, what Chopin intended was the pleasing, and little or noth-

ing beyond. It is true that the change of harmony in the third period gives this piece an appealing effect; yet this change is so long dwelt upon as to have the aspect of a "different-sounding" interlude. So of such a waltz as that in E flat, opus 18; but the delightful little waltz in C sharp minor is full of musical interest, and while still light is something more than pleasing.

To acquire taste requires the student to habituate himself to very musical and emotional music of different kinds until he has gained the cultivated ear and a sensitive habit of hearing and feeling. For this purpose it is better to begin with the more serious and highly poetical pieces by great composers. For instance, take a list of Moods of Beethoven, or take the slow movements generally of the sonatas. Take a few of the Mendelssohn Songs Without Words. Take such nocturnes of Chopin as that in G minor, B major, G major, etc. Of Schumann, any or all of the serious movements in selections from Schumann. Especially the beautiful romance in F sharp major, the second Kreisleriana, the Warun, and the best of the Forest Scenes. Also such melodies as the middle parts of several of the Novellettes. These cover quiet and serious moods. Learn to feel them and enjoy them.

Upon the more tumultuous side, learn to play and enjoy such pieces of Schumann as the Whims, End of the Song, first and seventh Novellettes, the first Kreisleriana, and so on. All of these are one side of untaught musical experience. Learn to understand and enjoy them; and this means that you work at them until able to play them in a spirited and enjoyable manner.

Another way would be to establish a musical club, with your pupils and friends. The experience will be as useful to the pupils as to yourself. Moreover, you will gain standing and poise in your profession by conducting such a movement; and it will cost very little, nothing in fact but the cost of a book or two for each member and the patience and care to give

each club member something to do—in other words, his meat in due season.

Why should one have musical taste, when by the statement above it is plain that average hearers do not find nice music interesting at first sight? This is a fair question, and that you could ask it shows that it ought to be answered. Because, I explain, the object of musical study is to increase our love for and pleasure in music, and this never will be accomplished while we ignore the great masters. The tone-poets of piano literature have written as well and beautifully, and as truthfully, as the great poets in literature. We aim at culture, which has been described as "a knowledge of the best that has been said and done in the world." Among those "bests" those of music rightfully hold an honored place.



## The Highest Reason for Musical Study

**T**HOUGH a man's life may not be prolonged, it may be widened and deepened by what he puts into it; and any possibility of bringing people into touch with those highest moments in art in which great ideals were realized, in music in which noble aspirations and noble sentiments were embodied, is a chance of enriching human experience in the noblest manner, and the humanizing influences which democracy may hereafter have at its disposal may thereby be infinitely enlarged.

C. H. H. Parry.

## Guilmant



Felix Alexandre Guilmant is one of the most distinguished of modern organists and composers for the organ. He was born at Boulogne, France, March 12th, 1837, and is now living at Meudon, near Paris. His father, Jean Baptiste Guilmant, was organist of the Church of Saint Nicholas, Boulogne, for fifty years. Guilmant studied music with his father and afterwards with Gustave Carulli and Lemmens; in

1853, at sixteen years of age, he was appointed organist of Saint Joseph, and at eighteen his first mass was performed at Saint Nicholas, of which church he became chapel-master in 1857. In 1862 his playing created a sensation at the inauguration of the organ of Saint Sulpice at Paris. From 1871 to 1902 he was organist of the Trinite, Paris, and in 1896 was appointed organ professor at the Paris Conservatory.

Guilmant visited America in 1893 and 1897, giving recitals in many of the principal cities, including Toronto\* and Montreal. He has extraordinary skill in improvising.

As a composer Guilmant's works are modern and highly original. A complete list of his compositions would be a long and varied one. The following are among his more important works: A symphony for organ and orchestra (first published as a sonata for organ alone); five organ sonatas; many concert pieces for organ; several works for chorus, organ and orchestra; also motets, masses, etc.

H. S. S.

\*His recital in the Conservatory Music Hall on February 14th, 1898, will be remembered by many as an occasion of great interest and enjoyment.

## Conservatory Notes

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At a meeting of the Directors held on Wednesday, Sept. 23rd, Mr. Henry J. Boehme was appointed Secretary to fill the place made vacant by the death of the late George J. Barclay. Mr. Boehme, who was until quite recently connected with the Lake Superior Power Company of Sault Ste. Marie, is well and favorably known in Toronto as a man of wide business experience, and the Conservatory directorate is to be congratulated upon securing the services of such an efficient secretary.

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Owing to ill health Miss Ola V. Wilkinson has been obliged to withdraw temporarily from the Conservatory staff and is at present with her parents in Waterdown, Ont.

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Since leaving Dunnville, Ont., Miss Vera Board has taken up her residence in French Camp, Miss., where she already has a large class of vocal and piano pupils.

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Miss Beatrice Wilson of the vocal faculty has gone to New York for a year's study.

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Miss Lena M. Hayes has returned from a three months' holiday in England, during which time she studied with Hollander, the well known violin teacher, whose instruction she found to be very helpful.

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On the piano staff of the Winnipeg College of Music inaugurated this fall we are pleased to find the name of Miss Mary L. Robertson, a former student of the Conservatory, who has taught with great success in Winnipeg for the past several years.

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The Conservatory residence at No. 2 Orde street, over which Miss Denzil presides, is meeting with great favor amongst the students, and is taxed to its full



capacity. We are glad to welcome back Miss Adelaide Beatty and Miss Frances Beatty of Parry Sound, Miss Margaret Marshall of Brockville, and Miss Elinor Williams of Berlin, popular residents of last year.

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Miss Muriel G. Crysdale, piano graduate of '01, has gone to live in Vancouver, B.C., where she purposes teaching piano and theory.

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Miss Helena G. Mitchell, piano graduate of '01, has been appointed piano teacher at the Ontario Ladies' College, Whitby, to fill the vacancy created by the marriage of Miss Nettie McTaggart, post-graduate piano '01.

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Miss Emma G. Adrian of St. Johns, Nfld. (graduate Teachers' course '01), spent the summer in Toronto, during which time she took up some new piano and organ work at the Conservatory.

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Since the opening of the Conservatory this fall the following past students and graduates have paid a visit to their Alma Mater: Miss Queen Beaton, Bracebridge, Miss W. Alba Chisholm and Miss Delia Sparling, Wingham, Miss Edith McIndoo Fresno, Cal., Miss Jessie F. Caswell, Fairmount, Virginia, and Mrs. M. D. Barr, New York.

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Mr. Charles E. Clarke, who is engaged with a concert company singing through the New England states, will return to the city early in December.

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Miss Franziska Heinrich left for Germany this autumn and is now residing in Leipzig, where she is pursuing her piano studies with Herr Theodor Wiehmay-er.

The Conservatory School of Literature and Expression opened under very favorable auspices on Tuesday, October 6th. There are a large number of new pupils registered, the majority of whom are living in the residence on Bloor street east, and everything points to a year of successful and earnest work.

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The Schumann Trio (Messrs. Tripp, Blachford and Saunders) propose to give during this, their second season, a series of two concerts, the particulars of which will be announced later. The first concert will probably be given in January, for which the following trios are being prepared: Arensky Op. 32, Schumann Op. 110, and the Andante and Finale from a trio by Eduard Schutt Op. 27.

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The Conservatory String Quartette have begun rehearsing for this, their 3rd season, and it is hoped that they will meet with the same hearty support that has been accorded to them in the past. The members of the Quartette are as follows: Mrs. Drechsler Adamson, first violin; Miss Lina D. Adamson, second violin; Miss Lena M. Hayes, Viola, and Miss Lois Winlow, 'cello. A number of out of town engagements have already been booked by the club. They will give only three concerts in Toronto this season, a detailed announcement of which will be made soon.

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A new string quartette party has been organized, consisting of Messrs. H. Klingefeld, 1st violin, Jas. O. Close, 2nd violin, Frank C. Smith, viola, and H. S. Saunders, violoncello. Several concerts will be given this season, at the first of which it is the intention to play Schubert's Quartette in E flat Op. 125 No. 1, and the Beethoven Quartette Op. 74.

The "Klingefeld String Quartette" will doubtless merit the patronage of the musical public of Toronto.

## Monographlets



musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing, detected the inmost mystery of it, namely, the melody that lies hidden in it; the inward harmony of coherence which is its soul, whereby it exists and has a right to be in this world. All inmost things, we may say, are melodious; naturally utter themselves in song. The meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech leads us to the edge of the Infinite, and lets us for moments gaze into that.

Carlyle.

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Music, that perfect model of elegance and precision, was not given to men by the immortal gods with the sole view of delighting and pleasing their senses, but rather for appeasing the troubles of their souls and the sensations of discomfort which imperfect bodies must necessarily undergo.

Plato.

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Passion, whether great or not, must never be expressed in an exaggerated manner; and music—even in the most harrowing moment—ought never to offend the ear, but should always remain music, which desires to give pleasure.

Mozart.

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One cannot question that music contains the germ of all the virtues; and I can only compare those whom music does not touch to blocks of wood or stone. Youth, then, should be brought up in the practice of this divine art.

Luther.

## Books Old and New



MUSICAL Education," by Albert Lavignac (Professor of Harmony at the Paris Conservatoire) translated by Esther Singleton. D. Appleton & Company, New York, 1903. 447 pages.

This work is divided into six parts, as follows:

1. General Remarks upon Musical Education.
2. The Study of Instruments.
3. The Study of Singing.
4. The Various Studies Necessary for Composers.
5. Of the Means of Rectifying a Musical Education that has been ill-directed at the beginning and how to remedy it.
6. Various kinds of instruction; individual, class, and conservatory instruction.

Each part contains from five to eleven chapters, which deal with every phase of the subject under consideration. In Part I., General Remarks, timely advice is given in regard to "Indications of Musical Talent in Young Children," "Proper age to begin the study of Music," etc., and the author lays great stress on the importance of the singing of nurses and mothers to infants and young children, the intervals heard at this time often remaining fixed in the mind all through life.

"To teach music to a very young child by means of principles, no matter how simple they may be, is about as judicious as trying to teach him to talk by grammar. Certainly, one may and one does accomplish this, but at the cost of how much lost time, of how much irritation to the parents and teacher, and of what useless fatigue to the poor little brain of the pupil! It is so easy, on the contrary, to present the thing as an amusement, a game that is a relief from his others," etc.

Three short extracts from Part II. will give an idea of its contents: "Acquire at once the habit of studying slowly, never giving way to the pleasure of flinging off scales or rapid passages; by so doing you only learn to jumble. Always listen to yourself and try to

get the best quality of tone. Never work, even for a few minutes, without thinking of what you are doing, the end to be attained; if the attention has wandered, if you find yourself thinking of something else, which is another indication of fatigue, it is better to break off and begin again later. Even for the most elementary work, that of scales, for example, this condition is indispensable; work done with a wandering mind is of no profit; it is a waste of time."

"No matter how far advanced in study, never try to excite astonishment by tours de force and difficulties vanquished; that must be left for clowns."

"The characteristic sign of a very good teacher is knowing how to make himself loved by his pupils. . . . When we see the child awaiting the lesson hour with joyous impatience, it is a proof that we have given him a good master."

Stress is laid on the fact that parents make very poor teachers for their own children; and on the importance of seeking to produce a fine quality of tone, no matter what instrument is being studied.

Speaking of ensemble work this advice is given, "Every instrumentalist, to be thorough, should be able to take his part in a concerted work. . . . It is a special and perfectly distinct study. . . . Here the ruling qualification is self abnegation; knowing how to contribute one's exact share. . . . without endeavoring to attract attention to oneself individually.

One more quotation from Part II. will be given, as the point covered is an important one; but, as the work is so full of good points further quotation will be impossible in the limited space of this review: "Let us then say plainly that it is false economy on the part of parents to hunt for petty teachers of the lowest order and without experience, on the pretext that it is only a question of teaching a beginner. To teach beginners is perhaps more difficult than anything else; and, moreover, it is in a great measure upon the initial direction given in the first hours of their studies that the final result depends."

Part I. of Dr. Anger's new work on Harmony has just been published. Part I., in addition to covering the requirements for the Primary harmony examination, contains also rules and suggestions for harmonizing unfigured basses and melodies; it will, therefore, be found useful by more advanced students, who desire to review their early work. The exercises at the end of each chapter are of varied character, and not as so frequently happens, all of them figured basses; in every case they have been carefully graded, and the more difficult ones (not intended for Primary candidates) are grouped separately.



The music student and the full-fledged musician use up much nerve-force. They live on nerve. These forces must be recuperated, and there is no greater source of recuperation of nerve-force than out-door exercise. Every half-day should see at least half an hour devoted to walk, bicycle, horse, tennis, skating or some other form of out-door life. Sunshine and fresh air are the great recuperative forces. Over-exercise is bad, but many of us tend that way. Musicians are not often foot-ball players. And if one can find beauty in his rambles,—and where can one not?—forget all else and enjoy the beauty that is before the eyes, and hope that it may sink into the soul, and some day be re-evolved in other forms for others to enjoy.

W. Francis Gates.

## Extracts from Letters of Sidney Lanier to Mrs. Lanier, 1866-71\*



USIC is love in search of a word." Lanier in "The Symphony."

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Montgomery, Ala., October, 1866.

. . . . She is right to cultivate music, to cling to it; it is the only reality left in the world for her and many another like her. It will revolutionize the world, and that not long hence. Let her study it intensely, give herself to it, enter the very innermost temple and sanctuary of it. . . . The altar-steps are wide enough for all the world, and music enquires not if the worshipper be vestal or stained, nor looks to see that dust of other shrines is upon the knees that bend before her. She is utterly unconscious of aught but love, which pardons all things and receives all natures into the warmth of its bosom.

\* \* \* \* \*

New York, April 28th, 1869.

. . . . I've just come from the "Tempest," at the Grand Opera House, corner Twenty-third street and Eighth avenue, newly built; and my heart has been so full. . . . that although they're about to shut off the lights, I must scratch you a line to carry my last thought to you before I sleep. In one interlude between the scenes we had a violin solo, Adagio, with soft accompaniment by orchestra. As the fair, tender notes came they opened . . . like flower-buds expanding into flowers under the sweet rain of the accompaniment; kind heaven! My head fell on the seat in front, I was utterly weighed down with great loves and great ideas and divine in-flowings and devout out-flowings, and as each note grew and budded and opened, and became a bud again and died into a fresh birth in the next bud-note, I also lived these flowertone lives, and grew and expanded and folded back and died

\* Letters of Sidney Lanier. Charles Scribner's Sons, Publishers, 1899.

and was born again, and partook of the unfathomable mysteries of flowers and tones.

\* \* \* \*

New York, August 15th, 1870.

Ah, how they have belied Wagner! I heard Theodore 'Thomas' orchestra play his overture to "Tannhauser." The "Music of the Future" is surely thy music and my music. Each harmony was a chorus of pure aspirations. The sequences flowed along, one after another, as if all the great and noble deeds of time had formed a procession and marched in review before one's ears, instead of one's eyes. These "great and noble deeds" were not deeds of war and statesmanship, but majestic victories of inner struggles of a man. This unbroken march of beautiful-bodied triumphs irresistibly invites the soul of a man to create other processions like it. I would I might lead a so magnificent file of glories into heaven!

\* \* \* \*

New York, 1871.

And to-night I come out of what might have been heaven. . . .

'Twas opening night of Theo. Thomas' orchestra, at Central Park Garden, and I could not resist the temptation to go and bathe in the sweet amber seas of the music of this fine orchestra, and so I went and tugged me through a vast crowd, and, after standing some while, found a seat, and the baton tapped and waved, and I plunged into the sea and lay and floated. Ah! the dear flutes and oboes and horns drifted me hither and thither, and the great violins and small violins swayed me upon the waves, and overflowed me with strong lavations, and sprinkled glistening foam in my face, and in among the clarinetti, as among waving water-lilies with flexile stems, I pushed my easy way, and so, even lying in the music-waters, I floated and flowed, my soul utterly bent and prostrate.



## Home and Foreign Notes.

"Tannhauser," "Parsifal" and the "Ring des Nibelungen," are the works announced for performance at the Bayreuth festival in 1904.



Arthur Friedheim the Russian pianist, has been appointed to the post of principal professor of the pianoforte, at the Royal Manchester College of Music.



Mascheroni's new opera 'Lorenza' has been successfully produced at Buenos Ayres. The composer was enthusiastically applauded.



Herr Felix Mottl is reported to have signed a contract with an American impresario to conduct concerts in the United States from October 15th to May 15th, for the sum of \$25,000.



Henry Wood, the English conductor, will visit New York at the close of the year to conduct three concerts to be given by the Philharmonic Society of that city, on January 8th, 9th, and 10th, 1904.



Caesar Thompson is said to have resigned his post as professor of the violin, at the Brussels Conservatory.

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Wagner's "Parsifal" will be given for the first time in America, at the Metropolitan Opera House, New York, during December. Extensive alterations have been made in the stage for this work, costing about \$65,000, and the decorations and costumes require an outlay of \$100,000 more. The cast will include Ternina as Kundry; Burgstaller as Parsifal; Van Rooy as Amfortas; Blass as Gurnemanz, and Heritz as Klingsor. The price of the best seats will be \$10.00.



Mr. Arbos, a violinist from London, has taken the place vacated by Franz Kneisel as concert master of the Boston Symphony Orchestra; and Alwin Schroeder has been succeeded by Rudolph Krasselt, a cellist from Berlin.



Ferruccio Busoni, the eminent pianist who has not visited America for ten years, will be heard here again this season. His first appearance will be with the Boston Symphony Orchestra in January. Busoni has established quite a reputation as a composer during recent years.



Fifty Symphony concerts during one season, in a single city, is a good showing; would that Toronto had one-tenth that number. New York is to have sixteen by the Philharmonic Society, ten by the Bos-

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ton Symphony Orchestra, and the rest of the fifty by other resident orchestras.



Patti's first concert in New York was on November 2nd; she will visit most of the larger cities of the eastern States, then go across the Continent and south as far as Texas, stopping at the principal points.



Coleridge-Taylor's "The Atonement" was given at the recent Hereford Festival. A critic speaks of the work as a whole, rather disparagingly, but says, "The descriptive choruses and the furious demands of the mob for the life of the hated Jesus of Nazareth are finely conceived, with a direct touch of picturesqueness which hardly another of our composers could equal in its vivid reality."



Toronto is to be specially favored this season with the production of an unusual number of choral works by local societies, several of these societies announcing that they will bring orchestras from the other side. The Mendelssohn Choir concerts will be three in number, given about the usual time, the middle of February. At each of these concerts the Pittsburg Orchestra will assist. The Male Chorus have announced December 12th as the date of their concert, at which the Cincinnati Symphony Orchestra will assist. "The National Chorus" have arranged to bring the Chicago

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The expenditure of such large sums of money as will be needed to bring these foreign orchestras here surely emphasizes very strongly the fact that we need a similar organization resident among us.



The Cincinnati Symphony Orchestra, which makes its first appearance in Canada on December 12th with Male Chorus Club, is one of the oldest of the permanent orchestras in the United States. Since its organization in 1884 it has had the benefit of training under some of the most brilliant conductors of the day. In its earlier years the orchestra was directed by Henry Schradick and Anton Sidel, and later by Theodore Thomas. For the past ten years however, Mr. Frank van der Stucken has been the conductor and it is largely by his efforts that the organization has been brought to its present degree of perfection. Mr. Van der Stucken is generally acknowledged to be one of the best among American conductors, and also an extremely clever musician and composer.



The "Arbos quartette" lately formed from members of the Boston Symphony Orchestra, consists of E. Fernandez Arbos, first violin, the new concert-master of the orchestra, Otto Roth, for many years second violin in the Kneisel quartette, A. E. Ferir, viola, and Rudolf Krasselt, violoncello, both new acquisitions in the orchestra. They will give a series of five concerts in Boston this season.

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**Rubinstein**

# The Conservatory Bi-Monthly

## Rubinstein

**R**UBINSTEIN was born on November 30, 1830, at Wechwotynecz, in Russian Bessarabia. He was of Jewish origin, and, like many another great man, he received his first instruction from his mother. At the age of seven he began to study the art of piano playing with Alexander Villoing, who took him to Paris in 1839. The next year he played before Chopin and Liszt, the latter advising him to study in Germany. A tour of Holland, England, Scandinavia and Germany was then made, and in 1843 the young pianist arrived at Moscow. At the outbreak of the revolution of 1848 he settled in St. Petersburg, where he enjoyed the liberal patronage of the Grand Duchess Helen. In 1854 he found publishers for his works in Berlin, and gave concerts at London and Paris, winning much praise. The accompanying picture represents him as he appeared at the time of his earlier triumphs.

America was visited by Rubinstein in 1872-3, during which period he played at 215 concerts. From the Czar he received the Order of Vladimir and other high honors. His death took place in 1894. In addition to his fame as a pianist, he left behind him many compositions, including symphonies, songs, oratorios, operas, concertos and other well known works. He wrote extensively in prose, and proved to be a master of satire. Of his remarkable achievements in the world of art may it long be said:

"O music! thy celestial claim  
Is still resistless, still the same."

## Music.—An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Mus. Bac., Oxford; F.R.C.O.

### XIII.—The Music of the Greeks (continued)

#### III. DRAMATURGY.



THE Greek drama, the most important feature in the art of music prior to the Christian era, arose about the year 500 B. C. It was inaugurated by Thespis, a native of Icarus, in Attica, who gave his performances on a rude stage erected on a wagon. This primitive attempt, however, quickly developed into legitimate drama, and during the time of Pericles (495-429) music, in common with the plastic art, reached its highest stage of perfection.

The three greatest dramatists were Aeschylus (525-456), Sophocles (495-406) and Euripides (480-406). These immortal poets not only assisted in training the chorus in both the songs and dances, but, it is said, they also both composed the music and arranged the order of the dances. The more important choruses were divided into three parts—the strophe, the antistrophe and the epode; the strophe being sung while the choir moved to the right, the antistrophe while moving to the left, and the epode forming the conclusion. These movements of the choir took the form of solemn processions and dances round an altar dedicated to Dionysus, the singing being accompanied, it is believed, by flutes and cithars. The choir consisted of from fifteen to forty-five singers, and these were located on the floor of the theatre immediately in front of the stage, the stage itself being set apart for the exclusive use of the principals.

The theatres were frequently of immense size, being indeed vast amphitheatres, open to the sky, with seats of stone arranged in tiers. The theatre at Athens is said to have had accommodation for 25,000 people. The duty of providing the members of the chorus devolved upon the wealthiest citizens, who vied with one another in their endeavors to mount each new play in as lavish a manner as possible.

Besides the choruses there was the music allotted to the principals; this consisted of songs and declamatory solos. Each actor carried a lyre (cithara), and in this connection it is interesting to know that it was the custom of orators in addressing public meetings, and of lawyers in pleading cases, to make use of the lyre, as a sort of accompaniment, probably for the purpose of assuring a constant pitch.

"The monologues and dialogues of the actors," says Naumann, "were generally treated in the 'recitative' style. The dialogue was not spoken, as one would naturally imagine, but delivered in a half-singing manner; the sacred meaning attached to the tragedy excluding all ordinary speech, as savoring too much of everyday life. Such a method of performance becomes at once intelligible when we find a Greek philosopher justifying the use of the tetrachord upon the ground that its limits were not exceeded by the human voice in speech."

Concerning the actual character of the music of the Greek drama little or perhaps nothing is known, for none of the compositions have come down to us. An interesting specimen of Greek music, however, a Pythian Ode set to music by the poet Pindar (c. 522 B.C.) has fortunately been preserved, and from this may be gathered some idea of the general style of the music of the Greek drama. The Ode is divided into two parts, the first part being a solo for the Corypheus or Choreagos (the leader of the chorus), while the second part is written for a chorus of Citharaedes. The chorus is, of course, in unison, for harmony, in the modern acceptation of the term, was unknown to the Greeks.\*

\*The music of this Ode, in modern notation and with the addition of an accompaniment for the piano, will be found on page 140 in "Naumann's History of Music."

# Talks With Teachers

By Edward Fisher, Mus. Doc.

## XI The Damper-Pedal

**T** CONSIDER the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not as yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal." The above words are those of Rubinstein, one of the greatest pianists of the last century.

I have stated that pedal study should be commenced at an early period in the pupil's course of training. The diatonic and chromatic scales offer the readiest and best material for the first pedal exercises. The usual scale fingering may be entirely ignored, it being preferable with the object in view to play the scale first with one finger throughout and then with another. The player's inclination in his first attempts at using the pedal is to put it down on the "strong" beat of the measure or wherever the harmony changes, whereas he should let it "up" at that point and depress it afterwards. The pupil's tendency to go wrong in this matter should be corrected at the earliest possible moment.

Some authorities lay down the rule that the pedal should be raised "a little after" the keys are struck. This method of using the pedal produces an effect similar to that of keeping the keys of one chord depressed until after the next chord is played, and should only be used when the overlapping of tones is desired. It is "super-legato" rather than legato, and though it has its legitimate place it should be clearly understood that it is not the effect ordinarily desired.

The first exercise for training the foot should impress the pupil with the fact that the up movements are of rather more importance than the down. Let the pupil count in triple time, depressing the pedal on the second, and raising it on the first count. See that the

erature." An idea of the labor involved in the preparation of this work will be gained by glancing at the table of contents; not only are there selections ranging from the earliest Anglo-Saxon version of St. John's Gospel down to Chaucer, but in addition full explanatory notes, a grammar of Anglo-Saxon and a complete glossary. Dr. Corson's interest in this branch of English is attested by the fact that in his private library he has a copy of every Anglo-Saxon text extant.

But to the majority, Professor Corson's works on Shakespeare, Milton and Browning are more interesting. These are not on the model of the usual annotated school texts with which most of us are only too familiar; they might more properly be classed as contributions to literary criticism. His book on Shakespeare contains studies of "Romeo and Juliet," "Antony and Cleopatra" and "Hamlet," from an original point of view, which must be profitable to any student of these plays. His study of Shakespeare brought him into touch with the greatest Shakespearians of his day, and on one occasion he crossed the ocean to lecture to the Shakespearian Society in London.

With the poet Browning Dr. Corson had personal acquaintance. That the poet himself recognized and appreciated Dr. Corson's efforts to spread his fame in America is shown in the fac-simile letter reprinted in "The Introduction to Browning," and it was not without reason that the poet felt grateful, for it was through Dr. Corson's influence that Charlotte Porter and Helen Clarke, who subsequently wrote notes for a large number of the poems, first became acquainted with his works.

"The Ring and the Book," Browning's greatest achievement, Dr. Corson regards as the literary masterpiece of the nineteenth century, combining, as it does, "intellectual greatness with transcendent spiritual teaching." This, the longest poem in the language, twice as long as "Paradise Lost," Dr. Corson has read aloud three times to graduate students.

Out of his ripe experience, Dr. Corson has written two little books, "The Aims of Literary Study" and "The Voice and Spiritual Education," setting forth his views on the teaching of English literature. He protests vigorously against the Gradgrind method of instruction, that which leads a teacher to say to a class reading poetry, "Expand the metaphor!" The interest and enjoyment of the pupil must be the first consideration. A student, asking the best way to know Shakespeare, received this answer: "Make a Cooke's tour through the whole thirty-seven plays, read one every day for thirty-seven consecutive days. If you don't understand anything, read on; the poet will make himself clear if you don't hinder him." Historical and philological details, he believes, are only useful to advanced students.

As the chief means of literary culture, Dr. Corson advocates vocal expression. Poetry is music, and is meant to be read aloud; moreover, the power of rhythmic prose can only be felt when heard. But the main object of vocal rendering is "to exhibit that which is indefinite to the intellect"; the tones of the cultivated voice bring out the essential life of a poem as nothing else can. It is unnecessary to add that Dr. Corson is himself a wonderful reader; to hear him read the lyrics in "The Princess" is a more convincing proof of the melody of Tennyson's verse than a volume of exposition.

---

It rose, that chanted mournful strain,  
Like some lone spirit o'er the plain:  
'Twas musical, but sadly sweet,  
Such as when winds and harp strings meet,  
And take a long unmeasured tone,  
To mortal minstrelsy unknown.

—Byron.



## Home and Foreign Notes.

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Adelina Patti gave her farewell concert before a large and enthusiastic audience in Massey Hall Toronto, on December 3. The diva sang "Home, Sweet Home," and other old favorites, and she was repeatedly recalled. The assisting artists were Wilfred Virgo, Claude A. Cunningham, Roza Zannels, Antōn Hegner, Vera Margolies, and Signor Sapio. In Montreal Mme. Patti's reception was equally brilliant.

Under the direction of J. D. A. Tripp, the Toronto Male Chorus Club presented its annual program in Massey Hall, on the evening of December 11. The Cincinnati orchestra, conducted by Mr. Van der Stucken, gave able assistance, and the Club's interpretation of its various numbers was very effective, reflecting much credit upon Mr. Tripp. Special mention may be made of "Sweet and Low," Van der Stucken; "To the Sons of Art," Mendelssohn; "The Vesper Hymn," Beethoven; and "Bedouin Love Song," Foote.

Alberto Jonas, the pianist, is to be heard in Toronto next month.

David Bispham gave a song recital in Windsor Hall, Montreal, on December 8.

January 7 is the date of the fifth program presented this season by the Woman's Morning Music Club, of Ottawa.

Margaret Huston, a Canadian singer who recently returned from abroad, gave an excellent concert in Massey Hall on November 28.

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The Strolling Players' Amateur Orchestral Society successfully presented its inaugural program on December 17, at the King Edward Hotel, Toronto.

The Mendelssohn Choir of Toronto, under Mr. Vogt's direction, will give three concerts this season, the Pittsburg Orchestra assisting.

It is probable that excerpts from Wagner's "Parsifal", will be played in April, at Massey Hall, by the New York Symphony Orchestra, under the baton of Walter Damrosch, with an explanatory lecture in reference to the performance.

Dr. Albert Ham has set to music, as a choral ballad for mixed voices, Whittier's "Hope of the Ages." This composition is to be heard at the Toronto National Chorus Concert in April.

The "Creation" will be produced by the Sherlock Vocal Society in Massey Hall, on January 28.

The Women's Musical Club, of Toronto, is to be congratulated upon engaging the Kneisel Quartet for its concert on January 13, with Miss Jean Rankin, contralto, of Montreal, as soloist. The Club meets on Thursday mornings in the Conservatory Hall.

The *Musical Courier* states that an Elgar Festival will be held on March 14, 15, and 16, at Covent Garden Theatre, London, with Dr. Richter as conductor.

The first performance in America of Richard Wagner's "Parsifal" took place at the Metropolitan

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Opera House, New York, on December 24. Animated discussion has been the result of this production of "Parsifal" outside of Bayreuth, and in consequence, the music of the work is being much sought after on this continent.

A ceremony in honor of the 150th anniversary of the birth of Berlioz was held around the statue of this famous composer at the Place Vinimille, Paris, on December 11.

The Pope has just issued in the *Osservatore Romano*, a note containing rules to be observed in the composition, as well as the production, of all Catholic music.

According to the latest reports, Lillian Nordica has abandoned her American tour, and will spend the remainder of the season in Southern France.

Letters from Gluck to the Count Mercy-Argenteau, have been discovered in the public archives at Brussels.

Clarence Eddy, the distinguished organist, sailed from Liverpool on December 30th, for the purpose of making a recital tour, which is to include the most important cities of this continent.

Saint-Saëns, the famous composer, is at present in Egypt. His latest work, "Hymne à la France," has been written especially for schools and colleges.

Mme. Lillian Blauvelt will shortly leave New York and travel to the Pacific coast.

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The Illinois Music Teachers' Association will hold a convention at Danville on June 21st, 22nd, 23rd and 24th.

On May 26th, Watkin Mills, the English basso, will sail by the steanship "Sonoma" for an extended tour in Australia, New Zealand and Tasmania.

Edouard Grieg, the composer, is said to be ill. His Christmas visit to Copenhagen did not take place.

Fannie Edgar Thomas, for several years the *Musical Courier's* Paris correspondent, is now in the city of Washington.

"Everyman," a "moralle playe of the XV. centurie," was artistically presented in Massey Hall, Toronto, this season before appreciative audiences.

Mrs. George Dickson, President of the Women's Musical Club of Toronto, entertained members of the club and others, at St. Margaret's College, on the evening of December 4th.

Dr. Edward Fisher, Musical Director of the Toronto Conservatory, and Mrs. Fisher, invited members of the faculty to an afternoon reception in Dr. Fisher's studio, on the 16th of January.

The BI-MONTHLY MAGAZINE will be published at the first of every second month. In the March issue will be found an article on "The Evolution of the Singing Teacher," by the Marquise di Patteri (Mme. Von Klenner).

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# The Conservatory Bi-Monthly

## Songs and Sentiment

A writer, whose modest signature is J. Harris, once made the assertion: "There are few to be found so insensible, I may even say so inhuman, as when good poetry is set to music, not in some degree to feel the force of so amiable a union." With this sentence students of harmony and composition no doubt agree. And sources of inspiration are not lacking. Standard libraries contain hundreds of poetic gems, while current magazines furnish the would-be song-writer with manifold opportunities.

The sentimental song of to-day is not invariably of an intellectual nature. "Mary, I adore you, I adore you, yes I do," as a theme with variations and repetitions, becomes a trifle monotonous to the average hearer, though it may be not uninteresting to "Mary."

A specimen of exalted sentiment, "Dawn and Twilight," will be found in these pages. Originally it appeared in Princeton's Nassau Literary Magazine, a periodical displaying much talent on the part of its contributors and abounding in that fascinating quality, the enthusiasm of youth.

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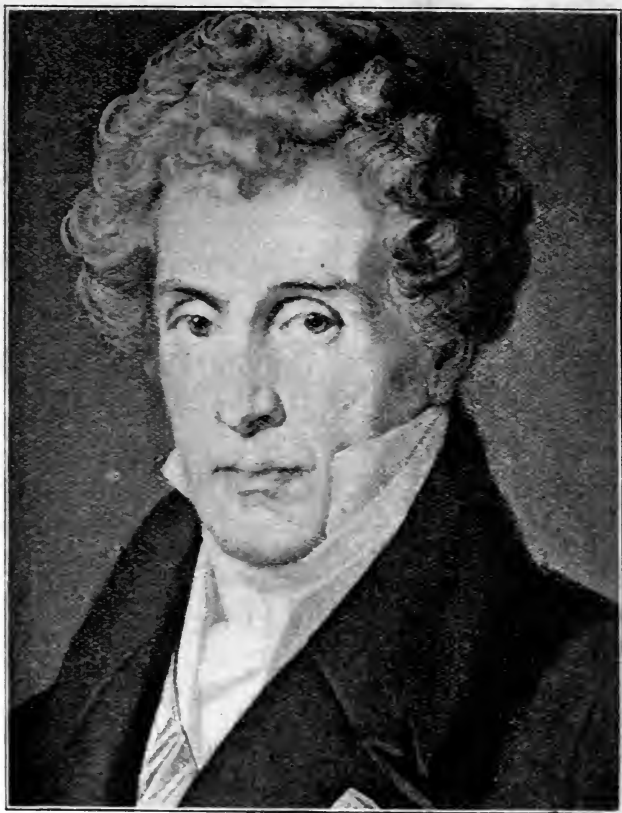
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**Cherubini**

# *The Conservatory Bi-Monthly*

## **Cherubini**

Cherubini was born at Florence on September 14, 1750, and he died at Paris in March, 1842. He received musical instruction from his father and other musicians, and in 1779 Duke Leopold II., of Tuscany (afterward Emperor), sent him to Milan to study counterpoint with Sarti. In the autumn of 1784 he visited London, and after holding the position of composer to the King for one year, he went to Paris, settling permanently in the latter city in 1788. For a time Cherubini was in disfavor with Napoleon, whose opinion in matters musical he is said to have slighted. A request to write a Mass for the Church of Chimay turned his thoughts from secular to sacred forms of composition. At the château of the Prince of Chimay he lived for a time, and spent leisure moments in botanizing. Visiting London in 1815 he wrote, for the Philharmonic Society, an overture, a symphony and a Hymn to Spring. In 1816 he became Professor of Composition at the Paris Conservatory, and its Director in 1821. On account of advancing years he retired in 1841.

Cherubini is recognized as one of the great modern masters of counterpoint. His works include fifteen Italian and fourteen French operas; seventeen cantatas; eleven solemn masses; two requiems; Kyries, Glorias, Credos, motets, hymns, graduals, Lamentations; one symphony; six string-quartets; six sonatas for the piano, and a grand fantasia. His biography has been written in French, Italian, German and English.

## The Evolution of the Singing Teacher

By Mme. Evans Von Klenner (Marquise di Patteri)

Evolution, in its intrinsic meaning, implies the idea of progress, and is the direct effect of mankind's innate ambition for the betterment of existing conditions. Progress and evolution are, therefore, as nearly as possible synonymous expressions, which may be interchanged where evolution is characterized as taking place in the upward line, defining the onward march of progress.

Evolution follows well-defined laws, and an universal law, applying with equal and unalterable force to any and every thing living, has been laid down, formulated and demonstrated in Herbert Spencer's admirable essay on the "Laws of Progress." Never before has a logical deduction been brought forth in a manner more absolutely convincing. From the germ which forms the thoroughly homogeneous base of all organisms starts the constantly repeated process of heterogeneous development and differentiation by which, in the end, the final result is reached which Spencer defines as "that complex combination of tissues and organs, be it plant, animal or—man."

This universal law governs the history, mental or physical, of all the organisms whatsoever, and we will henceforth designate it as the "Law of Evolution." Its sway is general, and exceptions have no other effect upon it than to prove the rule.

This law of organic progress is, on the other hand, the law of all progress. The history of all the branches of human endeavor, as language, literature, commerce, society, government, art, science, philosophy and so on, invariably shows the same phases of development in the one great forward movement of all nations, in reaching the one great aim in human life: Civilization.

Nor does the universal application of this law stop here. It holds good for the Unit or Individual as well as for the whole species, the race, the universe. In logical deduction we arrive at the correct conclusion

that the history of the individual is a faithful mirage of the history of the nation, and vice-versa. Everywhere abound indisputable proofs that all progress begins with the homogeneous and proceeds to the complex; differentiation grows more and more, and searching minds begin to select different branches and to cultivate them. The Specialist appears, and forms a new link in the endless chain of toilers for progress. Finally, the sum of all changes results again in a great mass homogeneous by education, a multitude of individuals toiling on for perfection, every one in his own specialty, bound together by their great universal possession, accumulated during ages and ages of constant progress: Knowledge.

The subject which involves all other subjects, and therefore the subject in which the education of every one should culminate, is the Theory and Practice of Education. Countless is the number of individuals engaged in this gigantic groundwork of modern civilization, and as general knowledge advances, this number is steadily increasing. Permit me to single out among them one well-defined figure, and to follow the Evolution of the Singing Teacher, applying the laws I have laid down before you to the history of this earnest worker in the multitude of modern Educators.

The rise of mere singing to the state of formulated vocal science is hard to determine as to its time and circumstances, but might perhaps be most strikingly illustrated by way of comparison. In the medical profession, for instance, the beginning was a very modest one, indeed, at the foot of the ladder, and the store of knowledge so limited that the so-called "Doctor" was unable to eke out a living by it alone. The barber, who pulled teeth, let blood, and made herbal decoctions for man and beast, also performed crude surgical operations without having the faintest idea of system or method, was the first medical adviser. For centuries it was this worthy man of peace who struggled to alleviate the sufferings of patient humanity. This excess of differentiation gave way, slowly

and reluctantly, to better methods which led the way to specialization, and one man's entire life became devoted, first, to the medical profession as a whole, then to some specialty within its scope, based on well-established general knowledge. The general practitioner began losing ground steadily, while the specialist came to the front, making the study of diseases of a special nature the work of his life. Eye, ear, nose, throat, skin, brain, heart, lungs, contagious diseases, etc., etc., found their subduer and healer in the specialist, who soon became the highest priced physician; surgery cut loose from medicine, soared upward in leaps and bounds, and achieves fabulous results in our days. The medical profession now shows as many specialties as there are forms of disease or organs of the body. In its beginnings barely furnishing a scant income to its followers, and even that only as a sideline, this calling is in our days the source of a lucrative income to hundreds of thousands.

Our age is the age of Specialization, and the best specialist is he that concentrates his mental faculties upon one single branch of his profession, working it out to his best ability. This is, therefore, the age of Concentration.

The Singing Teacher, now found everywhere, followed in his gradual development exactly the same way and shows precisely the same phases of evolution. His beginning dates back to the village schoolmaster, who taught school, played the organ, instructed the choir boys and led the chorus. He had to be an all round man, a "Jack of all trades," the counterpart of the barbering doctor or doctoring barber; he knew something of everything and nothing perfectly. The age of differentiation was of necessity the age of mediocrity.

(To be continued.)

## Music in America

By Wm. H. Sherwood



THE United States and Canada have seen great progress and development in the musical way during the last twenty-five years. The growth in this respect has kept pace with marvellous development in opening up the resources of the countries, in population, trade, and finance.

### Are the Americans Musical?

It has been asserted that the American people, as a whole, are not naturally musical to any great extent. It is said that some other nations—the Hungarians, for instance—are more musical. If, in order to be musical, one must wear one's heart on his sleeve and go into extravagant expressions of emotion, of one kind or another, at slight provocation, we are decidedly not as musical as some other people. The American cultivates a wise restraint and control of his emotions. He is trained to carry himself with a poise and self-possession, upon occasions when persons, less educated in that line, reflect every passing influence which may affect them. But this is no reason why he should be denied the possession of a heart, a soul, of the passion, imagination, poetic genius of an artist, and, in fact, the whole range of artistic possibilities.

It has been said that "nerves never run away with brain in truly great art." For that very reason the American, under existing circumstances, is absolutely sure to take the leading place among the great ones in musical art, as he has already done in other lines.

### Favorable Surroundings

To start at the cradle, the American youth is favored with surroundings in the home-life of the most ideal and comprehensive value. Nowhere have the conditions conducive to the growth of all that is best in mind, body, and soul been so favorable as among our enlightened people. Through an experience

of nearly twenty-five years as teacher and concert-player I have been thrown among the best class of musicians and musical people in all parts of our country and Canada. Owing to an earlier experience, embracing nearly five years' study in Europe, as pupil of several of the greatest musicians of the age, including Liszt, Weitzmann; Theodor Kullak, Richter, and others,—combined with exceptional advantages of meeting a great many of the best musicians of the age socially,—my opportunities for comparison have been unusually good. I find more promising and talented young American and Canadian musicians now than at any other time in my experience.

### **What Superficial Critics Say**

There is a type of musician from abroad, visiting our shores, who starts to make his tour in this country with a prejudice against our musical claims. Our friend has been told we are superficial, that we do not spend enough time in the foundation studies of our art, that we have no individuality nor originality to develop, but are mere imitators of the models from abroad. He is told that this land is made of money and that our own people think so little of our artists and art possibilities that they ignore them, showering their patronage upon the gifted visitors from abroad; that our students spend forty or fifty million dollars a year in musical studies abroad and then come home to occupy inferior positions alongside of their more gifted foreign fellow-artists, meanwhile feebly attempting to propagate foreign traditions of music in our own country. He thinks this is a land to visit, get a high price for the work of his genius, and return to his beloved father-land to live on the money he obtains here, which is several times what he receives at home for the same services!

Too much of this is true, and it is not to be wondered at that people abroad develop a hearty contempt for our would-be musical aspirations. The great visiting artists have been a great factor in our musical



development. They are, no doubt, still of value, when visiting our shores for art's sake. But trade interests are sometimes stronger than the good of art and there should be a fair field for all and not a deluge from one side, to the exclusion of the other.

(To be continued.)

---

O may I join the choir invisible  
Of those immortal dead who live again  
In minds made better by their presence: live  
In pulses stirred to generosity,  
In deeds of daring rectitude, in scorn  
For miserable aims that end with self,  
In thoughts sublime that pierce the night like stars,  
And with their mild persistence urge man's search  
To vaster issues.

So to live is heaven:  
To make undying music in the world,  
Breathing as beauteous order that controls  
With growing sway the growing life of man.

\* \* \* May I reach  
That purest heaven, be to other souls  
The cup of strength in some great agony,  
Enkindle generous ardor, feed pure love,  
Beget the smiles that have no cruelty—  
Be the sweet presence of a good diffused,  
And in diffusion ever more intense.  
So shall I join the choir invisib'le  
Whose music is the gladness of the world.

—George Eliot.

## How Long?

By A. T. Cringan, Mus. Bac.

**O**NE of the questions most frequently propounded by vocal students, about to enter upon a course of study, is "How long will it take?" The usual inference to be drawn from this innocent interrogation is not that the student is, in the least desirous that the period of study shall be by any means long, but that it may be made as short as possible. The spirit by which such questions are inspired is not such as merits the commendation of those possessed of high ideals regarding the qualifications essential to the equipment of the vocal artist.

The answer to this question depends on so many contingencies, which must be reckoned with, that it cannot be definitely given. What is the goal of the student's ambition? Is it to become a singer in the fullest sense of the term, or is it simply to secure a diploma? If the former, no limit can be set to the time necessary for the realization of the fullness of artistic development. The true artist never ceases to grow, and the greatest have ever been the most ready to acknowledge that they have accomplished but little. Should a Conservatory diploma be the immediate object of the student's ambition, a reply, more or less definite, may be ventured. A course of study has been outlined which requires a minimum period of three years for its completion. By the time this has been mastered, under the guidance of conscientious instructors, the earnest student has probably ceased to worry over lightning methods and has acquired some insight into the steady processes of growth essential to the development of the true artist. Unfortunately, however, all students are not earnest students. Others there are who would seek to condense their studies into a period shorter, by a year or more, than that set as the minimum in which satisfactory results can be accomplished. Should they be able to secure a bare pass in the prescribed examinations, and so

"scrape through," they are satisfied. These may have attained the goal of their limited ambition, but how vastly inferior must this be considered when compared with the devotion of the young aspirant who seeks to realize the possibilities of the vocal and temperamental gifts bestowed by Him who said: "Unto whomsoever much is given, of him shall be much required." In vocal study, as in other activities, the truth of the old adage, that "haste makes waste," is incontrovertible.

Vocal development is of necessity a growth which may not be hurried with impunity. To insure success much care must be observed in laying a foundation on which an artistic superstructure may be raised. The most important element of foundation studies is unquestionably that of adequate breath control. As the breath is the motive power which gives life to the voice, the young student must of necessity devote much time to the acquirement of that power, which alone can insure complete control of the voice under the exacting demands of a modern repertoire. Insufficient attention to this single element of vocal culture can produce but one result, which is failure. To the study of breath control must be added the equalization of vocal registers, resonance, tone placing, phrasing, expression, and many other features of more or less importance, before the student can be said to have acquired the technic of his art, which enables him to attempt the interpretation of masterpieces whose acquaintance must be cultivated. Nor is this a complete summary of the equipment necessary to the finished vocalist. Without some knowledge of the various branches of Musical Theory, the ability to read music with accuracy and confidence, and also to play a piano accompaniment, the vocal student must inevitably be seriously handicapped in the attainment of his ambition. To master the essential elements which enter into the equipment of the finished vocalist requires much study, concentration of energy, hard work and—Time. Let not the question of this latter be "How short?" but "How long?"



MRS. H. H. A. BEACH

Mrs. Beach (Amy Marcy Cheney) is of American parentage, and her ancestry, of English origin, included several of the settlers of New England. Her early life in New Hampshire, where she was born in 1867, was remarkable for the manifestation of her musical powers, which soon became so evident, both in composition and playing, as to warrant their development.


Her musical and general education was begun in Boston, and when sixteen she made a successful debut there, with orchestra. Since that time she has devoted herself to composition and piano playing. Among original works which she has performed in public are a piano concerto, with the Boston Symphony Orchestra, and a sonata for piano and violin. Her compositions, vocal and instrumental, have received international recognition from musicians and critics, special interest being taken in the Gaelic Symphony. Recent contributions from this gifted woman's prolific pen are "Jephthah's Daughter" (aria for soprano, opus 53); "Scottish Legend" and "Gavotte Fantastique," opus 54; Motet, "Help Us, O God," for chorus; and four songs, opus 51: "Silent Love," "We Three," "June" and "For My Love."

## Music: An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto: Mus. Bac., Oxon, F.R.C.O.

### XIV. THE MUSIC OF THE GREEKS—Continued.

#### III. DRAMATURGY—Continued.

HE most renowned of all the Greek dramatists was Sophocles, who, in addition to being one of the greatest of poets was also an accomplished musician, and for many years the popular idol of the Athenians. His "Antigone" is perhaps the highest ideal of the Greek classical drama. This noble poem has become familiar to the modern world through Mendelssohn's well-known and characteristic incidental music. The celebrated "Bacchus Chorus" in this play significantly brings to mind the wild enthusiastic Dithyramb, from which the Greek drama was derived.

Sophocles, moreover, originated what was called the "Orchestic," which seems to have been a kind of pantomimic acting, with grouping and posing, so that the drama became essentially an opera. As such, however, it lasted but a few years; even before the death of this great genius the Thespian art had begun to wane. The times were changing, and tragedy gave place to comedy, while in both instrumental and vocal music, virtuosity rather than the elevation of the art, became the object of the musician; brilliant scale passages exhibiting digital skill on the flute, and melodies overwrought with superfluous embellishments for the voice, met with the rapturous approval of the young Hellenes.

The charlatan now also appears, and "When one of these clever and multiform gentlemen," says the great philosopher, Plato, with scathing irony, "who can imitate anything, comes to our state, and proposes to exhibit himself and his poetry, we will fall down and worship him as a sweet and holy and wonderful being; but we must also inform him that there is no place

for such as he in our state—the law will not allow him. And so when we have anointed him with myrrh and set a garland of wool upon his head, we shall send him away to another city.”

Aristophanes (about 420 B. C.), the next great dramatist, devoted his attention to comedy, and though on the one hand he successfully parodies the classical drama, yet on the other he pitilessly satirizes these innovations and the growing tendency to strive after effect. In his comedy, “The Clouds,” he thus refers to a popular teacher of singing in Athens:—

“Had any one for sport essay'd such shakes and trills  
to practise,  
Like Phrynis now has introduced, neckbreaking skip  
and flourish,  
Of stripes he'd had a measure full, for holy art cor-  
rupting.”

Aristophanes states that, in the time of his forefathers, measured rhythm and simple melody were the fundamental rules of music.

The age of Pericles is regarded as the period in which Grecian art reached its highest excellence and refinement. Under the direction of Phidias, the greatest master of the plastic art that the world has ever seen, the Parthenon at Athens was erected; while many of those glorious temples, the beauty of which enchants even the modern world of art, were built during this century; among these the Odeion was especially intended for musical and poetical contests.

With Pericles passes the classical drama of Greece; but its influence on the art of music did not, nor indeed can it, pass. After lying dormant for some 2,000 years, a period which includes the “dark ages,” it re-awakened about the time of the Renaissance, when a society of *Literati* was established in Florence (1580) for the purpose of reviewing “The ancient Greek art of musical and dramatic declamation,” *musica parlante* as it was called; and in due course (1594) appeared the first opera, “Daphne,” the very title of which is a connecting link with the ancient land of

Greece. "Daphne" became the precursor of both the modern Italian and German opera; and the culmination of the opera in the sublime tetralogy, "Der Ring der Nibelungen," by Richard Wagner, is said to be due to the ideal, which he proposed to himself, of embodying in the most advanced forms of modern music the lofty conceptions of the old Greek poets.

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## **The Mendelssohn Choir Concerts**

Under the direction of Mr. A. S. Vogt the Mendelssohn Choir gave three concerts in Massey Hall on February 10, 11 and 13. The Pittsburgh Orchestra, with Victor Herbert, conductor, assisted ably on each occasion, and on Saturday afternoon, February 13, a complimentary program was gracefully tendered by the Orchestra and Mr. Herbert to the Choir and Mr. Vogt. The chorus of more than 200 voices displayed those admirable characteristics of tone and interpretation which have established for it a place among the world's great musical organizations, while the large audiences present and the enthusiasm which prevailed were a united tribute to Mr. Vogt's skill and general musicianship. Works interpreted were Mendelssohn's "Ninety-Eighth Psalm"; "By Babylon's Wave," Gounod; "Blest Pair of Sirens," Sir Herbert Parry; "The Black Knight," Edward Elgar; Baumer's "Chimes of Oberwesel"; "Judge Me, O God," Mendelssohn; Brahms' "Farewell"; "Indian Rhapsody," Cowen; "Love Scene," Victor Herbert; Elgar's "My Love Dwelt in a Northern Land"; Tchaikovsky's Fifth Symphony, and excerpts from Wagner's "Der Meistersinger." The combination of these prominent Pittsburgh and Toronto organizations once again effected a most happy result.

## Conservatory Announcements and Events

A large reception, given by the Musical Director of the Conservatory and Mrs. Fisher in Dr. Fisher's spacious studios on January 16, was much appreciated and enjoyed by members of the faculty, who constituted the guests. Among those present were Mrs. Adamson, Dr. and Mrs. Anger, Mr. Blachford, Miss Ferguson, Mr. and Mrs. Cringan, Mrs. Cutter, Miss Dallas, Miss Christie, Miss Denzil, Miss Gordon, Miss Hallworth, Dr. and Mrs. Ham, Mr. Hardy, Mr. Harrison, Miss Hayes, Miss Hunter, Mr. Klingensfeld, Miss McMurtry, Mr. and Mrs. McNally, Miss Morris, Mr. Pigott, Miss Keating, Mrs. Parker, Miss Perry, Mr. and Mrs. Reburn, Mr. and Mrs. Sacco, Mr. and Mrs. Saunders, Miss Briggs, Mr. and Miss Tandy, Mr. and Mrs. Tripp, Mr. and Mrs. Vogt, Mr. and Mrs. Boehme, Miss Adamson, Mr. Blakeley, Miss Caldwell, Miss Cunningham, Miss Davies, Mr. Durand, Miss Emmett, Miss Heath, Mr. Herald, Miss Johnson, Miss F. Morris, Miss Myers, Mrs. Nichols, Miss O'Brien, Mr. Oliver, Miss Phelps, Miss Ratcliffe, Miss Robarts, Miss Rolls, Miss Ward, Miss Wheler, Miss Willcocks, Miss Wilson, Miss Miller, Miss Lawson and Miss Dunn.

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The Conservatory String Quartet's concert of February 16 proved to be an artistic event, the comprehensive program including Grieg's Quartet, opus 27; Piano Quartet, opus 109, Jadassohn; and Raff's Quartet, opus 192. Mrs. Drechsler Adamson, Lina D. Adamson, Lena M. Hayes and H. S. Saunders were ably assisted by Eugenie Quehen, pianist; Jessie C. Perry, pianist, and Robert Stuart Pigott, baritone.

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The trio of the Schumann Chamber Music Society—Mr. Tripp, Mr. Blachford and Mr. Saunders—presented an interesting program in the Conservatory Music



Hall on February 3. A special feature was Anton Arensky's Trio in D minor, opus 32. In the words of a local critic: "The concert was a delightful one in every respect."

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Events in the Conservatory Music Hall during the past two months included the following successful recitals: January 20, pupils of Mrs. Drechsler Adamson, assisted by pupils of Mr. Saunders, Dr. Ham and Mr. McNally; January 30, Mrs. J. W. Bradley's pupils, assisted by members of Mrs. Adamson's and Mr. Tripp's classes; February 9, miscellaneous program by pupils of Mr. Hardy, Miss Morris, Miss Hayes, Miss Gordon, Miss Hallworth, Mr. McNally, Mr. Herald, Miss Dallas, Mr. Klingenfeld and Dr. Ham; February 20, Mr. Tripp's pupils, assisted by pupils of Mr. Klingenfeld and Dr. Ham; February 26, representatives of the classes of Mrs. Nichols and Miss MacMurtry.

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Kathleen B. Stayner, graduate in the piano class of 1891, recently visited the Conservatory. Miss Stayner, who is associated with the China Inland Mission, has been spending her furlough in Canada. She was given a hearty welcome by former teachers and classmates, and expressed gratification at the progress made by her Alma Mater.

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On February 16 Ernest Seitz, a pupil of the Conservatory, played in Hamilton with much success. The young pianist, aged eleven, interpreted "Spanish Dance," Otto Merz, and "Murmuring Zephyrs," Jensen-Niemann. The following comment is from the *Hamilton Spectator*.

"Master Seitz, who comes from Toronto, but whose former home was in this city, was generously received. Nor was it because of his extreme youth that the audience encored his piano numbers. It was because his work was of a sort, artistically, that demanded

recognition. For one so young, Master Seitz shows a remarkable degree of efficiency as a solo pianist. His touch is decided and true, and his fingering such as would do credit to one much more experienced."

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We record with very great regret the death of Miss Blanche Badgley, daughter of Rev. Dr. Badgley, of Victoria University, on Jan. 30th. Miss Badgley graduated in the Piano Normal Course in 1899 and in the Artists' Course in 1900, after which she became a member of the staff. She found it necessary to go west in search of health, and spent some time at Colorado Springs and Pasadena, Cal., but to no avail.

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Miss Emily Selway, graduate in singing, recently took part in the oratorio "Elijah," at St. Thomas. The *Daily Times'* critic of that place wrote: "Miss Emily Selway of Toronto took the part of The Angel admirably, with a commanding and agreeable personality. Miss Selway possesses a contralto voice of fine range and quality, which she uses intelligently. In all the recitatives she was effective, and her principal solo, 'O Rest in the Lord,' was given a beautiful interpretation."

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A Musicale was given on January 26 by Miss Denzil at the Conservatory Residence in honor of Mr. Robert Stuart Pigott. Songs, piano and violin solos and a string quartet were interpreted by Miss Caldwell, Miss Adamson, Mrs. F. B. Allan, Mrs. Adamson, Miss Hayes, Mr. Saunders and Mr. Pigott.

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Miss Frances Wright has been appointed contralto soloist in the Western Congregational Church.

# Conservatory Examinations

February 2nd, 3rd and 4th, 1904

## SUCCESSFUL CANDIDATES

### Pianoforte Department

Intermediate grade—Honors—Marjorie Gibson Hoig, Oshawa, and Ethel L. Malcolm, Toronto (equal). Pass—Margaret Edith Grant, Orillia; Eleanor M. Sanderson, Toronto.

Junior—Honors—Lolla M. Brown, Scarboro Junction; Augusta Fierheller, Victoria Square, and Muriel R. Suddaby, Berlin (equal); Lera Estelle Brown, Collingwood; Marion McLean, Toronto, and Lillian V. Stephen, Meaford (equal); Greta Irene Ellis, Oshawa; Lillian G. Warren, Toronto. Pass—Beulah H. Bruce, Listowel, and Nellie Thompson, Melville Cross (equal); Florence Fanita Balfour, Ashburn; Mattie E. Crane, Chatsworth; Ada Allin, Bowmanville, and Martha Nellie Pike, Locust Hill (equal); Maud Bain, Toronto, and Kathleen O. Boyd, Owen Sound (equal); Margaret Hillock, Toronto, and Nina Kerrison, Oshawa (equal); Norma Large, Toronto, Margaret Macdonald, Fergus, and Jessie I. Todd, Goodwood (equal); E. Madeline Belt, Oshawa; Emma Louise Calverley, Whitby; Lily M. McBain, Port Dover, and Henrietta Wallace, Orangeville (equal); Florence Cooney, Lemonville; Aileen B. Calverley, Whitby, and Annie Aggie Smith, Newtonville (equal).

Primary—First-class Honors—Esther Keyfitz, Toronto; Vera E. Ogden, Toronto; Bertie Whalley, Toronto. Honors—Jean F. Gourlay, Galt, and Hattie Morris, Hamilton (equal); Helen A. Bollert, Guelph; Vera Hamilton, Toronto, and Alzina King, Toronto (equal); Tillie Brown, Hamilton; Arthur G. Ede, Woodstock, and Elma St. G. MacKenzie, Toronto (equal); Eleanor Ainley, Listowel; Mabel E. Penny, Toronto, and Ethlene Schooley, Toronto (equal); Agnes Harvie, Branchton; Isabel Allardyce, Toronto, and Frankie Johnston, Peterboro (equal); Elizabeth Doug-

las, Galt; Jennie Milner, Brampton; Vera Stafford Thompson, Toronto, and Mossie Waddington, Eglinton (equal); Beryl Collins, Toronto; Ellen Todd, Toronto, and Rubie A. Whyte, Toronto (equal). Pass—Myrtle Goll, Hamilton; Hattie Mae Austin, Toronto; Mrs. H. C. Kindred, Toronto, and Annie M. Sneath, Toronto (equal); Esther E. Duff, Cookstown; Fred W. Bryan, Toronto; Mabel J. Clement, Sheffield; Louise Lancey, Toronto, and Helen O. McLeish, Toronto (equal); Belle E. Gullidge, Oakville, and Bessie Watson, Belgrave (equal); Clara Neill, Waterloo; Mabel Gibbons, Meaford.

### **Vocal Department**

Senior or Final Grade—Honors—I. Constance Tandy, Kingston.

Intermediate—Honors—M. Lillian Moore, Peterboro. Pass—Vera E. Ogden, Toronto, and Elizabeth Dale Sinclair, St. Marys (equal).

Junior—Honors—Jean Isabel Sampson, St. Margaret's College, Toronto; Jessie M. Goggin, Havergal Ladies' College, Toronto. Pass—Rosalind Harrison, Havergal Ladies' College, Toronto; Nellie F. Guess, Portsmouth, and S. Muriel Wallace, Toronto (equal).

### **Violin Department**

Intermediate Grade—Honors—Herbert G. Langlois, Toronto.

Primary—Honors—Arthur M. Martin, Toronto.

### **Organ Department**

Junior Grade—Pass—T. Herbert Parry, Toronto.

### **Theory Department**

Intermediate Grade—First-class Honors—Edith Penhal, Atwood; C. P. S. Carman, Toronto; G. Douglas Macklem, Toronto. Honors—T. Herbert Parry, Toronto.

Counterpoint and Musical Form only—Honors—Mabel E. Rowe, Toronto.

Harmony and Counterpoint only—Honors—Margaret M. Fraser, Embro.

Counterpoint only—Honors—Mary Andrews, Keene; Muriel M. S. Pettit, South End.

Musical Form only—First-class Honors—Winnifred Hart, Toronto; Annie C. Petherbridge, Presbyterian Ladies' College, Toronto; B. Kathleen Appelbe, Oakville; Ada Snider, St. Jacobs, and Ethel Tafts, Toronto (equal); May Crane, Toronto; M. E. Dixon, Listowel; Frederic H. Terry, Toronto; Herbert McClure, Toronto. Honors—Ella May Hawke, Newton; Norman I. Ives, Toronto Junction; Lottie Woodland, St. Paul, Minn.

Junior—First-class Honors—Ethel M. Wood, Kirkfield; Edith M. Breckenridge, Toronto; Rachel McQuay, Sunnidale Corners; Frances McClatchie, Belleville; Elizabeth Dale Sinclair, St. Marys; Violet Vyvyan, Uxbridge; Herbert Booth, Toronto; Lizzie S. Meuser, Elmwood (equal). Honors—Augusta Fierheller, Victoria Square; Luard L. Woodward, Hanover; Florence Adele Thomas, Toronto; Frances M. Hunter, Toronto; Florence M. Kitchen, Toronto, and Flossie Pearl Snell, Dashwood (equal). Pass—Frankie Hollingshead, Toronto.

Harmony and Rudiments only—First-class Honors—Arthur G. Ede, Woodstock; Louise B. Crisfield, Dansville, N. Y. Honors—Marion Agnes Gray, Vancouver, B. C. Pass—Della Thomas, Toronto, and Mabel E. Penny, Toronto (equal); Hazel M. Young, Toronto; Diana M. G. Smith, Toronto.

Harmony only—First-class Honors—Evelyn Pamphyton, Toronto. Pass—Annie Dalton, Deseronto, and Marie Hennessy, Toronto (equal).

Rudiments only—First-class Honors—Alice Hodgson, Toronto; Anita M. Flood, Paisley. Honors—Earle B. Oliver, Toronto.

History only—First-class Honors—M. E. Dixon, Listowel; C. Douglas Macklem, Toronto, and Ethel Tafts, Toronto (equal); E. Muriel Bickell, Toronto. Pass—Lina Minton, Toronto; Evelyn Green, Parry Sound.

Primary—First-class Honors—Amanda Miller, Teeswater; Norah Wilkinson, Uxbridge; Minnette Ackrow, Highfield. Honors—Lizzie A. Bellemy, Ross Mount; Emma L. Calverley, Whitby; Maud E. Anderson, Burlington, and Ailene B. Calverley, Whitby (equal). Pass—Edith Boettinger, Thornbury; Lily Hislop, Toronto; Annie L. Lundy, Newmarket; Gladys Parry, Toronto, and Annie Aggie Smith, Newtonville (equal).

Part I. only—Honors—Muriel R. Suddaby, Berlin. Pass—Jessie Muriel Goggin, Havergal Ladies' College, Toronto.

## **Local Centre**

### **Ontario Ladies' College, Whitby**

#### **Theory Department**

Intermediate Grade—Musical Form only—First-class Honors—Daisy E. Faed, Blanche V. O'Hara, Desiree Campazzi, Ivy L. Harrison. Honors—Mabel E. Kipp, Margaret E. Cook.

Junior—Harmony and Rudiments only—First-class Honors—Florence Cauldwell. Honors—H. Pearl McLean.

History only—First-class Honors—Kathleen A. Lanceley. Pass—Myrtle Gallagher.

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Oh, what a concert, without audience,  
Within that shrine of music, his own mind,  
Mozart performed, when with his finer sense  
He heard all instruments as one combined;  
Nor this or that, in varying excellence,  
But one divinest, in degree and kind.

—Henry Browne.

## Extracts from the Works of Hiram Corson, LL.D.

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It is the merest truism that the leading aim in the teaching of English should be, 1, to enlarge the student's vocabulary, and 2, to cultivate a nice sense of the force of words which constitute a large proportion of every language, whose meanings are not absolute, but relative and conditional, being variously modified and shaded according to their organization in the expression of thought and feeling; and 3 (the sole end of 1 and 2), to speak and write good live English, of the best verbal material and texture, and closely fitting the thought which it clothes. John Philpot Curran once said of an advocate whose language was too big and sounding for his thought, "It will never do for a man to turn painter merely on the strength of having a pot of colors by him, unless he knows how to lay them on."

These three things can be secured (the capacity for them being postulated) only through an extensive and sympathetic reading of good authors, the subject matter being made the prime object, and the *ne quid nimis* being strictly observed in incidental instruction, that the students' thought and feeling be not kept disintegrated.

It is in their social life, so as to speak, that a large proportion of words must be known, to be truly known. As solitaires, they are more or less opaque, reflect no variety of hue, do not come into relation with feeling. Their radical ideas may be learned from dictionaries, and these are all that the mere word monger, who makes words an end to themselves, may know of them. They must be variously organized in the expression of thought and feeling before all their moral potentialities are brought out.

Take for example, the word "moral" just used, and see the variety of shade and extension of meaning it

admits of, as illustrated by the passages cited from various authorities in the Century Dictionary. Or take the common word "even," adjective and adverb, as used by Shakespeare, whose varied force, derived from context, is so well set forth and illustrated in Dr. Alexander Schmidt's "Shakespeare-Lexicon." Shakespeare, as a great expresser, one of the greatest of whom we have record, knew and had to know words in their social life, or rather say, in their inherent capabilities of social life; for he first brought out, in a very large number of words, those capabilities. He caused them to take on a variety of coloring according to their relationships. But this variety of coloring cannot be adequately presented, really cannot be presented at all, in definition, however precise they may be. It can be presented only in the passages in the plays in which such words occur. Apart from the passages which illustrate their changeable hues, definitions are barren. —Aims of Literary Study.

(To be continued.)

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## To Dr. Hiram Corson

An illustration of the inspiring influence which Dr. Corson exerts will be found in the following lines, recently dedicated to him and contributed to the Toronto *Globe* by a student of the Conservatory School of Literature and Expression:

Thou, gentle spirit, swathed in the cloud of age,  
And crowned with the star of thy eternity,  
Art like the mist of morn, uprisen from earth  
With one bright beacon on its top, to shed  
The light of other worlds upon our own.  
Now waking with the dawn to better things:  
Whence came that light upon thy peaceful face?  
That marvellous, mystic message of thine eye?  
Surely thou walkest with the One Divine!  
'Tis He who set that diamond on thy brow,  
To teach us man can never, never die.

—Margaret Perkins.



## Home and Foreign Notes

A Beethoven Festival will be held at Amsterdam on May 21, 22, 23 and 25.

Two biographies of Sir Arthur Sullivan will shortly be printed in England.

Alexandre Guilmant has been engaged to play for six weeks at the St. Louis Exposition

Lilli Lehmann and Teresa Carreno were heard in Vienna on January 14 and 13 respectively.

Hildegard Hoffman, soprano, Glenn Hall, tenor, and Henry Holden Huss, pianist, were the artists at a White House musicale in Washington on January 22.

This spring the French Opera Company, of New Orleans, will visit Washington, Montreal and other cities.

William H. Sherwood, the eminent American pianist, is well known in Canadian musical circles; therefore his article in this number of the *Bi-Monthly*, published also in the popular *Etude*, will be read with special interest.

William C. Carl, the distinguished organist, has been interpreting Parsifal programs this season, his selections consisting of "The Prelude," "The Entry to the Hall of the Grail," "Amfortas' Lament," "The Voice From on High," "The Flower Maiden's Chorus," "The Mystic Spear Regained," "The Good-Friday Music" and "Parsifal Heals the Wound of King Amfortas." The *Bi-Monthly* has received from Paris a copy of *Le Monde Musical*

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which gives an account of this artist and concludes: "Everywhere he follows fervently his beautiful mission, and we do not know how to thank him sufficiently."

Antoinette Sterling, the American contralto, died in London, England, on January 10.

Prominent in the artistic life of New York is Mme. Von Klenner (Marquise di Patteri), whose accompanying treatise on "The Evolution of the Singing Teacher" is written with characteristic strength and spirit. She is a representative of the Viardot-Garcia method of singing and holds a diploma awarded by the Paris Exposition of 1900. Mme. Von Klenner is able to sing, as well as to teach, and she is a member of many leading women's clubs; but, like Mme. Bloomfield Zeisler, she is devoted to her home and its sacred associations. Mme. Von Klenner's receptions are notable affairs in New York, as are Mme. Zeisler's in Chicago.

"The Paris *Figaro* gave on January 25 one of its famous 'Five o'Clocks,' which a crowd of its subscribers attended," says the *Musical Courier*. "Mme. Emma Nevada sang the air from 'Traviata,' with flute accompaniment by M. Gaubert, and the Mad Scene from 'Lucia' with a virtuosity which made the audience think for the time that Verdi was young and Donizetti new."

The New York *Violin World* says of an eminent musician: "A Frenchman by birth, an American by adoption, this artist assuredly is entitled to a place among 'Famous Violinists,' for, wherever the violin is appreciated and artistic violin playing enjoyed, the name of Sauret is known and respected. . . . ."

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### Organist of

### St. Simon's Church

Musical Director Ontario Ladies' College,  
Whitby.

Advanced Grades—Piano and Organ.  
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Emile Sauret was born May 22, 1852 (the same year in which D'Alberty, Richard Strauss and Hugo Becker were born)."

Leo Altman, the Hungarian violinist, will give a recital this month at Mendelssohn Hall, New York.

On the evening of February 11 The Bank's Glee Club gave a concert at Carnegie Hall, New York, the assisting artists being Charlotte Maconda, P. Venezia, William G. Hammond and a former member of the Conservatory staff, Guiseppe Dinelli, accompanist.

Mr. and Mrs. Richard Strauss sailed for America on February 13.

Felix Weingartner, of Munich, successfully conducted the New York Philharmonic Society's concerts on the 12th and 13th of last month.

At the Lyceum Theatre, New York, on March 14, Hermann Klein and David Bispham will give a lecture recital, which the *Musical Courier* describes as "a felicitous idea." The subject is "The Singing and Speaking Voices."

The Royal Theatre at Wiesbaden has accepted a new opera by Heinrich Spangenberg, entitled "Corsican Bridal."

March 20 is the date of Mme. Schumann-Heink's song recital at the Studebaker Hall, Chicago.

Kubelik gave a farewell concert at Vienna on January 13.

An artistic organ recital was held in St. James Square Presbyterian Church, Toronto, on the afternoon of February 6 by Dr. T. Alexander Davies, assisted by H. Ruthven McDonald. The program, consisting of modern compositions, was well interpreted before an appreciative audience.

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The People's Choral Union presented its second annual program in Massey Hall on Thursday evening, February 25. H. M. Fletcher conducted and Edith R. Chapman, W. A. Howland and the Klingensfeld String Quartet assisted. Jessie C. Perry presided at the organ.

George Grossmith, the musical entertainer, appeared at Massey Hall on February 18 and 20.

A new organ, the gift of Mrs. Massey-Treble, has been placed in the Metropolitan Church, Toronto, and inaugural programs have been arranged for Wednesday and Thursday evenings, March 9th and 10th. At the first concert Mendelssohn's "Hymn of Praise" will be sung by the Toronto Festival Chorus and the following soloists: Mme. Benda, soprano; Grace Lillian Carter, mezzo soprano, and William H. Rieger, tenor. Dr. F. H. Torrington, organist and conductor, will have the assistance of Charles E. Eggett. On Thursday evening, March 10th, an organ recital will be given by Edwin H. Lemare, the program including: "Fugue on the Name of Bach," Liszt; "Idyll in E Flat," Lemare; "Canzona in A Minor," Guilman; "Waldweben," Wagner; "Hallelujah Chorus," Handel; "Prelude and Fugue in D Major," Bach; "Fantaisie Rustique," Wolstenholme; "Etude Symphonique," Enrico Bossi; and "Adagio" and "Scherzo," Lemare. The Festival Chorus will assist.

At St. George's Church, Montreal, a recital will be given on the Crathern Memorial Organ, by Mr. Lemare, on the evening of Tuesday, March 8th. The soloists are to be Messrs. Courtice Brown and S. Dunn.

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## Concerning Music

Of all of us Handel knows best how to produce great effect; where he desires to produce it, he "crushes like thunder." Even if—after the fashion of his time—he is trudging along, we still find something in it.—Mozart.

---

When Thalberg played a melody it stood out in bold dynamic relief; not because he pounded, but because he kept the accompaniment duly subdued.—Christiani.

---

Music is never stationary; successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the ideal.—Liszt.

---

We must ever strive after the highest, and never weary because others have earlier obtained the good to which we aspire.—Mendelssohn.

---

Reverence what is old, but have also a warm heart for all that is new. Indulge no prejudice against unknown names.—Schumann.

---

O Mozart! If I could instil into the soul of every lover of music the admiration I have for his matchless works, all countries would seek to be possessed of so great a treasure.—Haydn.

---

Every day that we spend without learning something is a day lost.—Beethoven.

---

The human voice is really the foundation of all music.—Wagner.

---

Study only the best, for life is too short to study everything.—Bach.

---

Simplicity, truth and naturalness are the great principles of the beautiful in all productions of art.—Gluck.

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# The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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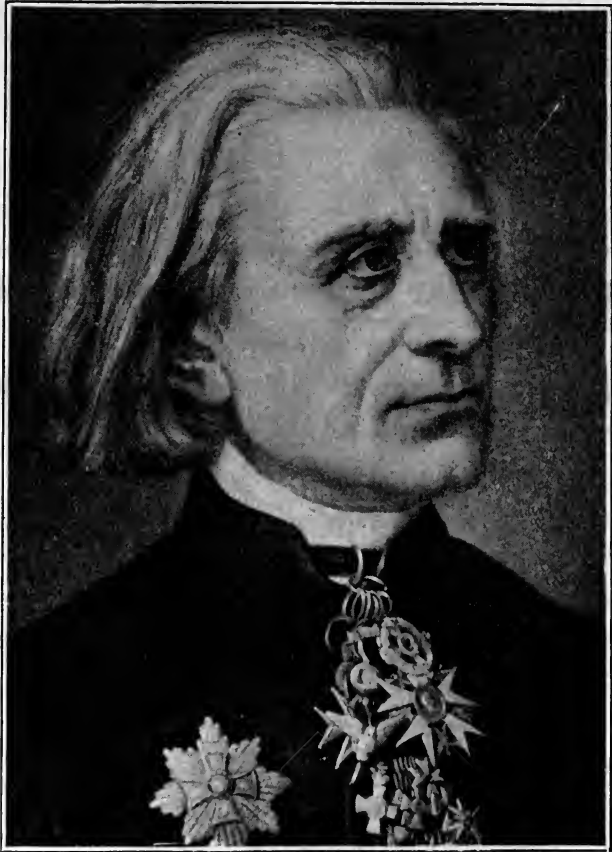
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**Liszt**

# The Conservatory Bi-Monthly

## LISZT



LISZT, the artist and the man, is one of the grand figures in the history of music," writes Dr. Theodore Baker. "Generous, kindly and liberal-minded, whole-souled in his devotion to art, superbly equipped as an interpreter of classic and romantic works alike, a composer of original conception and daring execution, a conductor of marvellous insight, worshipped as teacher and friend by a host of disciples, revered and admired by his fellow-musicians, honored by institutions of learning and by potentates as no other artist before or since, his influence, spread by those whom he personally taught and swayed, will probably increase rather than diminish as time goes on."

Franz Liszt, the son of Adam Liszt, an official in the imperial service, was born at Raiding, Hungary, on October 22, 1811. At the age of nine he made his debut at Oedenburg with such success that a number of Hungarian noblemen guaranteed means for his further education in music. So he went to Vienna and studied with Czerny, Salieri and Randhartinger. In 1823 he visited Paris, hoping to enter the Conservatoire, though a foreigner; but Cherubini would make no exception in his favor.

"Don Sancho, ou le Château de l'Amour," an operetta by Liszt, was performed in Paris in 1825. The young pianist and composer then gave concerts for two seasons. His father died in 1827, and the son soon settled in the great French metropolis. At one time he thought of becoming a priest, but that idea was abandoned for the sake of music.

Lately a young and thoughtful artist in a leading American city spoke of experiments with color. Here is yellow, and anon you may discover shades of purple. One hue is affected by some adjacent contrast. Thus, desired effects may be produced, and often there are revelations for the painter.

And has not many a student of music and its history been impressed by the controlling powers which constantly arise, to alter theme or variation, or turn the trend of events?

Of Liszt we read: "His impressionable spirit was strongly moved by the influences of the period: the romanticism of Chopin and Weber, St. Simonism, the revolutionary era of 1830." Paganini's achievements inspired him, and "the music of Berlioz ripened his conviction of the poetic possibilities of his art."

He came in contact with Victor Hugo, Lamartine and George Sand. "I met Liszt," wrote Wagner, "for the first time during my earliest stay in Paris, at a period when I had renounced the hope, nay, even the wish, of a Paris reputation, and, indeed, was in a state of internal revolt against the artistic life which I found there. At our meeting he struck me as the most perfect contrast to my own being and situation."

Liszt gave his services for many charitable purposes, and the Beethoven monument at Bonn owed much to his liberality. In 1849 he became Court Kapellmeister at Weimar. Ten years later he left that place and until 1870 lived much of the time in Rome. At Weimar, Pesth and in Italy the last years of his life were spent. He died during the Wagner Festival at Bayreuth in 1886. In religion he was a devout Catholic.

---

We cannot imagine a complete education of man without music.

Jean Paul Richter.

---

I now feel more vividly than ever what a heavenly calling art is, and for this also I have to thank my parents. Just when all else which ought to interest the mind appears repugnant and empty and insipid, the smallest real service to art lays hold of your inmost thoughts, leading you far away from town and country, and from earth itself; then it is indeed a blessing sent by God.

Mendelssohn.

## Antoninus and George Eliot



MAKE for thyself a definition or description of the thing which is presented to thee, so as to see distinctly what kind of a thing it is in its substance, in its nudity, in its complete entirety, and tell thyself its proper names, and the names of the things of which it has been compounded, and into which it will be resolved. For nothing is so productive of elevation of mind as to be able to examine methodically and truly every object which is presented to thee in life, and always to look at things so as to see at the same time what kind of universe this is, and what kind of use everything has with reference to the whole, and what with reference to man, who is a citizen of the highest city, of which all other cities are like families; what each thing is, and of what it is composed, and how long it is the nature of this thing to endure which now makes an impression on me, and what virtue I have need of with respect to it, such as gentleness, manliness, truth, fidelity, simplicity, contentment and the rest."

Thus wrote Marcus Aurelius Antoninus, who was born at Rome, A.D. 121; and to-day the Canadian music student may read and profit by his precepts. "The names of the things of which it has been compounded!" Here awaits an invitation to inscribe a comprehensive definition of music.

Again: "How long it is the nature of this thing to endure which now makes an impression on me?"

The music student need never ask this question; he feels that his art is infinite. Possibly one explanation of that other inquiry, "How long must I study?" which Mr. Cringan discussed in the March Bi-Monthly, may be found in the shortness of time now allotted for existence upon earth. In olden days how great must have been the opportunity for development, for, as George Eliot has written in the "Legend of Jubal:"

"Man's life was spacious in the early world:  
It paused, like some slow ship with sail unfurled  
Waiting in seas by scarce a wavelet curled;  
Beheld the slow star-paces of the skies,  
And grew from strength to strength through centuries;  
Saw infant trees fill out their giant limbs,  
And heard a thousand times the sweet bird's marriage  
hymns."

Another quotation from the same poem gives a sympathetic account of the ambitions of a young musician. In our day he fain would break away from some small town and take advantage of conservatory, music hall or the kindred attractions of a large city. In Jubal's words :

"Hearing myself," he said, "hems in my life,  
And I will get to some far-off land,  
Where higher mountains under heaven stand  
And touch the blue at rising of the stars,  
Whose song they hear where no rough mingling mars  
The great clear voices. Such lands there must be,  
Where varying forms make varying symphony;  
Where other thunders roll amid the hills,  
Some mightier wind a mightier forest fills  
With other strains through other shapen boughs;  
Where bees and birds and beasts that hunt or brouse  
Will teach me songs I know not. Listening there,  
My life shall grow like trees both tall and fair  
That rise and spread and bloom toward fuller fruit  
each year."

---

Music is calculated to compose the mind and fit it  
for instruction.

Aristides.

---

It is Nature who forces us to break forth into singing when our heart is moved by great and sudden emotion—in the wail of grief, in the exaltation of joy, in the sigh of melancholy longing.

Cicero.

# Evolution of the Singing Teacher

By Mme. Evans Von Klenner (Marquise di Pattéri)

## Part II.

But the world continued to progress. Some of the villages grew into towns, then cities. Refinement and well-being grew apace, professions multiplied, life became easier, and there was some time left for thinking how to make it more beautiful and worth living. Music became a household pastime. Specialization began in the ranks of performers, and every instrument found its interpreter and teacher, as organ, piano, violin, or flute. The most wonderful of all instruments, the human voice, infinitely richer in modulation and expression than all the others, could not be overlooked, and came to the fore; choral societies required soloists among their members, the stage needed good singers, ensemble and rôle singing soon became a profession, found teachers equipped to impart it, and took its long-vacant seat in the front ranks of science and art.

When I say "science" I am fully aware what this word involves. The Teacher of Singing who stands at the height of his profession is, indeed, the final product of a long, slow, struggling evolution, and the accumulated knowledge which makes him what he should be can be obtained by no other way but that of careful preparation and long years of unrelenting, untiring, concentrated studies. Personally, he must, as Frederick Wieck says, possess the finest feeling, the deepest feeling, the most delicate ear, and in addition the requisite knowledge, energy and practice. As a teacher he must follow Goethe's axiom, that a man, before he can produce anything great, must understand the means by which he has to produce it. Voice production is the foundation of his work, and the means by which he has to produce it cannot be his but at the price of untiring effort.

Diversification in its broadest sense is the password of his preparatory period. "He, who sets limits to himself, will always be expected to remain within them." A limited education will never do for the Singing Teacher, for what he professes to teach is the standard of all that is music. "Whatever the de-

velopment of the art, whatever the boldest combinations of a composer or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music." (Wagner).

It is clear that it is essential for a teacher of singing to possess all the advantages of a good, general education, together with all the qualities that make out of a diligent student an efficient teacher. Many possess knowledge, but very few the gift to impart it to others. The Singing Teacher has, moreover, only too often pupils whose educational standard is such as to need constant guidance and example. To make them understand the scope of their self-set task he must be a reader of character, and as such, familiar with psychology. The anatomy and physiology of the vocal organs which he has to develop are another requirement of his calling; his idiomatic knowledge of languages, accent, enunciation, etc., must be above reproach, for what his pupils sing must be pure, unadulterated Italian, French, German, or Anglo-Saxon English free from nasal twang. And this is more than merely grammar, reader, a sprinkling of literature and an occasional conversation can impart. The only proper way to achieve this is by mastering Phonetics—the science of the sound, of the functions of the vocal organs—which enables him to tell his pupils just what to do with the tongue, hard and soft palate, teeth and breath, in order to acquire perfect idiomatic diction. The works of Helmholtz, Muller and Bell must be on his book-shelf. Correct breathing is the very base of tone production and the only way to sing as the notes dictate. "*Chi respirara cho cantara!*"

As a musician, the Singing Teacher must be broad and thorough. He should be a master in sight-reading, and although accompaniment is not absolutely necessary—in fact, only good when rôles and scores are being studied—still he should be able to accompany his pupils, accentuating the melody and thereby assisting them greatly in keeping time and rhythm. It is best for him to do the accompanying himself, for thus he will detect, correct and eliminate minute de-



viations from the individual interpretation of the singer. This interpretation always depends on the natural talent of the pupil, on his training and practice, practice, practice. The history of music, composition, harmony and counterpoint are indispensable; the latter helping him to readily transpose when necessary.

All these accomplishments are indispensable to a Singing Teacher thoroughly fitted for his vocation, and must be supported by a natural gift for imparting his knowledge to those he instructs. Such a teacher will develop good singers, and this is all he can be expected to do. For genius cannot be instilled, and only where genius is wedded to talent can the ideal result, the artist, be obtained. An artist is born, and never made by the teacher.

To require from the Singing Teacher a division of his work in separate courses, embracing all the branches mentioned above, would be mere folly. He is a specialist, and teaches his specialty only, but that thoroughly. Other specialists have to step in on his initiative to teach the pupil the elements of which he stands in need. But the Singing Teacher has acquired and mastered in his long years of apprenticeship all the special subjects that form his store of knowledge, and applies them whenever occasion demands. He concentrates his efforts upon uniform correctness, and the judgment of those who hear and appreciate what his pupils can do is his verdict.

I deem this sketch sufficient to outline the evolution and duties of the modern Singing Teacher, and the only question is now to see how this educational theory is actually carried out in practice, and more especially on our hemisphere. I am forced to acknowledge, to my great mortification, that this arduous and exacting calling is, as yet, far from being universally understood.

(To be continued).

---

News of the death of Antonin Dvorak, the composer, at Prague, Bohemia, has just been received.

# Music in America

By Wm. H. Sherwood

## Part II.

### Protection of Our Own Interests

When we learn the truth about our own musical strength and show that confidence in American talent and American methods in music that we do in other things, other nations will learn to put a higher value upon our musical standing. We have tariff laws protecting every interest in the country excepting music. At the time of the World's Fair in Chicago a large sum of money was expended for music and a separate building was erected for that purpose. The greatest composers, solo-artists, and others from Europe were invited to come over and take part. I have had an impression that there could have been a more generous and just exposition of American musical resources on that occasion, alongside of the other.

At the time of the last exposition in Paris (1900) the French authorities scarcely allowed any foreign musical talent to be heard, while doing great things in a musical line with their own musicians. The only record of American musical doings upon that occasion, that I can learn of, was an outside enterprise, not connected officially with the exposition work, where an American piano-manufacturer gave some very successful entertainments with young American talent, reaping much reward, both for his own instruments and for the young artists heard from.

There has been a complaint all along the line, by artists and writers, against the fad for European pictures and European literature. They have all had an up-hill course to pursue, but the American authors and painters are ahead of the musicians, up to date, as regards various advantages, in authority and public recognition by our own people. There has been very little unanimity of purpose, or joint action, in the community of interests exhibited by American musicians in America. Our music teachers' associations have done considerable toward breaking the ice

in this respect and showing musicians that they could afford to think better of one another and work in harmony for the general good.

### **The Foreign Artist has Greater Advantages**

But while American musical interests languish, it would hardly appear that the foreign talent and foreign enterprises in music in America suffer equally from lack of coalition. It is, undoubtedly, well worth while to bring these matters prominently before thinkers on this side of the ocean. Our people do not lack enthusiasm nor pride in their own achievements. There are, undoubtedly, persons much interested in keeping up foreign musical supremacy and prestige in America,—and the public falls into the trap too readily. Particularly is this the case with the wealthy persons who buy their clothing in Europe and spend their summers abroad. Plenty of them have acquired un-American habits and tastes. These same persons spend their winters at home, and are frequently in the majority in voting as to the policy of our musical clubs and societies. As they naturally wish for the best that can be had, and see the high prices of foreign talent and the prestige given to visiting artists by managers and newspapers, they consequently want that and nothing else, and so our musical societies pay a high price to some new-comer—and consider themselves very generous if they tolerate American talent on the program, at a low price, or without any compensation whatever. They often bankrupt themselves with the process, too.

There is double difficulty ahead for the American artist. It is difficult to compete with an unnecessary, popular prejudice, as well as with money invested in this line, as in every other. I do not propose to be able to prescribe a remedy for this state of affairs, but I am confident that American musicians and the American public are too much interested in our musical future to allow such a condition to exist unnoticed. Some few of us have appeared before the

public in Europe as composers and solo-artists and have been able to break the ice in this country, before the lines were drawn so tight in this field. Others, particularly of the younger generation, can do their best, whether studying at home or abroad, with whatever degree of talent, only to find themselves systematically relegated to the background.

### **Value of American Educational Methods**

There must be a future place for the best brains and talent in the world, even if handicapped by the circumstance of having been born in America. What have our fellow-artists to say about this? In the matter of teaching methods, we are not one whit behind the best standards in the world. Our citizens have every confidence in our schools and universities. Our common-school system is the best existing. Our universities are so richly endowed with both money and brains that there is no question of their standing among the universities of the world. Our system of teaching music in the public schools is unquestioned. We have no less quality among American people who are studying music earnestly.

There is a greater demand to-day for young men music teachers of high grade for our schools and seminaries and otherwise than there are young men studying. They will rank with the best, from any source.

There is no question that we have produced some of the greatest singers in the world. There can be none among those competent to judge, who have taken the trouble to inquire, as to the ability of some of our young solo talent and composers and the promise of others.

(To be continued).

As the excellence of a picture depends on design, coloring and expression, so in music, the perfection of composition arises from melody, harmony and expression.

Avison.

# Music : An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University  
Toronto : Mus. Bac., Oxon, F.R.C.O.

## XV. The Music of the Greeks—Continued

### IV. Philosophy.

**T**HE elaborate system of scales possessed by the Greeks, like the modern diatonic scales, was founded on the tetrachordal principle. The earliest of the Greek scales is said to have been invented by Terpander. It consisted of two tetrachords, or scales of four notes each, but unlike the modern scale these tetrachords were conjunct, that is to say, the last note of the lower tetrachord was taken as the first note of the upper. Each tetrachord consisted of a semitone and two tones, and the connecting note was regarded as the key-note of the scale. It was upon this principle that the seven-stringed lyre of Terpander was tuned. This scale might be represented in modern music as commencing on the note *E*. third space in the bass, and would, therefore, consist of the notes *E*, *F*, *G*, *a*, *b* flat, *c* and *d*; *a* being the key-note.

The construction of this scale, with the technical names of the various strings of the lyre, was as follows:—

Upper Tetrachord.	{	<i>d</i> . Nete (shortest string, highest sound).*
		<i>c</i> . Paranete (beside Nete).
		<i>b</i> flat Paramese (beside Mese).
Lower Tetrachord.	{	<i>a</i> . Mese (middle string, the key-note).
		<i>G</i> . Lichanos (forefinger string).
		<i>F</i> . Parhypate (beside Hypate).
		<i>E</i> . Hypate (longest string, lowest sound).

\* Nete was the highest sound from the modern point of view, to the Greeks it was the lowest.

Ion, of Chios, a noted Greek hymnologist, added to the above scale another conjunct tetrachord below the lower tetrachord, commencing on the note *B*, and shortly after this the lowest note of the Greek scales was added. This note was *A*, the octave below Mese, and was called Proslambanomenos, the added tone. Each tetrachord had its own name, the lowest being called Hypaton, the next Meson, and the highest Symmenon. The low *B* was thus called Hypate-Hypaton, *C*, Parhypate-Hypaton, and *D*, Lichanos-Hypaton, while the original Hypate, *E*, became Hypate-Meson, and so on. Mese and the notes of the highest tetrachord, however, as they occurred but once, did not require any distinguishing tetrachordal name. This system was known as "the lesser perfect system."

The strings of the lyre had no definitely fixed pitch. The only directions were that the lowest sound, Proslambanomenos, was to represent, and to be in tune with, the lowest audible tone of the voice; and that the first and last notes of each tetrachord were to be a perfect fourth apart.

The next improvement effected in the Greek scales was the separation of the two original tetrachords; the upper tetrachord being changed so as to commence with the note *B* and to end with the note *E*. The technical names of the notes of this tetrachord were:—Paramese, Tritē, Paranete and Nete; Tritē signifying the third below the highest note. The interval between the two tetrachords was called the tone of disjunction or the Diazeuktik tone. Finally Pythagoras, by the addition of three more notes above this new tetrachord, and forming with it another conjunct tetrachord, obtained a scale of two complete octaves; and this was known as "the greater perfect system." This scale was practically identical with the descending form of the modern melodic minor scale; it began on *A*, the first space in the bass, and extended to the second space in the treble. It must be remembered, however, that the normal Greek octave commenced on the note *E*, and that *a* (Mese) was the key-note; the notes above and below this

octave were regarded as additional notes, thus enabling the singer, if he so desired, to exceed the limits of the normal octave. Whether, therefore, the lyre had a compass of one or of two octaves, the key-note was invariably about the middle of the instrument.

(To be continued.)

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## **Grading Music**

F. A. Williams, in "The Etude."

One very important factor in successful music-teaching is the proper grading of the music given the pupil to study. Young teachers cannot be too careful in regard to this matter.

A mistake made by young teachers is in giving pupils studies and pieces much too difficult for them. They do not work upon the plan of gradual development. The result is that the pupil is unable to do good work, and is apt to become discouraged. It is always well to remember that an easy piece well played is far better than a more difficult piece poorly played. A public school pupil who is in the third grade would not be expected to take studies given in the fifth grade, but we very often hear of piano-pupils trying to play fifth-grade music when they ought not to attempt anything above the second or third grade. To give the pupil such music as will be instructive, and at the same time keep him advancing without going too far and attempting that which is too difficult for him to play artistically, requires an experienced teacher, and one who is well informed in regard to the best teaching material.

The pupil should not be given music which he cannot master by careful practice. To play a composition artistically, the pupil must first be able to play it with ease. Pupils should be taught to think less of the difficulties of a piece, and more of its value from a musical standpoint.

## The Dual Nature of Music



MUSIC is dual in its nature ; it is material as well as spiritual. Its material side we apprehend through the sense of hearing, and comprehend through the intellect ; its spiritual side reaches us through the fancy (or imagination, be it music of the highest class), and the emotional part of us. If the scope and capacity of the art and the evolutionary processes which its history discloses are to be understood, it is essential that this quality be kept in view.

There is something so potent and elemental in the appeal which music makes that it is possible to derive pleasure from even an unwilling hearing, or a hearing unaccompanied by an effort at analysis ; but real appreciation of its beauty, which means recognition of the qualities which put it in the realm of art, is conditioned upon intelligent hearing. The higher the intelligence, the keener will be the enjoyment, if the former be directed to the spiritual as well as to the material.

Henry E. Krehbiel.

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Music is well said to be the speech of angels ; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the infinite ; we look for moments, across the cloudy elements, into the eternal Sea of Light, when song leads and inspires us.

\* \* \*

All nations that can still listen to the mandates of Nature, have prized song and music as the highest ; as a vehicle for worship, for prophecy, and for whatever in them was divine.

\* \* \*

David, King of Judah, a soul inspired by divine music and much other heroism, was wont to pour himself in song.

Thomas Carlyle.



## George Whitfield Chadwick



MR. CHADWICK, musical director of the palatial New England Conservatory of Music, at Boston, is recognized as one of the most eminent of American composers. When interviewed by the writer a month ago he displayed much interest in Canadian musical affairs, as well as in those of his own country. He spoke words of praise for an organ builder in one of the well-known cities of this Dominion, while of the progress made by Toronto singing societies he made special mention.

Concerning the career of this gifted musician and composer, many interesting pages have been written. From an authentic New York article of eulogistic nature, the ensuing statements are taken:—

His childhood home was Lowell, where he was born on November 13, 1854. There was music in his father's family, and an elder brother gave him his first pianoforte lessons. Then he became a pupil, on the organ, of Eugene Thayer. When about 20 years old he went West as a teacher of music, and gave the labors of a year to a modest educational centre in Michigan, called Olivet. During 1877 and 1878 he studied under Reinecke and Jadassohn at Leipsic, and during 1879 under Rheinberger at Munich. His thesis at Leipsic was inspired by an American subject. It

was an overture entitled "Rip Van Winkle," which had a performance at a conservatory concert, and was given a place on the program of the Boston Handel and Haydn Society in 1880. He elected Boston as his home, and has remained there ever since, seeking recreation in the summer on Martha's Vineyard.

Mr. Chadwick has composed in nearly all forms, large and small. In New York we have heard more of his songs than anything else. Of his choral works New York has heard "The Song of The Viking," for men's voices (December 2, 1886); "The Lovely Rosabelle," cantata for solos, chorus of mixed voices and orchestra (November 24, 1890); "Phoenix Expirans" (December 15, 1892); and "The Lily Nymph" (December 7, 1895). A string quartette in D major was played at an American concert in Chickering hall on November 22, 1887; the Allegretto Scherzando of his second symphony in B flat at the Tribune's semi-centennial celebration on April 10, 1891, and an overture, "Melpomene," at a concert of the Arion society on April 15, 1888. His comic opera, "Tabasco," was given here for a season beginning on May 14, 1894. He has written three symphonies, of which two have been published in score by Arthur P. Schmidt in Boston and Leipsic. His finest choral work, in the estimation of the writer, is the "Phoenix Expirans," which was heard with veritable delight, so fresh and lovely is it in melody, so dignified and consistent in conception, so delicate yet rich in its orchestral coloring, and so churchly yet warm in its harmony.

---

Music is full of religion. The first tidings that ever came from heaven to man, came in music on the plains of Bethlehem.

George P. Upton.

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Poetry, painting, architecture, each and all express the spirit of their time. This is the case in no less a degree with music.

Anon.

# The Song Composer

By Edmund Hardy, Mus. Bac.



THE budding composer who would try his 'prentice hand upon a song is always confronted with the difficulty of securing suitable words wherewith to wed the melodic and harmonic out-pourings of his immortal genius.

He is at first surprised to learn that all poetry is not eligible for musical setting, and is then pained to discover that his predecessors among the great masters have selfishly set all the best poems, and left him naught whereon to wreak the frenzy of his inspiration.

If he is driven, through circumstances, to examine technically the nature of poetry, he comes away from his research a little wiser, but feeling himself to be even more circumscribed in scope of expression. He learns that of the three classes of poetry, Epic, Dramatic, and Lyric, the last-named only is regarded as being suitable for musical treatment. A further limitation is experienced when he finds that all lyrics will not answer his purpose, those of Browning, for example, being declared too subtle and complex in emotional content for a garb of music.

This is, indeed, rude awakening for him who in trustful ignorance had grandly imagined music to possess a *nuance*, a shade for every delicate turn of thought existing in poetry's realm; that the generic, all-comprehensive nature of his chosen art was such as to find no imagining of any hero or poet too involved, too lofty, too fine, or too tremendous for a response.

There are, however, consolations which remain, and one lies in the fact that the public is not philosophic. It cares not at all whether the composer sets a lyric or a lunar eclipse, so long as its little palate is agreeably tickled with a tune. For years it has been singing with passionate persistency a certain saccharine melody entitled "Oh! promise me," in which occurs a very uncomfortable proposition, to wit:

"And let me sit beside you, in your eyes."

and one would fain promise it anything if it would but desist.

Then, again, comes a consolation in the following tidings which appeared in the newspapers, and are, therefore, true:—

“Richard Strauss, the eminent German composer, goes so far as to claim that music can depict anything. He contends that any scene and any human emotion can be portrayed so vividly by music that the listener can tell what is meant to be conveyed *without any explanatory text*,”


Now does our composer exclaim :

“For this relief much thanks.”

It is very comforting to find that words, after all, are a mere superfluity. This is the day of wireless telegraphy, and of wordless songs.

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## The National Chorus Concerts

HE National Chorus of Toronto, under Dr. Albert Ham's able direction, and assisted by the Chicago Symphony Orchestra, gave two artistic concerts at Massey Music Hall; on April 13th and 14th. At the first event the program consisted of Coleridge-Taylor's "Death of Minnehaha"; Soprano Solo and Chorus, "Now Tramp O'er Moss and Fell," Sir Henry Bishop; and "Hope of the Ages," an admirable composition by Dr. Ham. On the second night Elgar's "Light of the World" and "The Banner of St. George" were given. Assisting artists included Genevieve Clark Wilson, soprano; Arthur Beresford, bass; Franz Wagner, 'cellist, and William H. Sherwood, pianist. The Earl of Minto is honorary president of the National Chorus, and the officers are: W. D. Matthews, president; J. W. Woods and Noel Marshall, vice-presidents; F. G. Morley, honorary secretary-treasurer; H. J. Luff, assistant secretary, and J. F. Race, chorus secretary. Miss Ada M. Briggs, Mus. Bac., is the accompanist.

## Conservatory Announcements and Events

Douglas Bertram, who passed with first-class honors the graduating piano examination of the Conservatory, when but a lad some years ago, has of late been making marked progress in Berlin, Germany. At a recent important concert in Beethoven Saal he played, with orchestral accompaniment, Tschaikowsky's B flat minor concerto, and was recalled four times by a large and critical audience.

Miss Bessie Burgar, piano graduate of 1902, Miss Isabelle Currie, graduate in the department of singing, 1902, and Miss Ruby Akin, violin graduate of 1900, are meeting with much success in Owen Sound. The program of a joint recital, given on March 23rd, has been received, and it bears testimony to the artistic achievements of these young teachers.

Rupert Weeks has been appointed tenor soloist at the Parkdale Presbyterian Church, where Edmund Hardy, Mus. Bac., is organist and musical director.

On March 20 Miss Mina Phillips sang with success at a special service in the Bethany Presbyterian Church, Philadelphia. The press spoke of her in terms of high praise.

Frank H. Matthews and C. J. Mehan, Conservatory students, have accepted operatic engagements, and are successfully touring in the United States. Ralph Douglas has been appointed bass soloist in St. Simon's Church, Toronto, and Harry Graham is now tenor soloist in the same choir. Charles J. Wallace has accepted the position of tenor soloist at Knox Church, in this city.

Mrs. Bradley, who for many years conducted the Berkeley Street Methodist Church Choir, has resigned, owing to other engagements. Officers and members received the announcement with regret, and at the close of a church concert on April 19th Mrs. Bradley was presented with a silver tea service.

A visitor to the Conservatory during Easter vacation was Miss Nellie E. Rinker, who graduated in the

Teachers' Course (1903), and now has a promising class of piano and theory pupils at Kincardine.

March events in the Conservatory Music Hall included the ensuing dates:—Saturday evening, March 12th, vocal recital by pupils of Mrs. J. W. Bradley; 16th, piano recital by pupils of Edmund Hardy, Mus. Bac.; 19th, piano recital by pupils of Miss Edith Myers; 22nd, piano recital by pupils of Dr. Edward Fisher, Musical Director; 24th, violin recital by pupils of Miss Lena M. Hayes; 26th, piano recital by pupils of Mr. J. D. A. Tripp; 29th, piano, organ, vocal and violin program, interpreted by students in these departments.

The April events were as follows:—April 12th, piano recital by pupils of Mr. W. J. McNally; 16th, pupils of Mr. Vogt; 20th, recital by Miss La Voie, piano pupil of Mr. Hunt at Albert College, Belleville; 21st, Miss Hallworth's vocal pupils; 23rd, Miss Myers' pupils (Lecture Hall); 23rd, Mrs. Bradley's pupils; 26th, Dr. Ham's pupils; 27th, the Conservatory String Orchestra; 28th, Mr. Klingensfeld's pupils; 29th, recital by Miss Ferguson, vocal pupil of Mrs. Ryan Burke; 30th, Mr. Tripp's pupils (afternoon), Mr. Tandy and members of his class (evening). On April 25th the Round Table Club held a "Dickens Evening."

A program, consisting of original compositions by pupils of Dr. Humfrey Anger, will be presented in the Conservatory Music Hall on Monday evening, May 2.

Robert Stuart Pigott, member of the faculty, will present a novel and interesting program in the Music Hall on the evening of May 10. At this concert Edwin H. Lemare, the eminent organist, will make his only American appearance this season as a pianist.

Under the musicianly direction of Mrs. Adamson, the Conservatory String Orchestra's concert on April 27th proved to be an event of special interest. The program included the first movement of Beethoven's string quartet in B flat, Opus 18; Gounod's Meditation upon Bach's first Prelude, and Moszkowski's Serenata. Miss Grace Lillian Carter, Miss Eva Janes, and Mrs. Blight were the efficient assisting artists.

# Extracts from the Works of Hiram Corson, LL.D.

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## Part II. From the Introduction to Shakespeare

But it is a mistake, I think, to impute a doctrinal character to any play of Shakespeare, whether this character be moral, political, religious, or philosophical. Everything is held more or less in solution, in the plays—there's comparatively little of precipitation, and hardly anything at all of crystallization into opinions or doctrines. (It's a marked characteristic of literary educational processes in these days, that nothing is allowed to be held in solution in a literary work, if it can be precipitated and crystallized into ideas and opinions; in other words, if it can be brought into the domain of the insulated intellect. The age would be healthier if there were less of this.)

Shakespeare is always and pre-eminently, and exclusively, the dramatist; but as a dramatist he is distinguished from all the contemporary dramatists, in his working more strictly than any of them, under the condition of moral proportion, (and by moral proportion I mean that which is in harmony with the permanent constitution, with the eternal fitness, of things), and this he did, because as must be inferred, he felt more than did any other of the contemporary dramatists, the constitution of things, and knew that constitution of things could not be violated with impunity. To unite moral proportion with a more or less unrestrained play of the passions, is the great artistic achievement of Shakespeare, in his tragic masterpieces. And when a critic looks into his plays with an eye for the doctrinal, he can easily find it there, because the best results of human philosophy in its several departments have been induced and deduced from careful observations of the permanent constitution of things, and therefore correspond more or less with the philosophy concretely embodied in the plays. The concrete philosophy and the abstract philosophy are based on, or derived from, the same permanent constitution of things.

Accordingly, it's easy for any one with philosophical tendencies to mistake the artist, or creator, for the explicit teacher. The great artist works within boundless nature, and in conformity with nature, and in his works may be found the same principles which are found in nature. But we must not suppose that he first educed these principles before he embodied them—that he started with abstractions and translated them into the concrete. No, the true artist uses the concrete as a native language, so to speak; and the abstract principles which may be found in his work, are involved in the creative movement, and did not, in an abstract form, predetermine that movement. . . . It was never his aim, his direct aim, to embody abstract principles—although the profoundest principles are operative in his creations. His dramatic motive is individuality, personality, acting and exhibiting itself under outward conditions and collisions, those conditions or collisions being political, social, domestic, or what not. Shakespeare is, in one sense, and that the very highest, a moralist, and a social and political philosopher; that is, he is concretely these, he embodies the principles of morality and of social and political philosophy, and thus vitalizes and emphasizes them to a degree beyond what any abstract enunciation could do. And it is all-important that the student of his works should come into as full a sympathy as possible with the concrete embodiment, which is the product of this creative energy (even if he had no consciousness of any immanent principle). If his mind be set in an abstract direction, and he aim to translate the word made flesh into the abstract word, he shuts himself off more or less from a vitalizing sympathy with the concrete.

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### ***The June Examinations***

All those who purpose taking examinations at the Conservatory in June are requested to hand in their applications to the Registrar on or before May 14.



## Home and Foreign Notes

Boston's season of grand opera began on April 4th, the repertory for the first week consisting of "Lohengrin," "Carmen," "Die Zauberflöte," "Tosca," "Die Walküre," "Il Barbiere di Siviglia," "Cavalleria Rusticana," "Romeo et Juliette" and "Tristan and Isolde." The conductors were Felix Mottl, Nathan Franko, Alfred Hertz and Gustav Hinricks, while the casts included Mme. Sembrich, Mme. Calve, Mme. Gadski and Messrs. Plancon, Dippel, Campanari, Bars and Kraus.

The Women's Philharmonic Society, of New York, presented an attractive programme in Carnegie Hall Chapter Room on Saturday afternoon, April 16th. Miss J. E. Hard arranged the numbers, which were contributed by Ellen Bowick, reader; Elsa Von Moltke, violiniste; Amy Fay, pianiste, whose letters from Germany are familiar to music students; Everard Calthrop, tenor, and Emile Rhode, accompanist. Among those present were Mme. Von Klenner and Mme. Cappiani.

On Wednesday afternoon, April 20th, Margaret Huston, soprano (formerly of Toronto), and Miss Foster, elocutionist, gave a joint recital at the Waldorf Astoria, New York. A few days previous to this event prominent people attended a reception held in honor of these clever young artists by Miss Rutty in Mrs. Kent's ideal apartments at the Studio Building on Sixty-seventh Street.

A special cable to the *Musical Courier* states that the soprano, Antonia Dolores, "captured the Viennese" on March 10th, winning fifteen recalls and many encores.

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A Montreal correspondent writes : We had yesterday (April 22nd) the last of the series of Symphony concerts, with Rubinstein's " Bal Costumé " for a change, and Seibel's song from " Faust " as a novelty ! That was made up for to a certain extent by Beethoven's " Heroic Symphony." On Tuesday night a lecture was given at the Art Gallery by Signor Viscetti, of the Royal College of Music, who explained, in broken English, that the only musical city in the world was old London. On Wednesday there was a lecture on music, by Mrs. Richardson, at the Royal Victoria College.

" The Village Musicians," by W. Verplank Birney, was one of an interesting group of pictures exhibited at the New York University Settlement from April 11th to 25th, 1904.

Prominent among portraits at the famous Whistler exhibition, held a few weeks ago in Boston, was a striking likeness of Sarasate, who stands with violin in hand.

At the Metropolitan Museum of Art, New York, hangs the familiar picture of the dying Mozart hearing his last requiem. A touching feature is noticeable in the self-control of the musician's confreres, represented as cheerfully singing, despite their sad feelings, in order that the longing ears of Mozart may be satisfied. The masterpiece is large and imposing.

Whitney Tew's recent recital at Bechstein Hall, London, England, included compositions by Beethoven and Brahms ; also a new song cycle by Hermann Löhner.

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At Covent Garden Verdi's "Ballo in Maschera" will be revived this season.

Richard Strauss' "Sinfonia Domestica" is to be heard at the Strauss Festival in London next November.

"The Bride of the Sea," an opera by Blockx, has been favorably received at Amsterdam.

The directors of the National Federation of Musical Clubs will meet in St. Louis on May 31st, as the guests of Mrs. Philip N. Moore, first vice-president.

Sarasate will give four concerts at Pamplona, Spain, in July. This great violinist celebrated his sixtieth birthday on March 10th, when he received many tokens of esteem and appreciation. It was Queen Isabella, who, many years ago, provided the promising youth with means for further study. So he went to Paris, and graduated at the Conservatory.

Muriel Foster, a gifted English contralto, has been making her first American tour this spring. On Thursday evening, March 24th, she sang at Carnegie Hall, New York, in a notable performance of Elgar's "Apostles." Her part was that of Mary Magdalen, and she was enthusiastically received. Other soloists were David Bispham and Gwilyn Miles. Miss Foster was heard in Toronto on April 18.

Mottl, Weingartner and Nikisch will conduct some of the Wagner and Mozart festival performances at Munich in August and September.

Ysaye, the violinist, will make an American concert tour during the season 1904-1905.

A festival of musical works by Dr. Edward Elgar was held at Covent Garden, London, on March 14th, 15th and 16th. The pro-

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gramme included "The Dream of Gerontius," "The Apostles," the "Froissart" overture and a selection from "Caractacus."

William C. Carl's most recent organ recitals in the "Old First" Church, New York, include a Parsifal programme (April 26th) and an organ and harp recital, with Miss Maud Morgan (May 3rd). On April 17th Mr. Carl left the American metropolis for a concert tour in Ohio.

Mrs. Fay Simmons Davis directed an impressive Holy Week Musical Service at Cambridge, Mass., on March 28th.

An international college for the training of boy sopranos has been established at Rome by the Pope, who has appointed Perosi director.

The Klingensfeld String Quartet, an artistic organization led by Mr. Klingensfeld, of the Conservatory's violin department, interpreted Beethoven's Serenade, Opus 8; String Quartet, "Aus Meinem Leben," Smetana; and Brahms's Quartet, Opus 25, at St. George's Hall, on Thursday evening, April 21st. The assisting pianist was Mr. Frank S. Welsman.

Miss Lina Drechsler Adamson, violinist, a young and talented member of the Conservatory faculty, assisted by Robert Stuart Pigott, baritone; Karl Reckzeh, of Chicago, pianist, and Jessie C. Perry, accompanist, gave an excellent concert in Association Hall on March 8th. The programme consisted of Beethoven's "Kreutzer Sonata"; Bruch's violin concerto, opus 26; Schumann's "Carnaval"; "All Soul's Day," Richard Strauss; "Legende" and "Rhapsodi Espagnole," Liszt; "Die Lotusblume" and "Frühlingsnacht," Robert Schumann, and Saint-Saën's "Rondo Capriccioso."

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ARMONY in music does not consist merely in the construction of concordant sounds, but in their mutual relations, their proper succession in what I should call their audible reflex.

Delacroix.

Good music is an almost inexhaustible mine, treasure lies upon the surface, but dig deeper and you will find more within.

William Bellars.

With the profoundest respect for instrumental music, I love vocal music best, for it is the music which accompanies us from the cradle to the grave.

George Dawson.

Art is wide ; there is room for all that are true to her, for all that serve her, not themselves.

Frederick Niecks.

In America, more than anywhere else, is music needed as a tonic, to cure the infectious and ridiculous business fever which is responsible for so many cases of premature collapse.

Henry T. Finck.

Poetry borrows from music, while music is self-sufficient, asking no return.

John Vance Cheney.

Let the judgment of the public make thee always thoughtful, but never despairing.

Platen.

Melody is the golden thread running through the maze of tones, by which the ear is guided and the heart reached.

Christiani.

The melting voice through mazes running,  
Untwisting all the chains that tie  
The hidden soul of harmony.

Milton.

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# The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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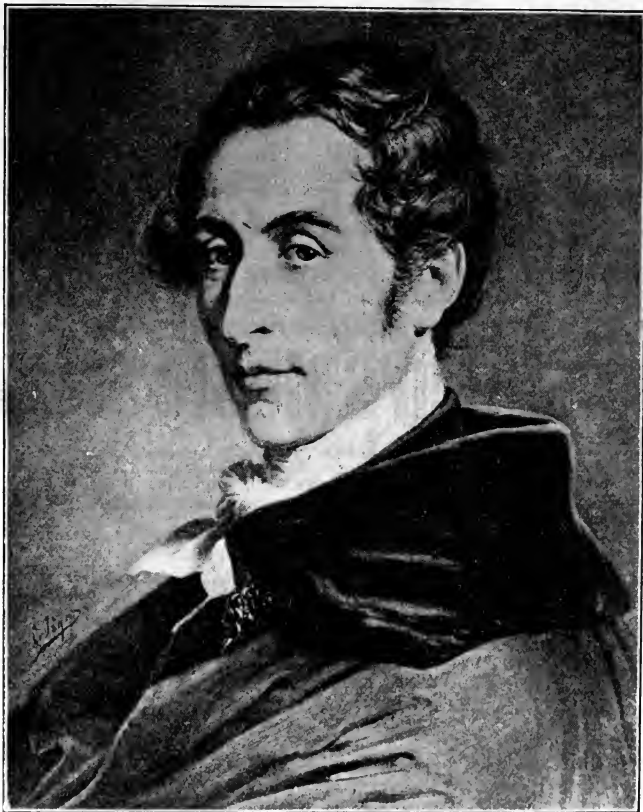
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**Weber**

# The Conservatory Bi-Monthly

## Weber

**C**ARL MARIA VON WEBER was a prolific composer. His works embraced operas, cantatas, masses, offertories, part-songs, songs, canons, duets, symphonies, concertos, sonatas, variations and waltzes. "Der Freischütz," "Euryanthe" and "Oberon" are names familiar to musician and concert-goer; had this founder of the German romantic school written nothing else, he still would have been famous. It has been said that "Weber's piano-works have been unduly neglected. He was a player and composer of fascinating originality. As an executant, his large hands gave him an unusual command of the keyboard (he could stretch a twelfth), which he improved for novel and striking effects in chords and passage-work. He wrote for the piano as a pianist, thoroughly conversant with the nature and resources of the instrument; in these pieces he is not only the first 'romantist,' but also distinctly foreshadows the later 'orchestral' school."

Weber's gifts were inherited, his father being, at the time of his son's birth, on December 18, 1786, conductor of the Eutin town-orchestra; while the mother was a talented singer. Michael Haydn's attention was attracted by the boy, Weber, a chorister in the Salzburg Cathedral, in 1797, and gratuitous lessons were the result. His other instructors included Fritz, a step-brother; J. P. Heuschkel, at Hildburghausen; Valesi and Kalcher, at Munich, and Abbé Vogler, at Vienna. In 1806 he became Music-Intendent to Duke Eugen of Württemberg, at Schloss Carlsruhe, Silesia, and in February of the ensuing year he was appointed private secretary to Duke Ludwig, at Stuttgart, and music-master for the latter's children. Here he remained until 1810, when, after a fortnight's imprisonment on the charge of having practised deception, of which, however, he proved to be innocent, he was banished by royal edict.

The King of Saxony called him to Dresden in 1816, to reorganize the Royal Opera. A few weeks later "Der Freischütz" was begun. "Although well known as a conductor," writes Theodore Baker, "a finished pianist, and a song-composer (his settings of Korner's 'Leyer und Schwert' had won him the hearts of students), he had not yet attained to national renown. But with the tremendous success of "Der Freischütz" at Berlin, June 18, 1821, a triumph emphasized by the contrast of that opera with the French and Italian works then dominating the German stage, he became a sort of national hero; everywhere in Germany "Der Freischütz" won triumph on triumph, culminating in a grand ovation to the composer at Vienna."

"Euryanthe" was produced on October 25, 1823, and on April 12, 1826, "Oberon" was performed for the first time, at Covent Garden, London. But the composer's health had been failing, and two months after this English success, at a comparatively early age, he passed away. His remains lie at Dresden, where, in 1860, Rietschel's statue was unveiled in honor of this great musician and composer.

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## Revelation

The beauty of truth is fundamental to art. The term art implies that the beauty of certain truths is concealed, hence it is the mission of art to suggest, to reveal, and perpetuate the beauty of truth. The office of the artist is to entice the beauty of truth from its concealment and present it, not only so persuasively that its self, the truth, and its beauty are revealed, but so delicately that one sees neither the art nor the artist, only the truth.

Music is the highest form of art, because her mode of revelation is suggestive rather than structural or delineative.

Anon.

---

Music alone has the inherent power of interpreting transcendent affections with absolute truth. In power of expression it leaves the sister arts far behind it.

Franz.

## Music in Brussels

By Edouard Fabre Surveyer, LL.M., B.C.L.



THE essential characteristic of music in Brussels is not so much the high standing of its Conservatory, nor of such masters as de Bériot, Gevaert or Isaye, nor the perfection of the operatic performances of *La Monnaie*, nor the undisputed talent of the directors of that *opéra* for picking out works of merit and talented artists, nor the ability of the musicians of the municipal band (*Les Guides*), nor the open-air concerts of the Waux Hall,—no, what makes Brussels such a remarkable musical centre is the fact that music is more widely spread there than anywhere else, Germany, perhaps, excepted. What delicious evenings I have spent, for example, in the “Sixteenth Century Café,” where one had, for seventy-five *centimes*, half a *litre* of beer and five hours of charming music. I remember having heard there clavecin solos, and wondered how the old-time masters could execute or even think of composing their works, destined as they were to be played on such miserable instruments.

Not satisfied with filling their native city with harmony, the musicians of Brussels carry it to the far end of the world, and in America even more than in Europe, natives of Brussels are found in every first-class band or orchestra. If it is true that music softens the temper, one can judge how charming must be the natives of that city, who go throughout the world, preaching the gospel of the 'cello and of the clarinet.

Strange to relate, however, it was the performance of an opera which started the revolution of 1830 in Brussels.

August 24th was the anniversary of the promulgation of the fundamental laws. But Brussels was sad, especially as the anniversary coincided with the King's day. For fear of trouble public rejoicings were suppressed under manifestly futile pretexts, but, as a compensation, the performance of Auber's opera, “The Dumb Girl of Portici,” was authorized. It took place on the following night.

A rumor was spread throughout the city that there would be a manifestation. The crowd filled the theatre to the doors. It was feverish and ready to explode.

The first act went on quietly. In the second act the refrain "The King of the Seas shall not escape Thee" was ironically applauded, the crowd seeing therein an allusion to the King of Holland, and the duet, "Sacred Love of the Country," elicited unbounded enthusiasm.

From that moment the tumult went on increasing, and every allusion, however remote, was underlined. At the end of the third act, when the artists and chorists knelt down in prayer, the whole audience followed their example, and everyone remained kneeling until the curtain's fall.

But when Lafeuillade, the tenor, agitating an axe, shouted "To Arms!" the tumult became terrible. The crowd rushed to the doors, repeating the appeal, and invaded the square in front of the theatre, which was soon covered with an infuriated mob.

The Belgian revolution was begun.

As one may see, if everything in France is supposed to end with a song, there are music-loving nations for which the song is merely the beginning.

## **Quickening the Mind**

Music is a stimulus to the intellect. This does not mean that all wonders open to us under its inspiration, for to many minds the noble thoughts of the masters, which find expression in their works, will always remain unknown. Minds are quickened according to their capacities, but somewhere within the ample range of musical expression there is a power able to move even the dullest mind. The effort to follow the development of the musical theme, its recognition from time to time, as it presents itself in new combinations or changes its form; the comparison of different harmonies, the thought necessary in properly discriminating the good and the bad, all stimulate the mind and enlarge its powers.

R. W. Hill.

# Evolution of the Singing Teacher

By Mme. Evans Von Klenner (Marquise di Pattéri)

## Part III.—Conclusion.

"Applied science, divided and subdivided, is the latest theory of differentiation that comes within the bounds of this century, and as a direct result of modern scientific method; for now we find thousands of specialists where formerly hundreds of generalists occupied the field."

Those of the specialists who are originally teachers of the voice remain teachers of the voice, if there are any remains left. Yet, and in direct contradiction to the rules of specialization, as laid down before, the ranks of these vocalists recruit themselves nowadays from the ranks of all other music teachers, to an extent which can hardly be estimated approximately. A vocal teacher of true standing lives and dies by his colors, while there exist a host of self-styled Singing Teachers who suddenly bloom out from the rank and file of such as had hitherto imparted the art of playing, the 'cello, violin or flute. As I have read with keen appreciation in a recent article on "The Vocal Specialty," a vocal teacher rarely, if ever, becomes, say an organist, while many organists, without the slightest special preparation, previous intimation or any premonitory symptoms whatever, bud into full-fledged vocal teachers. And so do, in fact, many more. I cite here, among others, the accompanists who, merely because they have accompanied a vocal teacher, "know everything about singing," and step to the front themselves as vocal teachers, in open defiance of the whole aggregation of carefully and laboriously accumulated experiences which tell us that specialists exist, and why they have a right to be called such, and specialists only.

If there be any professional, valid excuse for this, it can only refer to the above mentioned innate ambition to improve existing conditions, and refers in this case, of course, to the condition of the unsophisticated perpetrator's pocketbook. This excuse cannot be of a

nature that tends to make it acceptable or worthy of serious consideration from the standpoint of pure, honest art. What do you think of the person who, unable to justify or even to excuse his course in any other way than as explained above, vindicates to himself the right of teaching vocal science and of treating the tender vocal organs of unsuspecting, youthful victims with all the enthusiastic and vigorous force bestowed hitherto upon an unfortunate, defenceless piano? And what of the excellent bass player who mends his fortunes by giving lessons in French or Italian diction with rattling guttural Germanity? Why not here mention also the honest blower of the powerful trombone, who, somehow ascertaining that the voice is a wind-instrument, puts himself, as an undoubted expert in this line, straightway to work, "teaching songs" with all the smashing, stentorian resonance of his beloved instrument? The quondam banjo-player. . . .but let us go no further!

Absurd, is it not? And yet this is a true, dispassionate, mild statement, a faithful picture of what really exists. Is it perhaps the same in other vocations? Do riding teachers figure as dancing masters, or painters teach physical culture? I certainly detest most heartily those who are ignorant enough to think that their own vocation is the best, and that every other is humbug, and, consequently, easy to adopt and practice. I do not speak from a one-sided point of view, and gladly agree that there may be a few favored ones who possess more than one specialty, and are actually able to obtain creditable results—

"Hans Sachs, der war ein Schuhmacher und Poet dazu"—

but they are only exceptions that prove our general rule.

Concentration—and concentration only—is the key to success, and as a circle can have only one true centre, so the efforts of the serious student must finally focus themselves in one point, and this one point will be his specialty.



Whenever one has anything to do, let him set his mind upon it and turn all the forces of his intellectuality in that direction. It is the only way he can do well, and to do well he must have his work carefully prepared and mapped out beforehand. First prepare all that is necessary, then concentrate yourself,—here is the keynote of success.

A deep thinker of our days frames this principle in the following beautiful verse:—

“The age is too diffusive. Time and Force  
Are frittered out, and bring no satisfaction.  
The way seems lost to straight, determined action.  
Like shooting stars that zig-zag from their course  
We wander from our orbit's pathway! Spoil  
The role we're fitted for, to fail in twenty,  
Bring empty measures that were shaped for plenty,  
At last as guerdon for a life of toil.  
There's lack of greatness in this generation,  
Because no more man centers on one thought.  
We know this truth, and yet we heed it not—  
The secret of success is concentration.”

---

Reflection, and plenty of it, is absolutely necessary before undertaking anything, and when once your mind is made up, you should strike to such purpose that all obstacles fall to pieces before you.

Berlioz.

---

Truthfulness is an indispensable requisite in every artistic mind, as in every upright disposition.

Wagner.

---

Intelligence and talent do not release one from obligations to care and watchfulness, but, instead impose all the greater obligations.

A. R. Parsons.

---

Music is a pleasing accomplishment; let the fair learn to sing.

Ovid.

## Music: An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Mus. Bac., Oxon; F.R.C.O.

### XVI. The Music of the Greeks—Continued.

#### IV. Philosophy—Continued

The construction of the Pythagorean scale—"The greater perfect system"—with the technical names of the various strings of the lyre, was as follows:—

The extreme tetrachord.	{	<i>a'</i> . Nete-Hyperboleon. <i>g</i> . Paranete-Hyperboleon. <i>f</i> . Trite-Hyperboleon. <i>e</i> . Nete-Diezeugmenon.
The disjunct tetrachord.	{	<i>d</i> . Paranete-Diezeugmenon. <i>c</i> . Trite-Diezeugmenon. <i>b</i> . Paramese.
Tone of disjunction.		Tonos Diazeuktikos.
The middle tetrachord.	{	<i>a</i> . Mese (key note). <i>G</i> . Lichanos-Meson. <i>F</i> . Parhypate-Meson. <i>E</i> . Hypate-Meson.
The lowest tetrachord.	{	<i>D</i> . Lichanos-Hypaton. <i>C</i> . Parhypate-Hypaton. <i>B</i> . Hypate-Hypaton.
The added tone.	{	<i>A</i> . Proslambanomenos.

Lichanos was also called Diatonos.

The above two-octave scale is said to have been in use in the fourth century B.C. The greater system differed from the lesser in the upper octave alone; after *a* (Mese) in the latter, came *b* flat, *c* and *d* only; but after *a* in the former, the lower octave was repeated exactly at the octave above.

It will be seen that each tetrachord commences with a semitone, and consists of one semitone and two tones; this was, however, by no means the only method of tuning the lyre. It was an invariable rule that the extreme notes of each tetrachord should be a perfect fourth apart, but the middle notes were tuned in several different ways, the most important of which were:

(a) The Diatonic, consisting of one semitone and two tones.

(b) The Chromatic, consisting of two semitones and a minor third, and

(c) The Enharmonic, consisting of two quarter-tones and a major third.

Pythagoras not only perfected the scale, but he also invented the monochord, an instrument which consisted of one string stretched over an oblong box. By means of the monochord he established the mathematical ratio of one sound to another; thus, the octave is as 1: 2; the fifth as 2: 3; the fourth as 3: 4; the major third as 4: 5; the minor third as 5: 6; and so on. In fact, Greek music was governed entirely by numerical laws. Number, in the eyes of the Pythagoreans, was the symbol of the germ of creation, and as the laws of harmony were the laws of nature, so they taught that a harmonious and well-directed life was the end and aim of mortal existence, and this was symbolized by a well-tuned lyre.

The three intervals of which the tetrachord consisted were known as the acute, the mean and the grave, but the exact mathematical tuning of these varied according to the teacher. Pythagoras, Aristoxenus, Archytas, Eratosthenes, Didymus and Ptolemy, each advocated a different plan. Suffice it to quote the genera according to Ptolemy, "the most copious, and one of the most accurate of all the ancient harmonicians."

The genera marked a, b and c, in the following table, are identical with the three tunings as given above.

		Mean.		Acute.		Grave.	
Diatonic	{	Soft	2	1	10	4	4
		Tonic	3	2	9	3	3
		Ditonic	4	3	8	2	2
		(a) Intense	5	4	7	1	1
Chromatic	{	Equable	6	5	6	1	1
		(b) Soft	7	6	5	1	1
		Intense	8	7	4	1	1
Enharmonic	(c)	9	8	3	1	1	
		10	9	2	1	1	
		11	10	1	1	1	
		12	11	1	1	1	
		13	12	1	1	1	
		14	13	1	1	1	
		15	14	1	1	1	
		16	15	1	1	1	
		17	16	1	1	1	
		18	17	1	1	1	
		19	18	1	1	1	
		20	19	1	1	1	
		21	20	1	1	1	
		22	21	1	1	1	
		23	22	1	1	1	
		24	23	1	1	1	
		25	24	1	1	1	
		26	25	1	1	1	
		27	26	1	1	1	
		28	27	1	1	1	
		29	28	1	1	1	
		30	29	1	1	1	
		31	30	1	1	1	
		32	31	1	1	1	
		33	32	1	1	1	
		34	33	1	1	1	
		35	34	1	1	1	

Of the above it may be said that the Intense Diatonic, after many centuries, has become the basis upon which the modern major diatonic scale is constructed; the intervals in both the lower and the upper tetrachord, which together form the modern major scale, being—9-8, 10-9, 16-15, respectively known as a major tone, a minor tone and a major semitone.

(To be continued.)

## Paderewski

**I**GNACE JAN PADEREWSKI, one of the greatest of living pianists and composers, was born at Podolia, Poland, on November 6, 1859. He was a pupil of Raguski, at the Warsaw Conservatory; of Wüerst and Urban, at Berlin, and of the renowned Leschetitzki, at Vienna. From 1878 to 1883 he taught the art of piano playing at the Conservatory of Warsaw.

The compositions of Paderewski are numerous and meritorious. Among them may be mentioned: Opus 1, Prelude and Minuet; Opus 4, Elegie; Opus 5, Polonaises; Opus 7, four songs (German and Polish); Opus 8, Chants du Voyageur; Opus 11, Variations and Fugue; Opus 18, six songs; a concerto for the piano, and, finally, "Manru," the opera which, when heard for the first time on this continent in 1902, won forty-eight "curtain calls."

At the close of his American visit during 1895-6, he generously established a fund of \$10,000, "the interest to be devoted to triennial prizes, to composers of American birth, without distinction as to age or religion."

An interesting interview with this great artist and his gifted wife (formerly Mme. Gorski), appeared in The Chicago Tribune of March 22, 1902. Their personalities are described, and the writer continues:

"No; I do not play any more," replied Mme. Paderewski laughingly, in answer to a question. "I used to play accompaniments to the voice and violin, you know, while I lived in Paris, but now there is not the need any more. And then, I am much too occu-



pied for that. My life is full, so full ! It is this way, you see. For a long time we were going through Europe on tour. As you all know, too, we have but just finished with Germany. And while we were on tour I was always so busy entertaining and being entertained, that I seemed to have no time to play. And then, is not one musician in a

family enough? It is M. Paderewski who plays."

"Ah, but it is such a little, you know," protested M. Paderewski, shaking his soft golden mane in mock deprecation.

"He means he is now not a pianist but a composer," wittily explained his wife.

England, Canada, the United States and Europe have been included by this pianist in his concert tours. His playing has always aroused genuine enthusiasm, amounting at times to a state of excitement. Richard Watson Gilder gives some conception of this in his poem, "How Paderewski Plays," from which the ensuing lines are taken:

If melody were tears, and tears were starry gleams  
That shone in evening's amethystine dreams;  
Ah! yes, if notes were stars, each star a different hue,  
Trembling to earth in dew;  
Or if the boreal pulsings, rose and white,  
Made a majestic music in the night;  
If all the orbs in the light of day  
In the deep, silent blue began their harps to play;  
And when in frightening skies the lightnings flashed  
And storm clouds crashed,

If every stroke of light and sound were but excess of  
beauty;

—If human syllables could e'er refashion

That fierce electric passion;

If other art could match (as were the poet's duty)

The grieving, and the rapture, and the thunder

Of that keen hour of wonder—

That light as of Heaven, that blackness as of hell—

How Paderewski plays then might I dare to tell.

## Conservatory Announcements and Events



SINCE the last copy of *The Bi-Monthly* was published the following events have taken place in the Music Hall: April 28, Violin recital by pupils of Mr. Heinrich Klingensfeld; April 29, vocal recital by Miss Helen K. Ferguson, pupil of Mrs. Ryan-Burke; April 30, piano recital by pupils of Mr. J. D. A. Tripp; May 12, piano recital by Miss Edwards and Miss Winter, pupils of Mr. J. W. F. Harrison, Ontario Ladies' College, Whitby; May 16, piano and organ recital by Miss Snider and Miss Dafoe, pupils of Mr. J. W. F. Harrison; May 18, piano recital by Miss Louie E. Jenkins, pupil of Mr. J. Parnell Morris, Lindsay; May 23, piano recital by Miss F. M. Henry and Miss Agnes St. Charles, pupils of Mr. V. P. Hunt, Albert College, Belleville; May 28, piano recital by Miss Dora Dowler, pupil of Dr. Edward Fisher; May 30, vocal recital by Miss Elda Flett, pupil of Mr. Rechab Tandy.

The following is from *Toronto Saturday Night* of May 7, 1904:—

"A recital consisting entirely of original compositions by local music students is an event so unique in Toronto musical annals as to almost mark a new era in the development of native talent. This fact doubtless accounted for the very large attendance at the Conservatory Music Hall on Monday evening last, when dozens of enthusiasts were glad to get even

standing room within the hall during the entire programme. The concert was given by students in composition of Dr. Humfrey Anger, who have no reason to be ashamed of their early efforts in this field. To Dr. Anger those who were present are indebted for providing a really novel and enjoyable entertainment, the result of which must have been gratifying in no small degree to their experienced and painstaking instructor. The composers in many cases played or sang their own compositions. Miss Ethel Malcolm pleased the audience very much with a couple of piano numbers played by herself. A ballad by the same composer was sung by Miss Elda Flett. Other piano numbers were a march in A, composed and played by Master John D. Ketchum, which was very well done, considering that Master Ketchum is only ten years of age; Canon in D, a study, and Allegro, first movement of a sonata in G, by R. J. Coughlan, a blind student, who showed considerable skill in his handling of the respective themes; 'La Filatrice' (The Spinner), composed by Miss Jessie Binns and played by Miss Mary I. Caldwell, a characteristic piece, well conceived and finished in treatment. The instrumental numbers included also a quartette by Miss Minnie G. Connor, for two violins, viola and violoncello, which showed careful work, and was well received. The vocal numbers were mostly for four voices, with the exception of three songs by Miss Nora Kathleen Jackson, sung by herself. These showed an intimate acquaintance with the theory, as well as the practice, of the art, from which one may confidently predict for Miss Jackson a successful career musically. The other numbers were a madrigal for four voices by Miss Marjorie C. FitzGibbon, which was cleverly wrought out, and an attractive song, which was sung by Miss Rachel E. A. Wilson, which showed conscientious work, and an anthem, 'Christ, Our Passover,' by Miss Alice A. M. Hopkins, the undoubted merit of which received effective presentation at the hands of the organist, and a well-trained quartette." Dr. Anger presided at the organ, and the quartette was directed by Mrs. H. W. Parker.

On Tuesday evening, May 17th, Edith J. Mason, pupil of Mr. J. D. A. Tripp, gave an excellent piano recital at St. George's Hall. The assisting artists were Miss George, contralto, and Mr. Pigott, baritone. The Lieutenant-Governor and Mrs. Clark extended their patronage to this event.

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Leaving Toronto the first week in July, Dr. Edward Fisher will visit the Pacific coast this summer. He will conduct Conservatory examinations at various places on the way, returning home early in September.

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Miss Bimms, pupil of Dr. Edward Fisher, leaves in August for a prolonged course of study under the renowned master, Leschetitzki. She is a pianist of exceptional promise.

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Miss Franziska Heinrich, another pupil of the Musical Director, is now making excellent progress under Mr. Wiehmayer, at Leipsic. Miss Heinrich will remain in Germany another year.

---

Mrs. Ryan-Burke will spend the summer abroad. Mr. and Mrs. J. W. F. Harrison will go to Muskoka.

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On June 1, a graduate of the Conservatory, Clara Louise Tandy, only daughter of Mr. Rechab Tandy, and Mr. Walter Murch were married by Rev. Dwight Chown at the residence of the bride's father, Bathurst street. The drawing-room was decorated with palms and roses, and an arch under which the wedding party stood was composed of smilax with roses interlaced. The bridesmaid was Miss Elsie Tandy, of Kingston. Mr. and Mrs. Murch left for New York and the seaside, and have since returned to Toronto.

---

Ruby Pendrith, contralto, and Chester W. Scott, bass, pupils of Miss Nora K. Jackson, who has studied at the Conservatory, were heard in an artistic recital at St. George's Hall on the evening of June 21.



## Mr. Pigott's Recital

Robert Stuart Pigott, baritone, gave an exceptionally interesting recital in the Conservatory Music Hall on the evening of May 10. Edwin H. Lemare, the eminent organist, presided at the piano. The first part of the programme consisted of five clever songs, "Lov'st Thou for Beauty?" "When I am Dead," "A Lullaby," "Morn and Night," and "Mother O'Mine." These, Mr. Pigott's compositions, were accompanied and sung by him with sympathetic feeling. His voice reminded the hearer of some melodious stringed instrument, while later, in speaking, it was again remarkably musical.

Enoch Arden, with music by Richard Strauss, followed. An analytical account of this work will be found in the September *Bi-Monthly*. The large and fashionable audience listened with rapt attention, the dramatic effect being heightened by the artistically arranged platform and lowered lights. Mr. Lemare's refined and even delicate touch would seem to defy the prevalent idea that organ practise is detrimental to piano playing.

---

## School of Literature and Expression

**A**T the close of a prosperous season the Conservatory School of Literature and Expression held its commencement exercises in May, the programme being thus arranged, under Mrs. Nicholson-Cutter's able direction:

May Twenty-fifth.

Physical Culture Class — Open Session. University of Toronto Gymnasium. At eight o'clock.

May Twenty-sixth.

Domestic Art Exhibition. Domestic Art Rooms. Conservatory of Music. From three until six o'clock.

May Twenty-sixth.

Round Table Club.

Open Meeting.

DEBATE: Resolved, That Canada would prosper more as an independent nation than as part of the British Empire.

'Affirmative.—Miss Margaret Perkins, Miss Margaret McLean.

Negative.—Miss Edith Weeks, Miss Mary Davies.

Reading from Mark Twain's Tom Sawyer.

Miss Hazel Hemmann.

Conservatory Music Hall, at eight o'clock.

May Twenty-seventh.

Readings by Members of the Senior Class.

Address - - - Rev. Canon Cody, D.D.

Presentation of Diplomas.

Conservatory Music Hall, at eight o'clock.

The graduates were Bessie Beales, Jean Sutherland Cavers, Emily McClelland, Helen Crosby Gillies, Hazel Brooks Hemmann, Gertrude Jephcott, E. Kate MacKenzie, Lavantia Christina Petrie and Edna Margareta Porte.

## Commencement



THE Conservatory's Commencement Exercises were held on Tuesday evening, June 28, when a large and expectant audience filled the Music Hall.

### Dr. Fisher's Speech

Dr. Edward Fisher, Musical Director, made an introductory speech, explaining the nature of the programme, which was contributed by graduates holding the highest marks at the recent examinations. The recital was shorter than otherwise it would have been, owing to the absence of some of the students.

Continuing, Dr. Fisher stated that the Conservatory's attendance during the past season numbered 1,425. There were 1,246 candidates at the examinations, local centres claiming 785. Of the 40 students who attempted to graduate this year, only 23 had been successful, a fact which illustrated the high standard of proficiency required. The Musical Director extended a cordial welcome to the friends present, and to His Honor the Lieutenant-Governor of Ontario, who would present the diplomas at the conclusion of the programme.

### The Programme

Musical numbers were then interpreted as follows:

- Schumann (Piano) - - - - - Faschingsschwank  
Miss Ada Snider.
- Hubay (Violin) - - - - - Hejre Kati  
Miss Rachael E. McQuay.
- Liszt (Piano) - - - - - Cantique d'Amour  
Miss Agnes St. Charles.
- Verdi (Vocal) . Bolero, Merce Diletti Amiche  
(I Vespri Siciliani)  
Miss Elva Flett.
- Hollins (Organ) - - - - - Rondo B Flat  
Miss Edith Ray Dafeo.
- Beethoven (Duo) . Sonata, Op. 30, Adagio cantabile,  
Allegro  
Piano—Miss Dora M. Dowler.  
Violin—Miss Lena M. Hayes, A.T.C.M.
- Grieg (Vocal) - - - - - An Autumn Storm  
Miss I. Constance Tandy.
- Sarasate (Violin) - - - - - Zigeunerweisen  
Miss Florence Kitchen.

Here may well be given The Toronto Globe's appreciative comments:

"The first number was one of Schumann's 'Faschingsschwank,' by Miss Ada Snider, St. Jacob's, a pupil of Mr. J. W. F. Harrison. Her light, sure touch in the three movements brought warm applause. A violin solo followed by Miss Rachel E. McQuay, Sunnisdale Corners, a pupil of Mr. Frank Blachford. It was a wild, weird selection by Hubay, the rippling strains filling the hall, and was well and earnestly played. Miss Agnes St. Charles, Albert College, Belleville, a pupil of Mr. V. P. Hunt, gave the beautiful 'Cantique d'Amour,' Liszt, the gracefully-flowing melody being charmingly played. Miss Elda Flett, Warton, a pupil of Mr. Rechab Tandy, gave a vocal selection from 'I Vespri Siciliani,' her sweet voice and flexible tones doing justice to the somewhat exacting number. Miss Edith Ray Dafoe, Napanee, a pupil of Mr. Harrison, showed great command over the instrument in her organ solo, Hollins' Rondo, B flat. The only duo was given by Miss Dora M. Dowler, a pupil of Dr. Fisher, and Miss Lena M. Hayes, A.T.C.M., on the piano and violin, Sonata Op. 30, by Beethoven, which was well and smoothly played. Miss Constance Tandy, a pupil of Miss Hillary, showed herself the possessor of a sweet and sympathetic mezzo, which was heard in a beautiful song, Greig's 'An Autumn Storm.' The last number was the well-known violin solo, 'Gipsy Dance,' by Sarasate, beautifully given by Miss Florence Kitchen, Toronto, a pupil of Mr. Heinrich, Klingensfeld, which drew well-merited applause." The accompanists were Miss Kitchen and Mr. Donald Herald.

### **The Address of the Lieutenant-Governor**

A sympathetic insight into student-life, and that excellent judgment for which he has long been distinguished, dominated the address of the Lieutenant-Governor, the Honorable Mr. Mortimer Clark. Duties had brought him to the vicinity of the Conservatory (to the Parliament Buildings) nearly every day during the past year, and he had often noticed the spirit of happiness which prevailed among the students. Fre-

quently he had waited to hear music coming from the windows, and in so doing had sometimes let a car pass by. The progress of the institution had been phenomenal; at first there had been 200 pupils, and now, seventeen years later, there were 1,400. This was most creditable to Dr. Fisher and his associates. The benefit derived from the work of the Conservatory was hardly to be estimated, and in support of the elevating influence of music, Luther and Carlyle were quoted. But it was to be hoped that the success of the past might be forgotten in the successes of the future.

### **The Graduates**

Successful candidates, many of whom carried luxuriant bunches of flowers, then received their diplomas, as follows:

Pianoforte (Artists' Course)—Miss Dora M. Dowler, Toronto; Miss Jessie Elliot, Albert College, Belleville; Miss Berta U. Holmes, Nassau, N. P. Bahamas; Miss Daisy Ena Husband, Conservatory of Music, Hamilton; Miss Laura D. LaVoie, Albert College, Belleville; Miss Agnes St. Charles, Albert College, Belleville; Miss Ada Snider, St. Jacobs; Miss M. Adele Thompson, Dutton.

Pianoforte (Teachers' Course)—Miss Katie Foy Creenan, Toronto; Miss Edith Ray Dafoe, Napanee; Miss Margaret M. Fraser, Embro; Miss Rose Kitchen, Toronto; Miss Lily Lawson, Toronto; Miss Marth Leslie, Georgetown; Miss Edith Penhall, Atwood; Mr. William J. Pitman, Toronto.

Organ—Miss Edith Ray Dafoe, Napanee.

Violin—Miss Florence Kitchen, Toronto; Miss Rachel E. McQuay, Sunnidale Corners.

Vocal—Miss E. Muriel Bickell, Toronto; Mr. Arthur G. Ede, Woodstock; Miss M. Elda Flett, Warton; Miss Minnie Michaelis, Ontario Ladies' College, Whitby; Miss Mabel E. Penny, Toronto; Miss I. Constance Tandy, Kingston.

Theory—Miss H. May Jupp, Toronto; Mr. John Agar Stokes, Toronto Junction; Miss Helen M. A. Strong, Galt.

### Scholarships

The printed programme announced the ensuing scholarships:

A Partial Scholarship—Value, \$10.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Piano Department, was won by Misses Mildred L. Thompson and Marion Trebilcock, Toronto.

A Partial Scholarship—Value, \$50.00, awarded by the Mason & Risch Co., Toronto, for "Highest Standing" (Graduate) with 1st class honors, in Piano Department, Teachers' Course, was won by Miss Edith Penhall, Atwood, Ont.

A Partial Scholarship—Value, \$35.00, awarded by the Conservatory for "Highest Standing" (Graduate) with 1st class honors, in Violin Department, was won by Miss Florence Kitchen, Toronto.

A Partial Scholarship—Value, \$10.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Violin Department, was won by Master Frederick Singer, Toronto.

A Partial Scholarship—Value, \$25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Theory Department, was won by Miss Winifred Hart, Toronto.

A Partial Scholarship—Value, \$15.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Junior Examination, Theory Department, was won by Miss Florence E. Turver, Buffalo, New York.

A Partial Scholarship—Value, \$10.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Theory Department, was won by Mr. Frank E. Wilcox, Virden, Man.

# The Physiology of Habit

By Inez Nicholson-Cutter



THE primary aim in bodily education is to establish right physical habits; that is, to make automatic ways of movement that are physically right. The absence of friction produced by accuracy of movement not only results in grace but in economy of time and of strength. The individual whose body is cultured will do all things with greater facility than he whose body is uncultivated. He will walk better, stand better, and perform the innumerable daily acts of life with the least mental and bodily friction consistent with their perfect accomplishment.

We are accustomed to hear much said on the ethical side of habit. As students of the body it is well for us to realize that habit has a physiological basis. All habit depends upon neural activity. A nerve centre receives an impulse either through an afferent nerve which has been excited by some external irritant, or by a self-originated stimulus. The commotion set up in the centre does not stop there, but discharges itself through the efferent nerves, exciting movement. The currents having once entered the nerve centres, must find a way out. In getting out they either form a new pathway or deepen an old one. Physiologically, habits are "pathways of discharge formed in the brain, by which certain incoming currents ever after tend to escape." Every time a nerve centre acts in a given way it tends to more easily act in that manner again.

Habits are acquired reflex actions. Some reflex actions are congenital. If a drop of liquid is placed in the mouth of an infant it swallows without consciousness or volition; if a light is brought near the eyes they blink. These are primary reflex actions, because they are coeval with birth. Other reflex actions are acquired, and all habits belong to this order. The difficulty with which we learn to walk and to ride a wheel, consciously willing each movement, and the

ease with which these acts are finally performed, illustrate acquired reflex actions.

A strictly voluntary act is guided by idea and volition throughout. In habitual action the intellect merely issues the command to start, and sensation is then the guide to the muscles, each muscular contraction taking place in its appointed order, instigated solely by the sensation occasioned by the muscular contraction just finished. When the unconscious parts of the nervous system have been trained to do certain things under given conditions, we have "formed a habit."

Habits are formed in but one way—through repetition. Each day is fixing habits mental and physical, whether we will or not. Every thought, every movement, is "forming a new pathway, or deepening an old one" in the brain structure. In cultivating the body, given exercises are repeated daily—not that one may on occasion exhibit feats of strength or assume graceful attitudes, but that the nerves upon which all movement depends may become trained to act infallibly right. When this training is accomplished through repetition, under guidance of the will, all unconscious movements will be made in obedience to the laws of economy, the tendency to that obedience having become established in the very structure of the nerve centres.

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There is nothing that I can tell you with more eager desire that you should believe, nothing with wider grounds in my experience for requiring you to believe, than this, that you never will love art well till you love what she mirrors better.

Ruskin.

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The New York *Musical Courier* has been requested officially to receive and forward to Vienna subscriptions for the Johann Strauss Monument, to be erected in the Austrian capital. Princess Rosa Croy-Sternberg and other prominent people are interested in the enterprise.



## Home and Foreign Notes

The King has consented to be the patron of a Festival at Leeds in the autumn.

A gala performance of "Il Trovatore" will shortly take place at the Paris Grand Opéra. The proceeds are to go to the fund for a national Verdi Monument in Milan.

In view of references to Dvorák in this number of the BI-MONTHLY, the following paragraph may be of interest: "According to C. W. Zeckwer, one of the late Dvorák's pupils at the National Conservatory of Music, New York, the great composer did not feel happy in the American metropolis. One day, indeed, he remarked that fifteen years before, when he was starving, he was happier than he was then, earning \$15,000 a year. . . . On the other hand, he expressed the opinion that one hundred years hence America will be the musical centre of the world."

Isaye will begin his American tour in Philadelphia on November 18.

Mme. Von Klenner whose able article is concluded in this month's BI-MONTHLY, is spending the summer at Chautauqua, N. Y.

Joseph Hofmann will play in San Francisco early in October. D'Albert's American tour begins in January.

Edwin Lemare, formerly organist of St. Margaret's, Westminster, and now acting in that capacity at the Carnegie Institute, Pittsburg, is visiting England.

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THE MUSICAL COURIER announces that it is in receipt of an official communication from a Munich committee which has been formed for the purpose of erecting a tablet on the house formerly occupied in the Bavarian capital by the late distinguished theorist and composer, Josef Rheinberger. This organization is headed by Baron von Perfall.

The Sonzogno prize of 50,000 lire for the best opera by young contemporary composers has been won by Gabriele Dupont. "La Cabre-ra" is the successful work.

"The Moscow Conservatory has received a hard blow," writes Arthur M. Abell to the *Musical Courier*. "Through a recent edict of the Czar all the reserve troops of the Moscow military district have been called into service, and among these are four instructors of the conservatory, to wit: Lewin, Manykin, Koennemann and Newitrojen. . . . The Government has as much right to demand of musicians that they lay down their lives for their country, I suppose, as of others, but getting killed in such a case is not the worst of it; the loss of a hand or of a single finger even, means to the pianist or violinist a ruined career and years of toil spent in vain."

Moriz Rosenthal is to give five recitals in Berlin, Germany, next season. Vladimir de Pachmann will visit the Catskill Mountains this summer.

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The Schumann Chamber Music Society of Toronto, gave a creditable concert on Tuesday evening, May 3, in the Conservatory Music Hall, the program including compositions by Haydn, Rubinstein and Schumann. Messrs Tripp, Klingenfeld and Blachford were the performers.

Edward Elgar's cantata, "King Olaf," was produced for the first time in New York on April 30, by the Brooklyn Oratorio Society.

The People's Symphony Concerts, under Franz X. Aren's conductorship, are exerting an excellent influence in New York. The officers are J. Hampden Robb, President; Miss Nora Goodwin, Gustav E. Kissel, John G. Carlisle and Lucien G. Chaffin.

Richard Strauss, who has returned to Germany, is reported as having expressed the view that "there is too much commercialism in the artistic atmosphere of New York, and its public are too eager for sensations."

William H. Sherwood's article on "Music in America," will be concluded in the next issue of the BI-MONTHLY.

Dr. Ham, of the Conservatory staff and organist of St. James' Cathedral, is visiting British Columbia.

"Cherubino" writes in Saturday Night: The following excerpt from a letter of Rossini to Liszt may be reproduced as a timely contribution to the discussion which

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has been aroused by the recent edict of the Pope in regard to church music: "I have been asked to orchestrate my new mass and have it thus performed in a Paris church. But this plan is repugnant to me, because I have concentrated all my humble musical gifts on this work, and written it with true religious devotion. I am told there exists a regrettable bull issued by a former Pope forbidding men and women from singing together in church. Could I ever grant permission to have my poor notes sung by shrill boys' voices instead of by women who are educated for ecclesiastical music, and, to speak musically, represent the heavenly angels with their beautiful clear voices? If I enjoyed, like you, the privilege of dwelling in the Vatican, I would get on my knees before my adored Pius IX. and beg him to kindly issue a new bull permitting women to sing with men in church. Such a measure would infuse new life into church music, which is now in a state of decline. I wish, my dear friend, you would in your capacity of abbé unite with me in the attempt to secure from His Holiness a favor which must be of double value to you as a servant of the church and as a musician."

The Pittsburg orchestra with Emil Paur, conductor, will assist the Mendelssohn Choir at its concerts, under Mr. Vogt's direction, in February, 1905.

Prof. Carl Knittl succeeds Dvorák as director of the Prague Conservatory.

The accompanying article, "How to become a great pianist," appeared originally in the Chicago *Inter Ocean*.

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# How to Become a Great Pianist

By Ignace Paderewski

## Part I.

**O**NE of the prime requisites in the person who would become a master of the piano—not a mere successful player, but a maestro—is the proper kind of hand. There is in general a peculiar misconception on this point. Many people think, for instance, because a pianist has to stretch his fingers for long distances on the keyboard that the ideal hand is a narrow one with long, slender fingers. This is an error. The increased leverage due to long fingers is a distinct disadvantage in rapid, strenuous finger work where the minutest fraction of an inch is a matter of supreme importance. The ideal hand is broad rather than long, this breadth enabling fingers which are somewhat shorter than the average to readily span the necessary intervals, and at the same time giving a powerful fulcrum from which the fingers can do their work. The arms must be well muscled and not too long, and added to this there must be a development of the muscles by years of constant practice. It is my good fortune that nature gave me a hand of this kind.

Scales are an important, yes, vital, part in securing a perfect technique. Great effort must be made to produce a beautiful, large singing tone from the piano by pressing the keys to the very bottom and getting a perfect legato. As an instructor I place great stress on special exercises for obtaining this effect. These consist in long-continued repetitions of the scales, both ordinary and chromatic, very slowly and very legato, lifting the fingers as little as possible, and accentuating each third or fourth note to get a perfect evenness. Some pianists, and some of them of wide fame as technical performers, insist upon raising the fingers as much as possible in running the scale, and then bringing them down on the keys. My method is directly the opposite to this.

(To be continued.)

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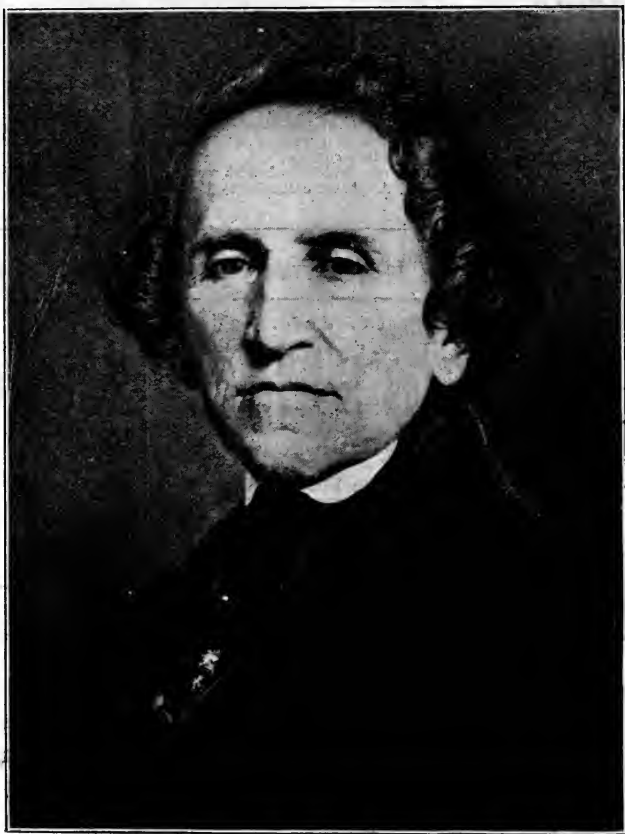
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# The Conservatory Bi-Monthly

## Giacomo Meyerbeer

The renowned dramatic composer, Giacomo Meyerbeer, was born at Berlin on September 5, 1791, and he died in Paris on May 2, 1864. His real name was Jakob Liebmann Beer, but a rich relative made him his heir on the condition that he should prefix the name "Meyer" to his patronymic; and "Giacomo" (Jacob Italianized) was later used before the general public. Though a fine pianist he felt that dramatic composition was his true vocation. He went to Venice in 1815, acting upon the advice of Salieri, who said that Italian melody would be a corrective for a style heavy and contrapuntal. His operas, "Romilda e Costanza," "Semiramide riconosciuta" and "Emma di Resburgo," were among those which bore the impress of the Italian school. Of this composer it has been said, "He united the flowing melody of the Italians and the solid harmony of the Germans, the pathetic declamation and varied, piquant rhythm of the French."

King Friedrich Wilhelm IV. appointed him General Musical Director at Berlin, in 1842, and two years later Jenny Lind assumed the rôle of "Vielka" in his opera, "Das Feldlager in Schlesien." In 1847 he visited Vienna and London, and, returning to Berlin, brought out Wagner's "Rienzi." Prominent among Meyerbeer's compositions are "Robert le Diable," "Les Huguenots," "l'Africaine" and "Le Prophète." An extensive and interesting list of his works may be found in Baker's Dictionary of Musicians. The composer left \$7,500 to found a Meyerbeer scholarship, to be competed for by Germans under twenty-eight years of age, and pupils of the Berlin "Hochschule," the Stern Conservatory and the Cologne Conservatory.

# **Music in America**

By Wm. H. Sherwood

## **Specialism Characteristic of American Teaching**

Several positive signs of progress in the efficacy and new practical value of our methods of studying the piano are before us. This is an age of specialties. The American has made quite as intelligent and minute analysis of every element entering into the study of musical theory and practice, as regards harmony, rhythm, phrasing, dynamics, damper-pedal, esthetic and emotional qualities, artistic delivery, etc., as have been made elsewhere. In the line of making special studies of the player's physical training and the adaptability of his nerves and muscles, independent possibilities of the player's arms, wrists, knuckles, and fingers, as related to expressive playing and interpretation, as well as brilliant execution, we are doing work that has not been done elsewhere. Modern editions of music have been greatly improved in quality, of late, through intelligent editors, themselves teachers in many instances, and through the general cheapening of printing processes. There is still much to be wished for, however, in editions. Some great publishers employ inferior talent, probably at a low price, to continue old-fashioned and sometimes decidedly faulty fingering, marks of phrasing, etc. There is also a very much-to-be-regretted method of printing marks, in very imperfect manner, for the "damper-pedal," which would appear not to be understood by many people, from the artistic and scientific standpoints necessary.

## **Importance Laid on the First Lessons**

The idea prevailing a few years ago that the student merely needed to take a few terms, first from a cheap teacher for elementary work, and last from a good teacher for "finishing touches," is very largely discounted at the present time by a realization that there can be no cheap instruction, if it would be

good. The teachers for children in music must have correct principles and good methods to supply a proper foundation. The student's course must embrace, not only the work at some special instrument, or the voice, but a general, intelligent study of the principles of music, in theory, analysis, harmony, ensemble study, combined with attendance at frequent recitals and concerts of the better class. A reading of musical history, alongside of a general literary education and those habits and qualities that entitle people to a position in our best society, are also required among musicians at the present time.

### **Dvorak's Pronouncement**

A few years ago, when Mr. Antonin Dvorák was interviewed, he gave out the statement that he saw no originality or future for claims to greatness among musicians in the United States, except in the plantation melodies of the negroes of the South, or words to that effect. "The best we could do was to copy and imitate old-world methods," etc. As Mr. Dvorák was kept, figuratively speaking, in a glass case during his sojourn in our country, having almost no means of becoming acquainted with the musical life in our wide territory, outside of his friends' rather limited circle in New York, is it not possible that this gentleman's statements were manifestly incorrect? Was there any object among his friends and followers to spread such an impression broadcast through our land, and, if so, do our musicians believe that we have been treated fairly in this matter? I notice, in a recent interview with Mascagni, that Dvorák's earlier statement is again brought before the public. Mascagni corroborated the impression, as several of our visiting friends appear to have done during the past few years. It is manifestly to their interest to do so.

### **American Opportunities and Obligations**

While much has been accomplished and a great future is in store for us, it would appear to be our

privilege and our duty to watch the situation and to act wisely in reference thereto. All cannot be accomplished by the musician's working intelligently and conscientiously in the study of his art — at home. In this age of trusts, monopolies, and money power we need to be "wise as serpents." There is a reward in store for the capitalist or the piano-maker who invests the same money and brains and enterprise in the management of American talent as has been done for our great visiting friends from abroad.

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## **Music: An Historical Review**

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Mus. Bac., Oxon; F.R.C.O.

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### **XVII. The Music of the Greeks—Continued**

#### **IV. Philosophy—Continued**

**F**ROM the two octave system, upon which basis the lyre was tuned, were derived certain one octave scales, or modes, now generally known as the Greek or Ptolemaic scales. Concerning these modes much diversity of opinion exists, not only in the works of later authors, but also in the works of the Greek writers themselves. "As to the number of modes," says Sir John Hawkins (1719-1789), "there has subsisted a great variety of opinions, some reckoning thirteen, others fifteen, others twelve and others but seven; and, to speak with precision, it is as il-limitable as the number of sounds." And again, "To say the truth, very few of the modern writers in the account they give of the modes, are to be depended on; and among the ancients, so great is the diversity of opinions, as well with respect to the nature as the number of them, that it requires a great deal of attention to understand the designation of each, and to discriminate between the genuine and those that are spurious."

On one point, however, all authorities, both ancient and modern, seem to agree, namely, that there were three principal modes, the Dorian, the Phrygian and the Lydian. According to Naumann, perhaps the most reliable of all modern historians, the Dorian mode commenced on E, the Phrygian on D, and the Lydian on C. "It is interesting," says he, "to note the different emotional and ethical effects attributed by eminent men of Hellas to melodies composed on the various lines of these simple scales. Thus the Spartan Ephori (teachers of schools) directed that the manly and serious Doric scale should be exclusively used in the education of youth, as it was considered to be the only one calculated to inspire respect for the law, obedience, courage, self-esteem, and independence. The Lydian scale, imported from Asia, was less highly esteemed. Plato considered that melodies founded upon it had a voluptuous, sensual, and enervating tendency, fitted at best only for the accompaniment of orgies; and wished, therefore, wholly to prohibit its employment. Aristotle ascribed to the Phrygian scale the power of inspiration, to the Dorian the qualities of repose and dignity, and, in opposition to Plato, attributed to the Lydian scale power of awakening the love of modesty and purity. In addition to the three foregoing scales, four others were developed out of the old Heptachord, viz., the Hypo-Lydian, ranging from F to F; the Hypo-Phrygian, from G to G; the Hypo-Dorian, from A to A; and the Mixo-Lydian, from B to B, all of which would lie on the white keys of the modern piano."

The above is also the order, according to Hawkins, in which the modes are given by Euclid, Gaudentius, Bacchius and Ptolemy himself. It has, therefore, the stamp of the highest approval.

Aristoxenus fixed the number at thirteen, to these Alypius added two others, each scale in this system starting a semitone higher than the last. Ptolemy, however, rejected all but the above-named seven, on the ground that "it was not lawful to encrease the modes by a hemitone."

Another modern writer, W. Chappell, has given the following as the scales of Alypius :—(A) Hypo-Dorian, (D) Dorian, (G) Hyper-Dorian\*; (B flat) Hypo-Ionian, (E flat) Ionian, (A flat) Hyper-Ionian; (B) Hypo-Phrygian, (E) Phrygian, (A) Hyper-Phrygian; (C) Hypo-Aeolian, (F) Aeolian, (B flat) Hyper-Aeolian; (C sharp) Hypo-Lydian, (F sharp) Lydian, (B) Hyper-Lydian.

Here it will be seen that the Dorian scale commences on D, and the Phrygian on E, and this is at least in accordance with the teaching of the early church fathers, Ambrose and Gregory the Great, if altogether contrary to the theories of Hawkins and Naumann. On the other hand the Lydian scale, in the church modes, commenced on F, not F sharp, and, furthermore, in no case did any of these scales commence on a sharpened or a flattened note.

It seems more than probable that the diversity of opinion which exists on this subject is due largely to the mis-conception of the terms, acute and grave, as employed by the Greeks, for as has already been stated they regarded and called sounds acute which modern musicians would call grave; and vice-versa. This will be evident from a comparison of the following scales:

The Ptolemaic Scales  
as quoted by Hawkins  
and Naumann

- A. Hypo-Dorian
- G. Hypo-Phrygian.
- F. Hypo-Lydian.
- E. Dorian.
- D. Phrygian.
- C. Lydian.
- B. Mixo-Lydian.

The Ecclesiastical Scales  
as established by  
Gregory the Great.

- G. Mixo-Lydian.
- F. Lydian.
- E. Phrygian.
- D. Dorian and Hypo-Mixo-Lydian.
- C. Hypo-Lydian.
- B. Hypo-Phrygian.
- A. Hypo-Dorian.

The Greeks also had a scale, according to Aristoxenus, commencing on the low A, Proslambanomenos, and called Hyper-Mixo-Lydian. The ecclesiastical modes will be considered more fully under the music of the early Christians.

\* Also called Mixo-Lydian.

(To be continued.)



## **Enoch Arden**—*Ein Melodrame*

By Robert Stuart Pigott



HIS is the title given by Richard Strauss to one of his most beautiful compositions, but the term Melodrama has been so long applied to plays of the shocks and "thrills order that both of its original meanings have been forgotten. Grove, in his Dictionary of Music and Musicians, gives the following definitions:—

- I. A Play in which the dialogue is frequently relieved by music, sometimes of an incidental, and sometimes of a purely dramatic character.
- II. A peculiar kind of dramatic composition in which the actor recites his part in an ordinary speaking voice while the orchestra plays a more or less elaborate accompaniment appropriate to the situation and calculated to bring its salient points into the highest possible relief.

The class of composition covered by the second definition is the one to which Enoch Arden belongs, and, although Beethoven, Schumann, Mendelssohn, Grieg, and others of lesser note have essayed it, Strauss with his Enoch Arden is the first to score a popular success. To Tennyson's pathetic poem he has given a wonderfully effective setting.

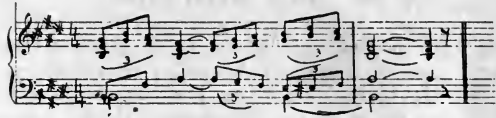
The Prelude, built on the following sea-motif



is a masterly tone-picture of the "breaker-beaten coast," the locale of the story. This is repeated after the descriptive lines which begin the poem. As each character is introduced, themes indicative of individual traits or calling, are played. The Annie-motif is



graceful and charmingly feminine. The Philip-motif



by its melody and rhythm, suggests the turning of the mill, while Enoch is introduced by a rough and rugged motif



whose rocking motion gives one the pitch and toss of the fishing boat.

These three themes are heard throughout the work ; sometimes clearly defined, and other times broken and obscured by chords depicting strong and conflicting emotions, as when Philip sees " Enoch and Annie sitting hand in hand," his theme is almost submerged by the chords which tell of his anguish. Massive chords intensify Annie's prophetic speech ending with " I shall look upon your face no more."

Enoch's departure is told by beautiful descriptive music in which the Annie, Enoch, and Sea-motifs are blended. It is in this kind of writing Strauss excels— as for instance the following bars



which picture the " last dip of the vanishing sail."

Annie's Dream is' another bit of tone-painting in which Strauss calls before our eyes the vision of the " happy people "strowing palms and crying " Hosanna in the highest." Then rough chords crash — Annie awakes, sends for Philip and tells him " there is no reason why we should not wed." The Enoch-motif

fades, while Philip's swells into a wedding march, interrupted at times by Annie's dread, until her babe is born, and "that mysterious instinct wholly died." Part first ends with the union of the Annie and Philip motifs.

Part second opens with the Enoch-motif enlarged



which is also used during the description of his life on the island: the loneliness being shown by recurring monotonous chords. As he sees visions of Annie, the children, and "things and places known far in a darker isle beyond the line" the various themes are heard, until the "ringing of his parish bells"—the day of Philip's wedding, when Philip's wedding grows clear and strong. Following his despair when the beautiful hateful Isle returned upon him, is the Faith-motif



which is used at various times from now on.

Strong, dramatic music accompanies Enoch's struggle, after seeing Philip and Annie and the children; and his prayer for strength "Not to tell her, never to let her know." No new themes are introduced until the end comes and the Faith-motif becomes a hero's funeral march.



"So past that strong, heroic soul away."

# Dvorak: His Life and Works

By Ada M. Briggs, Mus. Bac., F.T.C.M.

A royal symphonist has gone in the person of Dvorák, and to his memory royal honors should be paid.—*The Musical Courier*.



AY 1, 1904, has been made memorable in musical circles by the death, at Prague, of Antonin Dvorák, the great Bohemian composer. Born at Mühlausen on September 8, 1841, Dvorák's career commenced under very humble circumstances. His father, a butcher and innkeeper, wished to bring his son up to follow the former trade; but the boy displayed that love for the primitive music of his people which characterized his fame in later years.

His first lessons on the violin were received from the village schoolmaster. At the age of sixteen Antonin left home and went to Prague, where he studied the organ under Pitzsch and played the violin in an orchestra. In 1862 he graduated from the organ school there, but of the next eleven years very little is known except that he studied a great deal, supporting himself meanwhile by teaching and playing the viola in the orchestra of the National Theatre.

Dvorák married in 1873 and the same year marks his recognition as a composer. His hymn for male chorus and orchestra won such a favorable reputation that two years later he received a government stipend which enabled him to devote his time to composition and travel. In 1883 he was invited to conduct his "Stabat Mater" (written about 1873) at the Albert Hall, London. In 1885 he conducted his cantata, "The Spectre's Bride," at the Birmingham Festival. He was created Musical Doctor by the University of Cambridge, in 1891, and the next year he left a prominent position at Prague to become director of the National Conservatory, New York. Four years later he return-

ed to Prague and became the director of the National School of Music in that city.

There is a saying, "A prophet is not without honor except in his own country," but the Bohemians idolized Dvorák and appointed him honorary member in their House of Lords. At the Czech Operatic Festival, a few weeks before his death, his works were received with the greatest enthusiasm, and when the news of his passing away was announced all Bohemia mourned.

Dvorák's influence has strengthened that movement which advocates folk music as a source for thematic material. While in America he illustrated this theory in his New World Symphony and a string quartet, into which he introduced the form and spirit of the Negro melodies of the South. Dvorák did not excel in writing for the voice, but accomplished his best work in trios and quartets, and especially in symphonies. In everything his inexhaustible fund of originality was apparent.

Among his best known works are: The Bohemian Operas: "Wanda" (produced in 1876); "The King and the Charcoal Burner" (1874); "Selma Sedlák" (1878); "Turde Palice" (1881); "Dimitrije" (1882), and "The Jacobins" (1889); the oratorio, "St. Ludmilla"; the "Requiem," opus 89; the cantata, "The Spectre's Bride"; the secular cantata, "The American Flag"; Hymn of the Bohemian Peasants, opus 28; Hymn for mixed chorus and orchestra, opus 30; "Stabat Mater," opus 58; five symphonies; three orchestral ballades; two sets of symphonic variations for orchestra; five overtures; concertos for cello, violin and piano; Slavic Dances and Slavic Rhapsodies for orchestra; a string sextet; two string quintets; six string quartets; many piano pieces, including solos, duos, two trios, two quartets and a quintet; a violin sonata, and numerous vocal works. Probably the last of his compositions was "Armida," produced at Prague about five weeks before he died. Unfortunately, the weakness of the libretto prevented this opera from being a pronounced success.

## A Statesman's Advice

There are very few people who are wholly without musical faculty and feeling. If they are without it, it is because it has never been cultivated in them. I remember when I was young I used to dispute with people about it. They said: "It is all nonsense to talk about music as a gift to the generality of mankind. The faculty of music is only given here and there, to one man here, and one woman there, etc., and it is an extremely rare endowment." I deny that. I say if it is properly tended, and properly brought out, it is a general gift in civilized, and even in barbarous countries; and most certainly it is a gift that pervades the people of England, so far as nature's part is concerned. But people used to say to me, "I cannot sing." I said, "Supposing that when you were a baby, and when you grew out of being a baby, your nurse always continued to carry you in her arms, do you think you would be able to walk? I am sure not. Well, you learn to walk by practising walking, and you must learn to sing by practising singing." Beyond singing lies instrumental music, and there the progress made has been astonishing. It was to the last degree rare when I was young; it has now become very common.

W. E. Gladstone.

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I love music above all the arts, especially Beethoven's. Home music is my greatest delight. I have always been sorry that I was obliged in my student days to omit music from my course. That was a misfortune, for, like all Germans, I am tuned by nature in harmony with music.

Bismarck.

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Someone once asked how the Germans had received "Manru." Paderewski was modest.

"Yes," he said, "Germany was good to me. It was very good. But I am none the less glad to be here in America again. For America has always been good to me. Indeed, I think America discovered me, and I take the greatest of pleasure now in laying my new opera at her feet."

# How to Become a Great Pianist

By Ignace Paderewski

## Part II.

While the fingers must be brought down with great firmness so that the keys are pressed to the very bottom, this pressure may be applied through a very limited arc of the circle. This naturally develops the interior muscles of the hand, those that contract the fingers rather than those that extend or lift it. Or, to put it in another way, the prehensile muscles develop unusual strength and are applied with intense firmness, while the tendons on the back of the hand merely serve to lift the weight of the fingers a short distance.

In practice the Etudes of "Schule der Fingerfertigkeit" of Czerny should be played daily, especially the three first studies. They should be played slowly and with a large tone. This slow playing is of utmost importance, and especially so for those who in the end are most desirous to play fast. This slow playing promotes technical accuracy, impresses the correct image upon the brain, and also enables the unconscious self to work out to the best advantage the intricate nerve problems and those of reflex action which come up in piano playing. Undoubtedly the complicated and rapid movements of the muscles and the connecting nerves used in constant practice place a strain on the nervous system which has never been carefully enough considered; it is accountable for the nervous breakdown of many weak girls who are made to practice too constantly, without sufficient regard for rest and out-of-door recreation.

Study pieces page by page, and measure by measure, very slowly and with a big tone, and with each hand separately, perfecting as nearly as possible the primary parts of each piece before taking up those that follow. I make my pupils study quite a number of pieces at the same time, giving some portions of the time devoted to practice to each of the works, or rather a part of each, and keeping on them for weeks or

more, thus letting them mature by degrees. Constant practice of one piece in its entirety, without something to relieve the monotony, is the slowest and poorest way of learning it. When the brain gets tired of one musical subject its best recreation is a different musical subject, and thus the pupil is enabled to absorb a variety of ideas at one and the same time. These are brought up at intervals and in the meantime lie dormant, while the unconscious power that works within us when we are thinking of other things, or perchance are asleep (whatever that power may be), perfects these processes simultaneously, and we gain enormously in capacity.

That is one of the errors that many instructors make and which spoils many a pianist who but for it might have developed into a player of promise. They keep their pupils drumming over and over the same musical exercise until at last the brain rebels and becomes torpid. There ceases to be any affinity between the mental process and the muscular action and the playing is in consequence purely automatic. Especially is this true of those who teach the child beginner, and this tendency is responsible for much of the aversion that the young exhibit to learning. A judicious variety of themes and exercises instead of the ceaseless grind on one melody would make the regular lesson hour of most pupils, especially the young, a delight instead of torture, and their progress in the art would be so rapid as to furnish cause for wonderment. It is an important point for instructors to understand and those who do so will always have an enviable reputation for the success they have with their pupils.

It is good training for the instructor, while the pupil is playing, to be seated at another piano near by. The pupil may be allowed to play the given work in its entirety, in order to judge of the general conception of the performer. Then the pupil should go over it again, and this time the instructor, having the first rehearsal in mind, will stop the performer at a misin-



terpreted passage, explain the mistake, and then play the part on his own piano in order to show how it should be done. The pupil must then resume playing and repeat the passage continuously until it is played to the instructor's satisfaction and the idea has become well fixed in the pupil's mind. Constant reiteration of a musical phrase until it is absolutely perfect, like the polish applied again and again to every facet of the diamond until the maximum of rays is attained, is the only road to perfection. . . . .

Pedals are a source of weakness to many pianists, who without them would do good work. The effects that may be produced by judicious use of pedals are almost without number. It is not merely a question of avoiding cacophony, by preventing the overlapping of two conflicting harmonies, but the subtle and delicate use of the overtones, both in their natural and sympathetic vibrations, the contrast and tone coloring to be produced and even careful blending of otherwise conflicting harmonies, which can only be done by very special study and by careful thought.

The proper use of the pedals is almost as important as a proper technique is, and it appears almost equally hard to acquire. That this should be so only illustrates the enduring force that habit has on mankind. Ninety-nine out of a hundred people when they begin to learn on the piano manifest an insane desire to keep their foot on the loud pedal continuously, and seldom, if ever, think of trying the effect of the others. It not only becomes a habit with them, but the piano does not sound right to them unless the loud pedal is always in action. For the softer effects produced by giving this one pedal a rest and the judicious usage of others they lose taste. The result is that many of them get into a rut from which they are never able to extricate themselves, and while their performance may be such as to fill the uneducated in music with admiration, their skill is effectually spoiled to those of artistic mind by its lack of shading, which is after all but artistic feeling.

## A World of Its Own

Let me remind you of a curious fact with reference to the seat of musical sense. Far down below the great masses of thinking marrow and its secondary agents, just as the brain is about to merge into the spinal cord, the roots of the nerve of hearing spread their white filaments out into the sentient matter, where they report what the external organs of hearing tell them.

This sentient matter is in remote connection only with the mental organs, far more remote than the centres of the sense of vision and that of smell. In a word, the musical faculty might be said to have a little brain of its own. It has a special world and a private language all to itself. How can one explain its significance to those whose musical faculties are in a rudimentary state of development or who have never had them trained? Can you describe in intelligible language the smell of a rose compared with that of a violet? No; music can be translated only by music. Just so far as it suggests worded thought, it falls short of its highest office. Pure emotional movements of the spiritual nature—that is what I ask of music. Music will be the universal language—the Volapuk of spiritual being.

Dr. O. W. Holmes.

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I am sure if anything on earth can give an idea of the angelic choir, it must be the music of Palestrina. And yet I do not forget the glorious effect of Handel; but all music to which instruments contribute must be a degree more earthly than that in which human voices are alone to themselves sufficient, where nothing mechanical is needed.

Baroness Buusen.

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You are a musician when, with a new piece, you almost divine what is coming, when you know an old acquaintance by rote — in a word, when you have music, not only in your fingers, but in your head and heart too.

Schumann.

## The Earthly Grammar of Heaven's Language

Music is a language which, properly understood and correctly expressed, gives voice to those loftier and sweeter emotions of the heart and mind which common language is powerless to convey. Prose expresses the prose thoughts and ideas of existence; poetry advances a step and translates feelings, pleasures and passions beyond the province of prose; and music advances yet another step, and becomes the medium for those evanescent, dream-like imaginings which dwell in a region beyond the dense atmosphere which surrounds this work-a-day world. "In Heaven they speak in music!" yet the instructed eye and sympathetic soul may read these dream-glimpses on the printed page, may learn the laws which govern their modes of expression, and, finally, may translate them in sound to other souls. Though music is the language of Heaven, its grammar is taught on earth.

R. S. Hanna.

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A distinguished philosopher spoke of architecture as "frozen" music, and his assertion caused many to shake their heads. We believe this really beautiful idea could not be better reintroduced than by calling architecture "silent" music.

Goethe.

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That which I have found the best recreation both to my mind and body, whensoever either of them stands in need of it, is music, which exercises at once both body and soul, especially when I play myself; for then, methinks, the same motion my hands make upon the instrument, the instrument makes upon my heart.

J. Beveridge.

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Of all the liberal arts, music has the greatest influence over the emotions, and is that art to which the lawmaker should give great attention.

Napoleon Bonaparte.

## Character Development

Has it ever occurred to you that musical practice has the power to form and perfect the character of the faithful student? On the piano, or any other instrument, you soon discover that you must be conscientious in the matter of every detail or you will not succeed. That is one good quality to acquire and cultivate, which will give you a good name and make you morally strong. You will also become convinced that you must be patient and persevering, or else, figuratively speaking, the barrel which you are making such an effort to roll up hill will roll down hill, and you will have to begin again. Patience and perseverance are great virtues to possess—the first indispensable to the teacher, the second a *sine qua non* to those who would become finished performers. I might go on enumerating other excellences of character which musical practice makes grow within us, but the hints given will suffice.

Robert Goldbeck.

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## Music Versus Words

Music is more definite than words, and to seek to explain its meaning in words is really to obscure it. There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas everyone understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to be so ambiguous, so vague, so unintelligible, when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too indefinite to be put into words, but, on the contrary, too definite.

Mendelssohn.

## Conservatory Announcements and Events

Mr. and Mrs. J. D. A. Tripp spent the summer vacation at Little Metis, Que. Mr. Tripp is preparing a new edition of several standard compositions, with copious notes as to fingering, phrasing, ornamentation and kindred subjects.

Miss Bessie Burgar, a former member of the staff, has had a successful year of teaching and concert work at Owen Sound. During July and August she was with her parents at Welland, Ont.

Miss Elizabeth Cowan, who sailed for Germany in August, expects to study for a year in one of the large musical centres of Europe.

Miss H. Ethel Shepherd, a well-known graduate of the Conservatory's Department of Singing, has resigned her position at St. Mary's Institute, Dallas, Texas, much to the regret of those in authority at that College. Owing to her exceptional ability as a teacher and her strong personality, she exerted a wide influence for good in the musical circles of Dallas. Miss Shepherd now proposes to devote several years to study, in New York and London.

Miss Edith Myers is spending the summer in Germany for the purpose of inquiring into the various phases of musical kindergarten work there.

The Conservatory offices, reception room and studios are being renovated during the holidays.

The ensuing account of the marriage of Miss McMurry, a young and talented graduate of the Conservatory, and member of its staff, will be read with interest: At the family residence, 403 Huron Street, on July 25, Dora Louise, eldest daughter of William J. McMurry, was married to George Douglas Atkinson, organist and choir-master of Wesley Methodist Church, Toronto. The procession formed at the head of the winding staircase, and passed into the drawing room, beautifully decorated for the occasion, through an aisle of streamers, held in place by the ushers, Mr. Ernest and Mr. Roy McMurry, brothers of the bride.

The latter entered on her father's arm, and under an arch banked with palms and fringed with ferns and flowers, the ceremony was solemnized by Rev. Dr. Wallace of Bloor Street Presbyterian Church, assisted by Rev. C. O. Johnson of Wesley Methodist Church. Miss McMurtry wore a Parisian lace gown, and her veil hung loosely from a tiara of orange blossoms. She carried a shower bouquet of white roses. The wedding march was played by Mr. A. S. Vogt, organist of Jarvis Street Baptist Church, of whose choir the bride was so well known, in Toronto and throughout the Province, as the soprano soloist. Numerous presents testified to the good wishes of the hosts of friends of bride and groom. After an informal reception, Mr. and Mrs. Atkinson left for a western tour.

Teachers and students who are interested in the Conservatory Examinations in the theory of music, are requested to read the curriculum in the new Calendar, 1904-5, in which several important changes have been made.

---

## **The Ethics of Exercise**

By Inez Nicholson-Cutter

"The supreme art to which all the arts, rightly understood and used, minister is the art of living." If the suggestiveness of this opening sentence in Hamilton Mabie's "Nature and Culture" were understood, the commonplace would vanish from life. When an individual views living as a fine art, and endeavors continually to embody in himself the strength and beauty which he admires in things external to himself, he has discovered the secret which converts every experience into an opportunity and makes each day begin in gladness and end in peace. The basis of good living is good health. Through the body we come in contact with the external world; the body must be normal, that the impressions received from without

may be accurate, and that the individual may have strength to support him in the accomplishment of his aims.

Man is essentially spirit, but on this plane spirit manifests itself through matter. All deeds are born in the mind, they become actualities when an obedient body fulfills the mind's behests. In life, then, mind and body are one, interdependent, and neither can be debased or elevated, neglected or developed, but the result is shared by both. Under rare conditions spirit may transcend flesh for a time, but the permanent tone of a man's work depends upon physical as well as spiritual vitality. His very ideals are affected by his physical conditions. As a noted psychologist says, "I am humiliated to admit that a cup of coffee can alter my views of this world, and my hopes for the next." When we fully realize the intimate relationship between mind and body, that they are parts of one whole, intelligent care of the body becomes a duty. "Know ye not that your body is the temple of the Holy Ghost? . . . Therefore glorify God in your body."

The body, like all divine creations, is governed by law. There are laws, obedience to which will produce health, disobedience to which will produce disease. Every intelligent person should understand the laws governing diet, air, exercise, mental states, well enough to live in daily harmony with them, maintaining a vigorous condition of mind and body.

With purpose I have used the word vigorous. There are many persons not afflicted with organic disease who yet have never tasted the fullness of life. They are free from pain, from actual discomfort, but are mentally and physically in a negative state, thinking, feeling, acting with a lack of intensity which is remote from true life. "Life should be happy sensation continuous;" we should meet the beginning of each day with gratitude and renewed purpose, and should find a kind of enjoyment in whatever the day presents. According to our attitude toward it almost any con-

dition may be happy, or may be miserable, there are few persons of maturity who have not been wretched amid seemingly desirable conditions, and who have not found happiness in conditions apparently unenviable. In the long run, the problems we have to face are not so important as the spirit with which we face them, and the clear insight, sound judgment, courage, patience with which we desire to meet the great or the small affairs of life depend more largely than is commonly realized upon physical conditions. Right thinking and physical exercise are the first steps toward positive health. We must meet with firmness all states of mind opposed to health, and banish them by the persistent cultivation of wholesome ones. Love, cheer, faith in the ultimate triumphs of right, can be cultivated and the highest physical condition cannot exist without them. The blood current must be kept life-giving through perfect digestion and generous respiration, must be kept bounding on its course by a vigorous heart. The perfect performance of the functions of digestion, respiration, circulation, is due to the normal activity of the vital organs; and health of the vital organs, as well as strength of the muscle, depends very largely upon muscular exercise. All the voluntary muscles of the body should receive daily exercise. This condition is fulfilled by few bodies. In persons of sedentary habits the muscles receive little exercise, while the muscles of laborers usually receive most unequal exercise, the development being confined to certain groups of muscles which the nature of their work calls into continual activity.

The educated world, which long since recognized physical training as essential to a boy's development, has more slowly acknowledged strength and endurance to be equally necessary to his sister, yet woman fills an important part in the health of the nation, and frequently transmits her own physical condition to another generation. She should be early led to see the duty of health, instructed in the laws which govern it, given methods for increasing and perpetuating it.

(To be continued.)



## Home and Foreign Notes

Annual examinations at the Conservatoire de Musique, Paris, took place in July, the jury consisting of Messieurs Ch. Widor, De Beriot, Gabriel Pierné, Raoul Pugno, Samuel Rousseau, Chansarel, Jemain, Staub, Vinès and Théodore Dubois.

Among English pupils who studied with Richard Burmeister last season was Lady Ruby Elliott, the daughter of Lord Minto, Governor-General of Canada. Having visited the Austrian Tyrol, Mr. Burmeister will return to Dresden in September.

This summer in London, Eng., Mlle. Antonia Dolores gave three recitals, her beautiful soprano voice and artistic singing winning the rapturous praise of *Music-Critics*.

The editor of the *Musical Courier* wrote from France on July 26: Both Jean and Edouard de Reszké are at the Mont Dore now; also Mme. Felia Litvinne; also Bessie Abbott, the American soprano, who sings at the Opéra, and who will make an Opéra Comique début, probably as Traviata, in September. The brothers De Reszké say that affairs in Russia (which country they left a few weeks ago for London) are in a depressed condition because of the war. In London they sang before the Queen and received from her the decorations originally bestowed by the late Queen Victoria. Jean de Reszké's Paris vocal school is overrun with applicants and is in a flourishing condition. There is no intention on the part of Jean de Reszké to sing in opera in New York, and there are no negotiations pending, all reports to the contrary notwithstanding..... De Pachmann, the pianist; Da Motta, the pianist;

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Schelling, the pianist; Voss, the pianist, and D'Albert, composer and pianist, all go to the United States this season. De Pachmann has been heard frequently in our land, and always with increasing interest, for his remarkable touch and his identification with Chopin give him a particular *cachet* not enjoyed by any other virtuoso on the piano.

Of Massenet's "Salomé," which was produced at Covent Garden, London, on July 20, a critic has written: "The music is, of course, very clever, for Massenet is a most capable musician, but it is unconvincing. There are several good songs in it and much effective writing, but it is too conventionally operatic to appeal to a modern audience."

Adele Aus Der Ohe, the pianist and composer, has lately travelled through Austria and Switzerland.

A sum of about 40,000 marks (\$10,000) has now been contributed toward the Wagner Monument, in Leipzig, Germany.

Harold Bauer, the pianist, has been appearing with success in South America.

Gerardy, the cellist, is engaged to play twenty times in South Africa this fall.

The Wagner Festival at Bayreuth was opened on July 22 with a notable performance of "Tannhauser." At St. Petersburg Wagner's works are to be performed next winter, with the manager of the Breslau Opéra for impresario.

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"Cherubino" writes in Toronto *Saturday Night*: At the close of a concert on board an ocean steamship during the past summer, an attempt was made by the passengers to sing both "My Country 'tis of Thee" and "God Save the King." There were in the party 286 American passengers and 24 of English birth. When the air of "America" was struck up, it was revealed that not enough of the 286 Americans were familiar with the words of that song to carry it through the first stanza! The English smiled. With the collapse of "America" the turn came for "God Save the King" and every one of the 24 English men and women knew the words and sang the song through lustily. At a great children's festival near New York, about the same time, a similar state of affairs was revealed; it was impossible for the children to sing audibly the words of more than one verse of "America." A goodly percentage of United States people cannot correctly repeat the words of the first stanza of "America." One reason for this is that they have practically three national songs, "America," "The Star Spangled Banner," and "The Red, White and Blue."

At Chautauqua, N. Y., a series of interesting recitals has been given this summer by William H. Sherwood, of Chicago, pianist, Sol Marcossin, of Cleveland, violinist, and Dr. Carl Dufft, of New York, vocalist.

Fannie Edgar Thomas writes from the capital of the United States to the *Musical Courier*: The first Symphony concert will take place November 18, with Louise Homer as soloist. The second, on December 9, will have David Bisham. For the third, January 13,

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D'Albert, the pianist-composer, will be the attraction. Mme. Shotwell-Piper will be the soloist of the fourth Symphony concert, on February 16, and Ysaye will be with the Symphony in March.

At the World's Fair, St. Louis, a choral contest took place this summer, the judges being appointed by the Bureau of Music.

A well-known music critic and writer on æsthetics, Eduard Hanslick, died in Vienna on Sunday, August 7. He was born in Prague, on September 11, 1825.

Early in August Prof. Ernest Jedliczka died suddenly at Berlin, Germany. "No other teacher in Berlin put so many finished pupils on the public concert platform as Jedliczka," writes Leonard Lieb-ling, "but his own appearances were few and far between, although whenever he could be induced to give a recital all musical Berlin flocked to the hall, and his interpretations were accepted as the proclamation of an absolute musical potentate. I remember with particular pleasure Jedliczka's playing of the Tchaikowsky concerto (B flat minor) with the Philharmonic Orchestra, and the recital at which his program was made up of all the Chopin preludes and etudes. He was a pianist of authoritative breadth and sweeping style. At times his temperament carried him to dynamic extremes, but the hearer generally felt a sense of gratitude rather than of displeasure of such an evidence of genuine impulse and real spontaneity. Jedliczka excelled as a Brahms and Chopin player. It was one of his pet theories that the two composers were spiritually related and that the player who understands Chopin must of necessity also understand Brahms."

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## Dr. Anger's New Book

The author has received several very favorable criticisms on Part I., and he was naturally much pleased with the following letter from the able musical director of Michigan State Normal College.

Ypsilanti, Mich.

My dear Mr. Anger,

Your "A Treatise on Harmony" lies before me, and I thank you very much for sending it. I cannot tell you how much I like it. It is concise, charmingly and clearly expressive in language, and covers every conceivable point. In my own teaching for many years I can find no point that you have not met, and many things which no other book even mentions. It is fine and we will use it here next fall. My assistants like it as well as I do. In fact if any criticisms were made it would be that it explains too much, is too complete. \* \* \* If the other parts prove to be as good as this, the whole work will be a monument to your genius as a teacher, and I heartily congratulate you.

With kind regards,  
Frederick H. Pease.

April 12th, 1904.

---

Art has as its fundamental law, the law of beauty. Beauty pre-supposes symmetry. Symmetry is visible rhythm. Rhythm is audible symmetry or symmetrical motion. Symmetrical motion is the ground-element of music.

Christiani.

---

It gives voice to love and expression to passion, lends glory to every heart, and performs the loftiest homage as the handmaid of religion.

---

Music is the art of the prophets, the only art that can calm the agitation of the soul; it is one of the magnificent and delightful presents God has given us.

Luther.

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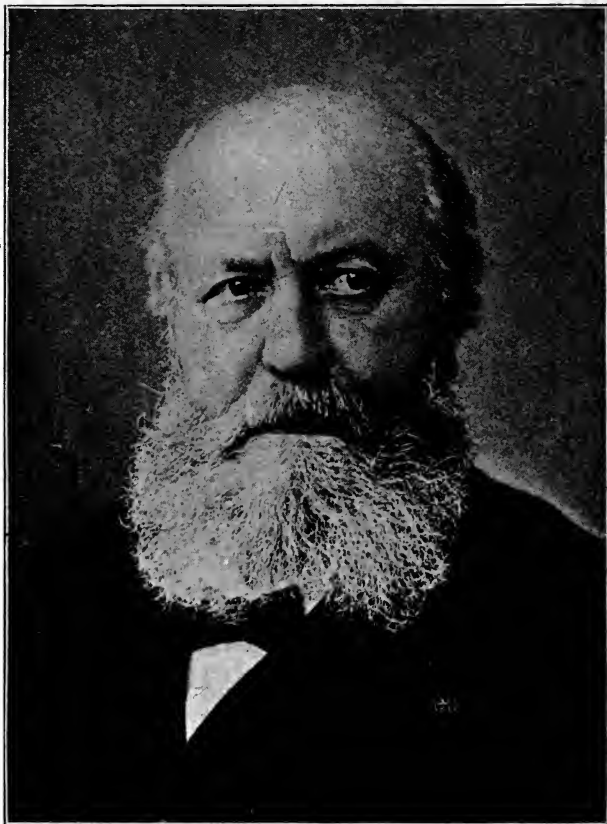
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**Gounod**

# *The Conservatory Bi-Monthly*

## **Mozart's Requiem**

By Mrs. Hemans

A Requiem! and for whom?  
For beauty in its bloom?  
For valour fallen—a broken rose or sword?  
    A dirge for king or chief,  
    With pomp of stately grief,  
Banner, and torch, and waving plume deplored?

Not so—it is not so!  
The warning voice I know,  
From other worlds a strange mysterious tone!  
    A solemn funeral air  
    It call'd me to prepare,  
And my heart answer'd secretly—my own!

One more then, one more strain,  
In links of joy and pain,  
Mighty the troubled spirit to enthrall!  
    And let me breathe my dower  
    Of passion and of power  
Full into that deep lay—the last of all!

The last!—and I must go  
From this bright world below,  
This realm of sunshine, ringing with sweet sound!  
    Must leave its festal skies,  
    With all their melodies,  
That ever in my breast glad echoes found!

Yet have I known it long;  
Too restless and too strong  
Within this clay hath' been th'o'ermastering flame;  
    Swift thoughts, that came and went,  
    Like torrents o'er me sent,  
Have shaken, as a reed, my thrilling frame.

Like perfumes on the wind,  
Which none may stay or bind,  
The beautiful comes floating through my soul;  
    I strive with yearnings vain  
    The spirit to detain  
Of the deep harmonies that past me roll!

Therefore disturbing dreams  
Trouble the secret streams  
And founts of music that o'erflow my breast;  
    Something far more divine  
    Than may on earth be mine,  
Haunts my worn heart, and will not let me rest.

Shall I then fear the tone  
That breathes from worlds unknown?  
Surely these feverish aspirations there  
    Shall grasp their full desire,  
    And this unsettled fire  
Burn calmly, brightly, in immortal air.

One more then, one more strain;  
To earthly joy and pain  
A rich, and deep, and passionate farewell!  
    I pour each fervent thought,  
    With fear, hope, trembling, fraught,  
Into the notes that o'er my dust shall swell.

---

Music is to our hearts as is the wind to the Aeolian harp. It plays upon our heart-strings; and while we hear the sound of the strings, and imagine that it is the instrument that vibrates, it is our own hearts which in reality vibrate; our hearts are bleeding while the instrument is but dead wood.

Merz.

## Gounod



**G**OUNOD! The very name suggests fine melody and sweet sounds! Famous alike in the sacred and dramatic realms of composition, this great French musician has won the regard and esteem of many nations. He was born at Paris on June 17, 1818, and in the same city he died on October 17, 1893. His father was a painter and engraver, and his mother a musician. The Paris Conservatory was entered by the young student in 1836, and later he became interested in ecclesiastical music at Rome. He conducted an original Requiem at Vienna in 1842. His most successful work, "Faust," produced in 1859, is still considered his operatic masterpiece.

The Franco-German war in 1870 was the cause of Gounod's removal to London, but five years later he returned to Paris. He was elected a member of the Institut de France, and became a Commander of the Legion of Honor. The closing years of his life were devoted chiefly to sacred composition. Among his many works are "The Redemption," "Romeo and Juliet," "Mors et Vita," "Messe Solonnelle à Ste-Cecile," "Messe à Jeanne d'Arc"; instrumental music, songs, choruses and cantatas. Musical questions were discussed by him in prose, and he contributed articles on artistic subjects to several journals in the French metropolis.

---

The action of music is threefold—upon the senses, upon the intellect, and upon the emotion. All these faculties must be refined, strengthened, and directed to their proper objects, if the right impression of music is to be received. And I hold that music itself, correctly studied, tends to develop the healthy powers of the perception, the intelligence, and the feeling, and thus co-operates with other liberal studies in achieving the great purpose of education.

Edward Dickinson.

## Ideal Church Music

Synopsis of a Lecture by Mr. A. S. Vogt



CONGREGATIONAL singing can be made the central feature of the church service, and can reach heights at present undreamed of if the people and choirmasters will only have it so," was the striking and perhaps daring proposition made by Mr. A. S. Vogt, in his lecture in Victoria University. The subject of the lecture was "Choir and Congregation in the Music of the Church." The lecturer opened under favorable auspices in having Mr. Edward Gurney for chairman, as Mr. Gurney showed that what Mr. Vogt afterward urged was possible by instancing the magnificent congregational singing in churches abroad, particularly in Boston, where slips distributed among the congregation, describing the hymns, added greatly to the feeling and expression with which they were sung.

Mr. Vogt opened by pointing out the general progress church music was making in Toronto, but excepted from this generally hopeful summary congregational singing. This was, he said, probably owing to the fact that the possibilities of this important part of public worship were not realized. Congregational singing has had to fight against difficulties which have almost succeeded in killing it. Among these difficulties are too great regard for artistic rendering of hymns by the choir, the impossible speed at which hymns are sung, and the exaggerated manner in which the expression is developed. The result was that the average congregation was bewildered and there had resulted a passive acquiescence in a state of things which had done much to rob public worship of its dignity and power. The effect of trying to have a congregation sing harmony, with all the attendant difficulties of which he had spoken, was so discouraging that Dr. Stainer was led to rely upon the choir rather than to encourage congregational singing. Too little attention had been paid to a broad rendering of hymns such as obtains in some churches of Germany, where the choral singing frequently rises to the sublime in massiveness,

and is often times the only inspiring feature of a barren service. Mr. Vogt expressed the belief that the noticeable lack of spiritual power among the German people to-day was, in a large measure, due to the barren character of the service of the established church of that country. While Germany was one of the most musical of nations, yet, barring the magnificent chorals which German Protestantism had produced, music was not cultivated as it should be, as a special feature of divine service.

The lecturer in several places spoke of the ideal service as lying somewhere between that of the more ornate Anglican services, and the plainest worship in the so-called dissenting churches. He felt that while those present might not live to see it, the churches were drawing together in this respect, and that out of the union of the two would be—was, in fact, being—evolved a logical, symmetrical service capable of expressing the religious life of the people.

Taking up the present state of affairs Mr. Vogt practically held the choirmasters responsible. To remedy the defect, to make congregational singing inspiring, instead of lackadaisical and perfunctory, he would lower the pitch at which hymns were sung, and sing them in unison. He would take away all music books from the congregation, with their musical parts and their often absurd expression marks, and let the congregation get its knowledge and its leading from the choir. He would cultivate the closest relationship between the pastor and the choirmaster, so that the hymns might be in harmony with the sermon. He thought the choirmaster should be given the subject of at least the morning sermon on Friday night; and showed the utter impossibility of securing good results in trying to improve the devotional spirit of the service when the choirmaster and pastor were each trying to conduct their own part of the service in their own way. He had been censured for his views, but he persisted in saying that the pastor should be given every opportunity for a wide selection, even to the selection of light and unmusical "Gospel hymns." The choirleader was always to lead away from such tunes

as "Hold the Fort" and "Pull for the Shore," but he was to do it by showing the better way, when the congregation and pastor would select the better hymns of their own accord. The musical portion of the service, which could be described as congregational, was made up of hymns and chants, and these both as regards words and music should be of the most dignified character obtainable. Church music, like church architecture, should be the best always.

Having developed his theories Mr. Vogt proceeded to show how much better the effects were when the hymns of the great church composers were sung in unison, than when sung in harmony. If Mr. Vogt objects to "gospel hymns" he has plenty of others to put in their place, as for instance those of the following modern English composers: Gauntlett, Monk, Stainer, Dykes, and Barnby, who have done so much for church music. Dykes, a few years ago would have been placed at once in the lead, but there were elements in the works of Barnby, which he felt would make them last longer. The lecturer then took his place at the organ and the choir of the Jarvis street church, which, without preparation had come to illustrate the lecture, sang Barnby's "When Morning Gilds the Skies," and when Mr. Vogt described it as the finest tune in modern hymnology, and one for which the world owes a debt of gratitude to the Anglican Church, nobody felt like contradicting him. Some thought that Dykes' tunes were getting bare at the elbows, but the lecturer predicted that it would be long before Dykes' setting of "Holy, Holy, Holy," and "Jesus, Lover of My Soul," would cease to be favourites. The best example of Dykes, in the opinion of the lecturer, was "Cecilia," the air to which "The King of Love My Shepherd Is" is usually sung. Two stanzas of this were sung, one in harmony, and one in unison, Mr. Vogt illustrating as far as possible on the small instrument in the hall, the use of the grand organ in putting in the harmony while the choir and congregation were singing unison. If this could be tried in



the big churches of Toronto the effect would be perfectly inspiring.

Dykes might be forgotten, said Mr. Vogt, and the name of Barnby pass from memory, but there was a class of hymns that would never die—those of the old masters, like Bach and Haydn—and these hymns, moreover, would be the types of the best hymn music of the future. This was illustrated by the singing of Bach's "Holy God, We Praise Thy Name," the tune being of the same name as the hymn. The conclusion of the hymn was marked by loud applause, and Mr. Vogt exclaimed enthusiastically: "Imagine a great congregation singing that tune set as all such tunes should be, so that the people could sing them: the effect would be perfectly amazing." The tune "Lyons," to which the words "Oh Worship the King, All Glorious Above," are frequently sung, was the one selected to exhibit the genius of Haydn.

Having told what might be done to improve the singing of the congregation, Mr. Vogt turned to consider the special field of the choir, and began with a reference to Mr. Gurney's remark upon the many good things the other churches had got from the Anglicans, and that they might yet get more. Mr. Vogt agreed with this, and held that Stainer, Sullivan, Barnby and others of that school had written music unsurpassed in its devotional character. He had spoken of evolving a symmetrical service, and one of the parts of the morning service in churches of every denomination, he felt, should be a well-rendered *Te Deum*. A little anthem with an eight-bar solo might be very pretty, but it lacked the dignity which a *Te Deum*, sung in a devotional spirit, gave to the service. It was perhaps a pretty severe test to ask a gathering of stalwart Methodists in a Methodist college to agree to this, but Mr. Vogt made the attempt, and gained enthusiastic applause by giving as an example of a chaste and devotional *Te Deum*, Stainer's in E. flat.

Another field in which modern Anglican composers excelled was in the anthem to be sung, unaccompan-

ied. This was illustrated by an anthem sung very frequently since the death of Queen Victoria, Sullivan's "Yea, Though I Walk Through the Valley." Special attention was called to the fact that in rendering these compositions the enunciation must be clear and the articulation distinct, and the Jarvis street choir did not disappoint their conductor.

Modern church music was derived chiefly from four sources: The Anglican, which had been illustrated, the Roman Catholic, the American (including Canadian), and the German school. Speaking of these works as classes, the Anglican, who always had the dignity and solemnity of his church in his mind, surpassed the others in sustained devotion, but Roman Catholic writers had also produced music of a deeply devotional character. In the first rank was Charles Gounod, who had written both for Protestants and Roman Catholics, such works as "The Redemption," "O, Day of Penance," "By Babylon's Wave," and "Come Unto Me." There was another class of Roman Catholic writers who, while their devotional note was not quite so sustained, yet had greatly enriched the service of the church. Their works were florid, in some cases somewhat operatic in character, yet it could not be denied that their compositions were inspiring. One might not care to hear such compositions every Sunday, yet no man could say that he was not moved by them. This point was accentuated by an appreciative rendition of Rossini's florid, glorious "Inflammatis," which created a deep impression upon the audience.

The remainder of the lecture was compressed as much as possible. America, Mr. Vogt predicted, would be the home of the music of the future, in which would be embodied the great prairies, the mighty rivers and vast mountain chains, and the spirit of wideness and liberty characteristic of this continent. The American composer had not come, but he was unquestionably coming, and he would surpass his Old World predecessors. Mr. Vogt wished to pass on with the mere mention of the names of Mc-

Dowall, Buck, Chadwick, Foote and Nevin, but the audience pleasantly insisted, and Dudley Buck's beautiful setting of "Rock of Ages" was given as showing what Americans had done for church music. In the last class the names of Mendelsshon and Rheinberger were mentioned in addition to those German composers mentioned before, and the lecturer closed with the suggestion that with all these vast stores to draw from, church music in the future ought to be a greater educative and spiritual force than the church has ever yet made it.—The Toronto Mail and Empire.

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## **Phyllis Plays and Sings**

When Phyllis plays  
She casts a spell o'er me. It seems  
When Phyllis plays  
As if her slender fingers raise  
The heads of flowerets from their dreams.  
Then all the air with perfume teems  
When Phyllis plays.

When Phyllis sings  
I feel bewitched. It is my care  
When Phyllis sings  
To fix my thoughts on solemn things,  
Devoutly praying not to swear :  
Such caterwauling fills the air  
When Phyllis sings.

—Edmund Hardy.

## Alexandre Guilmant

### Part I. : At the St. Louis World's Fair

**C**OO often it happens the musician discovers, long before the age of Guilmant, that his fingers are beginning to lose their cunning; that his trills are not as smooth as they were; that the passages which once flowed like the rippling of a rivulet are here and there broken by inequality of execution; that, as the musicians say, he "stutters"; that a greater concentration of mind is necessary to the rendition of his masterpieces; and that the concentration requires unusual, sometimes fatiguing effort; that a feeling of exhaustion after a public performance is more pronounced than before; that longer periods of rest are required to restore him to his ordinary condition. None of these symptoms of age were apparent with Guilmant. In spite of a lengthy programme, taxing to the uttermost the physical and mental resources of the artist, he was as fresh at the conclusion as at the beginning of the concert, held a levee in which he went through the American ordeal of handshaking with a vim which even the energetic American might envy, and departed for his temporary home in the city chatting as gayly as though he had merely been out for an evening of sight-seeing and had found no employment more arduous than that of being entertained with a party of congenial friends.

Guilmant at the organ is a spectacle worthy of the study of the philosopher, equally of the pen of the artist. With quick step and vivaciousness of manner, he makes his appearance on the stage. His bows and smiles right and left instantly attract the good will of his audience. He is not in the least abashed. For over fifty years he has played before great audiences in many countries. He instantly takes the people before him into his confidence and everyone of the vast crowd becomes his personal friend. The sea of upturned faces, so terrifying to those unaccustomed to behold it, becomes apparently to him a myriad of acquaintances and friends eager that he should for his own sake



do his very best. He climbs upon the high organ bench and faces without the slightest nervousness a sight that would appall a less experienced player. Manuals as far up as his hands can reach; above and on either side scores of stops, with half legible names, buttons with numbers and letters, and buttons without either. Below, looking down from the bench, besides the usual pedal board, there are levers apparently without number for combinations

without end. Touch a button with the thumb and the effect is instantly perceivable in the change of tone from one stop to another. Press a lever with the foot and an entire set of stops comes into action; touch another and one keyboard is combined with a second, while the whole organ may, by a little pedal manipulation here and there, be brought into full action. The appalling number of stops, buttons, pedals, levers and combinations does not frighten Guilmant; he is accustomed to play on large organs, he knows as though by heart, most of the greatest organs in the world, and by a little previous study, has mastered even the monster of the Exposition.

His music is spread out before him, he gives rapid glances first at the printed page, then right and left, above the keyboards and to either side, while both hands move rapidly, drawing stops and pressing buttons. A quick survey of the levers at his feet satisfies him that all are in order and without further preliminary he begins to play.

Organists are often supposed to have more mannerisms than some other classes of performers; the half-frenzied air of the violinist, the swaying to and fro and the head-tossing of the piano virtuoso are really mannerisms; there is no call for them, no use for them save

to impress the minds of people who know no better than to imagine them signs of artistic ecstasy, indications that the artist has so much in reserve in addition to his artistic performance that he must give it vent muscularly or perish for lack of expression. The supposed mannerisms of the organist, however, his leanings from one side to the other, forward and backward, are merely incidental. When he sways to the right, it is to draw a stop; to the left, it is to push a button; when he leans forward, the fact is due to the necessity of reaching a higher manual, and other movements of the body are attributable to the demand for throwing on or off combinations with his feet or touching distant pedals with heel or toe.

The great French organist has no more of these so-called "mannerisms" than are made necessary by the demands of his instrument. The organ is king in the world of music, and makes arduous demands on those who would master it. Organ playing is, in plain English, hard work physically as well as mentally, but when a master is at the keyboard, he and his instrument come into instant harmony, and the half smile on Guilmant's face when he looks up at the castle of pipes, great and small, before him is an indication that he has thoroughly identified himself with the grand organ which he faces; that he and it are one.

Guilmant's drawing of the stops was like a feat of legerdemain. His hands moved so rapidly to right and left that the motion is barely caught by the eye ere it is completed. There is a slight downward movement of the head when a new lever combination is made by the foot; the pedals to him are no novelty—he does not need to look at them—but when his foot presses a lever, it is not with a slow push but with a quick touch, suggesting a new step by a dancing master.

Youthfulness in the widest sense of the word, is the principal characteristic of the famous French artist and his work. It is indicated in his quick step when entering or leaving the stage, in the lightning-like motion of his hands, in manipulating the stops, in the

perfection of his technical skill, in the satisfaction with which he renders the compositions before him, in the evident pleasure, the keen, almost boyish delight with which he receives the applause of the audience, in the warmhearted grasp he gives to the outstretched hand of his visitor. In spite of his almost three score and ten, he is as young as when he first played in the chapelle of St. Nicolas. He will always be young. A man like Guilmant never grows old.

The St. Louis Daily Globe-Democrat.

(To be continued.)

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Is it any weakness, pray, to be wrought on by exquisite music? To feel its wondrous harmonies searching the subtlest windings of your soul, the delicate fibres of life where no memory can penetrate, and binding together your whole being, past and present, in one unspeakable vibration, melting you in one moment with all the tenderness, all the love that has been scattered through the toilsome years, concentrating in one emotion of heroic courage or resignation all the hard learned lessons of self-renouncing sympathy, blending your present joy with past sorrow, and your present sorrow with all your past joy.

George Eliot.

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Music is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major and minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony.

Robert Schumann.

## Count Leo Tolstoy and Song

"The Istoritscheski Westnik publishes an interesting account of an interview with Tolstoy by the Russian peasant poet, M. J. Oshegow, author of a well-known Russian folksong," writes Arthur M. Abell, in the Musical Courier. "The two men had a long talk on the subject of folksong. Tolstoy maintained that the song was dying out, that the people did not need songs, and that songs were sung only by the lower classes of the people. Oshegow took exactly the opposite view.

" 'Do your people really care so much for singing ?' asked Tolstoy. 'Here with us, of that I am certain, the song plays no role, and even has many detractors and enemies. The old people love to talk of good, substantial things, of God and creeds. They like to hear religious works read, and that in my opinion is excellent. I approve of that. But what is a song ?'

" 'Did you never sing yourself ?' asked Lew Nikolajewitsch, a neighbor who was present during the conversation.

" 'No, I never sang,' answered Tolstoy; 'no, no, what are you saying ? Why should I sing ? Ask anyone you like. Ask my children; they will tell you that I never have sung!'

"So Tolstoy would do away with singing altogether! This powerful man who lives like a peasant and preaches nature would dispense with the most natural expression of joyous nature—song! I wonder what he thinks about the singing of the birds ?"

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## Hearing the Voice of the Dead

Modern music has brought under observation, perhaps into existence, a group of phenomena, mental and physical, which we know and feel to be, and which have already set in motion a widespread desire for analysis, description and classification. To live in happy ignorance of these occult phenomena of music is to walk along the path of life unaware of one of the most strange and fascinating outbursts of mental activity



which this century has seen. We have gradually been brought face to face with the fact that the succession, combination, color and contrast of sounds can provide a genius with the means of depicting his emotional state, can embody the very outpouring of his soul; and, what is more remarkable, that sympathetic listeners, in so far as they possess a share of the composer's temperament and have had the necessary training, can not only interpret his expressions, they do actually have the same feelings and drift into the same emotional condition which guided his pen as he wrote. When we listen to a symphony by Beethoven we are no longer merely trying to drive away for a time the care and worry of daily routine in a pleasant and harmless amusement, we are engaged in something far higher, far more searching, far more touching than that, we are hearing the voice of one who is dead, telling us in no uncertain language the story of some phase of his innermost life on earth. The narration may be unconsciously made, but this shows it to be absolutely truthful, and renders it doubly incisive.

John Stainer.

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### **Da Motta**

The coming visit of Da Motta, the Portuguese pianist, to this city, November 23rd, is arousing exceptional interest in musical circles, writes a Toronto journalist. There is an eagerness on the part of concert-goers to compare the new composer with such artists as D'Albert, Rosenthal, Paderewski and De Pachmann. A capable and honest music critic, who thoroughly understands the peculiar characteristics and individual powers of each of these masters, declares that Da Motta is as dignified, profound and scholarly as D'Albert, as heroic and forceful as Rosenthal, as dainty and poetic as Paderewski, and as elegant and fascinating as De Pachmann. The Portuguese, he asserts, combines the excellence of each of these giants of the keyboard. If this estimate be true—and there is a volume of testimony corroborative of its truth—then Da Motta will create a furore when he first plays in this country.

## Eva J. Taylor, Mus. Doc.



This month the Bi-Monthly takes special pleasure in presenting a picture of Miss Eva J. Taylor, Mus. Doc., an account of whose exceptional achievements will be read with interest.

Miss Taylor began her Conservatory career in 1894, studying the piano with Dr. Fisher and theory with Dr. Anger. She graduated in both departments in 1897, took the degree of Mus. Bac. at Trinity University in 1898, and that of Mus. Doc. in 1903.

The Provost stated at Convocation that she was the only woman in the Empire who had won this highest musical degree, though two others had received the latter as an honor, Queen Alexandra, whose portrait in her

Musical Doctor robes is said to be her most popular one, and Dr. Annie Patterson, an organist in Dublin.

Miss Taylor was organist of St. James' Church, Guelph, for five years, and is now director of St. George's Church Choir, a surpliced organization of forty-five members. She finds teaching very interesting and has a large class of pupils. Doubtless she will gain further distinction in the realm of composition.

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Miss Edith Strickland Moodie has been appointed a member of the staff in the Conservatory School of Literature and Expression.

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Miss Maggie V. S. Milne, who graduated in the Theory Department in '93, and in the Teachers' Piano Course of '94, has joined the Conservatory staff.

## Conservatory Announcements



NEW edition of the Conservatory Pianoforte Syllabus, or Classified List of Pianoforte Compositions, has just been issued. The introductory remarks are, in part, as follows :

"The Conservatory Piano Syllabus is designed to furnish a comprehensive list of carefully classified compositions, in order that candidates preparing for the Conservatory Examinations need not be restricted to the abbreviated list contained in the Annual Calendar.

The Second Edition of the Conservatory Pianoforte Syllabus was printed in 1898. This edition having been exhausted in 1903, the Conservatory Board of Directors appointed a Committee consisting of Edward Fisher, Mus. Doc., A. S. Vogt., J. D. A. Tripp, J. W. F. Harrison and W. J. McNally, to revise the work and add thereto such compositions as they deemed desirable. The present greatly enlarged edition is the result of their labors.

It has been the aim of the Committee that the best classical composers should be thoroughly represented, and that a liberal and judicious selection be made from the modern romantic school."

A Vocal Syllabus, equalling in size and importance that of the piano department, is also published. It represents much thought and work on the part of its compilers, Dr. Fisher, Mrs. Ryan-Burke, Dr. Ham, Mr. Cringan, Mus. Bac., Mr. Pigott and Mr. Tandy.

During the summer vacation Dr. Fisher, Musical Director of the Conservatory, went to the Pacific Coast, visiting the following places en route: Ontario: North Bay, Port Arthur, Ft. William, Rat Portage, Sault St. Marie; Manitoba: Winnipeg, Neepawa, Boissevain, Brandon, Carberry; Assiniboia: Moose Jaw, Regina, Medicine Hat; Alberta: Calgary, Edmonton; British Columbia: Nelson, Vancouver, Victoria.

Mr. George D. Atkinson, who has joined the staff of the Conservatory's organ department, was formerly

organist of Dundas Centre Methodist Church, London, Ont., and he now occupies a similar position in the Wesley Methodist Church, of this city.

On the afternoon of Monday, Oct. 17, a meeting under the auspices of the Local Council of Women was held in the Conservatory Hall, Miss FitzGibbon presiding. An eloquent speaker was Mrs. W. P. Byles (wife of the ex-member for Manchester, England) who recently gave an address at the Congress of Peace and Arbitration at Boston, Mass.

Mr. C. H. Carpenter's energy and ability as organist of the Episcopal Church, Rat Portage, has been rewarded by the erection of a new organ over which he presides. This is said to be the only pipe-organ between North Bay and Winnipeg, a distinction of which Mr. Carpenter and his town are justly proud.

Mr. Arthur Ingham, the recently appointed organist of the Church of the Redeemer, is now a member of the Conservatory faculty. Immediately before coming to Toronto he lived in St. Louis, where he was organist of the Second Presbyterian Church and of the Scottish Rite Masonic Temple. He studied in England under W. T. Best and Dr. Carson, of the Chapel Royal, and comes very highly recommended by prominent American and Canadian musicians. During the season Mr. Ingham will give a series of recitals in the Church of the Redeemer.

Mr. J. Parnell Morris, a Conservatory graduate, is now organist and choir-master of Dundas Centre Methodist Church, London, Ont., the position filled by Mr. W. H. Hewlett previous to his removal to Hamilton. For several years Mr. Morris was organist of the Methodist Church, Lindsay, where he was also a successful teacher of piano, voice and theory.

Mrs. Ryan-Burke, who returned on October 1st from a pleasant and profitable summer abroad, has resumed teaching at the Conservatory.

The recital given by Miss Jennie E. Williams, a

member of the staff, on October 13, has been commented upon as follows, by the Toronto Globe :

"At the Conservatory of Music an enjoyable vocal recital was given by Miss Jennie E. Williams, assisted by Miss Eugenie Quehen, pianist, and Mr. Frank E. Blachford, violinist. This was Miss Williams' first appearance since her return from England, and a year's study under the eminent teacher, William Shakespeare, has greatly enhanced the beauty of her voice, which is a sympathetic mezzo-soprano. A short programme was given, including numbers by Handel, Dvorak, Mrs. H. H. A. Beach, Del Riego, Wright, Barratt, Lehman. In these the flexibility of her voice was a marked feature, and her enunciation was exceptionally distinct. Miss Quehen played Moszkowski's Caprice Espagnol, op. 37, brilliantly and with good taste. Mr. F. E. Blachford contributed two movements from a Caprice by Guiraud in a finished manner. The accompanists of the evening were Miss Edith C. Miller and Miss Marion L. Wilson, the work of both being most acceptable."

## **The Ethics of Exercise**

By Inez Nicholson-Cutter

### **Part II.**

**P**HYSICIANS recognize the need of intelligent physical exercise among a large class of women, but the subject is a difficult one with which to deal. Patients are often dressed in a manner to rob exercise of its pleasure and much of its benefit. If a physician says frankly, "You wear your clothes too tight to make health possible," or "your chief need is the need of exercise," his patient is aggrieved or indignant, and betakes herself to where she will receive more indulgent treatment. Many young physicians who begin by giving with frankness their best advice, come, in time, to think that women cannot stand the truth. When the patient needs occupation for mind and body, and he would say, "Find some wholesome work, and you will improve physical-

ly and mentally," he humors her by advising change—"Europe," "Bermuda." If the need is specific exercise, he says, "massage." Massage is the exercise of one person's muscles by the muscles of somebody else. It is invaluable in the treatment of special ailments, and for those too weak to exercise personally, but in all except extreme cases women are benefited most by exercise which they take themselves, under the instruction of a teacher at first, unless their knowledge of "the house we live in" is exceptional. The benefit derived from self-activity is mental as well as physical, the will receiving a stimulus of inestimable value. Where both travel and massage are impracticable, the physician probably gives a mild drug, hoping that the drug and the faith of the patient may together accomplish a temporary relief. Drugs, as all familiar with them know, never cure; they sometimes relieve and establish a condition which aids nature in working a cure, nature alone can cure.

A prominent physiologist said to me recently, "The majority of women are physically wrecked before they reach middle life." "It need not be so when men and women determine to have it otherwise," I responded. "Oh! we shall have to put the blame on providence!" was the reply. Ah, no! The blame belongs on ignorance, often on wilful disobedience. We do not reverence our body as the soul's temple. It is true a sound woman over thirty is a conspicuous exception, but this will be changed when women are ready to change it.

"And if health is lost before one knows its value or how to preserve it?" some ask. It is never too late until one gives up. Those who claim that after a given age, habits or wrong conditions of mind and body cannot be changed, are counting out the all-important fact that we are pre-eminently spiritual beings, and in every high endeavor can count on infinite reinforcement. Life should grow rich as it advances, should bring added wisdom, added power. Every age has its own beauty. Mature life should be the fulfilment of early promise, and will be always so when, from the beginning, we are systematically instructed in the laws

which govern physical and spiritual, as well as in those which govern mental growth. In time educators will realize it is as important that a student graduates from an educational institution, with a physique capable of supporting him in the pursuance of his ideals, as that he graduates with disciplined mental faculties, and an extensive knowledge of his subject.

I speak most seriously when I say that I regard proper daily physical exercise as a moral duty. Morality is positive; it consists in doing right things, not merely in refraining from doing wrong ones. When we will to like such food as is good for the body; when we will to take the exercise necessary to health; when we dress as the construction of the body indicates nature demands; when we assume mental attitudes of strength, love, purity and tenaciously hold them, turning from the opposite each time the mind presents it, we become moral in the positive sense, creators of ourselves and of our destiny.

Ill health is a penalty, not a providence. If it exists somewhere, by somebody, law has been broken, and law is inexorable. Sometimes we suffer for the sin or the ignorance of others, and the temptation is strong upon us to put the responsibility off our own shoulders and demand indulgence, but these are not our brave moments. We are responsible for the mind and body trusted to our care, and must not yield weakly to conscious limitations, but work earnestly with what material we possess. If we knew that our indifference or wilful neglect lessened the power and happiness of another, we should feel condemned. We have no more right to ignore our own welfare than to ignore the welfare of another.

It is glorious to possess faculties capable of unlimited development, to know that through growth we continually touch divinity at more points and higher points. The suffering, struggling, aspiring world needs men and women who view life's problems with that clear, calm gaze which only health of mind and body makes possible, and who have the physical endurance to labor long and well for the highest ends.

## Home and Foreign Notes

Arthur M. Abell states that Franz Liszt was the originator of the piano recital, and that the great musician's first concert of this kind took place at the Palace of Prince Dimitri Galitzin, at Rome. On June 4, 1839, Liszt wrote to the Princess Christine Belgiojoso, in Paris: "What a contrast between the echoing music of the Parisian salons and my tedious monologues, with which I have enchanted the Roman! As I was unable to compile a programme that would have satisfied the general taste, I dared to give a series of concerts quite alone, in that I played Louis IV., and politely said to the public, 'I am the concert.' The venture was successful."

A series of Thursday evening concerts will be given under the direction of Messrs. Gourlay, Winter & Leeming, assisted by Mr. Pigott, in the Banquet Room of the King Edward Hotel. The dates and artists are announced as follows:—Nov. 10th, H. M. Field, pianist; Mrs. Russell Duncan, Arthur Blight; Dec. 1st, J. D. A. Tripp, Mrs. Walter H. Robinson, Walter H. Robinson; Jan. 5th, 1905: Miss Bessie Bonsall, Miss Lois Winlow, Frank C. Benrose; Feb. 2nd: J. D. A. Tripp, Mrs. Russell Duncan, R. S. Pigott; March 2nd: H. M. Field, R. S. Pigott; April 6th: The Schumann Trio: J. D. A. Tripp, Frank Blachford, and Henry S. Saunders.

This season the first meeting of the Women's Musical Club will be held on November 3rd,

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in the Conservatory Hall, the program being interpreted by the Klingenfelf Quartet and Mrs. Russell Duncan. Among officers of the Club are Mrs. L. A. Hamilton, President; Mrs. Langton, First Vice-President, and Miss Grace Boulton, Secretary

Beginning in Chicago on November 11th, Ovide Musin, the violinist, will make a concert tour in the United States.

Gluck's "Iphigenia in Aulis" will be given, for the first time in England, next year at the Birmingham Midland Institute.

It is probable that the opening night of the autumn season of Italian opera at Covent Garden will be devoted to a revival of Puccini's "Tosca," writes a London correspondent of the Musical Courier. During the season of six weeks many, if not all, of the following works will be given: "Adrienne Leconvreur" (Cilea), "Aida," "Andrea Chenier" (Giordano), "Un Ballo in Maschera," "Il Barbiere di Siviglia," "Carmen," "Cavalleria Rusticana," "Faust," "La Bohème," "L'Amico Fritz," "La Tosca," "Lohengrin," "Manon Lescaut," "Orfeo," "Rigoletto" and "La Traviata." All these, of course, will be sung in Italian. The sopranos include Mesdames Giachetti, Buoninsegna, Wayda, Aline May and Alice Neilsen; the contraltos, Madame de Cisneros (who made her début in 1900 at the Metropolitan Opera House, New York), Manfredi, Besler Gianoli, Tétrazzini; the tenors, Messrs. Caruso, Anselmi, Dani,

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The Orpheus concerts will take place in Buffalo, N. Y., on the evenings of December 5th, February 13th and April 20th.

This season the Bayreuth Festival was particularly successful.

The Rouen Opéra has announced as its first novelty of the present season, "Silia," an opera by Vincenzo Ferroni, pupil of Massenet.

The opera school of the Munich Royal Opéra will give three performances at Paris in March, 1905, of Mozart's "Marriage of Figaro," under the direction of Mottl.

It is likely that the eminent violinist, Henri Marteau, will be heard in America next year.

William C. Carl, the American organist, having returned from abroad and played with much success at the St. Louis World's Fair, has resumed his duties as director of the Guilman Organ School, and organist and choir-master of the "Old First" Church, New York.

Miss Hope Morgan, the Canadian soprano, has returned from England, where she sang with the Henry Wood Orchestra, of Queen's Hall, London.

Under the management of Henry W. Savage, Wagner's "Parsifal," translated into English, is now being produced in America.

Paderewski, who is visiting

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Australia, will probably come to America at the beginning of the New Year.

The city of Vienna has bought the house at Haydngasse, No. 17, formerly the property of the great composer who wrote "The Creation," and "The Seasons" within its walls.

At Bonn a statue of Beethoven has been erected in front of the house (Rheingasse No. 7) where the famous musician lived in his early years.

Siegfried Wagner's opera, "Der Kobold," will be performed in December at Graz, Bohemia, under the composer's direction.

The tour of Alexandre Guil-mant, which is under the man-agement of his versatile Ameri-can representative, Mr. Carl, embraces New York, Boston, Chicago, Yale, Vassar and Mt. Holyoke. An account of the great French organist's appear-ance at the World's Fair will be found in another column.

Future events at Massey Hall include: November 9th, Miss Hope Morgan, song recital; No- vember 17th, The Meistersing-ers of London, England; No- vember 21st, Ysaye; Decemler 15th, Festival Chorus; January 19th, Male Chorus Club; Janu- ary 24th and 25th, Sherlock Vocal Society; February 15th, 16th and 18th, Mendelssohn Choir and Pittsburg Orchestra.

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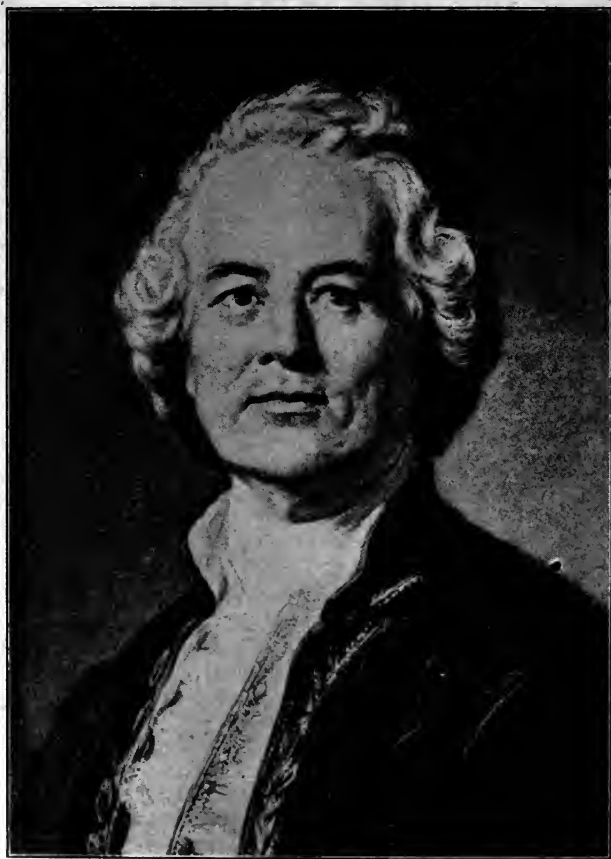
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**Gluck**

# *The Conservatory Bi-Monthly*

## **Music: An Historical Review**

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Musical Bac., Oxon; F.R.C.O.

### XVIII. The Music of the Greeks—Concluded



THE principal musical instruments of the Greeks, in fact, their national instruments were the lyre and flute; of these, the former—being a stringed instrument and therefore more suitable as an accompaniment for the voice than the latter—was the favorite. The lyre was probably introduced into Greece from Asia, where, under the name of harp (Kinnor), as has already been seen, it was one of the most important instruments of the Israelites. The performer on the lyre either struck the strings with his fingers or used a plectrum, but in no case was this instrument played with a bow, nor was the finger-board, by means of which sounds of different pitch are obtained from the same string, employed in connection with the lyre.

The Greeks possessed a great number of stringed instruments, more or less closely associated with the lyre, such as the Cithar, Phorminx, Barbiton, Pectis, Magadis, Trigon, Psaltery, Chelys, etc. The Cithar was carried by a band fastened over the right shoulder, thus enabling the performer to play with both hands; the lyre on the contrary was borne on the left arm, and played with the fingers of the right hand only. The Cithar was the heavier instrument of the two, it possessed a larger sound box and its tones were consequently louder than those of the lyre; it appears to have been the favorite instrument of the

bards, while the lyre, being a lighter instrument and more suitable for general use, became the more popular. Of the other instruments little is known but that they were modifications of the lyre and cithar, and in fact more than one Greek author refers to the cognate character of these two instruments. Aristides Quintilianus speaks of the lyre as a manly instrument, because of its deep, sonorous tones, and then adds that the cithar possessed almost the same qualities. Athenaeus relates that when Clinias sought to calm his anger, he had recourse to soothing music, "and struck the strings of his lyre as if it had been a cithar." Euphorion states that all Greek instruments belonged to one and the same family, the manner of performance alone being different. The invention of the lyre is ascribed to Hermes, and the invention of the cithar to Apollo, but in mural decorations Apollo is sometimes represented as bearing a cithar, and sometimes a lyre. The number of strings on these instruments varies from time to time; the oldest lyre seems to have had but three strings; the lyre of Pythagoras four, the Lesbian lyre six, Terpander's lyre seven; about the time of Pericles the nine and ten stringed lyre came into general use while these in course of time gave place to lyres with twelve, fifteen and even eighteen strings.

Of wind instruments, the flute (Aulos), sometimes called the long flute, was the most important. This instrument in appearance resembles the modern oboe rather than the modern flute, and its tone was probably stronger and shriller than the modern instrument. Besides the long flute there were a small flute and the double flute so frequently seen in Greek decorations, also the shepherd's pipe or Pan's-pipe (Syrinx); while the trumpet and horn played a certain part both in connection with their military exploits and at the Olympian musical contests.

The chief instruments of percussion were the hand-drum (Tympanum) and the cymbals (Cymbalum) both of which were used in the Bacchanalian orgies.

About the time of Alexander the Great, musical in-

struments had reached a high degree of perfection, and many celebrated virtuosi had arisen. The flautist Nicomachus (325 B.C.) is said to have been the possessor of the most valuable precious stones in Greece, which he had acquired by his wonderful execution of florid passages. The ever-increasing influence of the virtuosi, however, led to a proportionate decadence of the ideal in art, and this was followed by a gradual decline of the morals of Greece. The most extraordinary example of adulation occurred in the year 300 B. C., when a temple was erected to Lamia, a celebrated female fluteplayer, wherein was placed her statue which was regarded almost with veneration.

With the gradual decay of the art there arose the ever important theorist. As early as 350 B.C. Aristoxenus, a pupil of Aristotle, had written works on Rhythm and Harmony. In the latter work he is entirely opposed to the Pythagorean system of ratio, claiming that the ear was his sole guide. About the year 260 B.C. Euclid, the great Mathematician, investigated the laws of sound and wrote his 'Sectio Canonis; this was followed some sixty years later by the 'Tonal system' of Alypius (the elder). To Diodorus (about 50 B.C.) we are indebted for information concerning the oldest music of the Greeks and Egyptians; and to Plutarch (49 to 120 A.D.) for another treatise on the same subject. Ptolemy (60 to 139 A.D.), the renowned astronomer, wrote three books on Harmony, in which he advocated a system somewhat between that of Pythagoras and that of Aristoxenus; and finally with the death of Nicomachus (150 A.D.), the last of the great theorists, the history of Greek music may be said to have closed; indeed, Nicomachus might almost be regarded as a link between the musical history of the Greeks and that of the Romans.


"The Greeks," says Naumann, "enforce the lesson already taught us by more ancient races, that the development of the tonal art was most intimately connected with civilization. So long as Greece rose in the scale, music became proportionately elevated; but

so soon as respect for law and morality became lax, music declined. But their theory, preserved by Rome and afterwards adopted by Christendom, formed the nucleus from which proceeded to a large extent all subsequent developments of the musical art."

(The next article in this series will be devoted to the music of the Romans.)

---

## Gluck

 HIS famous dramatic composer was born at Weidenwang, in the Upper Palatinate, on July 2, 1714, and he died at Vienna in 1787. His father was chief gamekeeper to Prince Lobkowitz. In 1736 Gluck went to Vienna and found a patron in Prince Melzi, who soon placed him under Sammartini, instructor of harmony and counterpoint at Milan. Italy, England and France were visited by Gluck, whose reputation became not local, but European. Among his many compositions may be mentioned "Artaserse," "Demofonte," "La Caduta dei Giganti," "La Semiramide riconosciuta," "Orfeo ed Euridice," "Alceste," "Iphigénie en Aulide" and "Iphigénie en Tauride."

Gluck's noted opera, "Alceste," originally brought out at Vienna, in 1766, was recently produced for the first time in England. "The name of Gluck remains a shadow to the bulk of musical amateurs," writes Mr. Baughan in the London Daily News. Concerning Gluck's relations to Wagner he continues:

"The composer of 'Alceste' has been superficially called the forerunner of Wagner, because he waged war against the artificialities of the opera of his day, just as the composer of the 'Ring' did against those of his period. As a matter of fact, no composer can pretend to be the first to perceive the absurdities of con-

ventional opera. Here in England Addison poured his gentle satire on the art, and Gluck, as Mr. Ernest Newman has well pointed out in his 'Gluck and the Opera,' was merely applying to opera the aesthetics of the day with regard to the relation of music to poetry. Wagner himself complained that, with all his theories, Gluck's operas remained just as much a conglomeration of set arias and concerted pieces as the operas against which the preface to 'Alceste' was directed. This was rather a sweeping statement, but in the main it is justified. Besides, the aims of Gluck and Wagner are diametrically opposed. Gluck had the idea that music must be the color to the design of drama. It was to heighten the dramatic interest, and his theory carried out to its bitter end would place the art of music in a very inferior position. Wagner aimed at a vocal style which should be melodious, and yet not of a set pattern that would mar the continuity of the drama. That was an entirely new idea. But the real divergence between the theories of Gluck and the practice of Wagner is in the later composer's use of the orchestra. It was in this that Wagner gave music its full and characteristic voice."

---

## **Fame, Work and Art**

In early years he strove alone for fame,  
And longed that all the world should lip his name.  
Thus Fame was first; and then, the Joy of Work,  
Which faltered not through all the toil and murk  
Of eager, persevering, brim-filled years,  
Replete with hope and doubt, triumphs and fears.  
Time dimmed his longing; for Fame he watched no  
more;

And when at last she did approach his door  
She found no vacant chamber in his heart,  
For that abode had long been filled by Art.

—Eugenia Beatrice Mabury.

## Guilmant Alexandre

### Part II. Guilmant the Man

The king of the organ wears a crown of glorious white hair. His beard also is white, in which, paradoxical as it may seem, there is scarcely a suggestion of age. His blue eyes are bright and kindly, his broad shoulders are straight, and his carriage, though dignified, is sprightly. He is proud of his only son, Felix, who is a portrait painter of reputation. A daughter, Marie Louise, married M. Victor Loret, an Egyptologist. She also is musical. Pauline, another daughter, is the wife of M. Maurice Alliamet, a prominent electrician. His daughter Cecile is a widow and an accomplished musician.

M. Guilmant lives at his villa in Meudon, near Versailles. His home is his palace, and his palace is a monument to music. There he has an immense music room, in which is built one of the finest organs in Europe. Four or five hundred of his friends are frequently in attendance at his recitals. It is the Mecca of musicians from far and near and the shrine of some of the greatest musical compositions in the world. There may be seen his own copies and revisions from the *Bibliothèque Nationale*, over which he has spent hours, days and years. It took him two years to edit an opera by Rameau, one of the ancient master works, which one less assiduous would not have attempted. It was love's labor for art. Mr. Guilmant is a most untiring and indefatigable worker. No slave is more persistent or faithful in the service of his master than Guilmant to his muse. The smallest detail is never overlooked.

One of his mottoes is "never hurry," so, it may be inferred he takes plenty of time to eat, and this may be one of the reasons for his good health and preservation, as he does not appear to be over 50 years of age. After *de jeuner* he works again until near dinner time. Five and six hours he practices, with but few



exceptions, every day. Yet his labors seldom fatigue him. At all events he is always then ready for his friends, and a good time, for when his studies are finished he is as recreative and playful as a boy, so his pupil, Mr. Carl, says, "and a good dinner," interpolated M. Guilmant with the merriest kind of a twinkle in his eyes.

When asked to name his favorite works, he said: "It is difficult to say. We love all our children, you know. Possibly some of my best-known and most popular, especially in this country, are the "First Symphony," "Marche Nuptiale," "Grand Chorus in D," "Fugue in D Major" and "Marche Religieuse." It is the "Marche Religieuse" that I dedicated to Thalberg. That was when he visited me at Boulogne-sur-Mer, where I formerly lived."

It is said that Thalberg claimed his salvation was certain, as his name was on Guilmant's march, which the angels must eternally preserve for their triumphs in heaven.

When Guilmant was a little boy and lived with his parents at Boulogne-sur-Mer, Napoleon III. visited there. Every day his band, "Les Guide," the same as the Garde Republicaine, now playing at the Fair, gave concerts and rehearsed under a large tent in a remote part of the city. Young Guilmant was, of course, very fond of music, and while he was permitted to attend some of the time, he had important duties and engagements at home, where his presence was demanded, especially at meals, which his mother had served always with great promptness and punctuality. The baton was frequently threatened and applied, and still he was absent, still he was tardy. On investigation it developed that the youngster was in the habit of running away to the tent, where he crept under the canvas, and, lying on his back, listened to the music, which he would "drink in," as he expressed it himself, "to the last note of the last measure." He could not spare a single sound, and though the concerts made him late getting home, he was entirely willing to take the consequences. And he always got "the consequences."

M. Guilmant enjoys the distinction of being not only a Chevalier of the Legion of Honor, but he is Commander of the Order of St. Gregory and a Chevalier de St. Sylvester, besides his other decorations.

Musically it would take volumes to tell all that he is. He studied improvisation for twenty years and is conceded to be the greatest living exponent of this great art. His versatility is equally noteworthy. He improvises one number at many of his World's Fair concerts. Neither his father, Jean Baptiste Guilmant, nor Lemmens, who instructed him (Alexandre) were able even to approach him in his impromptus. Speaking of Bach, Guilmant says: "My admiration for Bach is unbounded. I consider that Bach is music. Everything in music has come from him; and if all music excepting Bach's were destroyed music would still be preserved. People who believe Bach to be but a cold musical geometrician, because he wrote fugues and pieces of such character, labor under unjust and unwarranted impressions. Bach's genius was most flexible. His passion music, for instance, is full of emotion. The expression in such recitatives as that describing the rending of the veil of the temple is marvellous. At the same time the music is extremely realistic. It can not be doubted that Gluck's style of dramatic recitative is founded upon Bach's wonderful achievements in the recitative of the passion music. Many of his works indicate that if he had been disposed to become a dramatic composer he might have done so successfully. For pure organ music, Bach is, and will probably always remain, the greatest of all composers. I find the heart of Bach in the chorales which he wrote for the organ. These combine in a wonderful degree exact musical science with the deepest feeling. At the Conservatoire Nationale in Paris, where I have the pleasure of being professor of the organ, the chorales are much studied. On account of the polyphonic character of Bach's works they should not be played too fast. In ancient music the allegro movement was not played so fast as at the present day. On the other hand, the andante is now frequently played too slow."

Here some questions with regard to the present organ-school controversy were submitted, to which M. Guilmant replied :

"Organ playing may be divided generally into two schools. In one the organ is treated as an orchestra, the production of orchestral effects being sought; while the other holds that the organ has so noble a tone quality and so many resources of its own that it need not servilely imitate the orchestra. I belong to the latter school. Berloiz said : 'The organ is pope; the orchestra emperor.' Each is supreme in its own way."

This is M. Guilmant's third trip to America. Always just before leaving he plays a composition of Bach. When he arrived this last time and was conveyed to the home of Mr. Carl in New York, almost before greeting his friends, he walked over to the piano and without a word reverently played the Grail motif from "Parsifal." On the conclusion he said : "This is my thanksgiving for my safe voyage."—The St. Louis Daily Globe-Democrat.

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## Echoes from Heaven

Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound which is gone and perishes? Can it be that those mysterious stirrings of heart and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so, it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our home; they are the voice of angels, or the magnificat of saints, or the living laws of divine governance, or the divine attributes; something are they besides themselves, which we cannot compass, which we cannot utter.

Cardinal Newman.



Mrs. J. W. F. Harrison (Seranus)

## Ode to Music

By Mrs. J. W. F. Harrison (Seranus)

Written for the opening of the present Conservatory Building, in 1897, and read on that occasion by Miss Berryman, of the School of Expression.

**A**S when the mystic Greek  
Tuned his rude lyre to speak  
In praise of Harmony, dearest of the nine,  
Libation offering,  
Fresh garlands proffering,  
That round the brows of vestal Nymphs entwine,  
Thus to make consecrate,  
To set apart by Fate  
Some spot where the high gods may please to dwell,  
Some rocky mount, some cave shaped like a shell—  
So we, in these last days,  
Ere they shall wane and wither

Like leaves in autumn ways,  
Blown about hither, thither,  
Desire of men that we may testify  
In cadence true and clear,  
In reverence and fear,  
Of Music—God's great gift to low and high.

Who sings—the morning stars  
Are mute behind their bars?  
Who fears—that earth's sweet sounds  
Have reached their furthest bounds?  
Spirit of Song descend from shining heights,  
And prove him wrong that thus thy spell requites !  
Thou shalt restore him  
When day is done ;  
Thou shalt revive him  
And gently shrive him  
At set of sun.  
When Memory grieves him,  
And Hope is low,  
Thy finger shall touch him  
And he shall go  
In gladness, even as one who finds a friend.  
For Music hath no end,  
But lingerèth in the land with charmèd steps and slow.

And still the Song descends.  
Let but the name of War  
Be breathed in earth's far ends,  
There shall arise  
A nation's cries!  
The pibroch shrill  
Be flung from the beacon-studded hill!  
The drum long-rolled  
Strike at the sleeper's heart in the cold  
Of a wintry dawn!  
Upon the field,  
When men's hearts fail,  
And down the gale  
Has fluttered the weary cry of those that yield :  
"The Day is lost! we die, my brothers, die ;  
The Day is lost! wherefore, let us turn and fly"—

You shall but hear  
The pipers and the buglers blowing clear  
Across the flying forces.  
They stop, they cheer,  
They turn, they charge,  
They charge, the enemy run—  
And the hard-fought, glorious field is won !

But Thou, Angel of Peace,  
Make these rude songs of War  
That rage with cruel power  
In the loud battle hour  
To cease !  
Give us the holier chant,  
The uplifting hymn,  
The free Te Deum  
And the soothing Sanctus, sung  
At the altar's rim.  
And give us, too,  
The commingled harmonies,  
Noble and strong,  
Of the immortal Symphonies, wherein are heard  
Turbulent souls and quiet, exalted, meek,  
Yet, who all speak  
With more than human tenderness.  
Like a full-grown blossom, a rose  
Of a hundred vivid petals,  
The orchestra glooms and glows,  
Each instrument a leaf  
That its place in the circle knows.

And thus the circle grows,  
Widening over the world,  
Till it encloses the world.  
And we—we of the true north—  
We are reaping to-day  
The full-eared grain; we are gathering fruit,  
Borne by the tree whose splendid root  
Grew in the Fatherland miles away.

Grow apace, O magic tree,  
Parent of sweet melody!

May thy boughs, near and far-reaching,  
Spread abroad thy children's teaching.  
Thy branches never empty be,  
Thy leaves of greenness ever young,  
Till the last knell of Time be rung.  
Until that day  
We will uphold thy sway.  
For still the Songs descend,  
True Music hath no end,  
But lingerèth in the land with charmed steps and slow.

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## **Conservatory Announcements and Events**

A reception in honor of the faculty and Dr. Fisher's pupils was held by Mrs. Fisher and the Musical Director on the afternoon of Saturday, December 10. Flowers shed their fragrance over the artistic studio and lecture-room, where numerous musicians and students lingered in conversation until a late hour. Mrs. Fisher received gracefully, wearing a picturesque gown worthy of Queen Alexandra, whom she resembles. Assistants in the tea-room were the Misses Livingstone, Miss Christie, Miss Muriel Rogers and Miss Mary Caldwell. Invited guests, nearly all of whom were present, included:

Miss Edith R. Dafeo, Miss Dora M. Dowler, Miss Kathleen F. Creenan, Miss Francis Frizzell, Miss Lily Lawson, Mr. James S. Ross, Miss Daisy B. Reading, Mrs. James Harris, Miss S. Marjorie Ratcliffe, Miss Marie Wheler, Miss Annie Hallworth, Miss Jennie E. Williams, Mrs. W. J. Bradley, Miss Bradley, Miss Denzil, Miss Julia MacBrien, Mr. Sandford Leppard, Mr. and Mrs. E. J. Sacco, Mrs. Adelyn Paradis, Miss Marie Hennessey, Miss Maude McLean, Miss Eva Hughes, Miss May Livingstone, Miss L. Livingstone, Miss Christine Fleinming, Miss Ida Crane, Mrs. Nicholson-Cut-

ter, Miss Annie A. Maxwell, Dr. Helen McMurchy, Miss Annie Elliott, Mr. and Mrs. Gregory, Mr. Sears, Dr. and Mrs. Albert Ham, Mr. Cyril Ham, Mrs. Ryan-Burke, Dr. and Mrs. J. H. Anger, Miss Jessie C. Perry, Miss Lena M. Hayes, Miss Eugenie Queehen, Miss S. E. Dallas, Miss Curlette, Miss Maud Gordon, Mr. Donald Herald, Miss Frances S. Morris, Mr. and Mrs. W. J. McNally, Mr. and Mrs. J. W. F. Harrison, Miss Harrison, Mr. and Mrs. J. D. A. Tripp, Mr. and Mrs. A. S. Vogt, Mr. and Mrs. H. W. Parker, Mr. and Mrs. A. T. Cringan, Mr. and Mrs. E. T. Reburn, Mr. and Mrs. Eugene Masson, Mr. W. J. Pitman, Mrs. D. Campbell Meyers, Miss Madge Fraser, Miss Edith Kelly, Miss Olive Thompson, Miss Madge Rogers, Miss Louise Adams, Miss Alice Layburn, Miss Evelyn Pamphylon, Miss Mary A. O'Brien, Miss Florence Turver, Miss Lea Potvin, Miss Grace Hunter, Miss Edith S. Moodie, Miss Ada M. Heath, Miss N. Woodburn Davidson, Mr. and Mrs. R. S. Pigott, Mr. Rechab Tandy, Miss Edith C. Miller, Miss Minnie Connor, Mrs. Adamson, Miss Lina D. Adamson, Mr. Frank E. Blachford, Mr. H. Klingefeld, Miss Annie Johnson, Miss Daisy Mitchell, Miss Ada M. Briggs, Miss Grace Hill, Miss Ethel Morris, Miss Lillian E. Willcocks, Miss Isabel Christie, Mrs. M. B. Heinrich, Miss Mabel O'Brien, Miss Mary L. Caldwell, Mr. and Mrs. Edmund Hardy, Miss Edith Myers, Mrs. J. L. Nichols, Miss M. Ryan, Mr. Walter Barclay, Mr. and Mrs. Bohme, Mr. and Miss Ferguson, Miss Leslie Horner, Miss Simpson, Miss Switzer, Miss Lawson, Mrs. Forsyth Grant, Mrs. Denison, Mr. Frederic Nicolai, Mr. and Mrs. Arthur Ingham, Mr. and Mrs. G. D. Atkinson, Miss Winnifred Hart, Miss Muriel Rogers, Miss Elizabeth Cunnington, The Misses Kitchen, Miss Clara Phelps, Miss R. E. A. Wilson, Miss Grace Emmett, Miss Maggie V. S. Milne, Miss E. Rolls.

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Messrs. J. D. A. Tripp, pianist, Frank Blachford, violinist, and H. S. Saunders, 'cellist, composing the Schumann Trio, gave their first concert of the season



on December 17 in the Conservatory Music Hall, under the auspices of the Schumann Chamber Music Society. The program, consisting of the Beethoven trio, op. 1, No. 1, the first movement of Volkmann's trio, op. 5, No. 2, and Dvorak's trio, op. 21, No. 1, was very artistically interpreted.

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Mrs. Russell Duncan has been appointed a member of the Conservatory's vocal staff. In Paris she was coached in the leading rôles of operas, by their composers, including Gounod in Faust and Romeo et Juliette, Delibes in Lakmé, Thomas in Hamlet, and Dubois in his own and other compositions. Her European appearances were at many of the best concerts, including those of Lamoureux in Paris.

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Mrs. Edgar Jarvis, A.T.C.M., pianist, gave much pleasure by her artistic playing before the Women's Canadian Historical Society on the evening of Jan. 5.

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Miss Marie Wheler, of the Conservatory vocal department, contributed valued assistance in Christmas services at Oakville, Ont.

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Part II. of Dr. J. Humfrey Anger's comprehensive Treatise on Harmony has just been issued.

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Mr. Klingefeld gave his Wagner Lecture with success in Toronto on December 12, and during the first week in January he read it in New York. The Aeolian Orchestrelle furnished musical illustrations.

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During the Christmas holidays Mr. Vogt went to Pittsburg, and Dr. Ham visited New York City.

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Mr. William Reed, formerly a member of the Conservatory staff, has been giving a series of organ recitals of great merit in the City of Quebec. Mr. Reed's mastery of Bach's fugues, which he plays from memory, is an example of marvelous achievement in the exacting art of organ playing.

Recent recitals have taken place in the Conservatory Music Hall, as follows: November 24, vocal pupils of Dr. Albert Ham; December 1, organ pupils of Mr. J. W. F. Harrison; December 2, Demonstration of the Myer's Music Method, by Mrs. Adelyn V. Paradis; December 8, piano recital by Miss Mary L. Caldwell, pupil of Dr. Fisher; December 15, piano recital by pupils of Edmund Hardy, Mus. Bac.

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Miss Caldwell's playing on December 8 was thus favorably commented upon by Toronto Saturday Night: "An excellent memory, musical temperament, a purity of tone, brilliant and unerring technique, with a velvety or strong touch as required, clear and distinct runs and arpeggios, were some noticeable features of her work as displayed in the following exacting program: Percy Pitt, Melodie; Moszkowski, En Automne; Grieg, Ich Liebe Dich; Godard, Jonglerie; Beethoven, Sonata, D minor, Op. 31, No. 2; Chopin, Nocturne, Op. 15, No. 2; Moszkowski, Valse, Op. 34, No. 1; Liszt, Polonaise in E major."

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The Toronto Conservatory of Music registered last season an attendance of fourteen hundred and sixty students. The Annual Calendar and Syllabus give information concerning the Conservatory, its educational objects, courses of study, advantages, examinations at Toronto and local centres, diplomas, certificates, scholarships and other subjects of special interest to the music student. The Conservatory School of Literature and Expression issues a separate calendar.

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The Conservatory reopened on January 3, preparations having been completed during the Christmas vacation for an additional pipe organ. So great is the demand for tuition and practice, that the two organs already in the Conservatory have not been found adequate, hence the necessity of securing another instrument.

## Primary Branches



THE Conservatory opened Primary Branches on January 2nd, 1905, for the convenience of children living in remote sections of the city, and who are prevented from attending the Conservatory by reason of the distance. The Conservatory Primary Branches are intended especially for children who are beginning the study of music and for those not further advanced than the Conservatory Primary examinations. While they are intended mainly for instruction in piano playing, other branches of music in the elementary grades are also taught by specially qualified Conservatory teachers.

Pupils of the Branches are registered at the Conservatory and are entitled to all the privileges and advantages enjoyed by the pupils of that institution.

Only teachers who are on the Conservatory staff will be permitted to teach at the Primary Branches, consequently the instruction given there will be the same in every respect as that given at the Conservatory.

Children who are trained by skilful teachers in the beginning according to the Conservatory methods, and who are prepared by them for the Conservatory examinations, acquire correct habits of playing, and if industrious and endowed with talent, must inevitably develop a refined musical taste and superior qualities of technic and interpretation.

Kindergarten classes will be formed as the demand for them arises.

Parents whose children are attending a Conservatory Branch may feel that they are privileged to consult the Musical Director of the Conservatory at any time precisely as though their children attended the institution itself.

Mrs. J. L. Nichols, 430 Markham Street, Miss Margaret V. S. Milne, 629 Huron Street, and Mrs. J. W. F. Harrison, 21 Dunbar Road, Rosedale, have charge of the various divisions. Words regarding "branches," which may be found in Mrs. Harrison's "Ode to Music," in another column, are proving to be remarkably prophetic.

## School of Literature and Expression.

On Wednesday evening, November 30th, the Round Table Club was entertained at Evangelia House by members of the Loyalty Club. The guests enjoyed the evening thoroughly, and went away impressed anew by the excellent work which this young women's settlement accomplishes in the eastern part of Toronto.

During the past term the Rev. Armstrong Black delivered his lecture on "Scotch Ballads" before the Round Table Club. This opportunity of hearing an able interpretation of Scotch poetry was greatly appreciated.

On Friday evening, November 25th, under the auspices of the Round Table Club, Mrs. Inez Nicholson-Cutter delivered an interesting lecture in the Conservatory Music Hall on "Literature and Modern Life." Mrs. Cutter showed that the true function of literature is to keep alive the spiritual nature, which in this material age is in danger of being overlooked. The hall was crowded by many friends of the speaker and of the Club's members.

Miss Edith Strickland Moodie, whose article (Part I) appears in this issue, spent the Christmas vacation in Boston.

The Conservatory School of Literature and Expression opened for the winter term on Thursday, Jan. 5.

You will stare at a strange notion of mine; if it appears even a mad one, do not wonder. Had I children, my utmost endeavor should be to make them musicians. Considering I have no ear, nor even thought of music, the preference seems odd, and yet it is embraced on frequent recollection. In short, as my aim would be to make them happy, I think it the most probable method. It is a resource which will last them their lives, unless they grow deaf; it depends upon themselves, not on others; always amuses and soothes, if not consoles, and of all fashionable pleasures is the cheapest.

Horace Walpole.

## The Relation of Expression to Literature

By Edith Strickland Moodie



WHEN poetry was being regarded with contempt, Sir Philip Sidney wrote his famous "Apologie" to prove the dignity, universality and permanence of that art. Actuated by a kindred motive, although, alas, not possessed of a kindred genius, I plead for a subject as ancient, as perennial, and as worthy of honor as that for which Sidney made his noble defence, namely the Art of Expression.

I use the word "Expression" in preference to "Elocution" because, to many persons, the latter term is suggestive of the "sound and fury" which "tears a passion to tatters." Of these feats of voice, gesture and posing, I will only remark that they bear the same relation to art as do the performances of a circus clown. Those who have heard literature interpreted by such literary jugglers are apt to regard expression as something false, artificial, or at best superficial; a fancy cupola added when the mansion is finished. Far from it! Expression, in its true sense, is the foundation stone upon which has been reared the mighty structure of language and literature.

Literature and expression are sisters, but expression is the elder. Peering backward into the dim ages, we find them walking hand in hand, but expression is always a step in advance.

Literature grew out of the innate love of the human race to experience emotions outside the sordid details of everyday life. We are none of us too old to remember the delight with which in childhood we listened to a story or fairy tale. What is true of the infancy of individuals, is also true of the healthy, virile, youthful days of nations.

Indissolubly linked with the desire to hear is the desire to express. Man is a talking animal. In all ages, in all climates, in all races, there exists in the human breast the longing to share with another its ideas and emotions. Articulate speech is a necessity "when to

the lips the soul's flood rises brimming." In this dual love of expression and impression we have the parentage of literature.

In the infancy of a race, life is less complex. The exuberance of animal spirits finds its outlet in the chase and in athletic sports; the mental and emotional nature is nourished by the tribal tales and legends. We find in the early days of all nations, a professional narrator of stories. Many of the narratives were historical, some were fictitious. There being no written language these were transmitted orally from generation to generation. Indeed, to-day we find races, who, although possessed of an alphabet centuries old, still hand down their history by tradition.

But memory often plays false; sometimes adds, sometimes diminishes; the narrative changes. It is hard to recall the exact words of a story in colloquial form. Thus it was that poetry sprang into being. Metre, alliteration, rhyme, and assonance are powerful aids to memory, and they prevent the introduction of new material. It is marvelous with what perfection long poems of most complex metrical structure may be transmitted orally. Poems handed down in this way follow the phonetic changes, and when at last written, look as if composed in the living tongue. They are, however, purer and more archaic than prose versions of the same legends. Hence we arrive at the undisputed philological fact that in all languages poetry was the forerunner of prose. Prose generally marks the advent of a system of writing.

In his primitive state, man's sensations are of the crudest; he has few other than material wants. As civilization advances his emotions become more complex and varied, and language, which is the medium of thought and feeling, is amplified to enable him to voice his feelings adequately. Had man not possessed this desire for expression, our vocabulary would have been limited to common and proper names, a few adjectives of size and quantity, and verbs of action and bodily sensation.

But in all nations whose early history is known to us, we find records of minstrels and reciters who were

mighty factors in the emotional development of the race; and, consequently, aids to the creation of a national literature. I may be able to make this statement more apparent by reviewing the infancy of some of the famous nations.

Let us first summon the genius of Aladdin's Lamp to transport us to the Arabian Coast. Is there any one here who has not read "The Arabian Night's Entertainment!" What modern fairy book hides within its covers half the magic contained in that ancient, yet ever new volume! The very name conjures up a gorgeous Eastern pageant, rich as an Oriental tapestry embroidered with gems, and gaily colored as the wing of a tropical bird. And these tales are but a drop in the ocean of Arabian literature. Centuries before Mahomet's time, the Moors possessed poetry, virile, yet almost Horatian in elegance, and governed by rhythmical laws as nice as those of Pope. For generations this bulk of literature was transmitted orally. Written prose did not exist before Mahomet's time. Thus it was that in Arabia the story-teller was a man of distinction, and when the Moors invaded Spain, the transplanted interpreter carried with him his exhaustless store of song and legend. This gave the first impetus to Spanish literature, which to this day shows traces of its Arabian origin.

In Spain also the professional minstrel was in good repute. The "jongleurs" recited tales or poems, enhancing the effect by the aid of music. This was probably the ancestor of our modern "recitation with musical accompaniment." The ancient poets of Spain scorned tedious or prolix exposition. They put the narrative, as it were, into dramatic form and dropped the curtain as soon as the dénouement appeared. Critics affirm that the perfection, which this art reached, is only attainable among people who hear poetry instead of reading it.

Across the Pyrenees, the troubadours and trouveres sang to the knights and ladies in France. How much chivalry, music and literature we owe to these minstrels! The part they played in the development of

French literature is so well known that it need only be mentioned here.

Nor were their good offices confined to their native land. With William the Conqueror and his Norman followers, many of these singers travelled to England. Yet the art they brought with them was already flourishing on British soil.

As early as between the sixth and eighth centuries there existed in Ireland schools or "Fitidecht," whose curriculum extended over twelve years. Every graduate was required to have memorized many psalms and two hundred and seventy tales and poems, which he must recite acceptably. In the twelfth, or graduating year, he was obliged to make six orations. There were ten ranks or classes of these bards. The lowest, the "Oblar," knew only seven stories; the highest, or "Ollamh Fiti," were compelled to know two hundred and fifty excellent stories and poems, also one hundred of lesser merit, making a total of three hundred and fifty recitations. They accompanied themselves with the harp, but they must not be confounded with the national singers, who were termed "Chiefs of Song."

(To be continued.)

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Every musical composition (if it be worthy of the name) is an art problem in which, with certain conditions given and certain materials at hand, a certain result is to be obtained. Its perfection as a result depends on the effective adaptation of the means to the end—its unity of form and contents—the appropriate relation of its outside and inside. This is equally true of any other work of art, whether it be a painting, or a poem, or a pile of buildings. The painter with a burnt match and the paper his luncheon is wrapped in, gives you a man who breathes; the architect with a few laths, some plaster, and a swamp, gives you what Aladdin saw when he put the high light on his lamp; and Beethoven with four notes gives us the fifth symphony.

George W. Chadwick.



## Home and Foreign Notes

"With regard to my proposed 'Cycle of Song Cycles,' I do not believe that a similar musical scheme has been essayed by any singer, although the field is untilled and is most inviting," David Bispham remarked this season to a representative of the Musical Courier. "Most of the great classical and modern composers of songs have written at one time or another musical settings to sequences or cycles of poems which express in tone phrases the same emotions or impressions that are aroused by the word phrases of the poems themselves. Each of these songs is a complete composition in itself, yet all, like the poems that inspired them, bear logical and intimate relation to those that precede and follow. The reports which the daily newspapers have published to the effect that I have determined to follow the example of Madame Schumann-Heink and enter the comic opera field are wholly without foundation. The report that I have permanently abandoned grand opera is likewise erroneous. I should mention that Liza Lehmann, the composer of 'In a Persian Garden,' which beautiful song cycle I had the honor to introduce to a New York audience, has written a new opera expressly for me. This is founded upon the 'Vicar of Wakefield,' and is in all respects a most remarkable work. It is my intention to revive Verdi's 'Falstaff'; 'Louise,' by Charpentier, and 'Hansel and Gretel,' by Humperdinck."

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New books on music are Dr. Joseph Joachim's work on the violin, and Edward J. Dent's biography of Alessandro Scarlatti.

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The National Chorus of Toronto, came into existence during the season of 1902-03, when it was formed to take part in the Mackenzie Festival. Not until April, 1904, however, was it made a permanent organization, when, in conjunction with the Chicago Symphony Orchestra, two concerts were held at Massey Hall. At the first of these, Coleridge-Taylor's beautiful work, "The Death of Minnehaha," made a favorable and deep impression. The committee has chosen February 28th, 1905, as the date for the annual concert, and Victor Herbert's orchestra has been engaged. The chorus numbers about 200 voices, under the able conductorship of Dr. Albert Ham, while the Lieut.-Governor is the Honorary President, and the list of patronesses includes many influential names. The choral works will consist of Sir Frederic Cowen's humorously descriptive cantata, "John Gilpin," which will be heard for the first time in Canada and which experienced its initial production at the Cardiff Triennial Musical Festival in September; the ever-popular March and Chorus from Wagner's "Tannhäuser"; "The Spring Song," and "There is Music by the River," two exquisite little part-songs by Pinsuti; Morley's "Now is the Month of Maying," a specimen of the old madrigal; Bishop's "Now Tramp O'er Moss and Fell," and Dr. Ham's setting of the "Hope of the Ages." The last two were given by the society in April, and are repeated by special request.

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## TREATISE ON HARMONY

### J. HUMFREY ANGER

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## True Rest

The lines quoted are by the late John Sullivan Dwight of Boston. They were first published in the *Christian Register* nearly seventy years ago. They were subsequently reprinted in the first number of the *Dial*, July, 1840, at the close of an article by Mr. Dwight on "The Religion of Beauty."—*The Boston Transcript*.

Sweet is the pleasure,  
Itself cannot spoil!  
Is not true leisure  
One with true toil ?

Thou that wouldst taste it  
Still do thy best;  
Use it, not waste it,  
Else 't is no rest.

Wouldst behold beauty  
Near thee, all round ?  
Only hath duty  
Such a sight found.

Rest is not quitting  
The busy career;  
Rest is the fitting  
Of self to its sphere.

'Tis the brook's motion,  
Clear without strife,  
Fleeing to ocean  
After its life.

Deeper devotion  
Nowhere hath knelt;  
Fuller emotion  
Heart never felt.

'Tis loving and serving  
The highest and best!  
'Tis onward! unswerving—  
And that is true rest.

# The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

Published in January, March, May, July, September and November,  
by the Toronto Conservatory of Music.

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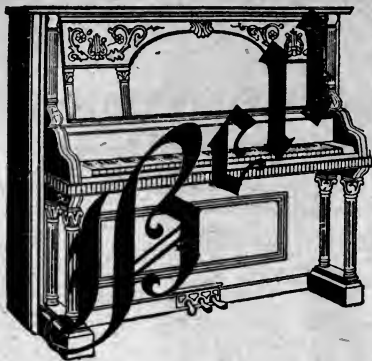
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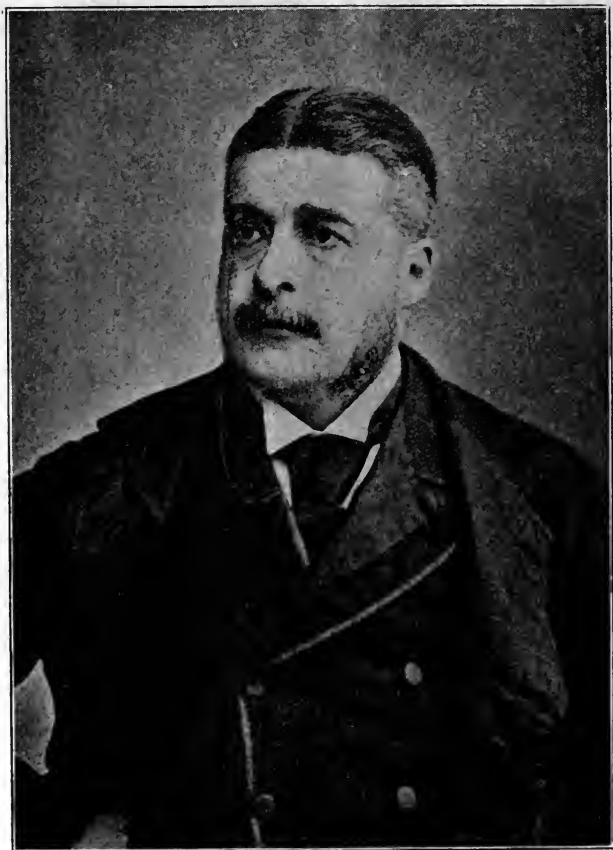
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**Sir Arthur Sullivan**



## *The Conservatory Bi-Monthly*

### **Ode on the Inauguration of The Toronto Conservatory of Music**

By Charlotte Beaumont Jarvis, A.T.C.M.

As when to weary watchers of the night  
Appears the silver star which ushers in  
The dawn of day, ere yet Aurora's robes  
Sweep through the portals of the east and leave  
A train of saffron glory, so to us,  
Weary of waiting, shines the welcome star  
Which ushers in the dawn of brighter day  
For Music and her votaries, who here  
In our Conservatory, find at length  
A home and resting place, and from the storms  
That rage and war and beat upon the world,  
A safe retreat and shelter, where no breath  
Of cold disdain nor passion's fever heat  
Can chill or blight the opening blossom. Here  
The gentle spirit of Cecilia,  
To whom the angels listened ere she passed,  
To join their white-robed choir, will e'er abide  
And brood, with dovelike wing, Protectress blest,  
O'er all young hearts who to the Highest give  
Music, the purest incense of the soul,  
Music, the sparkling, never-failing fount,  
To quench life's thirst when other springs run dry,  
Ambrosia of the gods, on which to feed  
And satisfy heart-hunger.

#### Harmony

Is not of man's invention, but divine  
In origin; it had its wondrous birth  
At the creation, when through infinite space,  
Rolled as a tide from Nature's orchestra,  
Her first grand symphony; its principles

Deduced from natural laws have now become  
Science profound, whose torch shall shed its light  
From our Conservatory walls.

Then strike  
Thy lyre, Apollo ! Let the brilliant train  
Of muses nine appear, Melpomene,  
Calliope, Euterpe lead the way,  
Fling wide the door in sign of welcome !

May  
All blessings, as a flood of light, descend  
Upon this shrine of culture which we here  
Do dedicate on this auspicious day,  
To Music and the Sister Sciences  
Of Oratory and Philology.

May all in harmony abide and ne'er  
Among our chosen band be found one false,  
Discordant note, but each ring clear and true,  
True to our trust and to the authority  
Of him on whom we all rely, and true  
To those whose training is our care, and thus  
Forgetting self, make Truth our polar star.

Toronto, Sept. 5th, 1887.

## Conservatory Poems

It is interesting to observe that epochs in connection with this educational institution's history have inspired local writers,—but at the same time those whose fair reputation is not confined to this city,—to pen noble and thrilling lines.

When the first opening took place, Mrs. Edgar Jarvis wrote an eloquent poem, which will be found this month in these pages.

Some years later the Conservatory moved to its present abode, and it was then that Mrs. J. W. F. Harrison (Seranus) contributed an heroic "Ode to Music," which may be read in the last number of this magazine (January, 1905.)

At the present time both Mrs. Jarvis and Mrs. Harrison are residents of Rosedale, Toronto, and their love for music and literature knows no diminuendō. May the far-reaching influence of their exceptional gifts be an unceasing crescendo!

## Music: An Historical Review

By J. Humfrey Anger, Mus. Doc., Trinity University,  
Toronto; Mus. Bac., Oxon; F.R.C.O.

### XIX. The Music of the Romans

**B**Y the Romans, music was cultivated simply and solely in order to enhance the pleasures of life. While true art was the highest ideal of the Greeks, the Romans were satisfied with the veriest superficiality in art, that is to say, the art of music; they saw alone the sensuous side of it, for music served, says Naumann, "as pure ornamentation, and substituted for artistic feeling mere effect, which it attained not by intrinsic merit, but by brilliancy and display."

The national instrument of the Romans was the *Tibia* (flute), an instrument having the shape of a clarinet but possessing, it is said, the tone of an oboe. The *tibia* appears to have been of two kinds, right and left handed, from which fact it is supposed to have been derived from the double flute of the Etrurians. This instrument was used at all important functions, at feasts, at sacrifices, and in the *Saturnalia*; Cicero speaks of its use in connection with the play; while, on the other hand, it was also used at funerals to accompany the female mourner in the dirge chants—*Neniae*.

In the latter part of the Roman dominion, the cithar and lyre, doubtlessly derived from the Greeks, also became popular; and at one time cithar-playing was considered part of the education of maidens of noble birth. When the Roman senator or wealthy citizen, however, desired a high-class musical entertainment, it was the custom to hire Greek musicians—slaves, who were imported into the country for this special purpose; a circumstance which proves that the Romans never possessed a national art of their own.

The most important instruments employed in connection with their military exploits were the *Tuba* and the *Buccina*. The former was a straight, elongated

kind of trumpet, and the latter resembled a large horn which curled round the body of the performer. Both instruments were used in the triumphant processions, as depicted on Trajan's Pillar at Rome.

Not only in instrumental, but also in vocal music, the Romans as a nation were far inferior to the Greeks. The drama never flourished in the Latin tongue; though introduced from Athens, it was superseded by the comedy, in which the monologues and dialogues were probably of a Recitative character, while the chorus, according to Diomedes, was eliminated altogether. Instead of the poetic tragedy the populace of Rome preferred the actual tragedy as enacted in the Colliseum at the gladiatorial contests.

An account of the music of the Romans without any reference to the Emperor Nero would be incomplete. This iniquitous potentate was himself a musician of some pretensions, and it is well-known that during the burning of Rome he sang "The Destruction of Troy," accompanying himself on the cithar. On one occasion he appeared in Naples as a singer and actor in order to receive the adulation of the people; while his excessive vanity led him to make a triumphal musical tour through Greece and other subjugated provinces. "The hollow sham," to quote once more from Naumann, "with which the tyrant (Nero) simulated a love for art becomes painfully revolting. At one time he is weeping at the recital of some touching verse, at another shedding tears of joy at his supposed incomparable voice, and yet in the same breath, as it were, issuing mandates condemning to untold torture or instant execution such nobles as had not blindly acquiesced in his unmanly cruelties. This inhuman monster, when in the closing moments of his life he fled from the Praetorians to the country house of one of his freedmen, did not bewail his misdeeds, but sorrowed more for the world that was about to lose so great an artist."

(To be continued.)

## Sir Arthur Sullivan

Born 1842: Died 1900

**N**OT only England but the whole civilized world is the poorer now that Sir Arthur Sullivan has passed away, for he belonged to all those to whom humor in music is dear, and by his magic strains lightened the world's burden of toil, the Anglo American Magazine asserts and continues:

Unlike many great musicians he received a full share of the world's honors. Royalty, wealth, and intellect paid him honor, and at his funeral in the Chapel Royal and in St. Paul's, where he is buried, the tributes of affection and respect were those of the great to the great.

It were idle to discuss Sir Arthur Sullivan's place in musical history, whether he is to rank as a great composer of light opera alone or whether that fame will be adorned with honors won in the more serious paths of his art. He essayed many forms of composition and succeeded in them all; not in the highest success, perhaps, but still success. That he was satisfied with what he achieved may be doubted; he was too much the artist and too seriously devoted to his art for the complacency of mediocrity. That he aimed at more ambitious work is certain, and it is possible that had his life been prolonged music might have been vastly the gainer. But in face of his removal all such speculation is idle and by the way.

Sir Arthur Sullivan delighted in calling himself a British Musician, rejoiced in his training (though he never forgot his debt to Germany), and gave of his best to further British music at a time when British music was at a low ebb and British musicians lightly esteemed.

It has been the fashion in certain quarters to depreciate his work as not reaching the highest ideals, and the reproach has been leveled at him that he used his talents in a form of music that was unworthy of them—comic opera. Even so fair a journal as the London Times belittled his life's work in its

notice of the composer's life. Sullivan's work needs no justification, no apology. Were he naught but the composer of those comic operas which have elevated the lighter operatic taste of two continents, he did enough to merit all the honors he received, and when it is remembered that his oratorios, cantatas, hymns, and songs form a portion of England's cherished music, it is but carping that demands more of him than he gave.

America sorrows with England, for Sullivan was nearly as popular in the United States as he was in his own country. Germany, too, mourns his loss.

---

## **The Relation of Expression to Literature: Part II.**

**By Edith Strickland Moodie**

The Celtic "Fiti" was a man of importance. In Wales the court bard was presented by the king with a harp, and by the queen with a golden ring. So great was his power over the people, that, the tradition runs, Edward I. could not conquer Wales until he had slaughtered the bards, who, by their eloquence and fire, kept the national spirit at white heat.

In this way, centuries before it had a written language, Celtic history and legendary lore were handed down. Apart from the intrinsic merit of these Celtic poems—their beauty of form and fertility of invention—they have another interest as being the mines from which later writers picked up uncut gems and transformed them into many-faceted jewels. Shakespeare, Chaucer, Spenser, Malory and Tennyson drew on this store. To these old legends we are indebted for the Arthurian Cycle, the story of Queen Mab, King Lear, and almost all our fairy mythology. They helped on chivalry, which moulded the rude, feudal soldier into a Christian knight; they expanded the imagination, and stimulated the minds of men to inquire into the

realm of the unknown, thus materially assisting in the formation of modern society.

Doubtless some of you are thinking: "This is very plausible, but you are showing us nations in their infancy, or those who have never attained their full stature. The streams may flow in the same channel at the watershed, yet empty into different oceans. Expression is doubtless a phase of the evolution through which literature has to pass, before it attains perfection." Well argued, but permit me to show you the sophistry of your deduction.

Which is the most cultured nation this earth has yet produced—the nation to which we are indebted for the rudiments of science and art? What land is the birthplace of the orator, philosopher, architect, sculptor, and poet, who head the roll of fame? Where do the modern educational reformer and the physical trainer turn for inspiration? Where, but to the little peninsula, washed by the waters of the Ægean Sea!

Greece possessed the most natural, most intelligent system of education that has been evolved; a system that made individuals, not machines. Oral instruction was made a characteristic feature of the schools. In the families of educated parents, the children's acquaintance with the masterpieces of literature antedated their learning of letters. This reading and recitation of the great poets had a two-fold benefit. It taught the child to render the lines accurately, intelligently and rhythmically; at the same time it saturated him with the essence of the best literature.

But it is not as memorizers only that we are to consider the Greeks. Living at a time when there were no daily papers, all the affairs of state were carried on by discussion. Oratory was assiduously cultivated; he who had not a clear, forceful and elegant delivery was regarded as we to-day look on a man who cannot write correct English.

Philologists tell us that the language of Greece was evolved from the tales of its minstrels and rhapsodists. These rhapsodists played an important part in the education of the native Greek. During their reci-

tations, which were without musical accompaniment, they held a laurel branch as a symbol that it was to Apollo they owed their inspiration. They were the interpreters of Homer, and the so-called "Homeric Hymns" are really the prologues which were used as introductions to their readings. From the sixth century, B.C., a competitive recitation of Homeric poems was one of the established features of the "Panathenaea," which was held every fourth year.

The advocate of technical education is probably thinking: "This is all very well for ancient Greece, but we live in modern America." True! But when we have argued on all the differences between the golden age and the twentieth century, there still remains this incontrovertible fact: the instincts of the heart are perennial. In all essential requirements, the needs of man to-day are what they were two thousand years ago. We need the refining influences of what is highest and most beautiful in literature and in art, as much as did the citizens of ancient Athens. Indeed, we need them more. The Greek was enveloped in an atmosphere of beauty, poetry and song. He looked down from his vine-clad hills to the dancing waters of the Mediterranean; he looked up to his temple-crowned Acropolis, and higher still to the spot where holy Olympus throned the gods.

Here in this sordid, money-grabbing age, when everything is valued by its worth in gold, when chivalry seems dead, and emotion is spoken of with a sneer, now more than ever do we need to learn that "whatever strengthens and purifies the affections, enlarges the imagination, and adds spirit to sense, is useful."

It is on this power of "enlarging the circumference of the imagination," that expression bases its claim to immortality. Other servants have ousted it from the lesser offices which it filled so long and so honorably. Our history is stored in ponderous tomes, not written orally; the press has to a great extent superseded the orator; rhetoric is more essential than eloquence, for the public speaker has a thousand readers to every hearer; but her office as co-adjutor of Litera-



ture, Expression holds as incontestably to-day as she did in the time of the rhapsodist. I may state here that I use the word literature in the sense in which Mathew Arnold used it—a term including biography, social and political history and belles lettres. The two former branches are absolutely necessary for the full comprehension of the work of any author, and therefore necessary for its interpretation. A poem is not an isolated fragment, it is an arc of the great circle bounding an epoch, by which we can determine the size of the sphere to which it belongs. It is universally acknowledged that the writers of an age are the calipers by means of which we obtain the exact dimensions of that period. The greatest genius is still the product of his time, and to understand the man we must know his epoch, country and environment. The spirit that breathes through the poetry of the early part of the nineteenth century would be a Delphic mystery to us did we not know of the French Revolution and its effect on the island across the Channel.

Having become acquainted with the times, we must next know the author. We cannot render his thought adequately until we are familiar with his principal works, his biography, and his views of life and actions. Above all we must love our poet, be able to see with his eyes and feel with his senses. Fancy anyone trying to interpret "The Ode to the West Wind," who has not felt in it Shelley's boyish, impetuous, ethereal soul beating against the bars of flesh and convention, and yearning to be swept aloft like a dying leaf; who has not thrilled to the music of the human, tense, violin-string, vibrating to the touch of the bow of life with notes of piercing sweetness, half rapture and half pain!

The study of literature for the purpose of interpretation differs from the modern methods of teaching the former art, in that it calls for little philological or analytical drudgery. The student does not vivisect the bird as a means of discovering the reason for its high or low notes; he is content to stand entranced at the beauty of its song and to open his heart to receive its

messages. One of the most delightful features of the golden age of Grecian culture was the non-existence of analytical criticism. Yet at no other period of the world's history has "taste" been so widely diffused among all classes. The Athenian workman has a more finely cultivated aesthetic appreciation of all the arts than has the university pedant of to-day. How was it acquired? By the daily living with and enjoying of the highest products of the greatest minds, not because it was compulsory, but because it was what the soul craved.

The strongest proof that our modern system of teaching literature is a failure lies in the fact that to the average student it is a task, and not a pleasure. When this student has a holiday, where does he spend it? In some museum, concert hall, or out in the woods with Nature? No indeed! You find him in a vaudeville theatre. You may say this is only an occasional relaxation after the weeks of severe mental labor. Do not delude yourself with that fallacy. The man went there because that was what he most enjoyed. The way in which we spend our holidays is the sure test of our tastes and character. During working hours the man does his allotted tasks, congenial or uncongenial; in his hours of recreation he seeks out that which he enjoys. He is what he is! Ruskin says:

"What we like determines what we are, and is the sign of what we are; and to teach taste is inevitably to form character"; and again: "The entire object of true education is to make people not merely do the right things, but enjoy the right things."

This ability to enjoy the right things in literature, I claim, can best be fostered by the study of expression. It will refine our taste as unconsciously, but as surely, as did the Athenian method of culture.

(To be continued.)

# Three World-Famous Violins

By E. R. Parkhurst

(From the Toronto Globe.)

"One Stradivari I confess,  
Two meerchauns I would fain possess."

—Oliver Wendell Holmes.



HE well-to-do amateur would like to have one of the masterpieces of the great Cremona violinmakers; the solo artist must have one. To the virtuoso it is an imperious necessity to own an instrument that will respond to his lightest touch, to his varying moods, that will sing with divine voice either tones of joy or sorrow, that can in turns be loving, tender and caressing in its accents, or threatening, gloomy and disturbing. Unfortunately, such an instrument can be found only among the productions of a small group of makers who flourished in the little village of Cremona, Italy, at the close of the seventeenth and at the beginning of the eighteenth centuries. It is easy to understand how in these days the prices of these rare treasures of art have risen so enormously. Solo violinists are now almost as numerous as rich amateurs, and the competition between the two classes has become so keen that as much as \$5,000 is often given for a particularly well-preserved specimen of the grand old masters of Cremona. In the little group of Italian makers to which I have referred, two names stand out with supreme renown—Antonius Stradivarius and Joseph Guarnerius, better known as Giuseppe del Jesu from the monogram I.H.S. which he attached to his labels. The violin in its present form can be traced back to the middle of the sixteenth century, but it was the genius of these two men that developed it to the perfection which has elevated it to the double distinction of being both the king of solo instruments and the unchallenged leader of the orchestra. Countless attempts have been made to improve upon the construction of the Stradivarius and Guar-

nerius, but, although all the resources of science and mechanical skill and ingenuity have been brought to bear upon the problem, its solution has not been reached. One may go further and say that the violin presents the singular phenomenon of being the only important musical instrument that has not been improved during the last two centuries.

(To be continued.)

## A Tribute to Palestrina



THE darkest hour is that which precedes the dawn," and music, which seemed in danger of eclipse from the overburdening technicalities and scholastic elaborations which marked the last days of the Belgian school, was destined to be redeemed by the illustrious Italian who rose, the bright particular star of his century, above the clouds which hung with ominous portent over the "art divine."

In 1551 Palestrina received the appointment of Maestro di Capella, and in 1554 composed and dedicated a collection of masses to Pope Julius III., by whom, in recognition of their excellence, he was appointed one of the singers in the Pope's chapel, but lost his position, on the accession of Pope Paul IV., in consequence of being a married man.

After fulfilling the duties of choirmaster for about sixteen years in the Church of Ste. Maria Maggiore, Palestrina was at last reinstated in his old position at St. Peter's. But the grand master stroke was yet to come, which should redeem the music of the future, and float down the centuries as a beam of light.

In 1562 the Council of Trent condemned the church music then in use, in consequence of the frivolity with which its secular airs were associated, and decreed a return to the old Gregorian plain chant; but in deference to the wishes of Pope Pius IV., the Council post-

poned their final decision until they should hear the masses of Palestrina, which so completely triumphed over their antiquated rivals that the cause so nearly lost was saved by one man's genius, and with the victory thus gained for the Church and for art, will ever be associated the name of Palestrina!

Charlotte Beaumont Jarvis.

## Canada Versus Paris

(From the New York Musical Courier.)



NOT very long ago a charming young Canadian singer came to this metropolis. She possessed a beautiful voice and a captivating manner, while about her personality there was an unquestionable style.

This young soprano had studied with an eminent Canadian singing master, a man who understood his art and knew how to develop musical talent.

In New York she became the pupil of another equally well-known vocal instructor. She had, indeed, never set foot on European soil and was proud of her American musical education.

Now it happened that a New York lady—an amateur musician with an effervescent adoration for the divine art and an undying devotion for the dual cause of musical advancement and afternoon teas—heard about the origin of this singer and learned the entire history of her career. Then she listened to her singing and was plainly enthralled.

"Alas! she has never sung in Europe," signed the lady. At length she brightened visibly. "Even if she has not studied in Paris she will serve as a novelty for my next musicale," was her conclusion. And to the next musicale the young Canadian singer was invited.

The "novelty" was delighted with the honor thus conferred upon her. She went. She sang. She did her best. She conquered. She even created a sensation.

"Who is she?" exclaimed an imposing Italian tenor with a very long name (which space forbids printing) and an exceptionally thrilling high C. "Who is she?" echoed a dozen other voices.

"My dear Signor," said the gratified Hostess to the Italian Tenor, "she is—she has—just returned from Paris!"

"Ah! that accounts for it!" assented those dozen voices, and the philosophical musical devotees nodded their wise heads in benign acquiescence.

The Hostess' inward satisfaction, combined with her guilty conscience, made her cheeks crimson. "She is looking particularly well"—so thought her coterie of friends and admirers.

But the young Canadian Singer's face was pale. "I will not give her away" she said to herself. That would be too hard; though she deserves it. I'll go home instead.

And though urgently requested to remain, and in spite of profuse declarations that her voice was superb and her style unmistakably Parisian, she left the brightly lighted rooms, with their swarm of so-called music lovers, and with a sad heart and a wondering brain sauntered home in the approaching twilight.

A silence followed her departure. Then the Tenor said to the Hostess: "Madame, how great are the singers which Europe continues to create!"

"Signor," ventured a pale faced count, with a gift for composition, "about this artist there is certainly an ineffable charm, which European study alone is destined to produce."

"You know," said a tall, thin and most aristocratic Englishman—who, if you will believe it, actually rose to the occasion and gave such a commanding gesture that his right arm narrowly escaped the chandelier, whereat the Hostess shivered—"When the Musical Courier is able to point out singers such as this and say: 'Behold the product of the American Continent!' the world may begin to think more of its tiresome dissertations about American singers." And

with that he became so emphatic that he dropped his treasured eyeglass and observed its shattered fragments in undisguised dismay.

May Hamilton.

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## **The Mendelssohn Choir Concerts**

"The magnificent quartette of concerts given last week by the Mendelssohn Choir and the Pittsburg Orchestra were planned on a scale of such magnitude that it is impracticable to review them in detail in this column. They were the greatest triumphs of executive and musical excellence, of general attractiveness, of comprehensive educative sweep, that have yet been credited to the Mendelssohn Choir." The Bi-Monthly may well endorse these sentiments, written by one of Toronto's ablest critics, Mr. Parkhurst, who continues: "One can scarcely praise one section of the Chorus without appearing to belittle the others, so that in noting the splendid qualities of the basses and altos I must add that they were exceptional, so exceptional, in fact, that there was danger of one's attention being diverted from the entrancing singing of the sopranos, or the sympathetic and mellow utterances of the tenors."

This festival of music consisted of four concerts, on the evenings of February 15, 16 and 18, and the afternoon of the 18th. On each occasion Massey Hall was crowded. The conductor, Mr. A. S. Vogt, displayed those rare gifts for which he is distinguished. Effects which he secured from his singers at times seemed to reach heavenly bounds! The excellent Pittsburg Orchestra, under Emil Paur's direction, added much interest to these events. Remarkably comprehensive programs included Gounod's "O Day of Penitence," and "Gallia"; "Scots Wha Hae," arranged by Henry Leslie; Dudley Buck's "Ode to Music"; "I Hear the Soft Note," Sullivan; Liszt's Psalm XIII; Brahm's "Rhapsody"; the first part of Berlioz' "Faust"; Martin's

hymn, "Holiest, Breathe an Evening Blessing"; Brahms' "In Silent Night"; Grieg's ballad, "Landerkunnung," and chorus, "King of Kings"; Cornelius' "Christmas Song," with baritone obligato; Elgar's "Wraith of Odin"; the C minor symphony, by Beethoven, and the "Pathetic," by Tchaikovsky; the preludes to Wagner's "Meistersinger," "Lohengrin," and "Tristan and Isolde"; the Weingartner transcription of Weber's "Invitation to the Dance"; Weber's overture, "Der Freischutz"; Goldmark's Entr'acte, "The Cricket on the Hearth"; Tchaikovsky's overture-fantasia, "Romeo and Juliet"; "Wotan's Farewell" and the "Magic Fire" scene from Wagner's "Die Walkuere."

The solists were Emil Paur, pianist; Herbert Wither-  
spoon, bass; Mme. Corinne Rider-Kelsey, soprano; Ed-  
ward Johnson, tenor; Luigi von Kuntis, violinist, and  
the beautiful English contralto, Muriel Foster. Jessie  
C. Perry appeared as pianist for the Choir. On Sat-  
urday evening Mr. Vogt was presented with an appro-  
priate laurel wreath.

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## **The Mendelssohn Choir Sings in Buffalo**

The Hallowed melody of magic song  
Does to creation as a link belong,  
Blending its music with God's harmony  
As rivers melt into the mighty sea.  
—Schiller.

A special despatch to Toronto from Buffalo, on Feb-  
ruary 23, was as follows:

"The Mendelssohn Choir took Buffalo by storm to-  
night. On all sides it was declared that never had  
such choral singing been heard in this city. It is the  
first test which has been made of the organization be-  
fore an out-of-town audience, and it certainly demon-  
strated that Torontonians are not mistaken in the  
pride they have in it. The choir appeared in conjunc-  
tion with the Pittsburg Orchestra, and Convention  
Hall, a large flat structure, which seats 2,800 people



on the ground floor, was thronged. The numbers Mr. Vogt chose were all ones in which the choir had won successes in Toronto. Gounod's "Oh, Day of Penitence," the finale of the same composer's "Gallo," "Scots Wha Hae," "Bells of St. Michael's Tower," Grieg's "King of Kings," and the finale of Liszt's 13th Psalm. The immense depth of the hall, some 200 feet, caused some misgiving lest the finer elements of the choir's singing should be lost. All misgivings were swept away by the first number sung. In shading and spirit it was never finer.

"Mr. Vogt was given an ovation at each appearance, and presented with an immense bouquet of American Beauty roses. An immense Union Jack was draped on one side of the stage and the Stars and Stripes on the other. Of the 205 members of the choir, 203 were present. They came by a C.P.R. special, and left again for Toronto shortly before midnight."

Another account includes the following interesting items :

"At the end of the first number Mr. Vogt received a bouquet from the Guido Chorus of Buffalo, accompanied by the following note :

" 'The Guido Chorus of Buffalo wish to extend to the Mendelssohn Choir a cordial welcome and hearty congratulations, and express the hope that the visit to Buffalo will be soon repeated.'

The impression made was shown by the way in which the applause with which Mr. Vogt's appearance was greeted, increased during the evening.

"A number of friends of the choir accompanied it to Buffalo, among them being Mrs. Ryan-Burke, and Messrs. T. J. Mason, R. S. Pigot, Dr. J. D. Thorburn, and J. W. Flavelle.

"On the return trip it was a happy crowd, and the happiest among them, and the most modest and unassuming, was Mr. Vogt, who expressed himself as being greatly pleased with the impression the choir had made."

## **The Male Chorus Club Concert**

The Toronto Male Chorus Club's concert attracted a large and representative audience to Massey Music Hall on the evening of January 19. Under Mr. J. D. A. Tripp's able direction the Club sang with much expression, beauty of tone and certainty of attack and finish. An admirable program included "Thou Bright, Sunny Earth," Rheinberger; "Hymn to Night," Beethoven-Spicker; "Serenade" (with incidental baritone solo sung by Robert Stewart Pigott), Frank E. Blachford; "Waken, Lords and Ladies Gay," Dr. Albert Ham, and Dudley Buck's, "In Vocal Combat."

Mme. Shotwell-Piper, soprano, made a very favorable impression, and Eva J. Luttrell was the competent accompanist. Josef Hofmann won an ovation, his playing of the Wagner-Liszt Overture to Tannhauser being especially noteworthy.

The Male Chorus Club, which exerts an excellent influence on behalf of Canadian art, once more is to be congratulated upon the success of its annual concert. It is an achievement, not only to sing so well, but to give Torontonians an opportunity of hearing such eminent solists.

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## **Conservatory Announcements and Events**

**Edited by Mr. Tripp**

MUSIC.

The Nordheimer Company has lately published a special edition of standard pianoforte compositions, with explanatory notes for practise, pedalling and fingering. These novelties are of special value to teachers. The capable editor is a member of the Conservatory staff, Mr. J. D. A. Tripp, and the list includes "Liebestraum," No. 3, Liszt; "Si Oiseau J'Étais," Op. 2, No. 6, Henselt; "Prelude," Op. 3, No. 2, Rachmaninoff; "Melodie in F," Op. 3, No. 1, Rubinstein, and "Nachtstück," Op. 23, No. 4, Schumann.

### **The Women's Musical Club**

A series of attractive recitals is being given each Thursday morning in the Conservatory Hall by the Women's Musical Club. Miss Dallas, Mr. Herald, Miss Millichamp, Miss Caldwell, Miss O'Brien, Miss Lena Hayes, Miss Strong, Miss Luttrell, Miss Killmaster, Miss Jackson and Mrs. Blight contributed the program of January 26, arranged by Mrs. Edward Fisher. On February 9 Miss Caldwell, Miss Fudger, Miss Nesbitt, Miss Millichamp, Miss Hilda Boulton, Miss Grace Boulton (the able Secretary of the Club), Mr. Lissant Beardmore, Miss Hagarty, Mrs. Blight and Mr. A. Howard Blight took part, in response to the invitation of the Executive Committee.

### **A Wedding**

On Thursday afternoon, January 12, 1905, at three o'clock, in the chapel of McMaster University, Miss Martha Leslie, of Georgetown, was married by Rev. Chancellor Wallace to Rev. Walter McAlpine, pastor of the Brampton Baptist Church. After the ceremony the bridal party was invited to the home of Chancellor and Mrs. Wallace, 21 Prince Arthur avenue, where refreshments were served. Mr. and Mrs. McAlpine left on the 4 o'clock train for Brampton, where a reception was held in their honor. The bride graduated in the Conservatory's piano department, Artist's course, in 1903, and from the Teacher's class a year later.

### **A Winnipeg Pianist**

The Winnipeg Daily Tribune, of February 8th, comments as follows upon the playing of a former pupil of Dr. Edward Fisher:

"There was a large gathering of local musicians last night at the Mary I. Robertson concert in Y. M. C. A. Hall, including His Honor the Lieutenant-Governor and Lady McMillan, and party. The programme, a classical one, by the way, was calculated to place Miss Robertson in a very favorable light as a solo pianist, with the Beethoven 'Sonata Opus 31,' No. 3,

as a reminder of the symmetry of form for which this mighty master is so justly celebrated, and adapted to this young musician's style. It is as a Chopin player that Miss Robertson excelled last night, notwithstanding the naturalness and purity of her Beethoven interpretation; the poetic sentiment of the Polish composer was most charmingly portrayed, with great clearness, repose and musical quality. Indeed, her Chopin performance ensured two or three deserved recalls from a highly critical audience."

### **A Violin Recital**

Pupils of Miss Lena Hayes gave an excellent violin recital in the Conservatory Hall on Monday evening, February 13. They were assisted by talented pupils of Miss Marie Wheler, Miss Maud Gordon and Mr. Donald Herald.

### **Mr. Thorold in London**

W. J. Thorold, who was at one time a prominent member of the Conservatory staff, in the Department of Literature and Expression, is now meeting with much success as an actor in London, England. Recently he has been engaged to fill an important part as "the double," in the "Masqueraders," an honor which Harper's and other journals have not been slow to recognize. Mr. Thorold is a graduate of Toronto University.

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## **Successful Candidates**

### **Toronto Conservatory of Music Annual Mid-Winter Examinations, Season 1904-1905**

PIANOFORTE.—Senior Grade. Pass—Rena E. Winter. Intermediate Grade. First-class Honors—Maidie Morley. Honors—S. Muriel Wallace, Patty L. Aylward and Ella May Hawke (equal), Sydney L. Clubb. Pass—Georgie Steele, Agnes H. Dow and Carolyn E. B. Leggett (equal).

Junior Grade.—First-class Honors— Pearl Nesbitt Stone. Honors— Ida L. Crompton, Edna Clarke, Mabel Gard, Alice King, Hilda Lailey and E. Jean McIsaac (equal), Jessie Dow, Vera Marie Hagerman and Esther Keyfitz (equal), Laura Rickard. Pass— Isabel Allardyce and Edna O. Freer (equal), Ada Dawson, Elfreda Corey and Nellie Hearn (equal), Florence Ellen Todd, Bessie O. Ferguson and Mabel A. McKee (equal), Mary Scrace, Eva Barnes and Bessie Nichols (equal).

Primary Grade.—First-class Honors— M. Lillian Moore. Honors— Jessie Hawkins, Gertrude Coy, Elsie May Gardiner, Helen K. Ferguson, Bertha Hastings, Nora McMahon and Lily Sands (equal), Jean Gordon. Pass— Stella A. Minns and Alma Rogers (equal), Muriel Penfound, Myrtle Ward, Elsie Hickman, Lillian May McIntosh and Verna Somerville (equal), Clara M. James and Olive T. Wilkins (equal), Mary Kathleen McGuire and Gladys Wood (equal), Blanche Levy, Ida M. Davis, Ida J. Moore, Bertha Porter and Annie Isabella Wilson (equal).

ORGAN.—Intermediate Grade. Honors — Reginald M. Chase.

VIOLIN.—Junior Grade. Honors— Arthur Martin, Frederick Singer. Pass— Margaret I. Finley.

Primary Grade.—Pass— Mary A. Chalk.

VOICE.—Intermediate Grade. Honors— Russell G. McLean.

Junior Grade.—Pass— Gertrude Hornsby, Hilda Denovan, Lulu L. Archibald.

THEORY—Intermediate Grade. Harmony, Counterpoint and Form—Pass— Ada Dawson. Harmony and Form alone— Fred Fowler, Marie Hennessy. Harmony and Counterpoint alone— Honors— May Crane. Pass— Lisbeth S. Meuser and Ethel Tafts (equal), Edith M. Breckenridge. Counterpoint alone — Pass — Ida M. Crane. Form alone — First-class Honors— Christine Fleming, Lia Potvin, Carolyn E. B. Leggett. Honors

—Iibbie Pearsall, Jean I. Nesbitt, Ruby S. Nicholls, Florence E. Turver, Edna Clarke and Lillian F. Jackson (equal). Pass—May M. Irwin, Alma F. Tipp, Kate F. Laidlaw, Alice Layburn and Evelyn Pamphy-lon (equal).

Junior Grade.—Harmony, History and Counterpoint—Honors—Jean Isabel Nesbitt. Harmony and His-tory—Honors—Maud M. Pollock. Pass—Florence Edith Preston. Harmony and Counterpoint—Honors—Bessie S. Newcomb. Pass—Lola Hamilton. History alone—First-class Honors—May M. Irwin, Hazel M. Young. Honors—Vera Ogden. Pass—Harry Coran. Harmony alone—Pass—Violet Schultz.

Primary Grade.—Harmony and Rudiments—First-class Honors—Harriett N. Hill and May St. Charles (equal), Jeannette Killmaster, Mabel Angel and Lulu Archibald (equal); Elsie Charlton, Pauline G. Bieder-mann, Irene F. Acheson, Maidie Morley, Jessie Haw-kins, Edith Urquhart and May Woods (equal). Honors—Alma J. Rogers, Hazel F. Keith, Edna O. Freer, Izet I. Ashenhurst, Kathleen O. Boyd and Helen R. Wilson (equal), Nellie F. Guess. Rudiments alone—First-class Honors—Annie L. Lundy and Lulu Rogers (equal), Ida H. Sutherland and Helen K. Ferguson (equal), Lillian Isabel Sinclair, Myrtle Gallagher and E. Jean McIsaac (equal), Elsie A. McDonald, Edna Mulloy and Maud M. Pollock (equal), Norine Graham-Willson, Margaret Allen and Russel G. McLean (equal), Muriel Hastie and Florence Rosamond (equal), Honors—Elletta Godfrey. Harmony alone—Pass—Gay Knowl-ton.

Local Centre, Ontario Ladies' College, Whitby, Ont. Junior Theory—Counterpoint alone—Pass—Miss Kate Rowse.

Local Centre, St. Agnes School, Belleville, Ont. Junior Theory—History alone—First-class Honors—Winnifred M. Allen and A. Muriel Sprague (equal), Jessie Walton. Honors—Ethel Jones. Primary The-ory—Harmony alone—First-class Honors—Ruby Mil-burn, Muriel Sills. Rudiments alone—Addie Potter, Muriel Howe, Janie Cunningham.

## Home and Foreign Notes

Conducted by Prof. Nikisch, the Berlin Philharmonic Orchestra will play in Spain and Portugal this spring.

"Irrerio," a new opera by Edoardo Poggi, will shortly be produced at the Genoa Opéra.

Mascagni will set to music Guerazzi's "Beatrice Cenci."

Orefice's new opera, "Moses," was given with much success at the Carlo Felice Theatre, in Genoa, on February 18.

The first Alsace-Lorraine music festival will take place in Strassburg on May 20, 21 and 22, 1905. Charpentier, Strauss, Mahler and Stockhausen will be the conductors.

At the Paris Conservatoire on January 22nd and 29th, Handel's oratorio, "Saul," was performed under the direction of Georges Marty, Guilmant presiding at the organ.

Gertrude Peppercorn, the English pianist, made a successful debut in Paris on January 21, at the Salle Aeolian.

The Nora Clench Quartet gave a concert at Aeolian Hall, London, Eng., on February 6th. Plunket Greene assisted.

It is said that the Countess of Limerick will undertake an American concert tour, with the object of raising funds to establish a school of music in Dublin. The Countess' pianistic gifts have been praised by Queen Victoria and Queen Alexandra.

The English correspondent of the New York Musical Courier states that the season of Queen's Hall Promenade Con-

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certs will begin on August 19, and end on October 27.

By permission of the Duke of Westminster, a concert was given at Grosvenor House, London, Eng., on February 10, for the benefit of Father Maturin's work among the poor of Pimlico.

The Musical Courier prints an item of special interest to the people of this country: Sir Alexander Mackenzie's new "Canadian Rhapsody," based upon some of the interesting Canadian folk-songs collected during his tour in the Dominion, in 1903, will be performed at the Philharmonic Society's first concert this season, at Queen's Hall, on March 15.

"Music in Italy" was the subject of an interesting lecture read this month, before the

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Chicago Woman's Club, by Karleton Hackett, one of the ablest musicians in Illinois.

Fritz Kreisler, the violinist, gave a recital at Studebaker Music Hall, Chicago, on Washington's birthday.

Moriz Rosenthal played at a concert in Vienna on February 16, and on February 24 the Brussels String Quartet gave a recital in the same great centre of art. Antonia Dolores sang there on January 24.

Sir Edward Elgar is to be made a Musical Doctor at the next convocation of Oxford University.

The American tenor, George Hamlin, is receiving high praise in Berlin, Germany, especially as regards his interpretation of Richard Strauss' songs.

Eugen D'Albert, the eminent pianist, after an absence of many years, visited Toronto on Tuesday, February 21, and played in the evening at Massey Hall.

Dr. Howard Duffield is delivering a scholarly series of six lectures on "Hymnology," before students of the Guilmeat Organ School, New York.

"How I sing a Song," by Marcella Sembrich, and "Playing the Piano Successfully," by Josef Hofmann, are two important illustrated articles in the March, 1905, issue of the Ladies' Home Journal.

Mrs. Russell Duncan, J. D. A. Tripp, and Robert Stewart Pigott were the three popular artists engaged for the fifth Gourlav, Winter & Leeming soiree musicale in the banquet-room of the King Edward Hotel on Thursday evening, March 2.

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## The Brown Musical Library at Boston



HE Boston Library! How many delightful memories the very name revives! You think of the morning devoted to conveniently arranged newspapers, in a bright and spacious room.

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There, on the right, is the place where books are secured or returned, and where, if you glance upward, you see a blaze of color,—Abbey's far-famed "Holy Grail" paintings.

Going still higher you find, at each end of a corridor, works from the marvellous brush of Sargent. "The Prophets" claims wrapt attention.

Then the student of music irresistibly turns to the left, and enters the Brown Musical Library.

Allan A. Brown donated this collection to the city of Boston in 1894, and in 1897 it was opened to the public. The list of books has increased, amounting now to more than 10,000 volumes. Miss Barton is the clever librarian in charge.

Since this is restless America, and even the musician must have the latest news, you turn first to papers and magazines. The supply is remarkably generous. Here is a partial list of the periodicals: Choir and Choral Magazine, Choir Journal, Era, Etude, Musical Guide, Masters in Music, Ménestrel, Monthly Musical Record, Music Trades, Musical Musicisti, Musical Age, Musical Courier, Musical Record and Review, Musical Standard, Musical Times, The Musician, Die Musik, Musikalisdres Wochenblatt, Neue Zeitschrift fur Musik, New York Dramatic Mirror, Revue Musicale, Rivista Musicale, Sammelbande der Internationalen Musikgesellschaft, Signale, Théâtre, Zeitschrift der Internationalen Musikgesellschaft.

(To be continued.)









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