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LHEVINNE

Solo Pianist with Mendelssohn Choir

The Conservatory Monthly

A Magazine for the Music Lover, Student and Teacher

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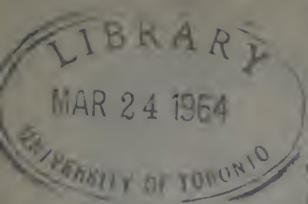
Contents

	Page
Lhevinne.....	Frontispiece
Training the Musical Memory.....	4
Choral Conditions In America and England—Dr. A. S. Vogt.....	5
Mr. Russell G. McLean's Recital.....	8
Miss Lina Drechsler-Adamson.....	9
Death of Mrs. Frank S. Welsman.....	11
Death of Mr. James Henderson.....	11
The Oratorio Society of Toronto.....	12
Editorial Notes.....	13
The A. G. O. Meeting.....	14
Conservatory Announcements and Events.....	15
Personals.....	18
Some Mistakes, and the One Thing Needful.....	21
Home and Foreign Notes.....	27

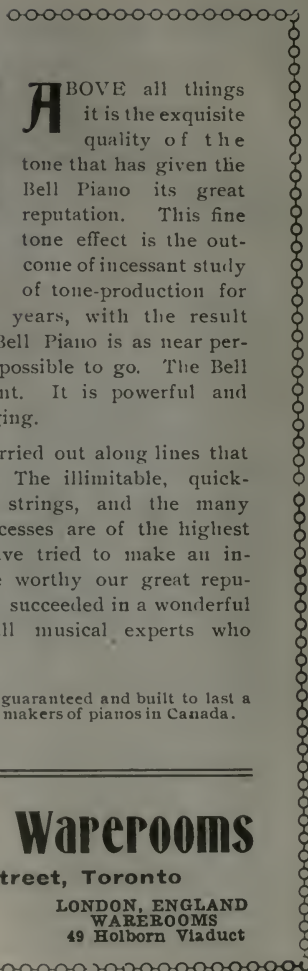
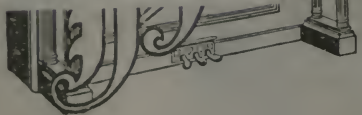
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Training the Musical Memory



MUSIC is so fluid an art that the musical memory is something which needs to be trained a great deal in most people before they are able to remember things from a single hearing. One may stand and look at a great picture, but music must be caught as it flies, save when one has it in hand to study for himself.

Therefore the writer in the *Atlantic Monthly* who seizes upon the training of the memory as the most necessary aid to the enjoyment of concerts and operas is far from wrong. And the chief means to learning to hear and remember music when it is first played or sung is, he thinks, that one shall not hear too much at a time. Better half a concert than no musical memories, would seem to be his idea; and he tells how he himself left a concert of the Chicago orchestra before Nordica's singing because he wanted to think out an overture which he had just heard.

The real problem in all this is seen by other musicians, however, to be in the power of attention. Few people are able to attend to more than one line of music at a time. To learn to follow all the interlacing themes is necessary to musical enjoyment. This may be forwarded by practising singing an alto or tenor part to a well known melody—as in church hymns. The writer in the *Atlantic* touches on this when saying that to learn to distinguish what instrument is playing a given melody is useful. This awakening attention to tonal quality is also useful to hearers of music.

To practise repeating brief phrases played or sung is the kindergarten step to training the memory. It is surprising to many people to find how they stumble over the repetition of the simplest unexpected phrase heard for the first time.

The Conservatory Monthly

Choral Conditions in America and England



UNDER the above title Dr. A. S. Vogt has contributed a very interesting article to the "New Music Review," published by the H. W. Gray Co. of New York. We reproduce a portion of the article, which will, we are assured, attract wide attention on both sides of the Atlantic:—

Conditions in America, as regards choral music, are generally believed to be unfavorable to a development of this form of the art to the high artistic standards obtaining in parts of Europe. We are sometimes told that the American musical public is not partial to choral music, that the American singing voice has its limitations as compared with the best standards of the North of England, and that the restless American temperament resents the exactions of systematic and searching rehearsals without which no important results can be attained. Many are, therefore, inclined to summarily dismiss the possibilities of distinctive choral achievement on this side of the Atlantic without fairly considering what has been done and is now being done in choral work in some localities in America.

In England there has been, in recent years, a marked advance in the matter of choral technique, and, in the performances of some of the great festival choruses, a corresponding improvement in details of artistic interpretation. It is generally supposed in America that the present high standards of English choral work are primarily due to a pronounced superiority of the English singing voice over that of the rest of

the English-speaking world. Careful observation, however, has convinced the writer that the eminent position held by England to-day in choral art is due, not to inherent superiority vocally of the English chorister so much as to the fact that the average Briton takes his pleasures more seriously than we do on this side of the Atlantic and is more amenable to the discipline of frequent and strenuous rehearsals than is the volunteer singer with us. There is more truth than poetry in Paderewski's alleged definition of "genius" to the effect that it consisted principally of "perspiration." To the lack of searching, persistent and enthusiastic "grinds," may fairly be ascribed the indifferent results attained by many of our choral bodies in America.

In recent years the leading Yorkshire festivals have witnessed choral triumphs such as were unknown a generation ago. But notwithstanding the remarkable vocal and technical results attained under the baton of Sir Henry Wood at the Sheffield Festival of this year, the record of attendance at the various performances showed a considerable falling off as compared with the Festival of 1908, which, too, has fallen short of its immediate predecessor of 1905. The chorus of 1911 was pronounced by many of the leading critics of England to have been the most efficient, the most highly trained festival chorus ever heard in Britain. A standard of choral virtuosity is said to have been reached which was a revelation even to Sheffieldsers, the chorus having been personally drilled for the Festival by Sir Henry Wood, who conducted over eighty rehearsals. The last Leeds Festival also showed a falling off in attendance as compared with the festival preceding, the same being true of the festival held at Worcester, England this season.

It is gratifying to be able to point to some prominent choral festivals of the present time in which public interest seems to be on the up grade instead of the reverse. At no time in its history has the Cincinnati Biennial Festival enjoyed the prosperity which has come to it in recent years. The attendance

at the festival of 1910 was about three times as large as the attendance at the Sheffield Festival of this season. The large concert hall in which the festival concerts are held in Cincinnati, with a seating capacity of nearly 4,000, was on several occasions packed to overflowing with many hundreds unsuccessfully clamoring for admission. The total receipts for admission to the six concerts of the series were about \$55,000, figures beside which the totals of the leading English festivals seem small by comparison. The great public interest which is shown in the annual festival at Worcester, Mass., and the large audiences which are regularly attracted by the concerts of such enterprising and well-equipped bodies as the Apollo Club of Chicago, indicate that the American public is ready and willing to handsomely support any choral undertaking in which there is promise of artistic achievement beyond the ordinary.

The writer firmly believes that when the best class of amateur singers can be persuaded to give their time to so good a cause and to submit to the same self-sacrificing attention to work as characterizes the English chorister, the artistic results in America will equal the very best now reached anywhere in the world. The American singing voice when subjected to wise training is, in the opinion of the writer, unsurpassed.

Artistic results, in every case, depend upon conductors being able to secure a fair representation of the best local choral material, subject such material as far as possible to the same finesse in training as is demanded in the higher forms of instrumental music, and exact from such a body of singers the submission to discipline necessary to the attainment of any really high standard of achievement.

As may be gathered from the above, the writer is no pessimist as regards the future of choral music in America. One may point to the increasing interest in this phase of the art, more particularly in the East, Middle West and in English-speaking Canada as a

hopeful sign of the times. The influence of the work of the leading choral bodies on the development of a taste for good music on this continent cannot fail to be most potent and far-reaching.—“New Music Review.”



Mr. Russell G. McLean's Recital



THE Conservatory of Music Hall was crowded to its capacity on Saturday evening, Nov. 25th, on the occasion of Mr. Russell G. McLean's song recital, in which he was assisted at the piano by his sister, Mrs. Newton Magwood, and by the Toronto String Quartette. It is a genuine pleasure to be able to say that Mr. McLean surpassed all former public efforts and fully sustained the reputation he has already made for himself. He possesses a naturally vibrant and powerful baritone, free from harshness or stridency, and he is well equipped in all matters of diction, knowledge of effect, sympathetic realization of the composer's meaning and so on, but he proved himself at this recital even more than a cultured vocalist. By his thorough and convincing, sometimes rapid, changes of mood and tone color, he demonstrated his power to move an audience at will, being not only a singer, but in a great measure an actor, delivering tragic, sentimental, romantic, and humorous selections with proper regard to their differing qualities and yet never overstepping the bounds and limitations which separate the concert singer from the entertainer. Mr. McLean was most ably and artistically accompanied at the piano by a gifted sister who had memorized all her music. The Toronto String Quartette was in splendid form in works by Grieg, Mendelssohn and Ries, and altogether this recital was a great success.—“Saturday Night.”



MISS LINA DRECHSLER-ADAMSON

Miss Lina Drechsler-Adamson



THE subject of the biographical sketch in this number of the "Monthly" has been a member of the staff for several years, and although still a young artist, is widely known throughout her native land as a gifted violinist and a musician of uncommon endowments. Miss Lina Adamson was born in Brockville, Ont., soon after the arrival of her parents from Scotland, where Mrs. Adamson, both as a daughter of Mr. Adam Hamilton, the well-known conductor of Edinburgh, and grand-daughter of Karl Drechsler, the eminent 'cellist of Dessau, Germany, had exercised her great talent for the violin from childhood up to the time of her marriage. In previous issues of this magazine many comments have been made on the interesting family history of the Drechslers and their connection with the highest musical circles in Germany; also with the work done by Mr. Hamilton in educating his four clever children, three of whom, Agnes, Emmy, and Bertha, became first-class performers on the violin. In Miss Lina Adamson we have a most worthy representative of both families, she having imbibed music and the tones of the different stringed instruments from her youth up, profiting very greatly by the early lessons received from her mother and often associated with her in ensemble work, rehearsals and concerts. When sufficiently advanced, Miss Adamson proceeded to Germany, where in Leipzig, at the Conservatorium, as a pupil of Herr Sitt, she graduated in the first year of her studies, remaining abroad altogether two years and eighteen months. We can imagine with what interest the veteran teacher would receive his Canadian pupil who bore such a distinguished name, and we can also understand the de-

light of the young girl at finding herself in the land of her forefathers, as she visited scenes in Germany and Scotland made familiar to her for years previously through stories and recollections of the past. Upon Miss Adamson's return to Toronto she at once made her professional debut at Massey Hall in conjunction with Mrs. Drechsler-Adamson's String Orchestra, and was immediately welcomed as a sterling player possessed of many qualifications inseparable from the true artist. Her tone was of unusual strength for her sex, her bowing and style excellent, while a certain dignity and reticence gave character to her interpretations which were, and still are, the very reverse of showy or theatrical. She very soon took a leading position among Canadian violinists, and accepted engagements throughout the Dominion and the U. S. She has been greatly interested at all times in ensemble and chamber music, and was one of the chief movers in founding the Ladies' Trio several years back, her enthusiastic and lively personality and her bright, social qualities, making her a general favourite with all classes. Her repertoire is large, including nearly all the modern concertos, while it must not be forgotten that she is also a successful teacher, having already formed a number of good pupils fortunate in having studied with so talented and stimulating an instructor. Miss Adamson recently enjoyed a delightful audience of the Duke and Duchess of Connaught at Rideau Hall, both of whom were charmed by the four pieces played, two by special request, on this interesting occasion. A recital will shortly be announced by this popular and deserving member of the violin staff.



Mr. David Dick Slater, the well-known song writer, was one of the soloists at the song service in Bloor Street Baptist Church on a recent Sunday evening. He sang the Recit. and Aria from "The Messiah," "Comfort Ye," and "Every Valley."

Death of Mrs. Frank S. Welsman



THE entire community was deeply shocked on Saturday, Dec. 2nd, to learn of the sudden and unexpected death of Mrs. Violet Welsman, wife of the highly esteemed conductor of the Toronto Symphony Orchestra and a valued member of the Conservatory piano staff. Mrs. Welsman was much beloved by all members of a large and ever-increasing circle, and her loss to her devoted husband and family of five children will be indeed irreparable. The funeral, which took place on Monday, Dec. 4th, was largely attended by musicians and others, and as a mark of respect both the Symphony Concert for Dec. 6th, and the weekly meeting of the Woman's Morning Musical Club were cancelled.



Death of Mr. James Henderson

In the lamented and sudden death of Mr. James Henderson, K.C., the Conservatory loses one of its most esteemed directors.

Mr. James Henderson, of the law firm of Henderson & Small, died following an operation at the Toronto General Hospital. Mr. Henderson, who was in his 73rd year, was the son of the late James Henderson of old Yorkville, and resided in Toronto nearly all his life. A graduate of the University of Toronto, he was a leader at the Ontario Bar. In religion an Anglican, he was Vice-President of the Bishop Strachan School, and a director of the Consumers' Gas Company. The widow and one brother, Mr. Elmes Henderson, survive.

The Oratorio Society of Toronto



R. EDWARD BROOME'S new choral organization will make its first appearance at Massey Hall on Jan. 11 and 12, 1912, assisted by the famous New York Philharmonic Orchestra, with its world-renowned conductor, Josef Stransky. The officers of the Society are: Honorary President W. K. George, Esq.; President, E. P. Heaton; Vice-President, Rev. D. Strachan, B.A.; Secretary, W. E. Beamen, care Imperial Bank, 33 Adelaide Street, East.

We append the programme for the two concerts arranged for:—

January 11th, 1912.

1. Caesar Franck—"Symphony in D Minor."
2. Choruses (Unaccompanied).
Tertius-Noble—(a) "Fierce was the Wild Billow."
Pointer—(b) "'Tis Sweet to hear the Merry Lark."
- Intermission
3. Richard Strauss—Symphonic Poem, "Don Juan."
4. Broome—"A Hymn of Trust."
Being a setting of Psalm XVIII for Tenor and Bass Soloists, Chorus and Orchestra.
Soloists—Mr. Evan Williams, Mr. Marion Green.
5. Wagner—Funeral March from *Götterdämmerung*.
6. Wagner—Overture, "Tannhauser."

Conductors:—Josef Stransky and Edward Broome.

January 12th, 1912.

Mendelssohn's Oratorio "Elijah"

Soloists.

Soprano—Miss Lucille Tewksbury, of Chicago.

Contralto—Madame Van Der Veer Miller, of New York.

Tenor—Mr. Evan Williams, of New York.

Baritone—Mr. Marion Green, of Chicago.

Chorus—The Oratorio Society.

Orchestra—The New York Philharmonic Orchestra.

Conductor—Dr. Edward Broome.

Editorial Notes



THE "Musical Times" and the "New Music Review" occasionally reprint criticisms of concerts more remarkable for their peculiar language and straining after effect than for any serious aim, but we think that a Toronto contemporary has both English and American competitors out-distanced, as in the following notice of an instrumental recital recently given in this city: "In his rendition of the Italian's composition, he attained much celerity as to amaze and almost bewilder the auditor. He carried clear tone into the very hinterland of aural receptivity, while he made his violin spurt harmonics as a well-known rock spurted water in the days of miracles. There was demand for everything that the artist has of technical equipment: to this Mr. _____ superadds an increasing portion of temperament. And leaving pyrotechnics aside, he ministered soothingly to his hearers, as in the adagio from Spohr's 9th concerto."

The Flonzaley String Quartette again attracted an overflowing house under the auspices of the Women's Morning Musical Club on Dec. 2nd, playing a rather unusual programme. The jump from Haydn to the dissonances and morbid monotone of Maurice Ravel, and the jump back again to Boccherini was almost calculated to daze an average audience, but as the hall contained on that occasion the very flower of Toronto's cultured and musical élite, perhaps the placing of the unique trio of composers on the programme was fully understood. The unmusical present (there were a few) beat time with undisguised enjoyment, while good old Papa Haydn was being played, and the ultra musical listened with the critical interest of the connoisseur to the measures of Ravel, unravelling

them as well as they might for the benefit of unenlightened friends. The playing of this talented organization is always admirable. While its members cannot be accused of posing, there is still an element the reverse of academic which is immensely fascinating, especially to many who are afraid of so-called "classical" music, a synonym for "heavy." Among special effects made by the Flonzaley's might be noted their command of extremes of fortissimo and pianissimo, so that when we hear an exceedingly soft passage and think refinement and delicacy can go no further, we are surprised in the next bar to hear something more ethereal and exquisite still, creating the impression of a series or sequence of perfectly attuned echoes. And the same with passages of fiery ardour and tempestuous rigour, for, as Berlioz has observed, a quartette of highly endowed artists on the finest instruments may easily make more noise than a larger company of players, timid or mediocre and playing on indifferent instruments. The body of tone from a first-class string quartette should occasionally astonish as well as delight.



The American Guild of Organists



THE Bi-Monthly Meeting of the Ontario Chapter of the A. G. O. was held at Hamilton, Ont., on Wednesday, December 27th. This meeting took the form of a conference, and was most successful in every way.

PROGRAMME.

- 2.45 p.m.—Meeting in the Board Room of Centenary Methodist Church. Dr. Edward Broome on "The Duties and Privileges of the Organist." A general discussion followed the reading of the paper.
- 4.15 p.m.—Organ Recital by Mr. Richard Tattersall of Toronto, in Centenary Methodist Church.
- 6.00 p.m.—Dinner at Royal Hotel.

Conservatory Announcements and Events



THE recital given by the Misses Muriel Goggin and Mary Morley, pupils respectively of Dr. Albert Ham and Dr. Fisher, Musical Director, was attended by a most appreciative and brilliant audience which completely filled the concert hall on Thursday, Nov. 16th. Great expectations were sufficiently realized on this important occasion to warrant the gifted performers being described as having reached the artist stage, both as regards finish and ease of technique and mastery of emotional effects. Miss Goggin seemed equally at home in French, German, English and Italian selections, the warm colouring of her full and genuine contralto being specially suited in the Verdi number. Dr. Ham's delightful little song, "Maiden With Thy Lips so Rosy," was rapturously encored. Miss Morley's rendering of the exacting paraphrase on "Eugene Onéguine" received tumultuous applause, and her advance in power, endurance, self-confidence and style was a revelation of those maturer gifts which are the result of the most careful training and constant oversight. Monster bouquets were continually handed up to the fair performers, nearly two dozen in all. The list of patrons was as follows, the skilful accompanist being Mrs. H. M. Blight, so well-known in this capacity:—Sir Mortimer and Lady Clark, Sir Charles and Lady Moss, Sir George and Lady Ross, Mrs. A. W. Austin, Mrs. Frank Cochrane, Mrs. Tower Ferguson, Mrs. Edward Fisher, Mrs. Geary, Mrs. James George, Mrs. W. K. George, Mrs. Albert Ham, Mrs. Angus Sinclair, Mrs. H. S. Strathy, and Mrs. H. D. Warren.

A well attended and most successful Vocal Recital was given on Wednesday evening, November 3rd, by pupils of Mr. M. M. Stevenson, a recently appointed member of the staff. Mr. Stevenson's reputation as an experienced and popular teacher of singing was thoroughly sustained at this enjoyable recital, all of his pupils showing the results of his judicious training and knowledge of the best vocal methods. Pupils of Mrs. Adamson and Mr. F. S. Welsman furnished agreeable assistance.

On Wednesday evening, Dec. 6th, a very successful Dramatic Recital was given by junior students of the School of Expression, three delightful playlets being performed under the careful management of Dr. Kirkpatrick. The young ladies evidenced much dramatic ability, and the charming one-act play, "The Rector," was given a capital rendering, the title-rôle being taken by Mr. Claude Parker.

On Saturday afternoon a pupils' recital, intermediate grade in the piano, vocal and violin depts., was given with marked success, the following teachers being represented: Miss Jennie Creighton, Miss Alma Tipp, Mrs. J. W. Bradley, Miss Mona Bates, Mr. M. M. Stevenson, Miss Edith Myers, Miss Lena M. Hayes, Miss Eugénie Quehen, Mr. Russell G. McLean, Miss Maud Gordon, and Miss Mabel Boddy.

On Saturday afternoon, Dec. 16th, at four o'clock, another large audience assembled to hear Mr. Richard Tattersall's third organ recital of the present season, when he submitted an excellent programme from the works of Handel, J. S. Bach, Widor, Saint-Saens, E. J. Hopkins and Alfred Hollins. From first to last the interesting selections, varying from grave and classical to graceful modern compositions, held the attention of the audience, who frequently testified to their enjoyment by hearty and well-merited applause.

Particular mention might be made of the movement from the Fifth Organ Symphony by Widor, which seemed to display the full power of the Casavant instrument in all its grandeur, and also of the Bach "Fugue Alla Gigue," a number which gave great pleasure from its lively and spirited measures, recalling the giges written by the same master for the pianoforte of that day. The next and fourth recital of the present series will be held on Saturday, Jan. 13th.



The term "Chamber Music" was originally used to designate music performed at Royal Courts, or Nobles' Palaces, in rooms (Ital. camera room, chamber), for access to which special permission was needed: and included practically any kind of music not written for the Church or the Theatre, whether vocal or instrumental. At the present day Chamber Music is more specially considered to be music in Sonata form, written for two or more instruments, not more than nine. It is of all forms of music the most purely intellectual. As a means of cultivating and refining the musical taste it is unrivalled, demanding, as it does, for a proper interpretation, the highest degree of intelligence, execution and sympathy.

In former years Chamber Music was the leading element in private music rooms, and it is to be hoped that ere long it may be restored to the proud place it once held in society. Many society leaders were then patrons of Chamber Music, and held these concerts in their own houses. Examples are found in the case of Count Esterhazy, the patron of Haydn; Rasoumowsky, the patron of Beethoven: and many others whose names would doubtless have sunk into oblivion, but for these musical associations.

Personals



MISS IDA L. JANE, organist at Berkeley Street Methodist Church, died recently at her home, 93 Hayden Street, after a short illness. Miss Jane was born near Port Hope, but lived for some years with her parents in St. Catharines, moving afterwards to Hamilton, and had lived for the last twenty years in Toronto. She was well known in musical circles, being a gold medallist and graduate of the Toronto Conservatory of Music, and having filled acceptably the position of organist in St. Paul St. Methodist Church, St. Catharines; Old St. Andrew's Church, Toronto; Wesley Methodist Church, Deer Park Presbyterian Church, and at the time of her death Berkeley Street. Miss Jane was a young lady of high Christian principles and an earnest worker in many Christian enterprises, possessing especially a wonderful influence over young girls, among whom she worked from her earliest years.

Miss Josephine Phyllis Scruby, late of the vocal staff, is now pleasantly domiciled at "Glencoe Lodge," Vancouver, B. C., where with her talented 'cellist sister she is already in demand for concerts, and is also engaged in teaching. Miss Josephine Scruby writes: "I should like the Bi-Monthly to be sent me for this next year, please. Our quartette is called 'The Georgia Quartette.' We played before the Vancouver Woman's Musical club lately a 'Valse Triste' by Jean Sibelins, which is quite weird and fascinating, the effect being made almost mysterious with the muted instruments. We seem to have made a very good impression. Kindly remember me to all I know."

The second recital of the present series given by Mr. Richard Tattersall on the organ in the Hall of the Toronto Conservatory of Music was, as usual, largely attended. Mr. Tattersall's programme seemed almost to surpass in catholicity of choice and variety of style any he has prepared for former occasions. Thus the fine Sonata in D, by Mendelssohn, and the Fugue in E flat, by J. S. Bach, known as "St. Anne's," were representative of the classic school, while the names of C. M. Widor and Saint-Saens suggested a later period founded, however, on classical lines, Klein, Goldmark and Capocci supplying the remaining numbers written in a more elastic and so-called modern vein. Mr. Tattersall showed himself entirely capable of carrying out this programme to the manifest delight of his hearers and his own artistic satisfaction. The next recital is announced for Saturday afternoon, December 16th, admission being by programme.—The Globe.

* * * * *

Miss Ethel Shepherd paid a visit to New York during November and heard a number of good concerts. Her pupil, Miss Howard, will be heard in recital this season.

Mr. T. J. Palmer shortly opens a new organ in St. Catharines.

Miss Hazel Ireland, a graduate of the Conservatory, in the Teachers' and Artists' Course, was married to Mr. R. Y. Eaton, of the T. Eaton Co., on Dec. 13th, the wedding being of a most brilliant description. Miss Ireland's home is in Carberry, Man., where the ceremony took place. The bridegroom was accompanied by a large party to the West, and upon the eve of his departure the Union Station about 10 o'clock was the scene of a loud and joyous demonstration, when about four hundred managers and assistant managers of the T. Eaton Company gave Mr. Eaton a rousing send-off. The four hundred strong kept quiet until the station was reached, and then there were blasts of horns and trumpets, lusty singing and lustier cheering. Mr. Eaton bore it all bravely.

The special car was a mass of floral decorations and bunting inside and was trimmed on the outside.

A social was held on Wednesday evening in the school room of Mount Pleasant Presbyterian Church by the session, board of managers and choir, to take farewell of Choir Master W. H. Hanson, and the organist, Miss Agnes Chambers, who are relinquishing their posts; also to welcome their successor, Mr. L. R. Bridgman, late of Stratford, Ont. and a graduate of the Conservatory.

Members of the staff, as usual, have been extremely busy and in demand all through the early winter months, Dr. Vogt, Dr. Ham, Mr. Welsman, Dr. Broome, Mrs. Drechsler-Adamson, Mr. Galloway, and Mr. Frank Blachford, all particularly so in view of the different choral and orchestral bodies identified with their labours. Mr. G. W. Atkinson has succeeded Mr. J. W. F. Harrison at the Ontario Ladies' College, Whitby, and Mr. Harrison has been much occupied with his new Casavant organ at St. Simon's Church. Mr. Wheeldon, of the Metropolitan Church, and Mr. Richard Tattersall, have given organ recitals since October, the latter in the Hall of the Conservatory. Miss Eugénie Quehen announces that in consequence of increased teaching, she will not be able to accept concert engagements at present. Miss Muriel Goggin, Miss Ada Twohey, and Mr. H. J. Lautz are among those who have appeared at meetings of the Woman's Morning Musical Club and other important functions.



The marriage took place on Wednesday, October 11th, at Sault Ste. Marie, Ont., of Miss Hellen Ritchie, daughter of Mrs. Robt. Moore, to Dr. John Wright Grainger, the bride being a Conservatory graduate of 1908 in the Singing Department and having previously been in attendance at the Institution for several years. Congratulations are once more in evidence, Miss Moore being a most popular and talented student.

Some Mistakes, and the One Thing Needful

By Leslie J. Hodgson



ONE of the most radical truths brought home to the professional musician by the latter-day perfection of pianoforte-playing devices is the fact that, from the point of view of public work, there is no place now for the pianist whose sole stock-in-trade is mechanical dexterity. With infallible technic ever on tap and capable of being used with excellent results in the hands of a manipulator without artistic instincts, there is no room for him. To escape elimination in the path of his mechanical rival and to justify his professional existence it is necessary that he offer a great deal more than is possible to the mechanical apparatus, that he go on where it leaves off, that in short, he create a definite mood, an atmosphere.

To create a tonal mood one must have at command the technic of expression. By this, of course, is not meant what is commonly understood by the term "technic," digital velocity, but the "atmospheric technic" built by virtue of a richly developed imagination on the substructure of solid executive attainments. It is easy enough to say, "Do this," for a certain kind of tone, and "Do that" for another quality, but there are many infinitely subtle effects of tonal grading that cannot possibly be imparted, that can be produced only at the dictation of the individual mind. For this reason it is all-important to the student to cultivate imagination.

This is not a new discovery, but heretofore it has been pointed out usually in a more or less casual, incidental manner, and among the few who have given vital attention to it the frequent mistake is made of confusing imagination with fancy. Fancy is much

more commonly met with than imagination. But fancy alone, while it may bear one along temporarily, cannot carry one far; it does not cut deep.

Imagination must be cultivated in two ways: first, by concentrated intellectual study of non-musical subjects. It is one of the profession's tragedies that so many of its members are under-educated. The more highly organized the imagination the more fully you can respond to the great composers you undertake to interpret. The second and complementary way is by living actual life—living tensely, intensively, overwhelmingly. The keener and more extensive your range of experience with the real things of life, with the real tests of your life philosophy, the more human must be your powers of comprehension. But it is necessary to have gotten above and aloof from the basic upheavals of one's nature caused by those experiences that threaten temporarily to cut away the underpinning, in order to be able to speak with that authority and conviction which only hard-won poise can engender.

Budding pianists, generally speaking, make one of their first mistakes by rushing from their teacher's studio to the concert-room. Every student is of necessity more or less imitative as long as he is with a teacher, and until he has developed his own intellectual and emotional personality to the point where he is qualified to act on his own initiative in interpreting the message of the great creative geniuses. If young pianists returning from Europe would wait a year, at least, and give themselves a chance to become detached from the spirit of the studio before making a professional appearance they would strike more deeply into the public's interest. Many a premature *début* has been fatal to a public career.

Another deplorable mistake lies in the proneness of young artists to consider themselves equal from the outset to works to which, they should realize, their powers can attain only in the fullness of time. They try to stretch their limited mental vision to the

framework of Beethoven and Brahms. In more subjective mediums they deceive themselves with the supposition that by excessive abuse of tempo rubato and freakish contrasts of fortissimos and pianissimos they can move people's hearts, whereas they move only their stomachs. They drool maudlin sentimentalism all over the keyboard and hug to themselves the delusion that this transparent counterfeit is really emotion, while all the time true emotion is an undiscovered country to them.

Incidentally, it is the sane and intellectually many-sided men who have gradually been emancipating the profession from a reproach it has long borne in the eyes of their fellow-men in other walks of life—the reproach of being an effeminate calling for a man. No one now disputes the dignity of music as a means of livelihood for either sex.—“Musical America.”



Alumni Notes

We have received an interesting programme of a string quartette concert from Vancouver, and note that the first violinist is Mr. Ziegler, a graduate and former member of our staff, and the pianist, Mr. D. C. Fairman, who studied here for several years, and while with Dr. Vogt captured the gold medal in the Earl Grey Scholarship. It was also given under the patronage of three of our former teachers, Mrs. Peter, Miss Dallas, and Mr. and Mrs. J. D. A. Tripp.

We are in receipt of the season's greetings from Miss Joy Denton, a former member of our staff, who is enjoying a winter of study and concert-going in Munchen, Germany.

Greetings are also received from Miss Nora Hayes, Manchester, England; Miss Ethel Morris, London, England; Miss Dallas, of Vancouver; Miss Jessie Binns, London, England; Miss Gwen. Daville, Montreal; Mrs. J. L. Nicholls, Winnipeg; Mrs. Cunningham McClellan, Moose Jaw, Sask.; Mr. J. D. A. Tripp, Vancouver, and Miss Edith S. Moodie, New York, all testifying to the warm place which the Conservatory holds in the esteem of its students and friends.



FROM the accomplished pen of the author of "The School of Giorgione" we have taken the following illuminative passage on "The Art of Music":

Some of the most delightful music seems to be always approaching to figure, to pictorial definition. Architecture, again, though it has its own laws—laws esoteric enough, as the true architect knows only too well—yet sometimes aims at fulfilling the conditions of a picture, as in the Arena chapel; or of sculpture, as in the flawless, ringing unity of Giotto's tower at Florence; and often finds a true poetry, as in those strangely twisted staircases of the chateaux of the country of the Loire, as if it were intended that among their odd turnings the actors in a wild life might pass each other unseen; there being a poetry also of memory and mere effect of time, by which it often profits much. Thus, again, sculpture aspires out of the hard limitation of pure form towards colour, or its equivalent; poetry also in many ways finding guidance from the other arts, the analogy between a Greek tragedy and a work of Greek sculpture, between a sennet and a relief, of French poetry generally with the art of engraving, being more than mere figures of speech; and all the arts in common aspiring towards the principle of music, music being the typical, or ideally consummate art, the object of the great *Anders-streben* of all art, of all that is artistic, or partakes of artistic qualities.

All art constantly aspires towards the condition of music. For while in all other works of art it is possible to distinguish the matter from the form, and the understanding can always make this distinction, yet it is the constant effort of art to obliterate it. That the mere matter of a poem, for instance, its subject, its given incidents or situation; that the mere matter of a picture, the actual circumstances of an event, the actual topography of a landscape, should be nothing without the form, the spirit of the handling; that this form, this mode of handling,

should become an end in itself, should penetrate every part of the matter;—this is what all art constantly strives after, and achieves in different degrees.

It is the art of music which most completely realises this artistic ideal, this perfect identification of form and matter, this strange chemistry, uniting, in the integrity of pure light, contrasted elements. In its ideal, consummate moments, the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other; and to it, therefore, to the condition of its perfect moments, all the arts may be supposed constantly to tend and aspire. Music, then, not poetry, as is so often supposed, is the true type or measure of a consummate art. Therefore, although each art has its incommunicable element, its untranslatable order of impressions, its unique mode of reaching the imaginative reason, yet the art may be represented as continually struggling after the law or principle of music, to a condition which music alone completely realises; and one of the chief functions of aesthetic criticism, dealing with the concrete products of art, new or old, is to estimate the degree in which each of these products approaches in this sense to musical law.—Walter Pater.



In the recent death of Mr. E. A. Scadding, the Conservatory has lost another of its most useful and esteemed directors. The late Mr. Scadding was at one time prominently identified with musical progress in this city, having been President of the Toronto Choral Society when conducted by Dr. Fisher, and in other ways testifying to his genuine interest in the cause of the art. He was a Director of the Conservatory for many years and always keenly alive to its welfare, especially in the early days of the institution.

Shakespeare's great historical drama, "Julius Caesar," was presented Jan. 5th to a large and appreciative audience by Mr. F. H. Kirkpatrick, Principal of the Conservatory School of Expression. Without the aid of scenery or stage appliances, the reader gave a scholarly, suggestive and entertaining interpretation of the speeches, characters, scenes and plot of the drama. Possessed of a vivid imagination and vocal and physical responsiveness, the reader not only presented the different characters clearly and adequately, but also vividly suggested the dramatic action and situations of the different scenes he portrayed. The impersonations of Brutus, Cassius and Antony deserve particular mention.

Mr. Slater announces a recital of his own compositions late in the present month which will doubtless prove an interesting function.

The Toronto String Quartette announce the second concert of the series to be given in the Conservatory of Music Hall on January 19, when they will have the assistance of Mr. Russell McLean, the well-known baritone. The works to be presented on this occasion will be by Beethoven, Grieg, Glazanow and Novak, the last name being the first performance before a Toronto audience. The quartette have been very busy this season and will appear in the following places in the near future: Lindsay, Parry Sound, Napanee and Barrie.



We extend a very cordial greeting for the year of 1912 to all subscribers and friends of the magazine, especially to all those, whether members of the Alumni Association or not, who are in distant countries. With the present number, the "Bi-Monthly" enters upon a partly new existence, as in future the magazine will appear ten times during the year in place of six. All items for publication should reach the editor by the fifteenth of each month to ensure proper notice in the following issue.

Home and Foreign Notes

The New York Philharmonic Orchestra has a history of seventy years of continuous achievement, although it has not previously been heard in a Canadian city. The Oratorio Society, in arranging for the co-operation of this orchestra at their inaugural concerts, have undertaken a very heavy financial responsibility, but the undoubted reputation of the orchestra, and its recognition of the claims of Toronto as a centre of musical culture and activity leave no room for doubt as to its cordial welcome by a capacity house. After the decease of Gustav Mahler, the Philharmonic Society experienced the greatest difficulty in securing a worthy successor, but after long negotiations Josef Stransky of Berlin was secured. Mr. Stransky is recognized through Europe as one of the greatest conductors of the day.

The annual announcement of the National Chorus is now in the hands of the members and their friends. The programme for this season's performance embraces representative composers who made contrapuntal writing their chosen field. The chorus this year has twenty new voices included in the full ensemble of two hundred.

The Western University of London, Ont., has, as was an-

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nounced some time ago, decided to grant musical degrees and has appointed as examiners Dr. Varley Roberts of Magdalen College, Oxford, and Dr. Albert Ham, of St. James' Cathedral, Toronto. There is no doubt about the high qualifications that both gentlemen bring to the performance of their duties. Both have examined for Old Country institutions and ever since he came to Canada fifteen years ago, Dr. Ham has been an examiner for Toronto and Trinity Universities.

Wolf-Ferrari's "La Vita Nuova," which is to be sung by the Mendelssohn Choir next February, has made a triumphant impression in Germany, Holland, England and America, and has been acclaimed by the critics as a new word in musical composition. Extraordinary demands are made upon the abilities of the choristers performing it, high C's and prolonged passages difficult of execution abounding in the first tenor and first soprano parts. The orchestration, too, is unusual in parts, and in addition to the regular orchestra demands, seven kettledrums, organ, big drum, tandam, two bells and a pianoforte. This last instrument is employed as a solo instrument, as an accompaniment, and also as an integral part of the orchestra.

Miss Lina Adamson, the well-known Toronto violinist, visited Ottawa recently and played for the Ladies' Morning Musical Club of that city, win-

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ning much popular approval. She also played for H.R.H. the Duchess of Connaught in private audience, and Her Excellency graciously expressed the enjoyment she took in her performance. Miss Adamson was accompanied by the well-known pianist, Mrs. Gerard Barton, of Toronto, whose talents in such a capacity are well known to all local music lovers.

We take pleasure in reproducing part of Mr. Leslie J. Hodgson's clever article in "Musical America." Mr. Hodgson, a native of Beaverton, was a pupil of Dr. Vogt, but has been in New York for some time, no doubt both busily and congenially occupied.

The year 1913 is the centenary of the birth of Richard Wagner, and there will no doubt be a long list of anniversary performances. As the copyright of "Parsifal" expires in 1912, that work will undoubtedly play a large part in the various programmes. It would seem impossible to add to the long list of Wagner books, and the old controversies over his music are practically dead. Bayreuth is, however, growing more popular ever year, and it will probably eclipse all other places in the magnitude of its celebrations.

The opening bi-monthly meeting of the Ontario Chapter of the A.G.O. was held in Toronto on Wednesday, November 8th. Among those present were Dr. J. Humfrey Anger (Dean), Dr. Vogt, Dr. Edward Fisher, Dr. Broome, Mr. W. H. Hewlett of Hamilton, Mr. H. Glan-

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Contents

	Page
George Frederick Handel.....	Frontispiece
George Frederick Handel. Article.....	36
The Mendelssohn Choir.....	38
Pianoforte Duets. Walter Van Noorden.....	39
Dates Ahead.....	42
Violins and Mittenwald. Emma Brewer.....	43
Mr. David Dick Slater. With Portrait.....	46
Editorial Notes.....	48
Gift To Dr. Broome.....	51
Personals.....	52
National Chorus.....	54
The West Toronto Choir.....	54
Mr. David Dick Slater's Recital.....	55
Conservatory Announcements and Events.....	56
Home and Foreign Notes.....	59

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The Conservatory Monthly

George Frederick Handel

ON February 23rd, 1685, one of the greatest composers the world has ever seen was born at Halle, Lower Saxony, his father, a surgeon, being sixty-three years of age at the time. All works and dictionaries on music contain such very full and interesting accounts of the life of this great genius that with our limited space it would be impossible to do more than glance at one or two outstanding facts in his history, leaving the student and general reader to continue the subject with the aid of Sir George Grove, or rather Mr. Julian Marshall. Handel, then, was one of the natural, born, insistent musicians, stealing away when only seven to play secretly on an old spinet conveyed into the house; at nine he was beginning to astonish people by his proficiency on the organ; and as a youth his friends were musicians and he did nothing but play, practise and compose. For a long time his creative work was much after the style of the period he lived in, and so it continued mainly to be during his long life. He was not the daring innovator nor the unappreciated and abused reformer but carried on the art of composition along the simple, grand, lofty lines marked out for him by one or two predecessors and by the wonderful power he possessed of uniting heavenly melody and moving pathos to the heavy or florid writing of the time. Thus, in his finest works, the "Messiah" and "Israel In Egypt," we meet with passages of surpassing beauty, modern in their seizing capacity for awakening the emotional faculty, following or even intimately connected with the long and intricately conceived ornaments which he composed in

common with the tastes of that age. He was undoubtedly the first to make dramatic and sublime effects with choral forces and orchestra in a manner different to that of Bach, something of the Italian school colouring those Handelian melodies and recitatives. He was one of the first foreign musicians to find both a home and ducal encouragement in England and the world has come to regard him practically as an Englishman. While the years have gradually sifted his works, so that the tremendous quantity has yielded to the changing tastes of modern conditions the quality of that which survives is unapproachable in dignity, fitness, and beauty. It has been said of Handel that he conferred a "far-reaching and stupendous favor on Christianity" by the manner in which he set so large a portion of the Bible, a musical and artistic language which has recreated and reclothed the original lines in Isaiah, in other Prophets, and in parts of the New Testament. It is impossible for any person having once become familiar with the Handelian setting of such words as "I know that my Redeemer liveth," or "Surely He hath borne our grief" to lose them in the memory, where they become forever enshrined and crystallized into forms of rare and touching excellence. It is inconceivable that his finest works should ever die and it has been perhaps largely due to his remarkable talent for popularizing a lofty line of creative work that the English people have become as musical as they are. Whatever they may do now, in former years they certainly would have rejected Bach, as too subtly level, too intellectual and too academic. In Handel the pressure of what may be styled "passionate moments" was easily recognized from the first awakening of musical understanding in England and paved the way for the appreciation of later and more complex composers. Handel's travels and friendships, his famous feud with Bononcini, his blindness, his daily life, habits, and general characteristics are all so well told by the writer in Grove's Dictionary that it is scarcely necessary to go further, although a large

amount of Handelian literature exists outside the useful work named.

He was an excellent conductor and organist, and also violinist and was respected for his upright, stolid, indomitable character and his generosity. He never married, and died at the age of seventy-four at his home, No. 25 Brook St., London, four doors from New Bond St., and was buried in the South Transept of Westminster Abbey. Most visitors to London are familiar with his monument, and it may be noted as characteristic of his simple manners and quiet taste that his most intimate friend was James Smyth, a perfumer.



The Mendelssohn Choir

IN THUS bringing together such a large array of forces necessary for the adequate production of the works above named, the Executive of the Mendelssohn Choir are but carrying out the progressive educational policy which has marked the development of the organization during the past twelve years. Practically the entire receipts from these concerts are expended in attaining these high artistic ideals. In this connection it may be of interest to state that the obligations already assumed for this season aggregate \$25,000. It is believed that no existing choral society anywhere, either in Europe or America, conducts its annual concerts on the same scale. Some of the English Triennial Festivals and the Cincinnati Biennial Festival are the only English-speaking ones in which the undertakings are so extensive. It is little wonder, therefore, that Toronto is becoming regarded more and more as the choral capital of North America, the rapidly increasing number of musicians from across the border and throughout Canada who annually attend being a practical testimony to this fact.—The Globe.

Pianoforte Duet Playing

By Walter Van Noorden

IN this article I propose to give a slight account of the beautiful school of art which exists in this form, and which, for some unaccountable reason, has been so strangely neglected. The position of the players may, perhaps, have something to do with this, being to some eyes rather constrained; but two performers accustomed to play duets constantly, would, in the course of a short space of time, naturally assume a more convenient and graceful attitude than a couple of players associated together for one or two performances at a concert, who, perhaps, have never played with each other before, and who, possibly, may not do so again.

I propose calling attention to these works under different headings, as follows:—

1. Sonatas. 2. Pieces in Classic Form. 3. Variations, Transcriptions, Fantasias; and 4. Arrangements.

These last named do not properly belong to the piano at all, but since it is in this form that pianoforte duets are most played, I will say a few words about them later on.

To give a complete or exhaustive list of duets existing would be outside the province of this article. I shall therefore confine myself to naming the composers who have bequeathed works of art to the world in this form, and endeavouring to establish the fact that it is as useful and as essential to pianoforte players to play and practise duets as it is to play the piano at all.

The master to whom we owe the most in this respect is, undoubtedly, Schubert. The number, variety, and beauty of his pianoforte duets have been approached by no other writer.

His beautiful marches are perhaps the best known of his works in this form, but a reference to the complete catalogue of his works, published by the great Leipzig firm of Breitkopf and Hartel, shows that he has actually written no less than fifty-one pianoforte duets, amongst which are: 3 sonatas (one well known, in C major, op. 140), 3 overtures, 2 rondos, 2 grand divertissements, 4 great fantasias, 4 sets of variations, a fugue, ländler, polonaises, etc.—a remarkable legacy to duettists. Surely if a great master wrote so much in this form, it behoves us to study gratefully what he has left us.

Of the great masters perhaps Beethoven and Mendelssohn have left to us the fewest duets.

The greatest master has only a small sonata, three marches, and one or two sets of variations, all in his earliest Mozart style.

Mendelssohn's duets are two in number, but valuable additions to the duettist's library. They consist of an allegro in A major, op. 92, and a set of variations in B flat major, op. 83.

Mendelssohn's variations have a somewhat noteworthy history. They were composed originally for one performer, but subsequently re-composed and played by the composer with Sterndale Bennett at the latter's concert in 1844.

Hummel, it is said, achieved his reputation as a composer by his grand sonata duet in A flat, which bears an inscription (on Messrs. Cocks's edition) saying it was played by the author and Mrs. Anderson, by the author and Mr. Henry Field, and the author and Mr. C. O. Hodges. It is a truly remarkable work in his best style. He has also left a sonata, quasi-fantasia, in E flat, and some variations.

Carl Maria von Weber's duets are remarkable for their extreme shortness combined with their extreme beauty. They consist of 6 pieces op. 3, 6 pieces op. 10, and 8 pieces op. 60. They are easy, with the exception of those op. 60, which require advanced players for their interpretation.

Mozart has left a great legacy in the shape of duets. They consist of 4 sonatas (of which the third is the finest), 2 fine capriccios, 1 set of variations, and a fugue. This fugue is considered one of the finest he ever wrote. It is a marvel of constructive skill and melody.

Of the ancients who have left beautiful duets can be mentioned also Clementi, Kalkbrenner, Czerny, J. B. Cramer, Herz, Dussek, Field, Hassler, Kalliwoda, Kuhlau, Onslow (about whose sonata duets I shall have a few words to say), E. Wolf, and Wolff, etc.

It is a singular fact that Chopin and Stephen Heller, though professedly piano writers, have not written a single duet, at least to my knowledge.

Clementi is undoubtedly entitled to great consideration, for he wrote no less than seven sonata duets. Exceedingly melodious, with highly interesting counterpoint, they present, with a very small degree of difficulty, a great amount of musical genius. The number of chord passages is very limited, but, nevertheless, the sonority produced is marvellous, especially considering the comparative weakness of the instrument he had to write for.

In an interesting account of a dinner given to him at the Albion Hotel, on December 17th, 1827 (when he played in public, absolutely, I believe, for the last time), I read that a sonata duet of his (op. 14, in E flat) (No. 5 of the complete edition, published by Messrs. Breitkopf and Hartel) was played by Moscheles and J. B. Cramer.

Four of these duets are published in the popular Peters edition; but I should advise any one desirous of playing these charming compositions, to get the complete edition published by Messrs. Breitkopf and Hartel in the "People's Edition," at a cost of 1s. 6d. or thereabouts.

I have already referred to Onslow. He wrote two most characteristic and charming sonatas in duet form.

The first, in E minor, contains a romanze and finale that cannot be surpassed for graceful melody and bright contrapuntal writing. Here again the degree

of difficulty is very slight considering the effect produced. This is a point on which great stress should be made, and I cannot help making a slight digression in order to emphasize the fact.

Naturally, the beginner wishes to obtain some pleasure from the art he is pursuing, and which he cannot obtain by his own unaided efforts; but let him get some one to play a duet of the simplest kind with him, and at once the effect is doubled by the mere commonsense fact that there are four hands on the piano instead of two.

To resume—Onslow's second duet (in F minor) is in a deeper and more original vein than the first. He works in the style of Mozart as far as the construction of his music, yet the style of melody is different; just as there is a difference of style of melody between Sterndale Bennett and Mendelssohn, while their construction is very nearly identical.

A greater degree of skill is required for the interpretation of this work.

These two sonatas are published in the Peters edition at a very low cost.

TO BE CONTINUED



Dates Ahead

Mendelssohn Choir, February 5th to 8th.

Montreal Opera Company, February 12 to 24th.

Schubert Choir with Toronto Symphony Orchestra, and Henry Scott, and Mme. Pasquali, solo vocalists, Massey Hall, February 19th.

Schubert Choir and Symphony Orchestra, Jan Kubelik, soloist, Massey Hall, February 20th.

Toronto Symphony Orchestra, Kubelik, soloist, February 21st.

Toronto Symphony Orchestra, March 6th.

Mr. Russell G. McLean will go to Europe again to continue his studies with King Clark and Dr. Krauss, the great lieder interpreter, but will return early in September to resume his work at the Conservatory.

Violins and Mittenwald

By Emma Brewer



AS my interest in violins and acquaintance with their make and makers commenced with my visit to Mittenwald, I should like, by way of preface, to give a little sketch of the old town and how I reached it.

To the tourist who keeps to the beaten tracks the name of Mittenwald is unknown; and Bradshaw, who is supposed to have eyes for everything and every place of interest, only mentions it once, and then merely to state that the diligence goes twice in the twenty-four hours between Murnau and Mittenwald—a piece of information which falls flat, as few among us know either of these places; yet Mittenwald was not always so unknown.

It has a past of which few towns can boast; one which dates back to the time of the Romans, who, with their legions, made this their halting-place when on their way to their seats on the Danube—a past which saw and entertained armies of Germans and their kings as they went to Rome to be crowned—a past which in the Middle Ages witnessed caravans of Italian and German merchants with their pack horses and conveyances travelling between Italy and Germany.

In these bygone days it not infrequently happened that large wagons laden with most precious goods, and drawn by four or eight horses, arrived in such numbers from Venice, Trieste, Bozen, Nürnberg, Augsburg and other places, that the streets of Mittenwald could scarcely contain them.

In addition to these might have been seen all the year round in the streets, men having in charge twenty or more horses, whose business it was to transport merchandise and to supply extra horses for conveyances over the mountains.

These men formed themselves into a corporation called the Rott, and together with the Raft Corporation became a powerful influence in the town, where they had the monopoly of transport both by road and river (Isar). The chief street is still called the Rottstrasse.

This town reached the highest point of its prosperity when in the year 1487 it secured the right of holding the annual fairs hitherto held in Bozen. It grew rapidly and fitted up houses and factories for receiving and depositing goods. It built hotels, large coach houses, yards and stables for the accommodation of strangers.

The warehouses were stocked with treasures and spices from the Levant, with jewels and trinkets from Venice, and with tapestry, fancy goods, and raw products from the German market. But even more varied than the goods in the warehouses was the life lived within the town during the time of the fairs. Noble merchants from the north and from the south arrived here on richly caparisoned horses, accompanied by their footmen and servants. Smaller traders came in from north and south on foot, carrying their wares on their backs, rich drivers and rough porters, officials of the Rott and Raft Corporation, riding and walking messengers, pious pilgrims all astray in the confusion while seeking their way to the church, the musicians pouring forth their joyous strains in the front of the hotels. What a picture it made, and what a contrast to the present!

For a hundred and ninety-two years these fairs brought prosperity to Mittenwald and the neighbouring towns of Partenkirchen and Ammergau, and when they ceased to be held here all this prosperity, life, vigour, and joyousness gave place to an almost gloomy quietude.

But although its glory departed with its fairs more than two hundred years ago, it could not be deprived of its beautiful situation, its quaint streets and houses,

its magnificent mountains, its gay and dancing river, its beautiful flora, its interesting people, its traditions and superstitions—all these remain yet to delight those who are able to visit the place.

There is no gloom or dullness there now, for it is the centre of an industry which brings it into communication with the whole world, and that is the making of violins and other stringed instruments.

The changes which steam and rail have wrought in Europe generally have not touched this place, and the influence, anything but good, which has been exercised by the tourist class in Switzerland and elsewhere has not yet found its way here; indeed, so little is known of Mittenwald and how to get to it, that I will tell how we got there and at what expense.

We left Munich at half-past ten in the morning, taking our tickets to Murnau, a distance of fifty-one miles, for which we paid four shillings and a penny each, second class, and nine shillings for luggage, not a pound of which is free in Bavaria, and arrived at our destination at two o'clock.

The train moved so slowly that we were almost inclined to believe what we had heard, viz., that beggars often walked by the side of it collecting alms.

We passed through the little village of Gauting, with its two churches close together and exactly alike, about which the story is told that the pastor and his flock having disagreed, he lost his position, and with his own means built a second church precisely like the first, where he continued to preach for the rest of his life. A second story runs that last year a gentleman came to Gauting for rest and quiet after having been under treatment for a disease of the eye which caused him to see double, and of which he considered himself quite cured. The first thing he saw on leaving the station was these two churches, and in despair he returned the way he came, believing that his malady must be incurable, as he still saw double.

Mr. David Dick Slater



THE subject of our biographical sketch this month, is a musician of unusual attainments whose previous career in Great Britain has been most profitable and successful and whose recent appointment to the Conservatory Vocal Staff may be regarded as fraught with exceptional interest. Mr. David Dick Slater was born in Glasgow, receiving his musical education there and in London, England, as the letters following his name, A.R.C.M., tell us, he being an Associate of the Royal College of Music. Early in life he became proficient as pianist and organist, and held among other important appointments that of organist and choir-master in Sherbrooke Church, Glasgow, one of the principal churches in that large city, for thirteen years. However, the bent of musical composition and the impetus of creative work proving very strong, Mr. Slater removed permanently to London a few years ago and gave his principal energies to writing both songs and piano pieces, a branch of art in which he had already become conspicuously successful and for the proper handling of which London certainly offered in many respects the best field. As a composer Mr. Slater has a wide reputation.

His songs are well known in Europe, Canada and the United States, and in fact in all English-speaking countries. They are sung extensively on the concert platform, and are taught in the Royal Academy of Music, Royal College of Music, and all the great schools of music in Great Britain and the Colonies. A considerable number of Mr. Slater's pianoforte compositions—published under the nom de plume "Paul Ambroise"—are to be found in the pianoforte syllabus of the Toronto Conservatory of Music. In addition



MR. DAVID DICK SLATER

to musical composition, Mr. Slater has published a small but very comprehensive Treatise on Singing, and is at present engaged upon a larger work on the same subject.

He has published close on one hundred songs and pianoforte pieces, and has many manuscripts awaiting the light, including an operetta scored for orchestra, which has been produced in the old country with very considerable success. In addition to this interesting phase of musical activity, Mr. Slater also comes to Canada with high credentials as a teacher of singing and we take pleasure in quoting from his circular, which says:—

“He has made a thorough study of the physiological and technical aspects of singing, and of those faults in production which so often prove disastrous to the student.

“This has enabled him to achieve great success both with the normal beginner and with the singer who, through wrong production, is barred from obtaining the best artistic results. The highest art is only to be obtained through perfection of technique, hence the need for emphasizing the later. Breath control, emission and placing of the voice, correct and full use of the resonators, articulation, speech in song, tone color—how little is understood of these things by the average singer, and yet they are the very essentials of artistic singing.”

Owing to his great experience in this direction, Mr. Slater is peculiarly fitted to assist the young composer, and he will be glad to give instruction in the art of composition, also to revise manuscripts and give advice as to publication. Mr. Slater is under contract for several years with his publishers in London, England, and is, annually, adding a considerable number of songs, etc., to his published works.



It is said that a new concert hall will shortly be erected in the West End of London, and that an option has been obtained upon a site in the neighborhood of Piccadilly Circus.

Editorial Notes



THE writer of this page has yet to find anything very pleasing or convincing in the way of the humorous partsong or humorous cantata and hopes that this experience is shared at least by a few others devoted to the study of musical affairs. Perhaps some exceptions may be made as to partsong, but as for the humorous cantata—the pause is significant. It is not that humour does not exist and frequently finds an honorable and rational place in music, as witness many exceptionally popular operas written at all times and by many differing styles of composers, but in a cantata, for some reason, the effort to be amusing seems to be distinctly flat and a failure. In this connection we notice, among libretti of contemporaneous writers, such poems as “The Deacon’s Masterpiece,” or “The Wonderful One-Hoss Shay,” written by our old and dear friend, the Autocrat of the Breakfast-Table; the “Fakenham Ghost,” words by Robert Bloomfield, that prince of punsters, and one of the “Ingoldsby Legends.” Why not select specimens of Mark Twain at once? In the form of a “Humorous Ballad” perhaps some aspiring composer may yet tackle the celebrated “Literary Nightmare,” with its quite suggestively musical refrain of “a pink trip slip for a five-cent fare, a blue trip slip for a ten-cent fare, Punch brothers, punch with care,” etc., etc.! At all events, the combination might be tried. Speaking quite seriously, however, it very often seems that it is easier to essay the heroic, or tragic, or religious vein than to be humorous, successfully. It is, perhaps, a truism that an Irving, or a Booth, or a Macready is more commonly met with than a Coquelin. Music, so far, certainly appears to be best fitted for the delineation of noble, sentimental or sacred moods,

pictures and emotions, with the possible exception of the delicate fancy and genius of Sullivan, and very occasionally, of Beethoven and Mendelssohn. But the humorous cantata may have come to stay, for all that, judging by the increasing number of these works on publishers' catalogues.

At some recent song-recitals in this city, and also some instrumental ones, both given with words of songs printed and annotated lists of compositions respectively, the lights have been for the most part turned down throughout the evening, to the end that the very efficient aids to understanding the works performed have been perfectly useless. It must certainly render the critic's work much harder, since if the programme cannot be mastered while the concert is going on, he has but little time at the close of the performance to write his copy and turn it in, especially if he is due at more than one affair on one evening. It might also be remembered that when very small type is employed for the words of songs, additional difficulty is created even for people who possess average sight. Take the darkened hall and the microscopic programme both into consideration and the critic need not be blamed if he occasionally mixes up things or people even with the best intentions. The concert platform cannot at will be transformed into the theatre. The procedure is different, the training required is different, and the results expected and effects made should be different.

London is raving over the latest American prima donna, Miss Felice Lyne, from Kansas, supposed to be the legitimate successor of Melba and Tetrassini. She has given peculiar satisfaction in the roles of Gilda and Lucia and will probably be seen as Juliette before the season closes. She is petite and pretty and recalls the beauty and accomplishments of Adelina Patti in her younger days. The battle is not all to the big and strong but very often the other way. If the prima donnas begin by presenting a plump and

comely exterior, they too frequently gain too much with advancing years.

The taste for purely orchestral music has grown so of late all over the cultivated world that promoters and concert conductors find it pays better to restrict programmes to instrumental numbers than to engage even the finest soloists, the public having shown a lack of interest in concertos, a fact commented on at length in several leading musical publications. This may be partly due to the somewhat limited number of first-class concertos. The remedy is obvious; composers of the present day must set to work immediately and begin to supply the demand for new and less hackneyed works.

Mr. Coleridge-Taylor's "In Old Japan" has apparently again captured the English public, as in this latest work he reverts, although without being melodically reminiscent, to the well-marked rhythms and seizing phrases of his first great composition, the Hiawatha Trilogy, which, by-the-way, has not yet been performed in its entirety in Toronto. While Mr. Coleridge-Taylor is apparently the most transparent and easily apprehended of writers, he is not shallow, nor superficial, and to render his works adequately takes more time, patient preparation and proper understanding than at first sight seems to be required. One might call him—a serious Arthur Sullivan, while he also is own half-brother to Mascagni.

Miss Mary Morley was the accompanist for Miss Mabel Beddoe at the joint recital at Foresters' Hall of Miss Beddoe and Cecil Fanning. Miss Mabel F. Boddy played for the Woman's Club in Napanee on January 25th.

At the matinee concert on February 8th, Mr. Stock will present the Brahms Symphony, No. 2, in B minor, one of the numbers which he gave in New York and Boston and won for him the encomiums of the critics. They will play in their full strength of

about ninety players. The soloist on this occasion will be Mr. Josef Lhevinne, probably the greatest pianist on the concert stage to-day, the man of whom Mr. A. T. Finck, said that he was "the real Rubinstein II."

The series of recitals on the fine concert organ in the Music Hall, given by Mr. R. Tattersall, continues to be as popular this winter as in previous seasons, the audience on Saturday afternoon, Jan. 13th, containing many students and local musicians. Bach was represented in the well-diversified programme by his Passacaglia in C minor, played with great care and precision, while an excerpt from a Haydn Symphony demonstrated the power of the early classical masters to please even in these days of strenuousness in music. As an example of the latter school, Maurice Ravel's Pastorale might be noted, played with due appreciation of its quaintness, Sir Edward Elgar's fine March from "Caractacus" bringing the recital to a close. Rheinberger, Gluck and Lemmens supplied the remaining numbers, the whole constituting a most interesting hour of genuine enjoyment for all present. The next of the series will be given on Saturday, February 10, at 4 o'clock, when Mr. Tattersall will present several entirely new and delightful selections.—The Globe.



Gift to Dr. Broome

Members of Choir Present Leader With Conductor's Stand

The members of the choir of Jarvis Street Baptist Church presented Mr. Edward Broome recently with a mahogany conductor's stand. The presentation was made after the close of the last rehearsal of the Oratorio Society by the Rev. T. T. Shields on behalf of the members of the choir.

Dr. Broome, in responding, expressed his appreciation of the thoughtfulness of the members of his choir, not only in the gift itself, but also in the spirit in which they had thrown themselves into the work of the new Oratorio Society.

Personals

It is quite probable that Mr. Leslie J. Hodgson, a former pupil of Dr. A. S. Vogt, will give a piano recital in this city toward the end of the season. Mr. Hodgson has spent some years abroad under such eminent teachers as Ernst von Jeddizka, and Teresa Carreno and is now one of New York's prominent teachers and solo pianists. Mr. Hodgson is also a member of the editorial staff of Musical America.

Mr. R. G. McLean, baritone, was the soloist at the Toronto String Quartet concert at the Conservatory on January 17, when he was heard in a group of new English songs. The quartets chosen were by Beethoven, Novak, Glazounow and Grieg.

Miss Nellie Jefferis, A.T.C.M., of Toronto, reader and interpreter of plays, is creating a sincere impression this season. She is a daughter of the South, having been born in Birmingham, Alabama, where her girlhood days were spent, since when she has resided in Toronto. She was educated at Whitby Ladies' College, after which she entered the Conservatory School of Expression, under the principalship of Mr. F. H. Kirkpatrick, who has the following announcement to make of her: "Miss Jefferis' reading is characterized by great naturalness, magnetism and variety. I have heard her in selections and programmes, widely different in character, highly humorous on the one hand and deeply pathetic on the other, etc." Aside from her general reading of both serious and humorous selections, she gives scenes from different plays, of which The Toronto Star, in reporting on her interpretation of the characters in "Hazel Kirk," has to say, "To such a degree has the talented Miss Jefferis

been endowed with dramatic power, that the love story was made a living thing that throbbed with joy and sadness."

At the Toronto Conservatory of Music on December 14th, the Woman's Musical Club held its last meeting of the old year, and as it was open to the public the gathering was unusually large. The Club membership was well represented and a great many of their friends took advantage of the opportunity to show their personal interest in the organization by being present. The programme was of a miscellaneous character, and was arranged by Mrs. A. S. Vogt. The opening numbers were three organ selections, A Christmas Pastorate, Selby; Pastorate in E, Franck; Allegro Vivace from 5th Symphony, Widor, played by Mr. Richard Tattersall, the well known organist. Miss Ada Twohy, the accomplished pianiste, gave a clear and facile exposition of the Valse Parisienne, Op. 84, Schutt; Gavotte, Op. 84, Schutt, and the Polonaise E minor, MacDowell.

Mr. Russell G. McLean has been appointed musical director of the Timothy Eaton Memorial Church.

Miss Ruth Thom of the Bloor Street Baptist Church Choir, has been appointed contralto soloist in Deer Park Presbyterian Church. Miss Thom is a pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music.



The visit of the Mendelssohn Choir to New York is already an assured success. The impression, which the great Toronto chorus left with the local musicians and music lovers upon the occasion of its first visit was so pronounced that hopes of a return visit in the near future were heard on every side. Rafael Joseffy has said, for example, that he had never really heard the Ninth Symphony of Beethoven sung till he heard the Mendelssohn Choir do it.

The National Chorus



AT ITS annual Massey Hall engagement on January 18th, 1912, the National Chorus, under the direction of Albert Ham, Mus. Doc., F.R.C.O., rendered the following programme in association with Signor Alessandro Bonci, the eminent Italian tenor: Psalm for double chorus, "Why Rage Fiercely the Heathen?" (Mendelssohn); chorus (six parts), "A Morning Song of Praise" (Max Bruch), the National Chorus; aria, "Una Furtiva Legrima" (Elisir D'Amour) (Donizetti), Signor Bonci; motette for double chorus, "In Exitu Israel" (first time in Toronto) (Wesley), National Chorus; part song, "Weary Wind of the West" (Elgar); madrigal, "It Was a Lover and His Lass" (Morley), National Chorus; songs—(a) "Colette" (C Chaminade), (b) "Alta Luna" (Pietro Mascagni), (c) "Mattinata" (E. Leoncavallo), Signor Bonci; piano solo, overture to "Mignon" (Thomas), Signor Francini; part song, "The Links o' Love" (McEwen), chorus (six parts), "A Balade of Spring" (Theo. Wendt), National Chorus; solo and chorus, "The Image of the Rose" (Reichardt), Signor Bonci and the gentlemen of the National Chorus; solo and chorus "Con' e Gentil" (Don Pasquale) (Donizetti), Signor Bonci and the National Chorus; part song, "This Morning at the Dawn of Day" (old French), chorus, "Scotland Yet" (arranged by Granville Bantock), National Chorus.



The West Toronto Choir

The inaugural concert of this new choral society, formed under the direction of Mr. Jas. Galloway, A.R.C.O., a member of the Conservatory staff and

well known as organist, choirmaster and solo pianist, took place Thursday evening, January 25th, in the Canadian Foresters' Hall, College Street, under the patronage of His Honor, the Lieutenant-Governor and Lady Gibson, Mrs. George Dickson, Mrs. DuVernet, Mrs. Fisher, Mrs. Glazebrook, Mrs. Frank Hodgins, Mrs. Ogden Jones, Mrs. Oliver Macklem, Mrs. Arthur Pepler, Mrs. Vogt.

The programme which was contributed by the Toronto String Quartette, Frank E. Blachford, violin; Eleanor Willox, soprano; MacLean Borthwick, baritone, and the West Toronto Choir, conductor and solo pianist, James Galloway, A.R.C.O., aroused much interest and gave much pleasure to the large audience present. Mr. Galloway, in addition to his duties as conductor, rendered a piano solo very brilliantly.



Mr. David Dick Slater's Recital



VERY large gathering of musical people were present on Saturday evening, January 20th, in the hall of the Toronto Conservatory of Music, when Mr. David Dick Slater, a newly appointed member of the local staff, submitted a programme of piano and vocal solos entirely from his own pen. Mr. Slater is, perhaps, better known as a prolific and talented composer in London, England, and Glasgow than on this side of the water, but the selections given on Saturday were of so thoroughly pleasing a nature that we may express the opinion that in time the writer may acquire an enviable reputation in Canada also. The piano solos were equally melodious and well-constructed, while his own accompaniments revealed the experienced musician. Mr. Slater had the good fortune to enlist such artists as Mdme. Bessie Bonsall and Mdme. McLean Dilworth as exponents of his songs, while Miss Mabel F. Boddy and Miss Mary Morley were the efficient pianists.

Conservatory Announcements and Events

The institution opened again on January 2nd after the Christmas vacation of ten days, new students registering for the half-year and several new names being added to the staff, among which that of Mr. William J. Pitman, lately returned from Germany, attracts attention. Mr. Pitman was for two years a pupil of the famous piano teacher, Prof. Martin Kruase of Berlin, and also spent some time in London at the Royal Academy of Music investigating the Tobias Matthay system of piano technic. Before going abroad Mr. Pitman graduated from the Toronto Conservatory of Music (Normal Course), under Dr. Fisher, and was also a pupil of Mr. F. S. Welsman for several years.

The Conservatory String Orchestra, Mrs. Drechsler-Adamson, conductress, is preparing to give its annual concert early in March. The programme will be a more ambitious one than heretofore undertaken by these instrumentalists, and will comprise part of the "From the New World" symphony, Dvorak; overture to "The Merry Wives of Windsor," Nicolai; and the "Nell Gwyn" dances, German, as well as several shorter numbers. Mrs. Adamson's concerts are amongst the most interesting given at the Conservatory, and, owing to the importance of the works in preparation, this one is looked forward to with more than usual eagerness.

Miss Lena Hayes gave a most successful pupils' recital in Galt a few weeks ago.

The fourth recital of the present series, by Mr. Richard Tattersall on the Casavant organ, took place Saturday, January 13th, at four o'clock, attracting a large and enthusiastic audience. The programme con-

tained seven important numbers, being made up of such broad contrasts as an Andante by Hadyn, a Melodie by Gluck, and a Passacaglia in C minor by the illustrious J. S. Bach, and compositions by Lemmens, Rheinberger, Elgar, and Maurice Ravel. All selections were carefully and satisfactorily performed; the concluding Grand March, from Caractacus, originally scored for orchestra, forming a brilliant close to a very unique programme. At the same time, many in the audience seemed to be particularly delighted with the admirable freshness of the Hadyn Andante and the splendid elaborations and contrapuntal devices of the Bach Passacaglia. Mr. Tattersall was most warmly received and applauded after each number. The fifth recital will be given on Saturday, February 10th, at the same hour, admission being by programme to be had at the office of the Conservatory. Programmes, by-the-way, of these recitals, can usually be procured some days before, permitting organists and students of the instrument to know what they are going to hear. The good attendance at Mr. Tattersall's recitals proves the very genuine interest taken in them by all classes of musical people, including students of the institution, who doubtless fully appreciate such opportunities of hearing the best organ music.

A vocal recital by pupils of Mrs. Alfred Jury was given in the Music Hall, Wednesday evening, January 24th, when an excellent programme, reflecting much credit on this well known teacher, attracted a large audience. Assistance was contributed by talented pupils of Mr. W. J. McNally and Dr. A. S. Vogt.

An event of unusual interest will be the piano recital to be given by Miss Mabel F. Boddy on Saturday, March 2nd, in the Conservatory Music Hall, when this promising young artist will make her professional debut, assisted by Mr. Russell G. McLean, the talented and popular baritone. Miss Boddy's programme presents some new and striking compositions and it is certain that she will have a good reception.

Miss Jeanette Killmaster gave a piano recital on Saturday evening, January 27, in the Margaret Eaton School of Expression. One of the assisting artists was Miss Jean Williams, soprano.

The musicians of New York have achieved a Herculean and pioneer work in forming a club for the members of the profession. The Musical Club is a real club, with a nice suite of rooms in the centre of the city, on Forty-sixth Street. The membership already amounts to over five hundred and it promises to be a greater success than even its promoters had anticipated. The formal opening took place on Wednesday, December 22nd. The place was crowded with musicians in all branches of the profession. The president, Mr. David Bispham, was unfortunately absent on a tour.

Dr. Herbert Saunders, Mus. D., of Ottawa, has been awarded the Clemson gold medal, value \$50, and an additional \$50 from the H. W. Gray Co. of New York, as the result of the competition open to all musicians on the continent. The words of the composition are the well known hymn by Chas. Wesley, beginning "How do Thy mercies close me round," and Dr. Saunders' musical setting is for soprano or tenor solo and chorus.

Mr. T. J. Palmer has recently opened a new organ in St. Catharines having supplied the specification for the same.



Miss Tourville, pianist, assisted by Miss Scruby, cellist, and Mr. Auty, tenor, gave a recital lately in Vancouver, B.C., in which Miss Tourville played a programme of piano music of high merit, and Miss Scruby was also very well received.

Last year the United States produced 350,000 pianos; Canada, 20,000; Germany, 107,000; England, 75,000; France, 25,000; Austria and Switzerland, 12,000; Russia, 10,000; Netherlands and Scandinavia, 4,000; Spain, 2,500, and Italy, only 1,500.

Home and Foreign Notes

An exchange informs us that in the city of Berlin, Germany, there are this winter seven string quartettes and three trios, all giving concerts. But for Berlin, Germany, this is not after all such a very large number.

It is to be hoped that the story of Richard Strauss writing music for Molière's "Bourgeois Gentilhomme" may be taken cum grano salis. The combination does not strike us as particularly suitable. Fancy taking Lulli to a concert by a modern orchestra playing Strauss, Reger, Ravel or Debussy!

Mr. Francis Rogers, the well-known American baritone, writes as follows in the "New Music Review": "Our country is now provided with a number of well-equipped schools of music and many competent and conscientious teachers. A girl need no longer put the ocean between herself and her home in order to avail herself of the best musical instruction. Indeed, so far as fundamental training is concerned, she will be wise to defer her studies in Europe until she has at home firmly established for herself safe and sure standards of good voice production and good musicianship. Europe abounds in unscrupulous and incompetent teachers who are only too ready to plunder the American

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student of her money without making any adequate return. Furthermore, life in Europe, far from her family and disinterested advisers, presents many problems that can only be solved successfully by a mature and cool intelligence. There is a time in one's studies when work in Europe is of the greatest value, but that time does not arrive till all the preliminary training is accomplished and one is ready for the finishing touches.

There is already a discussion about where "Parsifal" will first be given in Europe when Bayreuth's rights expire in 1912. All of the German theatres are preparing to give the work, and at Bologna the Communal Theatre wishes to present "Parsifal" for the carnival season of 1912, which commences on December 26th of that year. If this project be realized, the Ring cycle will also probably be given. On the other hand, the Scala of Milan proposes to celebrate both the centenaries of Verdi and Wagner during the season 1912-13. In that case "Parsifal" would probably be the chief item of the repertoire.

The daughter of William Morris has recently added four volumes to her new and uniform edition of his works. In one of them is a passage that shows his dislike for opera, a dislike he shared with Hazlitt and Thomas Carlyle.

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Negroes in New York City under the auspices of the New York Music School Settlement, David Mannes, Director, and the Mary F. Walton Free Kindergarten for Colored Children, Miss Helena T. Emerson, Head-worker.

It costs five dollars nowadays to perform in public in New York, at concerts where tickets are sold, a piece by Debussy. This is in line with the custom established for England and other foreign countries by the Society of French Authors; it is upon the theory that the creator of a piece of music or literary property deserves some of the returns derived by executive artists from the use of his work in drawing and holding audiences. The fee seems large, compared with what is exacted in England by the French society. It was because of this fee that Miss Maud Powell, the violinist, announced at her recital not long ago that she would omit the Debussy piece scheduled and play something else. Debussy is one of the few living composers who can be sure of reaping a harvest over here from these fees. There is a real demand for his music from audiences.

Ernst von Dohnanyi, the pianist and composer, is the author of a pantomime, "Le Voile de Pierrette," which has just had its premiere at the Opera in Vienna. Its welcome was cordial.

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Recitals during the last week of January by Miss Julia O'Sullivan, pupil of Mr. Frank E. Blachford, and by pupils of Miss Jean Williams and Mrs. J. W. Bradley occurred too late to receive notice in this issue; also, the pupils' recital on Saturday afternoon, January 27th.

G. D. ATKINSON

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Contents

	Page
Rossini.....	Frontispiece
Rossini. Article.....	68
Mittenwald and Its Violins. Emma Brewer.....	71
The Women's Morning Musical Club.....	74
Dr. Ham's Pupil Recital.....	75
Miss Mabel F. Boddy's Recital.....	76
Miss Florence Turner. With Portrait.....	78
Editorial Notes.....	79
The Mendelssohn Choir Concerts.....	81
Personals.....	82
Presentation to Dr. Vogt.....	82
Alumni.....	84
Music of Discords.....	85
Are Musicians Selfish?.....	86
Conservatory Announcements and Events.....	87
Home and Foreign Notes.....	91

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The Conservatory Monthly

Rossini

IN 1792, on a Wednesday, the 29th of February, there was born in a small town in Italy, Rossini, a very prolific, talented and successful composer whose most popular opera, "The Barber of Seville," was produced here by the Montreal Grand Opera Company, Saturday afternoon, Feb. 17th. Once more we exclaim—what a wonderful, what a miraculous thing is genius! Despite the faults of the age to which it belongs (it was produced about the fifteenth year of the 19th century) and despite the tremendous revolution in taste and idiom this work still holds the stage. There are good reasons for its survival. While the extraordinary system of recitative doing duty as dialogue may often bore even in this, the weakest part of the score, there is a sprightliness that relieves, and the manner in which the singers lighted on the proper chord in nearly every instance showed their perfect training. Apart from this feature, the action is natural, amusing, and realistic and it is a singularly good libretto, as absurd Italian libretti go. The situation of the two Dons carries considerable surprise with it, and how rare in light opera books does one encounter a genuine and fetching surprise! Indeed, it is the action throughout that probably saved the opera's life, although the well known "Calumny" song, the "Largo al Factotum" and "Una Voce Poco Fa" are gems in their way. Immensely difficult too, these florid cavatinas and arias, where the voice is left almost alone and the orchestra gives little or no support. However, we are now concerned more with a general review of Rossini's life and work than with the merits and

demerits of any special composition. He was born of unusually humble parents, his father sometimes playing the town trumpet, and his mother (a baker's daughter) occasionally using her voice to make additional money. Later on the mother of Rossini became a singer regularly to assist herself and her little son. In youth Rossini did not apply himself as he might, and in the first years of maturity he frequently plagiarised in his compositions almost without knowing it, having a very keen ear, the most retentive of memories, and perhaps, too easy an artistic conscience. From step to step he gained name and fame in Italy and France, writing opera after opera in most prodigal fashion, till among thirty or forty works of the kind "The Barber," "William Tell," "Cenerentola," "Moise," and "L'Italiana In Algeria," became chief favorites. Something very stimulating still reaches us from those overtures, though they be.

It would be difficult to "place" Rossini correctly, or to compare him with Weber, Mozart, Verdi, or the lesser Italians. As an individual or rather a "character," or personality, he was quite extraordinary in many ways, an epicure, a raconteur (rather Rabelaisian) and later in life exceedingly lazy. But he had many good points and was always a generous and hospitable host, showing himself much interested in younger men, among whom was Arthur Sullivan, who visited him in Paris. No mention of his works would be complete without including his setting of the "Stabat Mater," each number of which is familiar to all lovers of music and forms an attractive and popular selection in itself. Although operatic in style, it is after the pattern of the Masses and has still wonderful allurements. The "Pro Peccatis" is dignified although broadly melodious. The "Inflammatum" taxes both voices and orchestra and usually produces a thrilling effect. The "Quis est Homo," on a slightly lower level, yet furnishes a great test piece for feminine voices and the "Quando Corpus" has harmonic interest and deep impressiveness.

Upon being asked late in life which of his operas he preferred himself, he answered: "Don Giovanni." The writer recollects a good many years ago hearing a "new" overture performed by a band in the 'open air, with the impression that it was a "Rossini" never heard before and very much better than most of them. The work in question was none other than "Rienzi."

The amount of Rossini literature is very large and new anecdotes appear even now. M. Gustave Chouquet, however, in Grove's Dictionary, can be depended on for a fair estimate of the great composer's powers.



We desire to attract the attention of all violin students to the special article on "Mittenwald and Its Violins" which appeared in February and will be continued in March and April numbers of the "Conservatory Monthly." Frequently we take up a Klotz violin, or a Stainer, or some other less celebrated instrument, and wonder idly whence the name and who the maker. These articles will assist us in learning something of the early history of both the "made" and "manufactured" violins sent out from a great centre of musical industry. As Klotz was twenty in the year 1684, and lived presumably to a fair age, his name on a violin may or may not mean that it was his handiwork, for it took many years to surround himself with art workmen of similar tastes, skill, knowledge and patience.

Mittenwald and Its Violins

By Emma Brewer

CHAPTER II.

IT would seem out of place in writing of the violin to commence with the Mittenwald and its makers, but for the fact that I came to this old-world Bavarian town to get some personal knowledge of both, and to find answers to problems which had long puzzled me with regard to the violin.

Whatever is said, therefore, of the Mittenwald violin and its makers, must be regarded as affording some points of interest in and about the kingdom of sound, just as we study a book on a new country before setting out on the journey thither.

It is curious to note how the prosperity of a nation is often due to the special talent and enthusiasm of an individual cropping up at a time when, from loss and misfortune, the people are easily directed and induced to throw their whole energy and talent into an undertaking.

It was so with the establishment of nearly every branch of the toy industry. It was so here in Mittenwald with the making of violins.

In the sixteenth and seventeenth centuries the art of violin-making in Italy was at its highest point of perfection. In Brescia, Cremona, Treves, Mantua, Verona, Padua, Venice, Florence, Rome, and Naples, dwelt the most renowned masters, who gave lessons in the art of violin-making, and their fame went out into all lands.

Of course, Mittenwald being the central point between Italy and Germany, heard very much about it from the various travellers to and fro, in addition to which it had a very celebrated maker of violins dwelling near, and who often paid a visit to Mittenwald in search of special wood for his instruments;

this was the celebrated Jacob Stainer, of Absom (a little village near Innsbruck) a man of surpassing intelligence, delicate constitution, and gentle manners, the first celebrated maker who exercised his art outside the charmed circle of Italy.

The people of Mittenwald had often watched him with curiosity as he went about their forests, mysteriously striking first one tree and then another with his hammer, and then putting his ear close to catch the sound.

At the periodical cutting down of trees he was sure to be present, listening for the sound of occasional large branches as they fell into the valley below, or regarding with attention the trunks of large trees whose tops and branches were decayed, to ascertain the number and character of the rings.

These mysterious movements of Stainer had a special fascination for one of the inhabitants of Mittenwald named Klotz, who desired above all things that his son Matthias should follow in the footsteps of Jacob Stainer, and become a violin maker.

It is said he could get no rest for thinking how it could be managed, and at length he consulted a friend of his, a traveller between Italy and Germany, who promised on his next journey to the South to take the boy with him, and leave him with one of the celebrated masters.

And so it happened that Matthias Klotz, then ten years old, was, by the influence of his father's friend, placed in the workshop of Nicolo Amati, in Cremona, little dreaming of what he was to do for Mittenwald in the future.

He had a hard time of it at first, for he was terribly homesick, but Amati was a kind man and a judge of character, and took a fancy to the modest, thoughtful German lad, and by degrees the intense longing for home subsided.

He gave himself up to his art with love and zeal, and in a few years he was one of Amati's best pupils, among whom at that time were Andreas Guarnerius and Anton Straduaris.

The preference shown by the master for Klotz roused the envy of the other pupils, who made his life a misery to him, and compelled him to seek protection in the house of Amati. They one day attacked him with weapons, and his remaining longer was out of the question, and so after eight years he left the town and the master whom he had learned to love, and wandered about till hunger compelled him for the time to take the place of an agricultural laborer.

This did not last long, he plucked up courage, took his staff, and sought out those towns where he could work at his craft. This was not difficult, and he made use of every opportunity of completing his education in the art of violin-making.

At length, after two years of wandering, he returned to Mittenwald, in his twentieth year, as an authorized certificated master, rich in knowledge and experience, and in possession of the best models and drawings of violins, 'cellos, and other stringed instruments.

His determination was to found a school and take apprentices, as the masters in Italy had done, but before moving a step in this direction he went to the church of St. Nicolas, in Mittenwald, an old Gothic building, and prayed earnestly for God's blessing on and approbation of his work. His prayer was heard, and the seed which he sowed has for 200 years brought forth fruit a thousand fold.

Before leaving the church he went to the side of the stone altar and carved his name—Matthias Klotz, Geigen Macher, im 20 Jahr, 1684—which is still clear to read.

He became teacher first to his relations and then to his fellow-citizens. He related the position and influence of the Italian violin makers; he told them how Jacob Stainer, the man whom they had often seen, had rendered the little village of Absom famous in the world by his violins, and of the large sums of money people paid for his instruments.

(To be continued.)

The Women's Morning Musical Club



MOST enjoyable and entertaining surprise was the impromptu recital by Madame Berenice Di Pasquali and Mr. Henri Scott, Miss Lora Newman and Mr. Richard Tattersall on the morning of Monday, Feb. 19th, in the Concert Hall, under the auspices of the Women's Morning Musical Club. The distinguished visitors from New York, Mdme. Di Pasquali and Mr. Scott, were most warmly received by the crowded room, which listened for an hour and a half to arias in Italian and French from the talented soprano who is one of the Metropolitan Opera House artists and also to songs excellently interpreted by Mr. Scott who is the possessor of a splendid sonorous bass, used with taste and judgment. Mdme. Di Pasquali was gracious and generous in the extreme, singing "O Luce Di Quest Anima," "Il Bacio" (for old times' sake) and a song by Beethoven in all of which her pure silvery notes rang forth with unerring precision of attack and with all the enthusiasm of the born "diva." The President of the Club, Mrs. Austin, Mrs. Fisher and the officials were most zealous in arranging such a delightful affair, and Mr. Fletcher, conductor of the Schubert Choir, for whom Mdme. Di Pasquali and Mr. Henri Scott were singing the same evening, was present, along with very many of the profession. One noticed Dr. Fisher, Mr. Sears, Mrs. H. M. Blight, Mrs. Beddoe and Miss Mabel Beddoe, Miss Ethel Shepherd, Mdme. Bessie Bonsall, Mr. Russell McLean, Miss Mabel Boddy, the Residence young ladies, Mrs. H. W. Mickle, Miss May Perry, Mr. Hollingshead, Mr. and Mrs. J. W. F. Harrison, Mrs. Bruce, Miss Muriel Bruce, Miss Mona Bates.

Dr. Ham's Pupils' Recital



LARGE and most distinguished gathering was present in the Music Hall, Saturday evening, Feb. 24th, on the occasion of a vocal recital by pupils of Dr. Albert Ham, a prominent member of the teaching staff and otherwise so well known as Conductor of the National Chorus. Dr. Ham's natural aptitude and scholarship are so familiar to music-lovers in our midst that much is always expected of his pupils, many of whom have made brilliant names for themselves in the musical world, and it was no surprise to find such a large number of talented vocalists, who, both in solo and ensemble work, rendered their difficult selections with great ease, confidence and most commendable accuracy. Miss M. Wilkinson, mezzo; Miss Florence Fenton, contralto; Miss Holly Whiting, Miss Vera Scott, Miss Pearl Fonfar, Mr. Fred S. Hamer, tenor, and several others who assisted in the delightful part songs written by Dr. Ham and Pinsuti, were all warmly received by the critical audience, who recognized the careful nature of their training and were pleased to greet so many promising local singers. The evening's entertainment was further enhanced by the piano playing of Miss Pearle Rowan, pupil of Dr. Fisher, and a violin number contributed by Miss Eileen Hoover, pupil of Mr. Frank E. Blachford.

The Music Hall was filled with a most appreciative audience, when Miss Mabel F. Boddy made her debut as a professional pianist. The artist wore a pretty gown of white satin veiled in ninon, with crystal bandeau in her hair, and was the recipient of many beautiful bouquets of roses, also a most artistically arranged basket of pink roses and daffodils.—The News.

Miss Mabel F. Boddy's Recital



TO ACHIEVE distinction in any department of artistic development nowadays demands great natural powers from the performer, in the case of music, allied to sound and judicious training and concentration in no common degree, and all this is implied in the person of Miss Mabel F. Boddy, the gifted young pianist who gave her own concert Saturday evening, March 2, at the Toronto Conservatory of Music. Miss Boddy secured the good favor of the large and expectant audience from the very beginning by a fine performance of the first movement of Beethoven's virile and dramatic "Waldstein" Sonata, in which the tone produced was large but never strident and was held in check by the delightful ease with which the rapid passages were executed, the whole marking a bravura interpretation of singular brilliancy and charm. A group of pieces by MacDowell comprised Miss Boddy's second number, displaying most felicitous lightness and dexterity of touch and also unusual depth of feeling. The Grieg "Ballade," Op. 24, followed, making more than its usual impression as played by Miss Boddy, while the concluding group of pieces further revealed the very high order of her accomplishments. The work entitled, "Tone Sonnet," by Ernest Austin, introduced a pleasing new composition sufficiently tinctured with modern color to make it grateful to the audience, who were next treated to a splendid rendering of Wagner-Liszt's "Isoldes Liebes-Tod," played with masterly blending of keyed and pedal effects, and lastly to Leschetizsky's "Octave" Intermezzo," which apparently presented no difficulties to Miss Mabel Boddy, although it is regarded as an exacting selection for the great virtuosi of the piano-forte. In all her numbers Miss Boddy scored a dis-

tinct success and must now be regarded as one of our rising artists who has profited much from the careful training of Dr. Fisher, and who will probably go far in the future. Mr. Russell G. McLean was the assisting artist, and made even more than his usual pleasing impression in songs by Rubinstein, Grehl, Lautz, and "The Pipes of the Gordons' Men," which took the audience by storm and was graciously responded to. The recital was highly enjoyable and attended by one of the most brilliant and critical assemblages of the season.—The Globe.



The fourth Symphony seems to have been completed in 1806. After the third, the "Eroica," Beethoven commenced working at what eventually became Symphony No. 5—the great C minor. It seems probable, however, that Beethoven, who was a true democrat at heart, felt the need of interspersing a more lyrical work between the two great epics—a work which could be more easily understood and one which would allow his mind that spontaneous change of thought and mood which it must have required after the great battle with the "Eroica." Anyway, the fifth did not appear until two years after the score of No. 4 was completed, it being only necessary to add that the reasons suggested above belong to the field of speculative thought rather than what is authoritatively known. The B flat Symphony shows Beethoven in one of his happiest moods. Although its workmanship does not show the same intensity—the same gigantic force that we find in the great C minor—yet its themes are of singular beauty and tell of happy feelings amid tenderness and humor, and occasionally even of exuberance of good spirits. Sir George Grove, writing in particular about the last movement, says it suggests a "genial, cordial pleasantry, the fruit of a thoroughly good heart and inspiration"—a sentence which we think will appeal to the listener, as the best epitome of the merits with which the beautiful movement and work abounds.

Miss Florence Turner

THE subject of our biographical sketch this month, Miss Florence Turner, is a very successful teacher of piano, who has devoted her energies to this branch of music with commendable fidelity for several years, with most encouraging results. Having studied with Mr. Harry Field, Herr Theodor Wiehmayer, and Mr. Frank S. Welsman, Miss Turner certainly laid the foundations of her musical knowledge well and truly and is recognized as a conscientious and popular teacher. She is also a good solo pianist, having given recitals with much eclat. Her pupil, Miss Marjory Harper, after three years' study with Miss Turner, won the Heintzman Scholarship at the Conservatory in June, 1910, for senior work, a very gratifying instance of practical success. Miss Turner has a large class also at Havergal College. It is probably due to Miss Turner's wide-awake attitude towards the progress of all things pianistic that she enjoys so great a popularity in her profession, since the large and ever-increasing number of piano students, and the growth among us of complex and diversified temperaments and nationalities inclines one to believe that the successful teacher is right to investigate the different modern systems taught both at home and abroad. The piano staff of the Conservatory is probably unexcelled anywhere for the thoroughness in equipment of its teachers, especially in the most important primary and senior grades, and as a specialist in advanced work Miss Turner is very well known and has several very promising pupils.



MISS FLORENCE TURNER

Editorial Notes

A PROPOS of the remarks in this column in last month's issue dealing with the tendency to set humorous poems to music, one more example is cited, "The Walrus and the Carpenter," by Lewis Carroll, having been the choice of a successful composer quite recently. The whimsical lines of a humorist who had frequently something grave or didactic to say beneath the garb of light verse can hardly afford proper or adequate backing for musical composition, yet one must not pronounce against the attempt until one hears it. Probably a succession of fourths will conjure up visions of "the little oysters" hurrying on the scene, while the "Walrus" motive and the "Carpenter" theme will no doubt be as "massive and concrete," to quote Charles Dickens, as was Wopsle's celebrated impersonation of Hamlet.

As an instance of the extreme care given by the conductor of the Mendelssohn Choir to every detail of performance, one may note the sweep and upward, buoyant, thrilling swing of the closing measures of "God Save the King." Surely, no Durbar elephant led procession of dusky rajahs, no tempered and fettered London production, not even the enthusiastic pace of the northern choruses of England could surpass or even equal that effective pause on the sixth measure of the second part—as if the whole Empire from Australia to British Guiana, from Atlantic to Pacific coasts, from that "little isle herself, set in the silver sea," to the vast silences of the Polar seas—hung in the balance, until released by the downward progress of the last four notes, thundered out with a magnificent inspiring crescendo of sentiment,

of passion, of power. Homely tune—have pronounced some critics—but not when thus rendered.

Not all readers of "Musical Canada," which is unquestionably the first Canadian musical journal that has "come to stay," may be aware that its proprietor and editor, Mr. Edwin R. Parkhurst, was an excellent violinist in his youth, and a favorite pupil of the great George Hart, the authority for many years on violins. Mr. Parkhurst early in life showed natural aptitude for music, and, if we mistake not, played in more than one good quartette some years ago. The late Lord Amherst of Hackney, studied with Hart; also Mr. Andrew Fountaine, the noted collector, and Mr. James Cookson of Neasham Hall, near Darlington, Eng., as well as many professional players. Whether it is necessary that a first-class critic shall also be a practical musician, the fact remains that it is an inestimable advantage to the critic to have known practically as well as theoretically at least one instrument, and a knowledge of the violin assists very considerably in understanding the orchestra. The difference between the good "writer" on music and the sound "critic" of the same is much like the difference between the "closet" and "field" geologist. Too many young aspirants for journalistic honors assume that because they can write about music they are also eligible to criticize it. Nothing could be worse, except in the rare cases of individuals who, like the late Sir George Grove, made the critical side of the art his constant and most strenuous study. All who are familiar with the good work done by Mr. Parkhurst must acknowledge his innate fitness for the post, the sense of preparedness which animates his remarks. The present writer contributed some years ago an article to the "Atlantic Monthly" on "The Decline of the Amateur," pointing out that if the standard of excellence became so high among us on this side of the Atlantic as to practically elim-

inate all of the amateur element, the situation might easily become impossible. For one thing is certain, that the professional critic must be an amateur—in other words and strictly adhering to the definition of the term, a lover of music, and one devoted to its best interests.



The Mendelssohn Choir Concerts

AS usual, the cycle of concerts by the renowned Toronto organization, under Dr. A. S. Vogt, during February, constituted the triumphant climax of the local musical season. Many out-of-town visitors were present, the vocabulary of the press was once more seriously overtaxed, and Dr. Vogt, Mr. Frederick Stock and his magnificent orchestra, and the soloists and body of Toronto choristers were almost overwhelmed with compliments and congratulations when the carnival of music drew to its close. M. Josef Lhevinne, solo pianist, received an ovation at the matinée concert and gave complete satisfaction in the concerto and smaller pieces. Altogether the five performances were absolutely and genuinely successful from every point of view—technical, artistic, pecuniary and patriotic. The Choir spent the week of Feb. 25th to Feb. 29th in Buffalo, New York, and Boston, again collaborating with the Theodore Thomas Orchestra, Mr. Stock, and the four admirable soloists heard in Toronto.

Personals

Miss Della Johnson, A.T.C.M. graduate of piano, 1908, and voice 1910, passed through the city en route to her home in Vancouver during February, after six months' sojourn in London, Eng., and the Isle of Wight. Miss Johnson, who was a pupil of Mr. J. W. F. Harrison, maintains an interest in the art and reports great musical activity in Vancouver.

"There is one type of composition which Mr. Welsman and his players do supremely well, and it is the graceful and rhythmical number of a free emotional character to which modern composers are specially devoting themselves. Two of these, a 'praeludium' and a 'Berceuse,' by Armas Jarnefelt, were especially delightful and in the former, the concert-meister, Mr. Blachford, particularly distinguished himself by his suave and expressive playing. It was a happy thought to repeat the 'Valse Triste' of Sibelius, than which few modern compositions contain a more delicate emotional appeal, and in which conductor and orchestra achieved a triumph of pure expression."—"Saturday Night."



Presentation to Dr. Vogt

ON Tuesday evening, February 13th, Dr. A. S. Vogt, Conductor of the Mendelssohn Choir, was presented with a handsome silver salver by members of the Society. Accompanying it was the following clever piece of verse by one of Toronto's well known pressmen. The occasion was marked by the greatest enthusiasm and Dr. Vogt must have been deeply touched and gratified

by the signs of affection, admiration and respect in which he is held by all members of the famous Choir :—

To Dr. A. S. Vogt, Conductor of The Mendelssohn Choir of Toronto. A Greeting on behalf of the Members of the Chorus of 1911-1912 :

Full oft since crimson Autumn we have heard
Thy voice of stern advisement. It has stirred
The woolly Basses to a clearer groan;
The Tenors, to avoid the throaty tone.
If Chloë's Second Alto has been loud
Thou hast advised its blending with the crowd.
So, Amaryllis, in the primal Row,
Cleared her top G—Pianississimo.

And now, with Scylla well and safely passed,
(No concerts have been better than the last,)
We Choristers have just a word to say
Before Charybdis frowns across our way.
(It being known, lest common folk should slip,
Charybdis is the coming Yankee Trip.)
This be our word: May all Olympus bless
Thine enterprise, and give thee good success.
Thy baton we will watch with earnest eye
And not one "tempo rub" will we deny,
Nor one "Sforzando," nor a "melt away";
Ah, we would be thy comfort and thy stay.
Let endless kudos dwell about thy name,
Be ours to watch thee, and to play the game.

Sweet sir, we love thee. Prithee, be attent
Nor scorn the halting line of compliment.
There is a subtle souls' affinity
'Twixt all thy gentle Choristers and thee.
—Describe our love? The task were surely vain
To tell the smart, to catalogue the pain.
Enough! Let life for thee be endless May.
(At this point Doherty presents the tray.)

—J. E. MIDDLETON.

St. Valentine's Eve, Nineteen Hundred and Twelve.

At the Women's Musical Club during February Miss Mabel Boddy played the Concerto in F Minor, Schutt, with Miss Mona Bates at the second piano. The performance was brilliant and individual, and the young ladies were heartily applauded.

Miss Mary Morley also was in evidence at the open meeting on February 15th, as accompanist for Miss Mabel Beddoe.

Miss Annie E. Nichols of Uxbridge, who left in January to accept the position of organist of the Methodist Church, Swift Current, Sask., reports that she is very happily situated there and has already a class of 20 pupils. At first the feeling of loneliness—so far from home and friends—was very great but the sincere cordiality and friendliness of the people soon overcame that and Miss Nichols is looking forward with great pleasure to her stay in the far West. Our advanced students and graduates would find many good openings in the West and those who have already accepted positions there express themselves as being well pleased with the prospects and realizations.



Alumni

During the Mendelssohn Choir concert week, we had a number of visitors from the Alumni Association including Miss E. Lynne Cavers of Oakville, Miss Delia Sparling of Wingham, Mr. W. H. Dingle of Brockville, Mr. J. L. Yule of Owen Sound.

Music of Discords



NIGHT of novel and exciting dissonances was provided by Mr. Richard Buhlig, the intrepid pianist, at Steinway Hall, London, recently. Three compositions new to London were played, compositions giving a rather terrifying glimpse of that perhaps not distant future when, as Punch has prophesied, old-fashioned music-lovers will lament the bygone simple style of Richard Strauss and Debussy's straightforward tunefulness.

Arnold Schonberg's piano pieces, Op. 11, produced a simply excruciating effect. Curiously, it was the slow and meditative second movement and not the tempestuous finale where the new Viennese harmony sounded most cruel. One recalled Shelley's line :

My brain
Grows dizzy ; see'st thou shapes within the mist?

The end of the first piece was followed by an applauseless pause, only broken by one member of the audience gasping an "Ahem!" At the end of the second there were murmurs of hysterical laughter. At the conclusion (a conclusion without a tonic chord, of course) there was a round of applause indicating general relief and wonder at the pianist's feat in committing the work to memory. In the midst of one's painful longing for two consecutive bars in a definite key came the reflection, Can Chopin's chromatism have sounded thus to musical ears of eighty years ago?

A remarkable sonata (Op. 2, E major, four movements) by the Viennese boy-composer Erich Korngold, written when he was thirteen, was also played by Mr. Buhlig. The sombreness of its moods is only relieved by a waltz which forms the trio of the

scherzo, and by the vivaciousness of the finale. The sonata is of great difficulty. A sonatina by Ferruccio Busoni, also new, proved extremely interesting. Then as a relief to tired nerves came the comparatively homely spirit of Liszt's fine sonata in B minor, powerfully played by Mr. Buhlig.—“Daily Mail,” London, England.



Are Musicians Selfish ?



THE Rev. S. Horne, M.P. (England).—“There is no greater idolatry than the idolatry of education; no people are more radically selfish than cultured and intellectual people; while there is nothing more ennobling than the love of books, there is nothing more dangerous.”

Does this scathing condemnation apply to musicians and professional people generally who are following the aesthetic line of life? If so, probably none regret that it is true more than the people themselves. Let us look at the facts. A busy and popular musician works from half-past eight in the morning till half-past six or seven at night, after which he probably has professional engagements or special study of his own subjects occupying him till eleven. He is certain also to have club or social engagements of a nature quite apart from family matters; so much for his evenings. He must attend as well as he can in the day time to his banking business, to his tailor, and to some form of necessary exercise and recreation; thus the days are fully accounted for. Do not call him selfish if he neglects his correspondence, and if he cannot attend other people's concerts; he is doing the best he can.

But we all recognize the English clergyman's picture of another kind of selfishness. “Don't disturb me; I've got a new novel, which I must finish!”

Conservatory Announcements and Events

The last week in January proved very prolific in the way of concerts, a successful recital being given on Saturday afternoon, January 27th, by pupils of the piano and vocal departments (Junior Grade) at which the following teachers were represented: Miss Ida Holmes, Mrs. Fischel Auerbach, Miss Pearl Rowan, Miss Jennie Creighton, Miss Edith Myers, Miss Alma F. Tipp, Miss Annie Hallworth, Miss Ada F. Twohy and Mrs. J. W. Bradley.

On Wednesday evening, January 24th, a vocal recital by pupils of Mrs. Alfred Jury aroused unusual interest, it being the first assembling of this talented lady's pupils at the Conservatory. The programme was an attractive one and displayed the abilities of those performing in a most pleasing and satisfactory light. Pupils of Mr. W. J. McNally and Dr. A. S. Vogt rendered valuable assistance.

A violin recital, by Miss Julia O'Sullivan, senior pupil of Mr. Frank E. Blachford, was given in the Music Hall before a large and brilliant audience on Monday evening, January 29th, assisted by Mr. Arthur Brown, pupil of Mr. A. T. Cringan. Miss O'Sullivan's programme included several standard virtuoso pieces, played with a firmness of touch, abandon and compelling verve which roused much enthusiasm, and Mr. Blachford was warmly complimented on the advance made by this gifted pupil since last season. Mr. Arthur Brown's full and vibrant baritone was heard in some splendid songs and operatic arias and he was ably accompanied at the piano by Mrs. Mills, while Mr. Blachford once again demonstrated his general sound musicianship by the artistic

accompaniments supplied to all Miss O'Sullivan's numbers. The recital was thoroughly enjoyed.

Pupils of Miss Jean E. Williams gave a recital on Wednesday evening, January 31st, before another large and well-pleased audience who listened with much pleasure to a capital programme of solos and double quartette for female voices. The Misses Shortreed, Laurence, and Bryson, were particularly well received, and the quartette gave Dr. Vogt's "Indian Lullaby" in good style. Miss Williams supplied all accompaniments.

Pupils of Mrs. J. W. Bradley gave a recital on Saturday evening, February 3rd, which was a most creditable function and attended by a large audience. The fine programme included a duett and a trio, the last being the well known "Te Sol Quest Anima," by Verdi, given by Miss Mayme Pilkey, Mr. Donald Atkinson, and Mr. Ralph Green, the latter one of Mrs. Bradley's most successful pupils. Pupils of Mr. F. S. Welsman and Mr. Donald Herald assisted with piano selections, and Mrs. Bradley was congratulated on the results of her wide experience and natural resource as a popular teacher.

The Fifth Organ Recital of the present series in the Concert Hall by Mr. Richard Tattersall was given on Saturday, February 10th, at the usual hour. The programme opened with the familiar but never un-welcome masterpiece of J. S. Bach, the Toccata and Fugue, in D minor, made very well known by Tausig's transcription for piano. While abounding in technical difficulties this composition yet possesses an irresistible attraction for the public and is always warmly received, and on the present occasion, Mr. Tattersall gave out the splendid passages and cadences with more than customary freedom and authority, resulting in a tumultuous burst of applause. This was followed by Handel's "Minuet" from "Berenice," a "Sonata" by Rheinberger, the dainty little Gavotte from "Mignon" and three movements from a Widor Organ Symphony.

A pleasant gathering of a social and musical nature took place on Monday evening, Feb. 12th, when a number of past and present pupils met in Dr. Fisher's studio, when Mrs. Fisher and one or two friends of the institution aided in making the evening a very enjoyable one. Music was supplied by Miss Mabel F. Boddy, Miss May Hinckley and Mr. Henry J. Lantz, and refreshments were served in the reception room. This inaugural meeting of students so well-known to each other may be followed by similar occasions in future.



Programme

February 12, 1912.

- Piano—(a) Berceuse.....Chopin
 (b) Concert Etude.....MacDowell
 Miss Annie Connor.
- Vocal—Elizabeth's Prayer (from Tannhauser)...Wagner
 Miss Hinckley.
- Violin—(a) Minuett.....Beethoven
 (b) Legende.....Wieniawski
 Miss Julia O'Sullivan.
- Vocal—(a) At the Sea }H. J Lantz
 (b) Slumber Song }
 Miss Hinckley.
- Vocal—
 Mr. Lantz.
- Piano—(a) Tone Sonnett.....Ernest Austin
 (b) Liebes-Tod.....Liszt
 (c) Octave Intermezzo.....Leschetizky
 Miss Mabel Boddy.

MR. TATTERSALL'S ORGAN RECITAL.

The opening number of Mr. Tattersall's program Saturday afternoon, Feb. 10th, in the hall of the Conservatory of Music was the familiar but ever welcome D minor Toccata and Fugue by John Sebastian Bach, one of the most stimulating, brilliant, and grand compositions of the great master of contrapuntal writing. Although arranged for piano by Tausig, all true disciples of Bach prefer the work in its original form, and Mr. Tattersall was entirely equal to the task of giving it with the careful reading and masterly treatment that it demands. The Bach selection was followed by Handel's minuet from the little-known opera "Berenice," a good example of the master's style, in the rendering of which Mr. Tattersall's neat registration and execution were much admired. One of Rheinberger's twenty organ sonatas, the Gavotte from "Mignon," and three movements of Widor's organ symphony Number four, completed the program. As a successful writer for the organ along safe, academic lines Rheinberger has hardly been surpassed, and the sonata in question was a fine instance of steady, sustained playing on the part of the performer. The concluding number, by Widor, brought a most interesting afternoon to a close. The next and sixth recital of the series is announced for Saturday, March 16, at 4 o'clock in the afternoon, admission being by program.—"Globe."

The annual dance of the students in residence at the Toronto Conservatory of Music took place in the Music Hall of the Conservatory, Feb. 9th. Miss Garton, the lady Superintendent, received her guests, including quite a few of the old pupils and friends of the present students. After the first part of the program the guests retired to the residence, where refreshments were served, after which dancing was resumed, and a most enjoyable evening brought to a close.

Home and Foreign Notes

Lorenzo Perosi, the priest-composer, has nearly finished a new oratorio, "Vespertino Oratio." He has lately completed the instrumentation of two new suites, "Messina" and "Bologna," companion works to his already published "Florence," "Naples" and "Venice." These are intended as Perosi's homage to the leading cities of Italy.

Arnas Jarnfelt is a Scandinavian composer, who gained the first portion of his education at the Helsingfors Conservatory, where he became a pupil of Wegelius, later studying with Becker in Berlin, and Massenet in Paris. In 1909 he followed Wegelius as the director of the Helsingfors Conservatory, and with Sinding, Sibelius and others, has come into great prominence during the last two decades. Among the works of this composer those worthy of special mention are "Heimatklang," a symphonic fantasia in four parts; "Korsholm," a symphonic poem; two overtures, a prelude for orchestra, besides many choruses, songs and piano pieces.

An International Music Tournament will be held in Paris at Whitsuntide this year and a specially cordial invitation to compete has been extended to English choirs and bands.

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Dr. Ham's charming set of partsongs entitled "Pastorals," two of which were sung at his recent pupils' recital in February, should be generally in demand, as they are melodious and descriptive, ingeniously arranged, and have, moreover, a high degree of harmonic interest. The words are by Edward Oxenford, and the work is published by Novello & Co.

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Events during March include Miss Lina Drechsler-Adamson's recital on March 19th, the String Orchestra concert, March 20th, a recital by Miss Annie Connor and Mr. McCaughey, pupil of Mr. Frederick, and several important functions by outside talent.

The musical profession has its prizes and there are many who have practised it with considerable success from a monetary point of view. The will of Signor Randegger, the well-known conductor and teacher of singing, has recently been proved, and the personal estate is valued at over £30,000 (\$150,000).

Engelbert Humperdinck, who was near death a month ago, is suffering with a nervous affection. He is now resting at his villa at Grünewald. Composing for the moment is, of course, quite out of the question.

A concert was recently given in Munich in honor of the memory of Felix Mottl. The receipts were devoted to a fund which is to be raised to create a scholarship in the Munich Academy.

Felix Weingartner is said to be working on a violin concerto and an opera entitled "Abel and Cain." He is also rewriting Weber's "Oberon." These tasks with his visit to America should keep the composer occupied for the time being.

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Mrs. Osgood, an American soprano who sang oratorio in London for ten years, died at Philadelphia on November 8th. On her marriage to Mr. Dexter, of Philadelphia, she retired. Mrs. Osgood, it may be remembered, sang, many years ago, for E. F. Torrington, in the "Creation."

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MME. CECILE CHAMINADE

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Contents

	Page
Mme. Cecile Chaminade.....	Frontispiece
Mme. Cecile Chaminade Article.....	103
Editorial Notes.....	102
Mittenwald	104
Mr. Tattersall's Organ Recital.....	105
St. Leonard's, St. Andrew's.....	106
Miss Mabel F. Boddy. With Portrait.....	108
Significant Figures.....	109
Hymn and Hymn Playing.....	111
A Musical Satire.....	113
Pianoforte Duet Playing.....	115
How Can I be Ugly.....	117
Personals	120
Conservatory Announcements and Events.....	121
Home and Foreign Notes.....	123

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The Conservatory Monthly

Mme. Cecile Chaminade



ME. CHAMINADE was born in Paris, August 8, 1861, her father and mother both being accomplished musical amateurs. Her taste for music developed early, and even before she had learned to read she tried to express her childish thoughts on the piano. Her musical intelligence was greatly influenced by the playing and singing in her home.

The composer, Bizet, a friend of the family, was asked to give an opinion as to the musical talent of the child. He was disinclined to hear the little girl, as he did not believe in infant prodigies, and was unwilling to hear them. But Cecile was not discouraged and was finally able to play for him some of the little pieces she had composed. She at once won his interest, and he advised that she be given a thorough musical education.

The parents were willing that Cecile should study music, but were reluctant to think of her entering an artistic career. She was placed under teachers who were members of the Paris Conservatory; Le Couppey in piano playing; harmony counter-point, composition she studied with Savard; and a course in chamber music with Marsick, Delsarte and Godard. Her musical studies were prosecuted with great energy and devotion.

At the age of eighteen she made her debut as a pianist, playing in a number of European cities, and winning recognition from the critics.

It was not long after she had won a place as a pianist that she began to attract attention as a composer. Her compositions had so pronounced indivi-

duality and solid musical character, as well as fine workmanship, that many could not believe the pieces the work of a woman. Ambroise Thomas, the head of the Paris Conservatory, said, "This is not a woman who composes, but a composer who is a woman."

Chaminade's whole life has been devoted to music, and she has often said that she finds nothing but pleasure in her art.

As a product of artistic Paris, she is broad-minded, possessing fine sensibility and depth of feeling combined with an airy fantastic freedom that is so particularly characteristic of the Parisian. In her music are expressed the longings of tenderness and compassion which are in the hearts of all women, and also the charm and vivacity of her mind. There are few other musicians who show in their music such individuality of style and conception.



The Boston Music Company has just issued volume three of Dr. J. Humfrey Anger's "Treatise on Harmony." This final volume of the author's valuable contribution to the literature of this subject is a work of real distinction. In it the scope and extension of chromatic harmony in the theory of music is dealt with in a most comprehensive manner. Dr. Anger's long experience as professor of harmony at the Toronto Conservatory of Music has given him a real insight into the best methods of imparting a knowledge of his subject, and he has surveyed its entire field with a thoroughness which will enable the student to find his way intelligently and constructively among the complex relationships of modern harmony. Unlike many works dealing with this subject, the text-books which Dr. Anger has produced do not consist of a compendium of prohibitory rules, but illustrate by a great wealth of example the possibilities of harmonic successions, and from these a degree of underlying principle is evolved, which should prove not only illuminating for the student, but valuable to the composer in his explorations into the realm of musical composition.

Editorial Notes

The local critic who lately confused the B minor Sonata of Chopin with the Sonata in B flat minor has probably discovered his error and is doing penitence somewhere, perhaps in the sporting column. Of the two, the B minor appeals more to pianists, especially since the Funeral March is scored now for band and orchestra and no longer exists as pure piano music. The Largo is very grateful to play, with its creeping, winding passages and its beautiful melody. The first movement—dramatic, majestic, poetic, all at once—contains great possibilities in the phrasing of certain bars and portions of bars that the pianist lacking in insight may interpret too methodically. When played by Rosenthal here some years ago, it was thought that the gifted German pianist took this movement at too quick a pace, not allowing sufficient time for the delicate grading of expression. But his treatment of the tempestuous finale was quite satisfying.

The following remarks seem to be worth noting, even if it be held that they do not apply to conditions out here. The rural competitions in England and Wales probably unearth a good many young people of musical talent who are, nevertheless, far from being technically efficient. We all know that many so-called "Musical" people are the most difficult and disappointing to train:—

Dr. McNaught: "A general survey of the whole field of the 1911 Festival justifies the conclusion that it was one of the most useful and successful of the series. Five thousand or more competitors came before its searchlight. There were thrilling moments of splendid efficiency, and there was mediocrity to tolerate and, if possible, to help to better things. This

capture of the relatively inefficient is more to the glory of the movement than even the revelation of the efficient. There ought to be all grades in such a comprehensive school. Perhaps the most important lesson to be learned in connection with the event is that, whether in solo singing or collective performance, over or lopsided-cultivation tends to destroy the objective of its aim. The most beautiful and convincing performances were those achieved through naturalness and sincerity and obvious interest and enjoyment of the thing done. We conjure our adult solo singers to sing naturally *viâ* technique. But here in the children's solo classes we have the mystery often repeated of a young girl who comes forward and makes such an appeal as regards tone, temperament, and other qualities sought for in training, that judgment is almost paralysed and technical considerations seem petty and pedantic."



The growth of the Women's Residence and the wide popularity it enjoys has been a matter of the greatest gratification to the Board of Governors, who, however, last season, and at the present time, have been beset by the difficulties in the way of finding sufficient room for intending students, many of whom come from the Northwest and Maritime Provinces, and who are anxious to proceed immediately to work. Unable to gain admission to the "Residence," they are liable to delays and mistakes in their hurry to procure suitable apartments, and thus their musical studies are hindered. The policy of the Board of Governors in erecting such an extension as will increase the residential capacity to about sixty, cannot be too highly commended, and is on a line with the general progressive spirit animating the Councils of the Conservatory Directorate.—The Globe.

Mittenwald and Its Violins

ENTERING Mittenwald from Partenkirchen in the summer, a wonderful sight meets the eye. Violins large and small, fresh varnished, violas without bridges, bassviols, guitars and zithers, finished and unfinished, hang in the cottage gardens and fields on lines from pole to pole, just as our clothes are hung out to dry. And to see them as you descend the hill, shimmering, shining, and swaying to and fro in the rays of the sun, calls to mind the German proverb, *Der Himmel hangt voller Geigen* (the sky is hung full of violins), by which is understood that things have a bright and promising aspect, a proverb which well depicts both place and people.

In one thing it had a preference over Cremona, viz., that in the neighborhood there was an abundance of pine and maple wood—wood which was believed to surpass all other in intensity and quality of tone.

Just as formerly Stainer might have been seen wandering about the forests, so now Klotz was observed testing the trees and listening to the sound, and with an experienced eye detecting easily the age and grain of the wood, and noting those which would best suit his purpose.

In his time, and that of his immediate successors, the instruments made in Mittenwald were not sent abroad by agents or on ships over the ocean to foreign lands, but as a rule were carried on the backs of the makers themselves, and sold in Bavaria, Tyrol, Switzerland, and never carried beyond the Frankfort and Leipzig markets.

As time went on and the reputation of the Mittenwald violins became established, the business, if so it may be called, fell into the hands of the Neuner and Baader families, who undertook long journeys to Lon-

don, Russia, and America, for the purpose of introducing the Mittenwald violins and other stringed instruments.

A century ago these journeys presented serious difficulties and dangers, but nothing daunted these enterprising people, and the result is that thousands of violins, 'cellos, guitars, and zithers are sent out from this little mountain town annually to all parts of the world. From Neuner's factory alone 10,000 are sent yearly to England and America.

The maker with his pack at his back has vanished from the road, and with him, of course, much of the early romance.



Mr. Tattersall's Organ Recital



THE sixth recital of the present or third series on the Casavant organ in the Hall of the Toronto Conservatory of Music attracted a large audience, who were as usual greatly impressed and delighted with the masterly manipulation of this fine instrument by Mr. Richard Tattersall. The programme included several interesting novelties, among which Sir Edward Elgar's notable Imperial March received a most effective interpretation. The beautiful andante from Bach's fourth Sonata and two pieces by Guilmant and Gigout were equally successful, both from the standpoint of displaying the various stops of the organ and as appealing to the appreciation of the audience. A theme and variation by Merkel and Wagner's bridal music prelude to act three of "Lohengrin" made up the rest of an exceptionally valuable programme. Mr. Tattersall is to be warmly complimented on the power he undoubtedly possesses of arranging these excellent recitals, which always present some new and important compositions, and also on the care expended by him in their performance. The seventh recital is announced for Saturday afternoon, April 20, at 4 o'clock. Admission by programme.—The Globe.

St. Leonard's, St. Andrew's

The following interesting account of school life in Scotland, as seen by Miss Helen Fotheringham, has been kindly contributed by her to the "Conservatory Monthly" :



ST. LEONARDS is one of the largest and finest, as well as one of the oldest schools in Great Britain. It is in the university town of St. Andrews, on the east coast of Scotland, and in the 13th or 14th century was an Augustinian monastery.

The school consists of science buildings, the school building itself, and seven houses with 28 or 30 girls in each. One of the houses is very old, having been a priory in olden times. The school building is also very old, but the others are comparatively new. The grounds are very extensive, and are surrounded by high walls, within which John Knox and other notable men of his time used to walk.

At an early hour in the morning, the girls, in large cloaks and hoods, may be seen hurrying over to school. Shortly after, the mistresses and girls assemble in the hall for prayers. One of the mistresses plays the organ for the morning hymn. After prayers all scatter to the different class-rooms. Lessons go on till after noonday, when all the girls return to their respective houses.

After changing school uniform for playground suits, the girls have dinner. Thereafter every girl must be in her place on the field ready for play. All girls must enter into the out-door sports, unless the doctor orders otherwise. During the game no talking is allowed, nor is any one allowed to stop playing until half-time, when five minutes' grace is allowed.

When the game is over, the girls return to their houses, to dress for the evening.

Each term has its special game; lacrosse is the game of the autumn term, the following term, hockey is played, and in the summer term cricket and tennis. Fives and golf are played at all times by those who wish.

At four o'clock tea is served, then the girls hurry over to school, and have preparation and sometimes lessons, until 6.30. After supper there is an hour of preparation before prayers. Thereafter the younger girls go to bed, and the older ones go with their sewing to the drawing-room of their housemistress, who reads to them an interesting, or perhaps an instructive, story for half an hour.

Several concerts and entertainments are given during the term. All the girls and mistresses, and sometimes a few privileged outsiders, assemble in the hall. One very enjoyable concert was given during the last term by Ysaye and Pugno. Another evening, a lecture on Wagner's "Tristan and Isolde" was much appreciated.

There is a time fixed for everything, and there are very few spare minutes. Rules and regulations are strictly adhered to. In spite of the discipline and hard work, all the girls are fond of St. Leonards, and when any have to leave, they do so with regret.

HELEN FOTHERINGHAM.

Miss Mabel F. Boddy



AS a member of the piano staff and as a most gifted and attractive solo pianist, the name of Miss Mabel F. Boddy is already well known in leading musical circles, although the subject of this sketch is still one of the youngest artists before the Toronto public. Miss Boddy, who is a native of Ontario, received her early musical education from Miss Louie Bambridge of Oshawa, under whom she graduated, afterwards studying with Dr. Edward Fisher, and has made such rapid strides in her art within the past couple of years that the expectations of friends and critics have been triumphantly borne out and to-day the young artist stands ready for admittance into those ranks of first class concert performers which are never overcrowded but always willing to welcome pianists of genuine ability and talent. At her recent professional debut, in the Hall of the Conservatory (March 2nd) the impression made by Miss Mabel Boddy's rendering of a splendid and exacting programme was instantaneous and convincing, and upon other occasions her dexterity, command of tonal resources and dignified interpretation have elicited the warmest approval. She has fitted several important out-of-town engagements during the present season and has been in demand among leading clubs and at musicale, etc., while, as a teacher, she is already steadily occupied. As a member of the Conservatory Faculty she will doubtless be more and more in demand as an instructor in piano, possessing as she does, so many of the essential qualifications for the congenial task of imparting to others what she has learnt by experience and training, superadded to exceptional natural ability. Dr. Fisher is to be congratulated on the attainments of so cultivated and successful a musician as Miss Mabel Boddy has become.



MISS MABEL F. BODDY

Significant Figures



OME interesting figures regarding the cost of giving grand opera to-day as compared with what it was thirty years ago or more, when Colonel Mapleson and Herr Strakosch laid the foundation of the present Metropolitan Opera of New York, are cited by Robert Grau in reminiscences of his father's life just published.

In Mapleson's day, he points out, the weekly expenses in New York were \$15,000 at the outside, with an additional \$5,000 when Patti or some other great star was engaged for a few days. And even those figures were regarded at that time as suicidal, from the impresario's standpoint. The weekly expenses at the Metropolitan to-day are \$60,000, and Chicago and Philadelphia spend fully as much, proportionately.

Curiously enough, it is not so much the increase in the salaries of the artists that is responsible for this advance in weekly expenses. When the late Mr. Grau started his "star" casts in 1894, the weekly outlay ran up to \$35,000, and \$10,000-a-night audiences were assembled. Mr. Grau had a dozen or more stars of the first magnitude, including Melba, Ternina, Eames, Nordica, Calve, Gadschi, Jean de Reszke, Edouard de Reszke, Saleza, La Salle, Plancon and Maurel.

To-day Caruso receives very little more than Jean de Reszke did, and aside from Caruso, Mr. Grau asserts, there are no singers on the roster of the Metropolitan this season receiving the sums paid in his father's day. Melba then had \$1,600 a night, Calve \$1,750, Ternina \$800, Eames \$1,000, Nordica \$800, La Salle \$600, Plancon \$600, Edouard de Reszke \$800, and Maurel \$600.

To-day, however, it is the orchestra, the chorus, and the conductors and impresarios who get the money. Orchestra and chorus both receive double what they

did a decade ago, and fabulous sums are paid to such conductors as Toscanini and Campanini, while impresarios like Gatti-Casazza and Andreas Dippel both draw a small fortune as honorarium every season.—
Montreal Star.

The Star also has something to say about our local Symphony Orchestra, part of which we append below:

Mr. Welsman, like Dr. Vogt, is a piano teacher, and the critics are predicting for him a brilliant future as an orchestra leader. He is a young man, as are most of his players, and if his band stays with him, as they have done so far, the city may become the home of an orchestra equal to the best on this side of the Atlantic.

Enrolled among his sixty players are the best soloists the city boasts, not a few of them concert performers of first rank.

Above all, Toronto men of money have got behind the orchestra, and the carking care of financial failure has been removed. This list of guarantors includes the Hon. Geo. A. Cox, E. W. Cox, and H. C. Cox, Edward Gurney, E. R. Wood, Sir Edmund Walker, C. D. Massey, Cawthra Mulock, Z. A. Lash, E. B. Osler, and some ninety others. Last season's deficit was \$22,178. The total expenses were \$42,341.

The orchestra has developed wonderfully, and has gained an interest and patronage that indicate it is to permanently occupy the field. It is probable that it will presently arrange visits to various Canadian cities.

In order to make it an educative force a large block of 25c. and 50c. seats are sold for each performance. The subscribers' prices are \$1 to \$2.50. Receipts from the concerts last season totalled only \$13,873, while salaries reached the figure of \$24,171, which goes to show that Toronto has reached the stage of art for art's sake in its musical progress.

Hymn and Hymn Playing

By W. R. Waghorne, A.G.O.



PROBABLY in no part of the church service does the average organist make such a poor showing as when playing the hymns. This may in a measure be accounted for by reason of the scanty rehearsal the hymns receive on practice night and the small or absolute lack of thought bestowed upon them by the organist.

Some years ago, just after I had been appointed as organist and choir-master of a certain Parish Church in the north of Scotland, where they had but recently installed a fine organ, one of the elders dropped in to see me and have a friendly chat. During our conversation he remarked upon the morning service of the previous Sunday and especially on one of the hymns. "That hymn," he said, "let's see, ho' does it begin? 'Pleasant are Thy courts above'—Ah man, that's a great hymn; and that saecond verse 'Happy birds that sing and fly'"—and he tapped out the meter with his arm as he quoted—"Man, ye ken we had that hymn whin Dr. Peace opened the organ." (Dr. Peace, now organist to the Corporation of Liverpool, was at that time organist of Glasgow Cathedral.) "And in that verse 'Happy birds that sing an' fly,' ho' that manie did make thae bordies chirp an' twitter an' sing. Ah wis jist thinkin' o' that Sunday moernin'!"

Now I have no intention of advising the organist to allow his flight of fancy to carry him thus far at a service, and hardly think that the worthy doctor would make "the birdies chirp an' twitter an' sing" except at a recital where he was engaged to show off the instrument to the assembled audience; but I do think that some little time and thought expended upon the hymns would not be an effort misspent.

One organist of my acquaintance had a most distressing habit of "giving out" the melody of the tune to be sung upon the Vox Humana. Now this was all very well when the hymn was of such a character as Dyke's "St. Agnes" (usually sung to "Jesu, the very thought of Thee"), but when he used the same little thin trembling reed for "Ten Thousand Times Ten Thousand," one could not but feel indignant at the mockery of the splendor of that magnificent soul-stirring tune.

A great many organists have the habit (and here it should be recorded that it is quite American, like the quartet "choir") of always playing the melody of the hymn, when it is first announced from the organ, upon a solo stop—not necessarily the Vox Humana; but it is a habit to be avoided. As I have before indicated, there are occasions when this treatment is fitting, but one must beware lest the use become the abuse.

Finally, don't, oh don't, anticipate the first word of the choir and congregation by playing the first treble note in advance. Those of the congregation who do sing have enough music in them to be able to strike the right note, and it certainly gives no indication when to come in.—"New Music Review."



Dr. Vogt's Visit

DR. VOGT leaves with his family for Europe the last week in April. He has been specially invited to be present at the Paris gathering, and anticipates much pleasure in hearing there many of the leading choirs of England, Wales, France, Belgium, Holland, Russia, Norway, Sweden, Austria, and Switzerland. During his absence, Dr. Vogt expects to visit all of the countries named, with a view to studying conditions governing choral work in different parts of Europe. In Vienna and Heidelberg, courtesies have already been arranged for the Toronto conductor in choral circles of these two cities.

A Musical Satire

By Leonard Leibling



HE two great pianists meet at Interlaken, on the main esplanade.

"Ah, Boleslaus! Joy!"

"Jaroslav, as I live! Happiness!"

"Friend!"

"Comarade!"

"To my arms!"

"I embrace you!"

"How well you look!"

"And you!"

"Where are you living?"

"At the Hotel des Alpes."

"I'm at the Europaischer Hof."

"I have a suite—four rooms, you must come as my guest."

"I have half a floor—you will share it with me—I insist."

"Never—I spoke first."

"You robbed me of the chance to do so."

"I shall be torn with anguish if you refuse."

"I shall be desolated."

"At least, you must come to see me every day."

"Only in the mornings, for every afternoon you must come to see me."

"Agreed!"

"Where have you been keeping yourself?"

"And you? Why do I never run across you?"

"I have been in America."

"You surprise me. I was in Russia."

"In Russia? You don't tell me!"

"I had sixty-five concerts in the United States—engaged for thirty, and had two renewals of contracts."

"Fine! Of course, you know what they think of me in Russia! Always means one hundred concerts for me, and always almost threats of force to make me stay longer."

"Delighted! A propos, isn't Snatchemoff your manager there? He made me an offer for one hundred and twenty concerts next season in Russia."

"Congratulations, my dear, dear boy! What a coincidence! The piano people for whom you played across the water last winter cabled me a contract for seventy-five appearances this season."

"My heart is filled with joy."

"Did you get the notices I sent you from St. Petersburg?"

"Glorious! I devoured every word of them."

"I see that you are playing a Johann Strauss selection at your recitals."

"And you, too."

"I'll give up mine. I know you do it by far better."

"Enough! I shall never again put Strauss on my programme. How can I hope to equal your bravura?"

"I'd gladly exchange it for your tone."

"What octaves you have!"

"How you play thirds!"

"Your scales are like strings of pearls!"

"Your finger staccato is the clearest crystal."

"You are the greatest living Beethoven interpreter."

"What consolation is that after I hear you read Chopin?"

"Your Brahms is a prayer."

"Your Liszt is a Dionysian revel."

"Dear Boleslaus!"

"Adored Jaroslav!"

"You are a genius."

"You are a god."

"The Milton of music!"

"The Petrarch of the piano!"

"You will surely come to see me?"

"I swear it. Can I expect you?"

"Only death could keep me away."

"To-morrow morning?"

"To-morrow morning. The afternoon with me?"

"The afternoon with you."

"Good-bye."

"Au revoir."

"Till to-morrow."

"Till to-morrow."

Boleslaus turns to the right and Jaroslav to the left. At the next street corner Boleslaus halts suddenly before a large poster affixed to a shop window. Two streets off, Jaroslav halts before another large poster in another shop window.

Boleslaus reads aloud: "Jaroslav, the Greatest Living Pianist, in a recital at the Kur Saal, July 26th."

Jaroslav reads aloud: "Boleslaus, the Greatest Living Pianist, in a recital at the Casino, July 26th."

"Impostor!" hisses Boleslaus, and shakes his fist.

"Charlatan!" ejaculates Jaroslav, and stamps upon the ground.



Pianoforte Duet Playing

By Walter Van Noorden

(Continued from February.)

The Lachners—Franz, Ignazio, and Vincenzo—have contributed to art in this form, but I have only a sonata duet of Franz Lachner, op. 20, which is distinguished by a knowledge of the sonority of the piano and a skill in construction.

Friedrich Kiel has written two charming sonatinas, which are also published in the Peters edition.

I come now to one of the greatest pianoforte sonata duets that has ever been written—a posthumous work by the much-lamented Hermann Goetz. It is numbered op. 17 and is in G minor. It is in three movements and an introduction.

This introduction is constructed upon a theme fully treated, of a passionate nature, and is worked at some length in a dignified, sorrowing manner, running without pause into the first movement proper, the principal subject of which is constructed out of the first six or eight notes of the introductory theme.

The whole movement is conceived in a nobly dignified manner, and throughout the whole of the sonata there is not a bar which even borders on the commonplace. The second subject is of a melancholy, plaintive nature, commencing with a figure in the bass, which is imitated canonically (although not in strict canon) for some time.

The slow movement has a theme used alternatively, as subject and accompaniment, combined with a counter-subject of a melodic nature.

The last movement has an introduction of the nature of a chorale, and is also of a plaintive character.

Rubinstein has written one gigantic (I use the word advisedly) duet sonata. It lies before me now, and casually turning its leaves I find that it is sixty-three pages long—over thirty for each player.

I cannot, of course, go into details, but there is a scherzo which would tax the powers of great players, and altogether the work bristles with difficulties. It is not altogether inspired, but there are a good many moments of inspiration in it, and it is well worth the while of pianists to practise. It is published by Senff, of Leipzig.

In the same manner that a little boy reserves as a *bonne bouche* the piece of bread which has the most jam on it, I reserve for notice till last the sonata duets of Theodore Gouvy.

They are three in number—op. 36 in D minor, op. 49 in C minor, and op. 51 in F major (published by Reichault, of Paris). They are works that would tempt me to dilate upon at considerable length. I know of no composition in this form more charming. They are conceived in the most graceful melody, lucid construction, and resonant sonority. Not of great

difficulty, they are, nevertheless, works requiring careful practise, and must be well studied and rehearsed before performance. They have afforded me the most unmitigated delight, and the first one I played was a charming surprise that I shall long remember. He has written also other duets of which I shall make mention in due course; but these sonatas form a group that would entitle any man to the rank of an original composer had he never written a note before or after. To most amateurs (and, indeed, to most professors in England) the name is a blank, but they will be richly repaid by investigating his compositions.

I must not omit to mention the grand sonata duet in E flat of Moscheles, a composition in his most melodious and original style.



How Can I Be Ugly?

By F. Corder



IT MUST, I think, be admitted that the education of composers in the 19th century was woefully deficient. We were taught that choras of major seventh and a few other combinations were harsh and ugly, and told that nobody would love us if we used them—in fact, they were the swear-words of musical speech. I need hardly say that thereupon we yearned for them with a passionate yearning. The true artist, when he finds himself in danger of becoming popular, always rebuffs his admirers with freshly invented uglinesses. Now I should dearly love to do this, and thereby prove myself a genius. Like the Fat Boy in Pickwick, "I wants to make your flesh creep"—but, alas! how can I do so? I was taught that consecutive fifths were hideous, but The Times only the other day, praising a performance of a new string quartet, said that one movement was "adorned with a number of pretty little tricks, such as the repetition of the tune in fifths." As a matter of fact most things in that quartet were either in fifths, fourths or

sevenths. Grieg has written a much-admired piano-forte piece, called "The Bell," entirely in bare fifths.

Next I bethought me of how the late Corney Grain used to describe a young lady at a party who played a waltz, and explained that the melody was all in octaves, but her hand was so small that she could not reach them; accordingly she played sevenths instead. This used to make us squirm; but time has reconciled the human ear to such trifling dissonances, and I find numerous admired compositions by Debussy and his imitators, where not only is the melody in sevenths, but the music in complete chords of seventh straight up and down the scale. It is nothing when you are used to it. But I would not have you think it was new. I have loved it all my life (as Agnes in "David Copperfield" says), but lacked the courage to use it, and now I am too late—it is considered beautiful. Is there nothing I can do? Stay; in my concert days there was an old joke we used to perpetrate in the artists' room. Mesdames Sherrington and Trebelli used to try and sing a Bellini duet in seconds instead of in thirds. We used to think that excruciating, but Bossi, in his clever "Musical Satires," has written a piece all in ninths, which many people consider adorable besides a little march where one hand plays in A and the other in A flat. I can myself almost admire this, but when he brings both hands into the same key and bids you observe that it sounds wrong, I confess I fail to follow him. Then there is the tonal scale, which we also used to try to sing, as a joke, in my young days. The modern French composers have discovered that it is quite beautiful, because that lovely chord the augmented triad is the only harmony that will fit it. And there are those enchanting pieces by Rébikoff (including the "Dance of the Demon's Daughter"), built entirely upon tonal scales and augmented triads. Most of them end on a chord of French sixth—a ravishing effect.

Is there nothing I can do to revolt and scandalize people? I have written a piece where the key changed

at least once in every bar, and the Daily Telegraph pronounced it "commendably free from eccentricity and exaggeration." I have lately heard a long choral work where the voices did things all the way through that nearly gave me convulsions, but The Daily Mail declared this was "the finest work of the century." I am told there is an Anti-Beethoven Society in bold, bad Birmingham, where they have boycotted all common chords except in the second inversion. I believe that the committee of this Society, in order to show their independence, have determined never to admit resolutions of any kind. In my search for horror I have naturally thought of using chords two and three together, but Strauss has been before me, and his genial "Sancho Panza" motive in "Don Quixote" is accompanied by a chord of A flat, a chord of G, and a chord of F all together—most droll, I assure you. But these things are disappointing in the orchestra; they only sound as though you had the pedal down. I am rather alarmed to tell you the truth, to find that all recent attempts to satirise or exaggerate modern harmonic methods—such as Stanford's "Ode to Discord," or Bossi's "Musical Satires"—have failed so entirely.

But it will be noticed that all these lovely modern effects depend essentially upon going straight up and down the scale in discords, and I think that I have discovered the reason of this. It is not, as some have conjectured, a reversion to the primitive methods of Huchald in the 9th century; rather is it a reversion to childish—and therefore God-sent—instincts. It goes straight to the heart of the hearer because it reminds him of how, when a tiny toddler, strictly forbidden to touch the drawing-room pianoforte, he used to steal in when mother was away and produce music just like that. But if our ears take pleasure in these naïvetés it makes the task of an earnest musician like myself a very serious one. I appeal to my readers then. What shall we do to be ugly?—"Musical Times."

Personals

It has been announced in church musical circles that Alfred Jury, director of the Clef Club, Buffalo, has been engaged to take charge of the choir of the new Plymouth Methodist Church, now in the course of construction at Jersey street and Plymouth avenue. Miss E. C. Schultz will be the organist and there will be a chorus choir of sixty voices. Mr. Jury is a graduate of the Conservatory, in the Singing Department, and his talented wife is now a member of the Conservatory Faculty.

Miss Isabel Christie has spent the winter with friends in Santa Barbara, California.

An exchange says:—"In the 'Conte di Linde' with violin obligato, Miss Jean Williams, of the Conservatory staff, did some charming work, and was equally successful in her group of English and German songs."

Mr. Arthur Hewlett, the successful Hamilton musician and graduate of the Conservatory, recently gave his 69th organ recital.

Miss Wilhelmina F. Gumprich, a talented graduate of the Conservatory, was united in marriage to Mr. A. W. S. Hipperson, on Friday, December 15. The ceremony took place in George Street Church, Peterborough. After graduation from the College, Miss Gumprich organized a very successful music class in Peterborough, and the recitals of her pupils proved her to be an excellent teacher. In her new sphere she will bring the same enterprise and cheerfulness.

The Toronto String Quartette gave the final concert of the series on Wednesday, March 20th, in the Conservatory Hall, when they played a very brilliant programme, consisting of quartettes by Haydn Op. 64, No. 5, Adagio and Scherzo, Beethoven and the Debussy, Op. 10, the last being a wonderful conception of tone picture and a strictly virtuoso number.

Conservatory Announcements and Events

March recitals were very numerous and included an evening of classic dramas and comedies by Senior Students of the School of Expression on March 1st., Miss Mabel F. Boddy's recital on March 2nd (noticed at length in March "Monthly"), a very successful violin recital by Miss Rachele Copeland, pupil of Mr. Frank E. Blachford, on March 5th, assisted by Mr. William G. Self, pupil of Mr. A. T. Cringan, and a recital by pupils of the Piano and Vocal Departments, Saturday afternoon, March 9th, at which the following teachers were represented: Miss Lexie F. Davis, Miss Alma F. Tipp, Miss Olive Brush, Miss Lily Lawson, Mr. Russell G. McLean, Miss Edith Myers, Miss Mona Bates, Miss Mabel F. Boddy, Mr. Howard M. Frederick and Miss Ada J. F. Twohy.

A recital by Junior Students of the School of Expression was given Wednesday evening, March 13th, when ten elocutionists of promise entertained the large audience. Miss Annie M. Connor, A. T. C. M., pupil of Dr. Fisher, gave a specially interesting recital on Saturday evening, March 9th, and was assisted by Mr. Stanley McCaughey, baritone, pupil of Mr. H. M. Frederick. The audience was large and both performers gave much satisfaction, Miss Connor receiving both hearty recalls and some beautiful baskets of flowers. The pupils of Miss Mary Hewitt Smart contributed a fine programme on the occasion of a vocal recital given Saturday evening, March 16th, assisted by pupils of Dr. Fisher and Miss Lina Drechsler-Adamson. Miss Marie Southall, pupil of Miss Adamson, gave a highly creditable recital Monday evening, March 18th, and Miss Kathleen Howard, pupil of Miss H. Ethel Shep-

herd, was well received by a large audience on Saturday evening, March 23rd. Miss Howard, who won the gold medal two years ago in an Earl Grey scholarship, sang some interesting and difficult songs and displayed her undoubted gifts as a brilliant and pleasing soprano vocalist, possessed of a sweet and flexible voice of great range. She was most ably accompanied by her teacher, Miss H. Ethel Shepherd, and received some beautiful flowers. The assisting artists were Miss Julia O'Sullivan, Mr. J. D. Sheard and Mr. T. J. Palmer, an effective ensemble for organ, violin, 'cello and voice giving unwonted pleasure.

Among schools of music on this continent, the Toronto Conservatory of Music takes a very prominent place, and is yearly attracting large numbers of students from the provinces west of Ontario. As a centre of thought and culture, Toronto is not surpassed by any Canadian or even American city, and one of its most flourishing and popular educational institutions is the well known Conservatory of Music, founded in 1887, and thus entering upon its twenty-fifth year of honorable existence. The Board of Governors have in contemplation further additions to be completed by the first of September, 1912, chiefly to the residence building, which at present is quite inadequate to accommodate the large number of pupils desirous of receiving board and lodging under the same roof as the place where they pursue their studies. These considerations, and the fact that there is a pronounced demand for such high-class and comfortable accommodation among their students, have led the Board to engage Mr. John M. Lyle, the eminent architect, of Toronto, to complete the necessary extension by next fall. The residence has prospered greatly under the able management of Miss Violet Garton, Lady Superintendent.—“Saturday Night.”

Home and Foreign Notes

A recital by pupils of the piano department, senior grade, was given with marked success at the Toronto Conservatory of Music Saturday afternoon, when Dr. Fisher, Mr. Frank S. Welsman, Mr. W. J. McNally, Miss Ada Twohy, Miss Eugenie Quehen and Miss Edith Myers were adequately represented by students evincing much more than even the usual advanced degree of proficiency. Miss Edna Sherring and Miss Rita Haynes, A.T.C.M., pupils of Dr. Edward Fisher, were extremely satisfying and convincing in selections by Macdonnell and Schult, and Miss Olive Fergusson, pupil of Mr. Welsman, was heard to pleasing advantage in an allegro by Pieme. Miss Irene Weaver, pupil of Miss Eugenie Quehen, gave bright promise in her selection by Brahms, and the Misses Trow, Chatterson, Rankin, Kammerer, and Russell performed their respective numbers with skill and expression. —The Globe.

We read in Boston newspapers that Mr. Fiedler doubled the horns and the wood-wind instruments in a recent performance of Tschaikowsky's Fourth Symphony, which is to us a more strikingly original and individual work than the "Pathetic," and far more Russian than that of the Fifth. No doubt the first movement of the Fourth seemed thin to Mr. Fiedler, or he thought that the announcement of the Fate

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theme would be more portentous if proclaimed by eight horns and four bassoons. But would not the passages suggestive of happiness, according to Tschaiakowsky's own program, be thus thrown out of proportion and seem still thinner, almost inconsequential? Conductors in many cities now double the wood-wind in symphonies of Haydn, Mozart and even Beethoven. Thus they strive to procure a better balance. Would it not be better to reduce the strings, and keep the wind instruments as the composer indicated? The symphonies of Haydn and Mozart should be played in a small hall. As they are often played, with sixteen first violins, other strings in proportion and with wood-wind doubled, they seem swollen; they lose their grace, vivacity, charm.—New Music Review.

A Gustav Mahler Fund has just been started in Vienna on the initiative of the composer's widow, Richard Strauss, Ferruccio Busoni, and Bruno Walter. It has for an end the aid of young musicians with talent but without means to pursue their studies. It has a representative both at Berlin and at Munich.

Humperdinck's position among composers is somewhat curious, inasmuch as he is the only follower of Wagner in operatic music who has successfully carried on the master's ideas. In his early days he acted as amanuensis to Wagner when the latter was writing the "Ring."

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Maurice Maeterlinck, who recently characterized music as "unnecessary noise," was invited by Lillian Grenville to attend the first night's performance of his opera "Pelleas et Melisande" here, and wrote the following: "My dear: Nothing would give me greater pleasure if you were going to speak my words instead of sing them." Miss Grenville made a success in the opera. Maeterlinck says he is unable to understand why any one should want to set his prose poem to music.

Mr. Percy D. Ham, of St. James' Cathedral choir, and son of Dr. Albert Ham, was engaged as bass soloist at the rendering of Stainer's "Crucifixion," at Cobourg, on March 29th, by selected voices of the combined church choirs of that place, under the direction of Mr. Joseph Reay.

Mr. T. H. Parker, of the Boston Transcript, in referring to the quiet force and magnetism of Dr. Vogt's conducting, which he likened to the consummate methods of Theodore Thomas, concludes that the secret of the success of the Mendelssohn lies in the hard work done in the rehearsal room. Let the average choirmaster direct his aspirations in a practical manner towards the mastery of choral fundamentals, and with such an ideal as the Mendelssohn before him his work will not be drudgery—which Emerson defines as "work done without the sense of art"—but will be an artistic effort to actualize lofty conceptions, which will

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Mme. Bernice de Pasquali, the coloratura soprano, won so great a triumph at her recent appearance here that she has been re-engaged by the Schubert Choir for next season.

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Contents

	Page
Relation of Organ Touch to that of the Piano.....	132
Miss Eugenie Quehen (with portrait).....	135
Closing Concert of the Women's Musical Club.....	137
Schumann: Reading Between the Lines....	139
Chopin's Funeral March.....	142
String Orchestra Concert.....	143
Mr. Tattersall's Closing Recital.....	143
The National Chorus.....	144
Mr. F. Arthur Oliver's Appointment.....	145
School of Expression Recital.....	145
Dr. Richardson on Church Music.....	146
German Songs and English Singers.....	148
The Art of Piano Playing.....	149
Editorial Notes.....	150
Personals.....	151
Conservatory Announcements and Events.....	152
Home and Foreign Notes.....	155

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The Conservatory Monthly

Relation of Organ Touch to that of the Piano

By Dr. S. N. Penfield

DOES the one injure the other? Surely they are entirely different. We have all heard good pianists spoil a hymn tune or an organ solo, and on the other hand have also heard a good organist murder a piano solo. As success, then, on the two instruments incompatible? Read history with care, and especially the lives of Bach, Mendelssohn and Saint Saëns, and learn there is no such incompatibility. They and many others were renowned pianists and famous organists. They had mastered the peculiarities of both instruments and kept the touch of the two separate and distinct.

To be sure Bach's instrument was the clavichord, but its touch was extremely delicate and sensitive, while that of the Seventeenth Century organ was stiff and clumsy compared with ours of to-day. This of course shows that one can excel on both instruments but not necessarily that it is advisable to try and do so.

Is it, or is it not thus advisable? The ordinary piano touch requires a very loose wrist and a free lifting of the fingers, but not very high. Rapid and legiero passages demand a freer lifting of the fingers. Legato playing on the piano is of two grades. For the ordinary legato the rule is to leave the old note simultaneously with striking the new note. The old key is left just before the new one is touched. Still for ordinary running passages this gives a practical

legato, and very many pianists never acquire a better one.

The perfect legato consists in making the two notes to apparently overlap each other by the least trifle, so that the departing tone will seem to the ear to absolutely join the coming tone. This is essential for the so-called "singing" touch. But the common failing of piano students and amateur players is that they quite forget to take up their fingers at all, especially in the left hand. This sounds slovenly, but shows even more on the organ, where the effect is really hideous, and for once the organ gets its revenge.

Organ playing requires an invariably firm, quick pressure on the keys, and this in all movements—slow or fast, loud or soft. This is especially important with the old tracker action, so that the valves will instantly open. The staccato of the piano does not exist for the organ. The organ staccato is made by the firm pressure above mentioned, followed instantly by the lifting of the fingers. It practically corresponds to the so-called slurred staccato of the piano.

Organists get their preliminary studies on the piano or the cabinet organ. From the former they come to the organ with a firm, decided touch; from the latter, with a weak, nerveless touch. In this the piano has the advantage. A perfect organ legato is an essential, but the ordinary piano legato is not a legato on the organ—certainly not with the big pedal pipes. All organ pipes speak a trifle sluggishly, so that with many combinations there is a perceptible interval between the instant of the attack of fingers or feet upon the keys and of the tone reaching the ear. The experienced organist discounts this and secures a perfect legato effect.

Thus we find, first, that while the touch of the piano and organ are and must be kept distinct, the piano student brings to the organ the sharp touch which is requisite, and second, that the organist brings to the piano the perfect or overlapping legato which is es-

sential in all "singing" passages; and we see that the study of each instrument helps the other if the player but uses his ears and his wits. Many concert organists really find it highly advantageous to do the preliminary preparation of manual parts at the piano; and yet run no risk of injury to their organ touch.—"Musical World."



The Toronto Symphony Orchestra brought its sixth season to a brilliant and artistic close with a concert at Massey Hall, April 10th, at which the soloist was Mme. Schumann-Heink, beloved by all concertgoers who appreciate beautiful and expressive singing.

Mr. Frank Welsman conducted on both occasions with unostentatious dignity, and gave readings that were classic and free from erraticism.

One of the most thoroughly enjoyable piano recitals of the present season was given in Carnegie Chamber Music Hall recently, by Leslie Hodgson, the young Toronto pianist. Mr. Hodgson has won himself a large number of admirers by his work during the past few years. His art has broadened and matured considerably since he was first heard in New York and he revealed himself as an artist of exceptional powers. An audience that completely filled the hall applauded him enthusiastically and obliged him to add several extras to his programme. Mr. Hodgson was formerly a pupil of Dr. Vogt.



The newest thing in concerted music has been Madame Fanny Bloomfield-Zeisler's (the American pianist) neo-impressionist version of the C minor Mozart Concerto at the Concerts-Lamoureux on February 4th. Tradition is not always to be upheld even in the older classics, but Mozart à la Matisse is really in too bad taste, and it is astonishing to find a pianist with as much real talent as Mrs. Bloomfield-Zeisler make the mistake of believing that a Lamoureux audience will accept such ill-treatment of the masters.—Paris correspondent.



MISS EUGENIE QUEHEN

Miss Eugenie Quehen



MISS Eugenie Quehen, whose musical activities in Toronto, since she came to Canada in 1899, entitle her to a prominent place in the honor roll of resident musicians, was born at Waterloo, near Liverpool, England. Her father and mother were French and English, respectively, and the best qualities of both races are revealed in the artistic temperament of the talented young pianiste who is the subject of this sketch. The first lessons were received from her father, who was an enthusiastic amateur musician, and a singer of good attainments. The Quehens of Boulogne-sur-mer, were all music lovers and this popular French watering place was the birthplace of the famous French organist and composer, Alexander Guilmant, and the eminent French actors, the Coquelin brothers, all of whom were warm personal friends of Miss Quehen's father in his youthful days. Miss Quehen's first public appearance was made at the age of six years. After a period of study with the best available local teachers she entered the Royal Academy of Music, London, when she enrolled as a pupil of Walter Macfarren, in piano playing and of Reginald Steggall in organ playing. She attained the diploma of Licentiate of the Royal Academy of Music as teacher and pianist, highest grade—before coming to Canada, also winning a bronze medal in examination in piano playing held in connection with the Academy.

Upon taking up her residence in Toronto Miss Quehen became a pupil of Dr. A. S. Vogt, at the Conservatory of Music and soon took a prominent place amongst the most brilliant pupils ever prepared for professional life by Dr. Vogt, winning the Conservatory gold medal for highest standing in the graduating class of her year, also the Gerhard-Heintzman scholarship.

In 1902 she was appointed to the piano faculty of St. Margaret's College and in 1904 joined the teaching staff of the Conservatory of Music and in both appointments she has won distinction as one of the most successful teachers in the city, many of her pupils winning honors in public performances and in examinations.

As an organist she has been entrusted with many important responsibilities, having in 1900 substituted for Dr. Vogt at Jarvis St. Baptist Church during his absence in Europe. She was for five years a member of the Mendelssohn Choir of Toronto, and for several seasons pianiste of the Toronto Ladies' Trio.

As a piano soloist she has for years been recognized as one of the most brilliant players in Canada. She possesses a remarkably well developed technique, plays with exquisite charm in phrasing and delightful abandon and has command of a most comprehensive repertoire. One of her most telling recital achievements some years ago was a remarkably beautiful performance of Tschaikovsky's B flat minor concerto which had its first local performance at her hands.



An appreciative audience assembled by invitation Monday evening in the Concert Hall of the Toronto Conservatory of Music to hear a piano recital by M. Edouard Hesselberg, Director of Belmont College, Nashville, Tenn. The opening number on the well-chosen and exacting programme was the Bach-Tausig Toccata and Fugue in D minor, performed with great spirit, virility and clear-cut execution. This was followed by the Sonata in G minor of Beethoven, played with quiet, classic grace. In fact, with his rendering of the Beethoven number the pianist quite captured the hearts of the audience, who were next treated to a fine reading of Schumann's wayward Papillons, followed by three selections from Chopin, given with rare delicacy of touch. A charming descriptive sketch from the pianist's own pen was one of the most popular numbers on the programme.—"Globe."

Closing Concert of the Women's Musical Club



ATURDAY afternoon, April 13th, witnessed the annual closing concert, by invitation, given by leading local artists and arranged by the Committee of the Women's Morning Musical Club. The programme was carefully made up of songs, 'cello solos and piano numbers, as well as a chorus contributed by the organization of ladies' voices in connection with the Club, formerly trained by Mrs. H. M. Blight, but now under the baton of Mr. Jas. Galloway, of the Conservatory staff. Mrs. Henry Hodgetts and Mr. J. Burlington Rigg were the soprano and bass vocalists, who both sang very acceptably and were recalled, while Mr. Leo Smith played two solos on the 'cello in his well known finished manner. Mrs. Frank Mackelcan's rendering of a group of interesting songs showed this favorite contralto in a very pleasing light, her fine voice having undergone scarcely any changes and her styles and enunciation serving as an object lesson to younger singers, every word being distinctly audible. The piano playing of Miss Grace Smith, particularly in the "Harmonious Blacksmith," was more than ordinarily delightful on this occasion and she responded to a hearty encore by giving the Old French gavotte played at her concert some weeks ago. Mr. Galloway and the Choral Club were also well received and the entire programme was of a highly artistic and creditable nature. In the audience were Dr. and Mrs. Fisher, Mrs. Austin, Mr. Geo. E. Sears, Mr. and Mrs. Frank Hodgins, Mrs. G. Allan Arthurs, Mr. Redfearne Hollingshead, Mrs. H. S. Warren and the Misses Warren, Mr. and Mrs. J. W. F. Harrison, Mrs. Alfred

Denison, Mrs. McGillvray Knowles, Miss Mary Morley and a great many others connected with the musical and aesthetic life of Toronto.



Programme of the Closing Concert in Massey Hall,
May 21st.

- Schumann.....Concerto A Minor,
Intermezzo, Allegro Vivace.
Miss Elma Ferguson.
- Meyerbeer....."Robert, Robert, Mein Geliebter"
(Robert der Teufel.)
Miss Irene Symons.
- Mendelssohn.....Concerto, 1st Movement
Miss Marie L. Southall, 1a Hogarth Avenue.
- Liszt.....Loreley
Miss Janet Cringan.
- Puccini.....One Fine Day
Miss Aline Kemp.
- Grieg.....Concerto, Op. 16, last two movements
Miss Bertie Whalley.
- Puccini.....Che gelida manina ("La Boheme")
(Your Tiny Hand is Frozen.)
Mr Gladstone Brown.
- Lalo.....Symphony Espagnole, two movements
Miss Julia O'Sullivan.
- Bizet.....Recitative and Cavatine
of Michaela from "Carmen"
Miss May P. Hinckley.
- Coleridge Taylor.....Onaway Beloved
Mr. F. S. Hamer.
- Tschaikowsky.....Concerto, B flat, 1st movement
Miss Gladys Murray.
- Tschaikowsky.....Concerto, B flat
2nd and 3rd movements
Miss Mary Morley.

Schumann: Reading Between the Lines

PLAY what is written and how it is written ; it is all there." That was Schumann's direction to his interpreters ; that was the royal road to reading between the lines and discovering the spirit of his music. With such introduction, Miss Fanny Davies presented a paper at the London Section meeting of the Incorporated Society of Musicians last month. She excused herself, through want of voice, from reading the paper personally, and Dr. Cummings read it for her without notice but with much clearness. Her illustrations gained by this arrangement. Sensitive and impulsive to a high degree, Miss Fanny Davies seemed inspired by the presence of a professional audience ; her inmost thoughts were plainly indicated, especially when she reproduced Schumann's music as caricatured in performances that she has heard. In her own interpretations she played with great energy or tenderness according to the mood. It was delightful to hear an artist so enthusiastic and absorbed in her self-allotted work. The large audience were rapt in attention ; they realized that they were listening to one of the greatest of Schumann's interpreters. At the close, besides the usual thanks, they gave three cheers for Miss Fanny Davies.

As a favorite pupil of Madame Schumann, Miss Davies was able to transmit many traditions of rendering. Clara Schumann at times was the only link between her husband's music and the world ; she was like a chosen priestess who had his message to convey. The characteristics of his music were touched upon ; long drawn melodies, great rhythmical varieties, rhythms obvious, and rhythms not obvious but which were equally important. Schumann could be

delightfully humorous, but, please, not witty; full of sentiment, but not sentimental; he was mystical; he was a fairy tale-teller; he was always noble and spiritual. The modern rush of the world was quite antipathetic to Schumann's ideals.

Schumann wrote titles for many of his works. These were suggestions of moods, not descriptions of happenings in the material world. The so-called "Prophet Bird" was an example; it should be translated "The Bird of Omen" and it was the "Omen" that was to be read between the lines.

Take, again, the well-known romance in F sharp, if we played "what is written and how it is written we shall find that it is all there." The composer wrote one word, "simple," so that the interpretation was obvious and could scarcely be missed. The charm of that piece was its simplicity; it was a great example of the long-breathing, low-lying melody. A serene, reposeful frame of mind must possess the performer and be conveyed to the listener. Schumann had his reasons for wanting finger legato there. There was plenty of evidence in his writing that he fully understood the use and misuse of the pedals.

Miss Fanny Davies played the romance just described, and passed on to discuss the Kinderscenen, playing them also. The word "soaring" was a bad translation of "Aufschwung"; it meant "aspiration." This piece was now beautifully played, and Miss Davies was severe upon the supposed discerning and educated musical public of London when they applauded performers of this piece, who added octaves and inner polyphony (as she here illustrated) at the moment of aspiration. In these rushing days playing seemed to be quicker than it used to be. For that reason some great works suffered. Schumann's music especially was affected by that trend. We had no right to mislead the public by skating over the proper study of every detail. Schumann was a poet of balance and construction, and he was also most particular that his marks should be the means of conveying his spiri-

tual intentions as clearly as possible. Clara Schumann edited the monumental edition of his works published by Peters, which was most valuable because it gave the composer's ideas of phrasing and pedalling, though a few printer's errors, which were obvious, had crept in. Speaking of "Grillen," translated "whims" in the edition, Miss Davies said that "whims of rhythm" was meant, and she now illustrated the point, contrasting it with vulgar interpretations that she had heard. One of the most fantastic bits of rhythm occurred in the Faschingsschwank, which was played as written, then as altered by an editor, who also added a bar.

Miss Fanny Davies described at length and with evident disgust the maltreatment of Schumann's Manfred which she once heard at Mentone. She passed on to Schumann's Pianoforte Concerto and showed the error of playing the first movement in a lethargical and sentimental manner. Clara Schumann had a word of her own, translated "get inside it," when she wanted a player to get at the full spiritual meaning of the work. Some examples of wrong phrasing and heavy misplaced rhythm as sometimes heard were now given. Then the proper delicacies as intended were played. Here the remark of Joachim came in happily: "Let us have snowflakes, not potatoes."

Speaking of the Kinderscenen, Miss Davies said that the title of the one called "About foreign countries and strange people" gave the wrong idea; it should be translated "From those far away in a foreign land." "Traumerei" suffered from being played so slowly as to lose all idea of a dream. These and others of the "Scenes" were now played, as was all the music during the evening, from memory and with great charm. The final selection was the F sharp minor Sonata.—"Musical Herald."

Chopin's Funeral March



HERE has just died in Paris a water color artist, Félix Ziem, who was a friend of Chopin. An article by Mr. Jules Claretie, in *Le Temps*, refers to Ziem's career. The writer says:—

The other day, while the congregation of the Church of Montmartre filed out to the strains of Chopin's Funeral March, I recalled the fact that it was in Ziem's studio that this poignant march was composed, and that it was born of a kind of hallucination of the immortal musician. It was one night after supper, under the influence of a fantastic "Dance of Death." Ziem and his guest were amusing themselves in picturesque fashion by wrapping themselves in sheets and doing a kind of ghostly ballet in the studio. Perhaps they had got the idea from the nuns coming out of their graves in *Robert le Diable*; and it may be that one of them was humming the evocation, made famous by Meyerbeer's music: *Nonnes, qui reposez sous cette froide pierre, Relevez vous!* But Chopin was not moved to laughter. Surrounded by those beings clad in winding sheets, he was strangely agitated, and, shaken by a sudden nerve-storm, he seated himself at the piano. A feverish inspiration carried him away, and the notes that fell from his thin consumptive fingers were as the falling of slow tears. Gradually the ghosts ceased their sara-bande; the student jokes died out; and the frantic dancers were changed into attentive, silent listeners, dominated by his genius.

Bravo, Chopin!

Chopin, this is admirable!

Let us chair him!

And thus the Funeral March was born; the march whose sobs accompanied the funeral procession of Ziem, in the church instead of the studio—after so many years.

String Orchestra Concert

THE Toronto Conservatory of Music String Orchestra, under the conductorship of Mrs. Drechsler Adamson, gave their annual concert Tuesday, May 7th, to an audience that found enjoyment in every number of the programme. The Orchestra is composed of violin pupils of Mrs. Adamson, assisted by a few members of the Toronto Symphony Orchestra and Mr. Tattersall, who filled in the wind parts of the orchestral scores on the organ. The young ladies who played the string instruments astonished the audience by their uniformity of bowing, their accuracy of intonation and the musical tone they produced in such numbers as Nicolai's overture from "Merry Wives of Windsor," the Largo from Dvorak's "New World" Symphony, and three dances by German. The interpretation of the music as governed by Mrs. Adamson was, moreover, always sympathetic and appropriate. As an encore to the Nicolai Overture the orchestra gave the Bach-Gounod "Meditation," the melody of which was sung by the violins with purity of tone and expression. Mr. Tattersall played Guillemant's organ sonata in D minor with his well-known technical and musicianly ability.



Mr. Tattersall's Closing Recital

ON SATURDAY afternoon, April 20th, Mr. Richard Tattersall, a member of the Toronto Conservatory of Music Faculty, and organist and choirmaster of St. Thomas' Church, Huron Street, gave the closing recital of the season in the concert hall. Seven of these interesting afternoon recitals have now been given by Mr. Tattersall during the winter of 1911 and 1912, and

great success has rewarded his efforts and the enterprise of the institution in arranging for such delightful functions, which are free to the Conservatory students. The educational value of the extremely interesting programmes drawn up by Mr. Tattersall for the present or third season has probably been as much appreciated by many professional musicians and critics of the art as by students of the instrument, excerpts from classical and standard composers and novelties by living writers being about equally important and popular.



The National Chorus

Will Sing in Buffalo Next January in Association With
New York Symphony Orchestra

ARRANGEMENTS have just been completed whereby the National Chorus of Toronto will be associated with the New York Symphony Orchestra, Mr. Walter Damrosch, conductor, in a big three-days' musical festival, January 14th, 15th and 16th, 1913. The first two concerts will be given in the Massey Hall, Toronto; the third concert will be given in Convention Hall, Buffalo. It has long been the wish of Dr. Ham, the energetic and capable conductor of the National Chorus, to have a festival in conjunction with Mr. Damrosch and the New York Symphony Orchestra, but it has not up to the present time been possible to bring about the arrangements until next January. This will be the first appearance of the chorus at Buffalo, and already great interest has been manifested in their coming.

Mr. F. Arthur Oliver's Appointment



R. F. ARTHUR OLIVER, a popular member of the piano and organ staff and organ graduate of the Conservatory (1901) entered upon his duties as organist and choirmaster of Bloor Street Presbyterian Church the first of May, and carried with him many sincere wishes for his success in this important post. He will maintain a first-class choir, including a most attractive quartette of highly-trained singers, and may be depended on in every direction as regards making the services of the church of solid and artistic value. Mr. Oliver is one of the younger local musicians who is throwing all his energies and talents into whatever his hand finds to do and is respected accordingly.



School of Expression Recital



LARGE audience attended the recital given by Miss Mary Firstbrook, A.T.C.M., a student of the School of Expression. Miss Firstbrook's interpretative work has gained remarkably in maturity, control, technique and artistic insight since her last recital. The programme consisted chiefly of monologues of a modern nature and was rendered with unusual skill. This phase of interpretative work Miss Firstbrook has made peculiarly her own. Her most commendable naturalness and conversational directness of style and magnetic stage presence peculiarly fit her for rendering recital work of a monologue nature. Miss Firstbrook was assisted by Miss Annie M. Connor, A.T.C.M., pupil of Dr. Edward Fisher, who played Reinecke's Ballade, Op. 20, also Miss Eileen Hoover, pupil of Mr. F. E. Blachford, who played Franz Ries' Adagio, from Suite, Op. 34.

Dr. Richardson on Church Music



THE Clerical Club of Rhode Island, U.S.A., listened lately to a paper by Dr. Madeley Richardson on American (Episcopal) Church Music. He said that the outlook for music was hopeful. Organists and choir members were earnest and enthusiastic. Dr. Richardson thought that all choir members should be communicants, and that a corporate communion should be held for the choir once a month or once a quarter, with a devotional address by the rector on one of the days preceding. Personal worship was the only possible attitude for church singers. A boys' choir depends on the trainer much more than a mixed choir. Dr. Richardson did not think that special schools for choir boys were necessary. Schools for choirmasters were more needed. He had not, on the whole, found the American boy more troublesome than the English variety. As to voice, the average voice is the same the world over; it is the way it is used that makes the difference. It was a mistake to give exaggerated importance to the singing of soloists. These were an important adjunct to a choir, and they should be of the very best, but real church music was choral music. Any departure from this attitude means sure decadence in church music. The soul-stirring and uplifting power of a chorus was greater than the devotional beauty of a solo. For congregational purposes Dr. Richardson recommended unison singing. Processional and recessional hymns were universal in America, but he did not like the custom of cutting them short or spinning them out so as to fit the length of the procession. Verses should not be omitted by chance and hymns should be lengthened by organ interludes. The addition of "Amen" indiscriminately at the end of every hymn was wrong. Every word used

in service should have a real meaning and what meaning could be attached to "Amen" after "Lead, Kindly Light," "Just as I am," "Hark, the Herald Angels," or a hundred others? Dr. Richardson read a letter which he had lately received from the Dean of Christ Church, Oxford, saying that they had given up using Amens in the Cathedral, and nobody seemed to mind. Amens, he added, were not sung at the University sermon. Dr. Richardson would only have Amen at the close of the versified "Gloria." In many American churches the Psalms were still read, but these were meant to be sung. The chanting common in England to-day was a thing to be dreaded and carefully avoided. "The Anglican system of chanting" was no system at all, but simply a gathering together of foolish and futile errors. True chanting follows the natural pronunciation of the words as rendered by a good speaker. English chanting, however, distorts them beyond recognition. Would that a school of church music might arise in America which should establish a worthy rendering of the Psalms, a rendering which should bring home to the worshipper their golden poetry, their fulness of devotion, their wondrous teaching, their human comfort, and their divine worship.



The story of "Tannhauser" symbolizes the conflict between the higher and lower natures of man, showing forth the tremendous empire of the senses and the immense supremacy of the soul. The overture opens with the themes associated in the drama with the ideas of pardon, contrition and gratitude. These are soon drowned in the wild and whirling music of the Venusberg, but stilling the riot of the senses there rises once again the theme of pardon, thundered forth triumphantly on the trombones, whilst over it the other instruments raise a divine celestial clamor; it is the "more joy in heaven over one singer that repenteth than over the ninety and nine just persons that need no repentance."

German Songs and English Singers




THE conquest of England by the German Lied has been slow. Sir George Grove took every opportunity to call attention to the beauties of the songs of Schubert and Schumann, but it was not until Stockhausen visited England that British audiences began to appreciate these lyrics. Subsequently, Henschel, Bispham, Plunket Greene, and others entered the field, and at present London has its daily song recital. What is hard to understand is why the leading English singers for the most part ignored this movement. Sims Reeves confined himself almost exclusively to oratorio, Italian opera, and English ballads. Santley had two Schubert songs on his list, and Lloyd had one. Of all of them the author might have asserted what he says of Santley: "While keeping abreast of sound popular taste, he did little pioneer work in enlarging the horizon of the average concert-goer." Patti, who for so many years was the idol of the English, confined her excursions into the realm of the Lied to Schubert's serenade and a few other simple melodies. Most amazing was the attitude of Antoinette Sterling. For the last two decades of her career she devoted herself almost entirely to English ballads, by Sullivan, Cowen, Molloy, and others. Her attitude towards the accompaniments of songs explains why she had no use for the German *Lieder*, in which the piano often plays as important a part as the voice. She would never allow more than a bar or two of accompaniment between the verses. After the voice had ceased, a couple of bars, sounded very quickly, were the utmost she would permit. Musicians sighed at the liberties she took with their works, but as these helped to turn them into popular suc-

cesses, they had at least the larger royalties to console them. English audiences, of to-day have become not only tolerant of the haunting melodies on the piano; they even applaud songs by Strauss and Wolf and Debussy, in which the voice is entirely subordinated to the piano part.—Evening Post.



The Art of Piano Playing

HE aim of a person in studying any branch of Music (or Art) is toward the cultivation of individual expression through the development of technique. A person's technique is limited only by his, or her talent, and the time spent at studying this part of the art.

A knowledge of how to express oneself (by means of this technique) is acquired only by conscientious, persistent study of the various phases of the art. The playing of duetts, trios, etc., is one of these phases.

A musician must be sympathetic. Sympathy (not only rhythmic, but also interpretive) between performers is necessary in concerted numbers. Proper appreciation of this sympathy will teach one (in a sense) the meaning of individuality. Chopin urged his pupils to practice ensemble playing, in order that they might the better understand individuality in expression.

The rendering of concerted music requires that each and every performer shall sink his, or her individuality, so as to present as a whole, a perfectly harmonious interpretation of the number.

The purpose of the following programme is to illustrate, not only technical ability in individual expression—(solos)—but also technical ability combined with sympathetic appreciation in interpretation, and elimination of individuality, in "Musique D'Ensemble."
—From Programme of Ziegler Recital.

Editorial Notes

T IS a matter for reflection that Russia, once so potent in things literary, exists now in the world of aesthetics chiefly in her music. There are many who will remember how stirred was the American nation in the year of its Centennial Exhibition at Philadelphia, by the extraordinary showing made by Russian manufacturers and Russian art. The section in the Art Gallery occupied by paintings of the modern Russian school was always crowded, while the jewellery, silk and furniture were regarded as marvellous in workmanship and idea as emanating from a country divided between a stern aristocracy and a race of serfs. Following on the late seventies and early eighties came the literary revelations of Turgienieff and Tolstoi, and still later came the tempestuous and deeply impressive morbidezza of Tschaikowsky and other composers. And while the art and the literature are overlooked though they still exist, the music still holds its own and even gains ground every year. Verestschagin is a name almost forgotten but Tschaikowsky is more and more potent and the number of executants sent out from these shores hourly increasing. Those who sometimes exclaim—barbarous Russia—are much at fault. The vast castles, luxuriously appointed, where women of rank and beauty live a life of protected indolence, harem-like in its seclusion, yet Parisian in knowledge of all modes wherewith to kill time, are veritable hotbeds of art and fashion and intellectual Sybaritism. Such surroundings have doubtless inspired many a composer, nurtured many pianists and violinists of distinction. The vision might well be conjured up of

such men of genius dreaming of a free and opulent America and crossing the ocean to find conditions vastly different here. One does not remember to have heard that any reigning oil king or railway magnate has a Hadyn or a Rubinstein attached to his personal suite, a la Esterhazy. On the contrary, many a gifted musician from Poland or Russia arrives in New York only to find the ranks already over-crowded and although such may ultimately do well, it will be by sheer force of character and exercise of every faculty. Impresarios, conductors, newspaper critics, heads of bureaus, readers and advisers to publishers are to be found among the gifted sons of Europe, who, perhaps, originally aimed at being something infinitely better, from their own standpoint. Opinions of outsiders might differ, for a reliable critic or an honest impresario might weigh, ultimately, higher in the ethical and artistic scale than the reminiscent composer or the over-heralded virtuoso.



Personals

A highly, interesting and unique recital, by piano pupils of Mr. Geo. Ziegler, A.T.C.M., now of Berlin, Ont., was recently given in that flourishing and appreciative city, when a programme of solos, trios, and quartettes was received with great enthusiasm on account of Mr. Ziegler's well known talent as instructor and also from the nature of the selections. Three and four performers at one piano lent unusual interest to this occasion, and the concluding number given by sixteen performers at eight pianos made a brilliant close to a noteworthy entertainment. Mr. Oscar Ziegler is in equal demand as violinist and teacher in Vancouver.

Conservatory Announcements and Events

Piano recitals during April included that by pupils of Mr. Edmund Hardy at which a large number of promising performers did most creditable work and a recital by Miss Jenny H. F. O'Hara, A.T.C.M., pupil of Mr. J. W. F. Harrison. Miss O'Hara evinced much temperament and a good technique and was warmly received by a large audience, the assisting vocalists on this occasion being Miss Irene Gillis, pupil of Miss Mary H. Smart, and Mr. F. S. Hamer, pupil of Dr. Ham. The vocal recital by pupils of Mr. M. M. Stevenson, on April 13th, was also well attended. The School of Expression was particularly active during April, Miss Florence Muriel Johnston, A.T.C.M., giving "The Little Minister" on April 17th before a large audience, and the pupils of Miss Gilman presenting a most delightful programme on April 18th.

The following teachers were represented at the recital by pupils of the Piano and Vocal Departments, Junior Grade, Saturday afternoon, April 13th: Miss Edna Johnston, Miss Edith Breckenridge, Miss Jennie Creighton, Miss Alma F. Tipp, Miss Annie Connor, Miss Annie Hallworth, Miss Isabel Sneath, Miss Ada J. F. Twohy, Mr. Russell G. McLean and Miss Edith Myers.

The Seventh Recital of the third series by Mr. Richard Tattersall, organist of St. Thomas Church, and member of the Conservatory Faculty, took place Saturday afternoon, April 20th, when six organ numbers of importance and beauty were performed with distinction and grateful smoothness and accuracy. Wagner, Joseph Bennett, Tschaikowsky, Handel, Bernard Johnson, and J. S. Bach were the composers represented.

Among notable musicians lately arrived in Toronto may be numbered Madame Benita Le Mar, concert vocalist, and well known in the highest artistic circles of Germany and England. Madame Le Mar has frequently sung in London, Berlin and other great centres, taking special rank as an interpreter of Debussy's songs, several of which she introduced to audiences of distinction at Bechstein Hall, Hevolian Hall and Messrs. Broadwood's Rooms. In fact all her press notices unite in describing her as a true and brilliantly equipped artist, with a strong individual style combined with instructive masters of vocal effects.

Recitals in the latter half of May were, perhaps, more numerous than in any previous season and included Miss Florence Hazel Wharton, A.T.C.M., of the School of Expression, May 13th; vocal pupils of Mrs. J. W. Bradley, May 14th; vocal pupils of Mrs. Alfred Jury, May 15th; piano pupils of Mr. F. S. Welsman, May 16th, and an organ recital Saturday afternoon, May 18th, by George H. Ziegler of Berlin, Ont., pupil of Mr. G. D. Atkinson. Pupils of the Piano and Violin Departments, primary grade, gave a recital Saturday afternoon, May 17th, when the following teachers were represented: Miss Edna Johnson, Miss Ida Holmes, Miss Edith Breckenridge, Miss Rachael E. A. Wilson, Miss Minnie Connor, Miss Alma F. Tipp, Miss Olive Brush, Mrs. E. J. Hopkins, Miss Eugenie Quehen, and Miss Annie Johnson.

The closing concert, was as usual, held in Massey Hall, on the evening of May 21st, the annual meeting of the T.C.M. Alumni Association having been arranged for June 4th and June 5th.

Recitals during the last ten days of April were very numerous including, the piano pupils of Mr. Edmund Hardy, Mr. G. D. Atkinson, Mr. W. J. McNally, and

Mr. Frank S. Welsman, the violin pupils of Mrs. Drechsler-Adamson, and the violin pupils of Mr. F. E. Blachford. Miss Lillian Patridge, vocal pupil of Mrs. Hopkins, was heard in recital during April, assisted by piano pupils of the same lady. Mr. Richard Tattersall's Seventh and last organ recital of the present or third series was particularly well attended on April 20th, several of the pieces played received warm encores, notably Bernard Johnston's Duologues and the Ride of the Valkyries. These recitals constituted an attractive and valuable feature during the winter and spring months and were most popular among all classes of musical people.

On the evening of April 29th, M. Edouard Hesselberg, pianist and Musical Director of Belmont College, Nashville, Tenn., gave a recital by invitation of the Conservatory in the Concert Hall that attracted a large and critical audience and resulted in very warm expressions of opinion on the part of those present that M. Hesselberg is a brilliant and forceful artist at the piano and possessed of unusual technical powers, in addition to which he is evidently a thoughtful and cultured musician as evidenced by his compositions. His playing of the seldom heard Beethoven Sonata in E minor was particularly grateful and in fact, each number of his difficult and varied programme brought resounding applause at the close. Mdme. Hesselberg, a native of the South, is also a person of unique talent in literary direction.



Among the additions to the staff next season will be Mdme. Le Mar and Mr. J. Burlington Rigg to the vocal department, and Miss Jean Hunter, from Scotland, as violin teacher.

Home and Foreign Notes

Almost the record for audiences was established recently in four recitals on consecutive dates on the large four-manual Kimball organ in the auditorium at Topeka, Kansas, at which the aggregate attendance at the four recitals was more than fourteen thousand. If this does not indicate a future for paid organ recitals as serious musical events the prospect is hopeless. The four recitals were given by Clarence Eddy, incidental to a State Teachers' Convention.

Beethoven's love affair with the Countess Guicciardi has been made the subject of a Swedish novel, "Quasi, Una Fantasia"; the book will be issued in English form by Sturgis & Walton Co.

"Historical, Descriptive, and Analytical Account of the Entire Works of Johannes Brahms" is the title of a volume of 599 pages, by Edwin Evans, just issued by the Scribners. It covers the vocal works—lieder, part songs, and choral works. Vol. II of this exhaustive work will be devoted to the piano and organ works; Vol. III. to the chamber and orchestral works.

The score of Richard Strauss's new opera, "Ariadne auf Naxos," is not to be printed in Berlin, but in Paris, because the copyright there extends for fifty years after the death of

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the composer, which is twenty years longer than in Germany.

The correspondence of Weber, whose literary works are almost as interesting as his music, is to be printed by Breitkopf & Hartel.

There is a scheme for a performance at Nuremberg next summer of "Die Meistersinger," which will be a very original one. The first act is to be given at the municipal theatre, the second in front of the historic house of Hans Sachs, and the third in the meadow through which runs the Pegnitz.

During the recent rehearsals at Budapest of "Rosenkavalier" and "The Girl of the Golden West," Richard Strauss and Giacomo Puccini met for the first time, and both seemed delighted at making each other's acquaintance.

In connection with the centenary of Wagner's birth, four cycles of the "Ring" will be given at the Costanzi Theatre in Rome during April and May next year.

The Bechstein firm, London, Eng., was established fifty-eight years ago by F. W. Karl Bechstein, and has since then remained in the possession of his family. Their 100,000th instrument has just been completed and issued, and this establishes a record for a factory of first-grade pianofortes. Of the number just mentioned, one half was sold in Great Britain and her Colonies.

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The seventh Bach Festival will be held at Dessau, June 15th-17th. The form of the ancient liturgy will be used in the Cathedral service.

Franz von Vecsey, who appeared eight years ago as a prodigy violinist, has come again to London. He is not yet, we believe, quite out of his teens, but he is well on the road to becoming a great artist, as he showed at his second recital at Bechstein Hall on March 6th, by performing Mendelssohn's Concerto and Bach's Prelude and Fugue in G minor.

The following names are those of recognized Scandinavian composers, a larger company than most people imagine: Svendsen, Halvorsen, Lason, Sjogren, Wiklund, Sinding, Enna, Schytte, Borresen, Nielsen, Alnaes, Glass, Tofft, Aulin, Grieg, Lie, Gade, Backer-Grondahl, Henriques, Alfvén, Palmgren, Stenhammar, Windling, Novacek, Poldini, Lange-Müller.

The Vancouver Vocal Society held its annual concert on February 26th in the Opera House, and it was accorded good support, the house being well filled with an attentive and enthusiastic audience. The programme of vocal music rendered by the chorus was made up of selected compositions requiring great carefulness of interpretation in order that they

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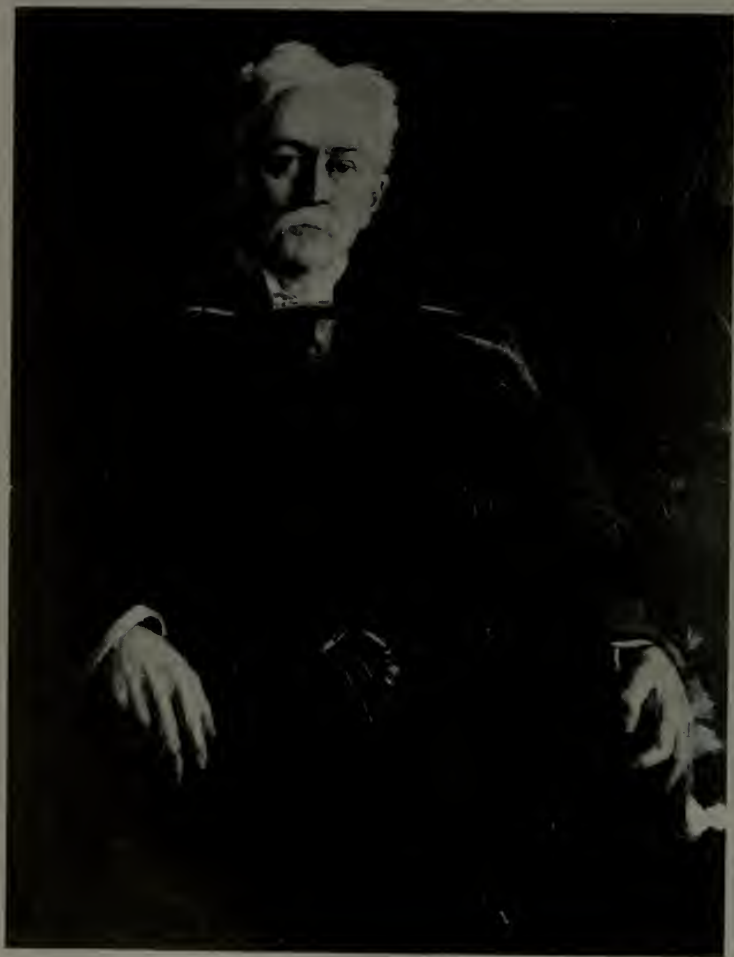
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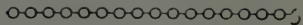
Contents

	Page
Portrait of Dr. Edward Fisher.....	Frontispiece
Portrait of Dr. Edward Fisher. Article.—Ed.....	164
The Closing Concert.....	165
To Dr. Edward Fisher. Poem. J. D. Logan.....	169
The T. C. M. Alumni Association.....	170
T. C. M. Alumni Banquet.....	173
Conservatory Dinner.....	175
A Silver Anniversary. J. E. Middleton.....	176
Conservatory 25th Anniversary.....	178
The Speeches.—Ed.....	179
The Banquet.—Ed.....	181
Testimonial to Miss M. G. Ferguson.....	183
Miss Marion G. Ferguson (with portrait).....	185
Home and Foreign Notes.....	187

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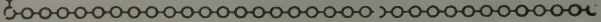
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The Conservatory Monthly

Portrait of Dr. Edward Fisher

Founder and Musical Director,
Toronto Conservatory of Music, 1887-1912



OUR Frontispiece this month is an excellent photograph of the portrait painted by Mr. John Russell, the eminent Canadian artist domiciled in Paris, of Dr. Edward Fisher, and presented on the evening of June 5th at a complimentary banquet held by the Alumni Association. The portrait, which is one of the most life-like and successful of Mr. Russell's achievements, is the outward and visible sign of the esteem and admiration generally felt by all who have come to know Dr. Fisher, both in public and private capacity and was subscribed to by members of the faculty and many others. As an educationist in the widest and most comprehensive yet highly specialized and set apart sense, as the possessor of unusual mental gifts of great calibre, and as a man of dignified bearing and fundamental sterling ethical qualities, Dr. Edward Fisher is known, remembered, and appreciated not only throughout the Dominion of Canada, but wherever those reside who have profited by either his personal training and influence or the benefit accruing from years spent at the institution still governed by him.—Ed.

The Closing Concert



THE press comments, which follow, on the Annual Concert, May 21st, at Massey Hall represent the striking unanimity of this year's verdict—that this brilliant event was in no way behind its predecessors and that both the soloists and the local symphony orchestra were fully up to the mark of former years; the attendance being particularly large and distinguished and unusually demonstrative. In the vast audience were representatives of every class of society, the top gallery was even more densely packed than usual.

The flowers presented were superb and in the best taste.

Aside from its perennial artistic merit and its pure entertainment, the annual concert of the Toronto Conservatory of Music serves a special practical purpose. It is the only way by which the public can judge the excellence of the teaching done by the Conservatory, and thus prove to them that the institution ranks, as it really does, with the best conservatories in the world, and, in turn impress them with the fact that Canadians can get at home—here in Toronto—sound and finished musical education.

The 25th concert of the Conservatory was given last night in Massey Hall. The event possessed several characteristics which gave this concert peculiar originality and distinction as compared with the excellent concerts of previous years.

The first characteristic was the very critical attention of the very large audience of the pupils' friends, music lovers and teachers. The progress of general musical culture in Toronto in the last few years made this inevitable. The kindly attitude of the public to indifferent or inartistic playing or singing no

longer exists in this city. The Conservatory pupils who played or sang last night more than satisfied the audience with first-rate artistry, and thus upheld the reputation of the Toronto Conservatory as a superior institution in the musical world.

Another novel characteristic which gave the concert distinction was the general level of excellence shown by the young instrumentalists and vocalists. So to speak, there were no "hills and hollows" in the artistry exhibited by the piano, violin or vocal pupils. Every one disclosed high attainments, so far as training added relative perfection to natural gifts. Of course, some had greater or finer natural gifts of temperament, expression and facility than had others but still each young pianist, violinist or vocalist proved himself or herself a genuine artist, and furnished positive evidence that Canada will supply yet, and soon, the world with virtuosi of which the country may well be proud.

Finally, most significant, by way of distinction in last night's concert, was the number of compositions in concerto form played and sung by the pupils, with the assistance of the Toronto Symphony Orchestra. Out of the 12 young artists, ten would have been referred to in the press, if they had been Gadskis or Boncis or Parlows, as "the soloists" of the evening. While in themselves every pupil was highly satisfactory and delighting, from the point of view of the superior training for professional concert work which the Conservatory is excellently promoting, the work of the young "concerto" artists last night deserves special mention as the most significant characteristic of the programme.—The News.



The annual concert of the Conservatory of Music attracted a capacity audience to Massey Hall last night, and not only was every seat in the auditorium occupied, but hundreds of people were turned away as accommodation could not be found for them. This

concert serves to demonstrate to the general public that a really excellent work is being done by our own local teachers, who are turning out a very large number of finished performers. Twelve young people were heard last night in vocal, piano and violin selections, and they all showed excellent technical training. Many of them also possessed considerable interpretative skill that spoke well for artistic care of their masters as well as their own responsiveness.

Although the programme was an exacting one and well calculated to show the various sides of the work of the young performers, it did not wander far from the precedents established by previous events of this nature, and most of the numbers were familiar. There were two violin selections, the first being Mendelssohn's Concerto, played by Miss Marie L. Southall, A.T.C.M., a pupil of Miss Lina D. Adamson. Later in the evening, Miss Julia O'Sullivan, a pupil of Mr. Frank Blachford, gave Lalo's colorful "Symphony Espagnole."

Six vocalists contributed towards the programme, of whom two were young men. One might remark in passing that it looks as though the young ladies of Toronto have more musical ambition than the members of the opposite sex, who are rather conspicuous by their absence from pupil recitals. Three operatic numbers were given. Miss Irene Symons, a pupil of Mr. M. M. Stevenson, gave the aria "Robert toi que j'aime," from "Robert le Diable." This young lady possesses a rich and naturally dramatic mezzo-soprano voice. Miss May P. Hinckley rendered the cavatina from "Carmen" (Bizet), and Mr. Gladstone Brown was heard in the beautiful aria "Che gelida manina," from the first act of "La Boheme." The former is a pupil of Mr. H. J. Lantz and the latter of Dr. Edward Broome. Miss Iline Kemp, a pupil of Miss Ethel Shepherd, sang a group of songs, which included "A Spirit Flower" (Stanton), "Irish Love Song" (Lang), and "The Moon Drops Low" (Cadman), Miss Janet Cringan, pupil of Mr. A. T.

Cringan, rendered "Lorely" (Liszt), and the setting which Coleridge Taylor made to the love song, "On-away Beloved," from "Hiawatha," was given by Mr. F. S. Hamer, who has received his tuition from Dr. Albert Ham.

The length of the programme made it impossible for the pianists to play through a complete concerto. Miss Elma Ferguson gave two movements of Schumann's A minor concerto, and Miss Bertie Whalley contributed the adagio and allegro from Grieg's Concerto, op. 16. These two young ladies were taught by Mr. W. J. McNally and Dr. A. S. Vogt. Miss Gladys Murray, a pupil of Mr. F. S. Welsman, and Miss Mary Morley, A.T.C.M., a pupil of Dr. Edward Fisher, brought the programme to a close by playing Tschaikovsky's "B Flat Minor Concerto." The attractiveness of the concert was considerably increased by the presence of the Toronto Symphony Orchestra, under the baton of Mr. Frank Welsman, which supplied the accompaniments for all the instrumental numbers and the majority of the vocal selections.—The Mail and Empire.

The music season was brought to a close last night with the big annual concert of the Toronto Conservatory of Music at Massey Hall, which, as usual, attracted an audience that left no seats unoccupied. Every number on the programme save one was accompanied by the Toronto Symphony Orchestra and conducted by Mr. Frank Welsman. While the concert was big in regard to the largeness of the compositions offered, it gained additional importance from the co-operation of the orchestra, the audience hearing the music in the form in which it was written. Two brilliant triumphs in the piano department brought this unique concert to a close—the first, the playing of the Andante and Molto Maestoso from Tschaikovsky's concerto in B flat minor by Miss Gladys Murray, a pupil of Mr. Frank Welsman, and the Andante semplice and Prestisimo and Allegro from the same concerto by Miss Mary Morley, a

pupil of Dr. Fisher. These talented young ladies, although the hour was wearing late, sustained the interest of the audience to the end. Miss Gladys Murray played with a brilliancy and authority beyond her years, while Miss Morley rendered her part of the concerto with artistry, with splendid qualities of tone and technique.—The Globe.



To Dr. Edward Fisher

We knew not in that wistful far-off day

The pregnant acorn from the noxious weed.

But thou, doubting men's deepest doubts away,

And voiding all their mean, distracting fears,

Didst take from Time his bond to fill thy need,

And with secure prevision wrought the sway

Of thy first plans for this eventful day,—

Great halls stand forth thy monumental meed,

The just fruition of revolving years,

Lo, now 'tis ours to praise thy work well done,

Thy vision proved; the victory won.

—J. D. LOGAN

—Daily News, Saturday, June 8th.



Our great orchestras should occasionally vary their programmes by playing a Strauss waltz. Theodore Thomas often played the Strauss waltzes. In the memoirs of that great leader, written by his widow, we read:

He recognized that the dance music of the Strauss family had a distinct value in the concert room, and that it was worthy of its own place on his lighter programmes. He, therefore, went many times to hear it under the leadership of Strauss himself, and carefully noted his best effects, for reproduction in the summer night concerts at home. When he returned he brought with him pretty much everything the Strausses had ever written . . . nearly two hundred dances and marches.

The T. C. M. Alumni Association

ON TUESDAY evening, the fourth of June, the fourth annual meeting of the T. C. M. Alumni Association was held in the Music Hall and well attended by members of the Society, graduates and pupils. After preliminary remarks by the President, Dr. J. Humfrey Anger, of a cordial, encouraging and pleasing character, Dr. Edward Fisher was called upon to make a few comments and to greet the assembled guests. Referring to the special interest felt in this the 25th year of the institution's existence, Dr. Fisher spoke feelingly and with conviction of the stand taken by the Conservatory among schools of music in Canada, and briefly reviewed the work done by himself as music director and by the excellent and distinguished Faculty associated with him. With regard to what might be termed the relative standpoint, Dr. Fisher observed that as conditions changed and the community grew, competition must exist, but that he did not object to legitimate competition, which, far from retarding, only served to assist in general culture and improvement of artistic perception. This country and such institutions as the Toronto Conservatory of Music were, after all, but in the beginning stage. He, however, might be pardoned for pointing with pride to the list of successful graduates, and urged upon the Alumni continued loyalty to their Alma Mater. Continuing, Dr. Fisher remarked that Conservatory methods must be properly made use of and tested, in order to avoid disappointments. Novices could not be turned into accomplished artists in a few months' time. The Conservatory did not offer any special formulae for manufacturing geniuses; there was in art, as in other things, no "royal road" to success.

The need of earnest students was ever before them in their work of building up the Conservatory, and the great lesson of patience must be inculcated. Dr. Fisher was listened to with the greatest interest and pleasure and was warmly applauded upon taking his seat.

The business of the evening then proceeded, with the result that Dr. Anger, the retiring President, who has filled the office with distinction for two years, was succeeded by Mr. Frank S. Welsman, elected by acclamation, the motion being made by Dr. Fisher and seconded by Mr. Russell G. McLean. Mr. Welsman was heartily applauded on rising to say a few words concerning the honor "thrust upon him," and all present must have concurred in the best of good wishes for the future work of the new President, Mr. Welsman being one of Toronto's most talented and popular musicians. A new departure was inaugurated by electing Miss Maud Gordon, always an energetic member of the Association, one of the Vice-Presidents, the motion made by Mr. A. T. Cringan, seconded by Mr. W. J. McNally. Mr. Hardy as Recording Secretary, Mr. McNally as Corresponding Secretary, and Mr. F. E. Blachford as Treasurer were practically re-elected by acclamation, also Mr. A. T. Cringan as Auditor. The Councillors were as follows: Dr. Fisher, Dr. Anger, Dr. Broome, Dr. Vogt, Mr. Harrison, Mr. Palmer, Mr. Oliver, Mr. Atkinson.

The Women's Auxiliary Committee was as follows: Mrs. Fisher, Mrs. MacColl, Mrs. Ham, Mrs. Bradley, Mrs. Vogt, Mrs. Anger, Mrs. Carnahan, Miss Ferguson, Miss Shepherd, Miss Hayes, Miss Briggs, Miss Twohey, Miss Myers. This finished the business of the evening, after which Dr. J. Humphrey Anger gave a delightfully erudite, yet informal discourse, on "The Harpsichord," illustrating his remarks by illustrations on several of the interesting old, but beautifully preserved instruments in his possession, playing a Minuet in the old style of his

own composition, and giving a very clear idea by the lucidity of his remarks of the effects produced by the clavichord, dulcimer, and harpsichord of two hundred years ago. A very handsome instrument made in 1773 by the London house of Kirkman & Co., who later on made excellent pianos, was subsequently examined in detail by the members present, Dr. Anger cleverly pointing out stops, levers, lid and pedals all in his characteristic vein, playing snatches of Handel and Bach, and a pretty little arrangement of Ben Jonson's tender "Drink To Me Only With Thine Eyes." Dr. Anger made frequent reference to the enthusiasm and love for this branch of art shown by that veteran amateur in England, Dr. Southgate, and also to Mr. Dolmsetch whose recitals in Toronto are not forgotten. Such an address, while bright and entertaining, must have been of great profit to those engaged both in teaching and learning the piano, the subject of ancient and modern "touch" as alluded to by the speaker causing some amusement, and if the hour had been earlier, affording capital opening for a discussion. A warm vote of thanks was passed to Dr. Anger who replied fittingly.

Among those present were: Mrs. Fisher, Mrs. Anger, Mrs. Cringan, Miss Ethel Shepherd, Mrs. J. W. Bradley, Miss Maud Gordon, Miss M. G. Ferguson, Miss Myers, Dr. F. H. Kirkpatrick, Mr. and Mrs. J. W. F. Harrison, Mr. F. M. Burt, Mr. W. J. Pitman, Mr. Russell McLean, Miss Rachael Wilson, Mr. T. J. Palmer, Miss Edna Johnston, Miss Dora Connor, Mrs. Parker and many others.



Pietro Mascagni and Gabriele D'Annunzio are collaborating in the production of an opera. Although it has been a matter of gossip for some time that efforts had been made to bring together the greatest poet and the leading composer in Italy in a joint undertaking, it is only now that the announcement is made that a new poem-drama, entitled "La Parisina" from the pen of D'Annunzio will be "musicalized."

T. C. M. Alumni Banquet



LAST evening was an occasion of mutual congratulation when two hundred of the Alumni Association of the Toronto Conservatory of Music sat down to a banquet in the Music Hall to celebrate the twenty-fifth anniversary of the Institution and to do honor to the Musical Director, Dr. Edward Fisher, by presenting him with an oil portrait of himself painted by Mr. John Russell. The chair was occupied by Dr. Anger, President of the Association, who after justice had been done to a very appetizing repast, opened the proceedings by reading letters of regret of inability to be present from W. P. Gundy, Elmes Henderson, W. H. Hewlett, J. D. A. Tripp, and Dr. A. S. Vogt, who wrote from Brussels, Belgium. Dr. Anger in a brief speech referred to the occasion as the most auspicious in the history of the Conservatory. In addition to celebrating their twenty-fifth anniversary they had met to do honor to Dr. Fisher, who had guided the fortunes of the institution from its foundation and who, moreover had created and developed it from a small beginning to the position of one of the greatest musical teaching agencies on the continent of America. Dr. Fisher's success had been brought about by the fact that while a musician he was also a man of broad sympathies, of excellent business ability and one who had always treated the students and the members of the Faculty in a thoroughly fair spirit. His catholic sympathy was shown in the fact that he had been associated in the foundation of the Canadian Society of Musicians, the Clef Club, the Guild of Organists and the Toronto Symphony Orchestra. Sir John Boyd, amid great enthusiasm, proposed the

toast of "Our Musical Director." He took occasion to pay an eloquent tribute to Dr. Fisher's musicianship, which had been cultivated in two continents, to his business judgment and to his instinct for finding out the right kind of men in assisting him to build up a great teaching institution. He then unveiled the portrait of Dr. Fisher, a ceremony which was received with a long-continued demonstration of applause. Dr. Fisher responded with much feeling and said that the meeting marked a momentous epoch in his life. He appreciated deeply the kind words of the President and the evidence of their regard of the Alumni which was before him in so tangible a shape. While his efforts as the musical director of the Conservatory had met with success, he was greatly indebted to the cooperation and support of the directors and the loyalty of the Faculty and staff of officers without which success would have been impossible. He had had also the valuable support and advice of his wife. He considered that the Conservatory had been the pioneer of educational music in this country, and it had always been thoroughly alive to its responsibilities. The evening would be one of his cherished memories all his life. A variation in the programme was made here, when Miss Morley came forward and on behalf of the Alumni presented Mrs. Fisher with a beautiful bouquet in token of their affection and esteem.

Dr. Fisher then formally presented the portrait to the custody of the Conservatory and Trinity. It was Trinity University proposed the toast of "Our Alma Mater," and in a few felicitous remarks referred to the early and intimate association of the Conservatory and Trinity. It was Trinity, he reminded the meeting, that first conferred the early musical degrees. He considered the work of the Conservatory a national one, one that would leave its traces in the development of culture throughout the Dominion. The work of the Conservatory had been thoroughly good from its inception. Mr. J. A. Macdonald, in responding on behalf of the Board of

Directors, thanked the Provost for his recognition of the fact that the work of the Conservatory was national in its scope. He emphasized the importance of the mission, of instruction, which was, in the midst of materialistic tendencies, to uplift our ideals, to develop a love for the beautiful. He spoke very eloquently of this mission of the Conservatory, a mission which the people would judge by the work of the students. The musical director's high and noble aims were seen in splendid illustration in the remarkable state of efficiency and usefulness which the Conservatory had reached. Mr. W. K. George proposed the toast, "Our Association," and Mr. Edmund Hardy responded in appropriate terms.—The Globe.



Conservatory Dinner

The Conservatory Music Hall was brilliant last evening on the occasion of the dinner given by the President and Executive of the Alumni Association of the Conservatory, as the celebration of the twenty-third anniversary of the foundation. On the platform was a table running its length beautifully decorated with large clusters of exquisite pink roses and white marguerites, behind which being the presentation portrait of the popular director, Dr. Fisher, of whom also was a charming snapshot in his studio by one of his pupils on the first page of the beautiful menu, so artistically got up in white and gold, each dish having special quotations. All along the length of the hall were tables bright with tall vases of brilliant snapdragon, the large platform itself being banked with masses of lilacs and green plants. Pretty gold and silver shaded lights were on all the tables, and the scene was a most charming one. Before the assembling of the guests, Mrs. Fisher, wearing a beautiful dress of dark, soft, blue satin with delicate lace on corsage and sleeves, received in the

studio with Mrs. Anger, who wore dove grey satin and crepe de chine embroidered in roses and foliage in raised design. Lady Gibson was at the dais table wearing white and black satin brocade, with lace and diamonds; Miss Gibson in blue with gold embroidery; Miss Boyd in black satin with touch of cerise; Mrs. H. Cox in pale blue and pearls. Mrs. Fisher was presented with a superb cluster of deep pink roses, which she received with her usual quiet grace. The toasts, beginning with "The King," were responded to with mighty chorus and applause given to the speakers from the hundreds present, and with the inspiring measures of the orchestra this most charming entertainment was brought to a close.



A Silver Anniversary

By J. E. Middleton

To signalize the 25th anniversary of the establishment of the Toronto Conservatory of Music, John Russell, the forceful young Canadian artist, has painted a notable portrait of Dr. Edward Fisher, founder and musical director of the institution. The work was done at the instance of the Alumni Association. Last night the picture was unveiled in Conservatory Music Hall, where 200 alumni and friends had dined sumptuously at great length, and with due ceremonial Sir John Boyd, president of the Conservatory, delivered the speech of honor, proposing the health of Dr. Fisher just as the veiling fluttered away from the portrait.

He said that the success of the Conservatory had been due mainly to the triple endowment of the musical director. He was a natural musician highly trained. He had an aptitude for business and finance. He had an instinct for judging men. So, the artistic ideals of the Conservatory had been sound

and well based. Prosperity had been assured through the acumen and managing ability of the man in charge. The staff was efficient and loyal. Sir John praised in no uncertain tone the wisdom which led Dr. Fisher to select the present site of the Conservatory. It was in the intellectual core of the city and the province, a glorious spot in the British Empire.

Dr. Fisher was graceful in his reply. He did not neglect the sentiment which the silver anniversary inspired, nor did he fail to express his gratitude for the portrait and the thoughtfulness of those who gave it. He marveled—in a moment of modest playfulness—at the stupendous task before the artist—to make a good picture of a commonplace man. Then, generously, he formally transferred the ownership of the portrait to the Conservatory, hoping that it would be the nucleus of a collection of portraits in future years of musical directors to come. In the first calendar of the Conservatory in 1887, he added, were four names which still graced the official year-book—those of Sir John Boyd, Mrs. J. W. Bradley, Mrs. Drechsler Adamson, and the Registrar, Miss Ferguson. Gallantly, also, Dr. Fisher referred to the invaluable work of the lady whom he was proud to call his wife. A sheaf of roses from the alumni added to Mrs. Fisher's pleased embarrassment. Closing, Dr. Fisher paid a tribute to the loyalty of the Faculty, expressed the hope that the Conservatory would always be progressive, and bespoke continued success because of "the splendid musical material found everywhere in such abundance amongst the Canadian people."

Rev. Dr. Street-Macklem brought to the Alumni the congratulations of Trinity University, with which the Conservatory was affiliated from the first year of its activity. He considered the work of the Conservatory a national work. It had helped enormously

the cause of music and of general culture all over Canada. Furthermore, it had been built on sound artistic principles. Dr. J. A. Macdonald fervently commended to the attention of all musicians the message of Wordsworth on nature and of Browning on life, that they might understand the things unseen but vital in all art study. Other speakers were Mr. W. K. George and Mr. Edmund Hardy. Dr. Humfrey Anger presided in a happy manner and read letters of regret from several friends of the Conservatory unable to be present. Not the least interesting was one from Dr. A. S. Vogt, dated from Brussels.—The News.



Conservatory 25th Anniversary

The banquet given by the Alumni of the Toronto Conservatory of Music at the Conservatory Hall last night was a most brilliant affair, the occasion being the 25th anniversary and the unveiling of a portrait of Dr. Fisher. The large reception room and halls of the Conservatory were beautifully decorated with flowering trees, lilac, waxberry, etc. In the Music Hall the veiled portrait was hung in front of the organ, and along the edge of the platform was arranged a table the full length, with a central high stand of pink roses and marguerites, surrounded with silver vases of the same flowers and silver and pink shaded candles. Round the base of the platform palms and lilacs were banked, and the hall filled with tables for the rest of the two hundred guests. The guests were received in the large drawing room by Dr. and Mrs. Humfrey Anger, the latter in pale grey satin and lace embroidered with coral and pearls and a pearl bandeau in her hair, and Dr. and Mrs. Fisher, the latter in peacock satin heavily embroidered and trimmed with gold lace, topaz ornaments, gold leaves in her hair and a corsage bouquet of gloire de Dijon roses. An orchestra played in the gallery during the dinner, and later Sir John Boyd unveiled the por-

trait of Dr. Fisher. Among those present were:—Lady Gibson, in black with real lace, diamond tiara and ornaments; Miss Eugenia Gibson, wearing black and blue with pearls; Sir John Boyd, Miss Boyd, in black with pink coral in her hair; the Provost of Trinity College, Mr. H. C. Cox, Mrs. Cox, Mr. W. K. George, Mr. and Mrs. Candee, Mrs. Somers, Dr. J. A. Macdonald, Mr. Somers, Mr. Sears, Mr. Sidney Fellows, Miss Ethel Shepherd, Mr. and Mrs. Hector Charlesworth, Dr. and Mrs. Ham, Dr. and Mrs. Meyers, Miss Lina Drechsler Adamson, Mr. Russell Maclean, Mr. and Mrs. Boehme, Miss Muriel Bruce, Mr. Frank Blachford, Miss Denzil, Miss Mary Smart.



The Speeches



PROVOST MACKLEM devoted the first part of his stimulating address to the cordial relations at all times between Trinity University and the Conservatory, referring to the affiliation of these institutions in the early years of the Conservatory's growth and to the many fine qualities of its first President, who was also Chancellor of Trinity, the late Senator G. W. Allan. Such links as these indeed created a veritable landmark in the educational history of Toronto, and as a patriotic and enthusiastic Canadian he, the speaker, was genuinely pleased to proffer the earnest congratulations of Trinity College to the Conservatory on the occasion of celebrating its silver wedding or educational jubilee. Dr. Macklem alluded next to one feature of such gatherings, the ever-changing personnel which must follow the life of a student generation but prophesied even greater success for the coming twenty-five years. As a national, as well as a local work, and as a centre of culture and great output of interest in musical affairs, he thought that all true Canadians, and all Canada in fact, was indebted to Dr. Fisher and his associates in building up

and maintaining such an institution in our midst. He went on to say that, speaking as a parson, since clergymen and musicians are hardly supposed to be closely identified with business projects nor to possess much business sagacity, he was glad to note that from inception the position of the Conservatory had been good and sound, the work was good along the lines both of art and business, and he congratulated all present on the splendid buildings and unrivalled situation of the Conservatory. He closed by paying generous tribute to Dr. Edmund Fisher, as man and musician, and proposed the toast of the "Toronto Conservatory of Music." Dr. J. A. Macdonald, in replying for the institution, struck a deep and serious note by the direct and inspired manner of his address and the ideas involved. Art, like everything worth having, must be vital and must include the seeing eye, the hearing ear. The lessons taught by nature to Wordsworth, the lessons taught by life to Browning should be uppermost in the aesthetic scheme as in others. The fine oratorical quality of this speech and the virility and earnestness of the style made a profound impression upon the room. Sir John Boyd's tribute to Dr. Fisher was equally earnest, equally warm and told of the gradual building up of the institution, both practically and theoretically. Dealing with the changes found necessary about the tenth year of the Conservatory's existence, Sir John Boyd pointed out that while the directors were looking after and finally purchasing a "site," Dr. Fisher possessed the necessary "foresight." Dr. J. Humfrey Anger referred to his nineteen years at the institution as a period of much satisfaction to himself and commented upon the stability and permanency of conditions so congenial to the hard worker and one engrossed in art. Mr. W. K. George and Mr. Hardy were very warmly received and Mrs. Fisher's graceful little speech of thanks for flowers presented by the Alumni must not be forgotten.—Ed.

The Banquet



THE success of the T., C. M. Alumni Association banquet was admitted on all sides and now remains in the memory as a very brilliant, significant, and unique occasion. The beautiful hall never looked better, its natural charm of design and coloring being sufficiently enhanced by flowers and green plants in profusion and its simple but pleasing lines unobscured by crude drapings of violent hues. Only one flag, and that draped over the portrait unveiled late in the evening, appeared to stimulate the patriotism of all present, but that one was enough, for the strains of the "National Anthem" rose and fell with no wavering sound, no uncertain inflection. The lights glimmered on fresh, young faces in summer toilettes, on the banks of antirrhinum, velvety crimson and yellow, on the more stately gowns and jewels of the favored ones at the table of honor and on the stained glass of the windows, the stops of the great organ, the delicate silver and pink of the decorations. From the first contact of the guests, nearly two hundred in number, with the retiring President and Mrs. Anger, and Dr. and Mrs. Fisher in the noble suite of reception rooms and corridors all thrown open and graced with an abundance of flowering plants, tall shrubs, lilacs and roses, one felt that contact was fusion of the sincerest kind and that congratulations and warm sentiment were mutual and reciprocative. Afterwards as the banquet proceeded, this impression was further strengthened, for sincerity was the keynote of the speeches and sincerity and good-will beamed upon all features. Dr. and Mrs. Fisher were of course, the cynosure of all eyes, their twenty-five years of united labor being uppermost in the minds of those facing

them, but also one felt special interest in Sir John Boyd, whose beautifully poetic address moved all hearts as he spoke of the spring green sward and the purple buds upon the trees in the historic Park close at hand; in the Provost of Trinity with his clear enunciation, saving humour and most heartfelt tribute conveyed from his venerable institution; in the quiet but moving appeal of one of the strongest friends of the Conservatory, Dr. J. A. Macdonald who reminded his hearers of the vitality of things unseen, who conjured them to follow the gleam and to cultivate a sense of the reality of things, spiritual as well as temporal. What a capable and happy toastmaster did Dr. Anger succeed in being and how all was hushed in that historic moment when the Founder and Musical Director rose to make his speech! Dr. Fisher's words were, as usual, to the point, but given with more than customary fervour and we may well believe that he must have felt deeply moved as he gazed at the faces turned towards him and saw so many of his staff, his pupils, and his personal friends present on this interesting occasion. It is not given to every man to sit under the tree he has planted and that this has been the case of the Musical Director of the Toronto Conservatory, is, as he himself gladly pointed out, the result of many fortuitous and happy circumstances. No words fell more gratefully on the ear during the evening than those in which Dr. Fisher paid generous tribute to the Board of Governors, past and present, to the members of the Faculty, and last but far from least, to the accomplished and devoted lady "he had the honor to call his wife." The unveiling of the portrait by Mr. John Russell and the presentation of roses to Mrs. Fisher by Miss Mary Morley were followed by long continued applause, and after speeches by Mr. W. K. George and Mr. Edmund Hardy the entire assemblage joined in singing "Auld Lang Syne" in traditional fashion and the evening was over. While we have lingered over the mental aspects of the scene and the reflec-

tions inseparable from such an occasion, we must not omit to state that all arrangements for carrying out the banquet and all the details appertaining thereto were most ideally planned and successfully and artistically managed by the officers of the Society, greatly aided by Mrs. Fisher and Mrs. Anger.—Ed.



Testimonial to Miss M. G. Ferguson

ONE of the most interesting events in the history of the Conservatory has been the recent presentation to Miss Marion Georgina Ferguson, for 25 years registrar of the institution, of a purse of money amounting to \$600, the donors being past and present pupils, teachers and the Board of Governors, who all recognize in Miss Ferguson a very staunch confrère and worker in the cause of music. Her relations with all who have had cause to visit the Conservatory or who spend a great portion of their time within its walls have been eminently cordial though always dignified and her example has truly been of lasting and genuine worth to those more intimately associated with her. To the efforts in the first place of two energetic members of the teaching staff, Miss Maud Gordon and Miss Edith Myers, is due the idea of thus marking the 25th year of Miss Ferguson's able service, and these ladies were greatly stimulated by the kindly interest shown by Dr. and Mrs. Fisher. The generous response, too, from all parts of the country and several points outside, made their work a pleasure in every sense, and Miss Ferguson will, it is hoped, reap substantial benefit to her health and spirits, by embarking on July 5th for a delightful trip abroad, which will be the outstanding feature of the well-earned and much-needed two months' holiday taking in the summer months of July and August. We reprint the letters following.

Toronto Conservatory of Music,
Wednesday, May 1st, 1912.

Dear Miss Ferguson :

It becomes a very great pleasure to inform you that a large number of your friends amongst the past and present teachers and prominent pupils of the Conservatory, combining with the Board of Governors of the institution, have prepared a testimonial of hearty appreciation of the many fine qualities which you have displayed in discharging the duties of your position as Registrar of the Conservatory ever since its inception.

The form of the testimonial will be that of a cheque sufficient to defray the expenses of a trip to Europe; and steamship reservation has already been made for you in case you are attracted to this plan, which, however, is by no means compulsory.

Further details in the matter will be conveyed to you by some of our members, who will call on you informally this evening.

We remain,

Yours very sincerely,

The Committee.

EDMUND HARDY, Convener,

MAUD GORDON, Secretary-Treasurer.

S. MARJORIE RATCLIFFE,

EDITH MYERS,

ANNIE JOHNSON,

LENA HAYES

MABEL F. BODDY,

DONALD HERALD.



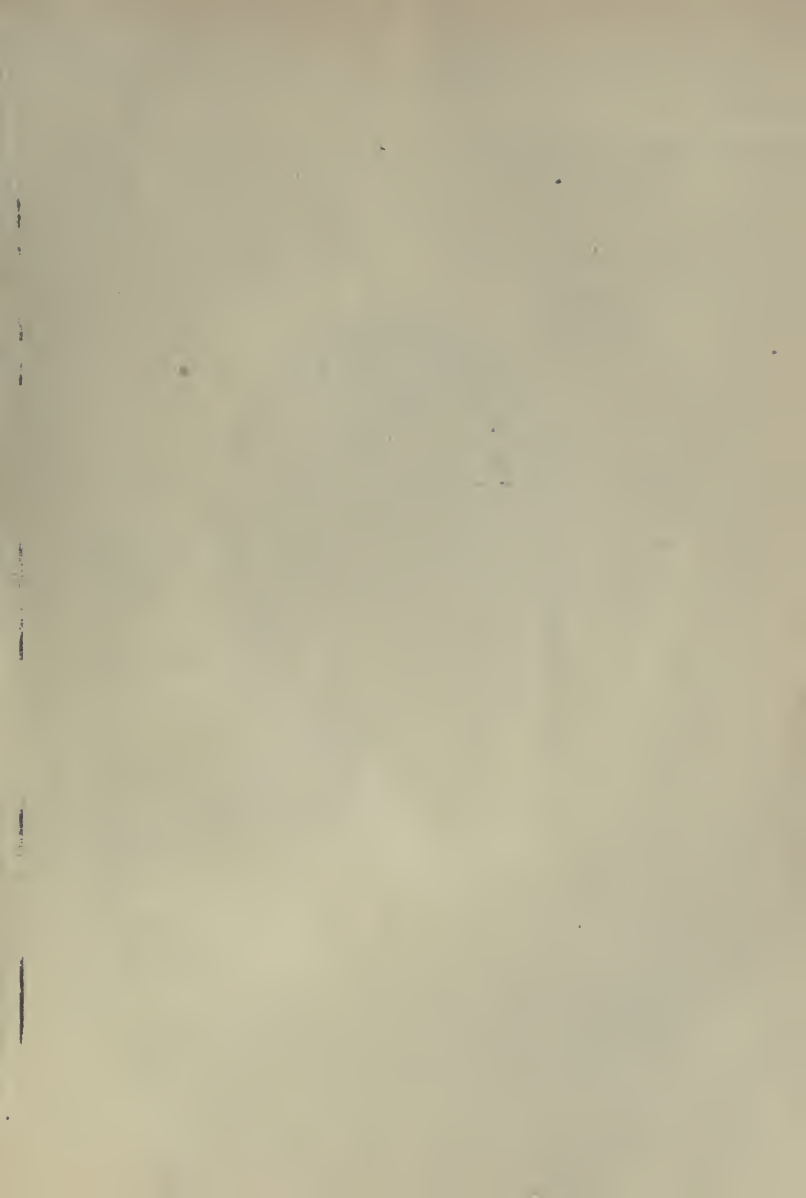
97 Bedford Road,
Toronto, May 9, 1912.

Mr. Edmund Hardy,

Conservatory of Music, Toronto.

Dear Mr. Hardy :

Will you kindly convey to the Board of Governors, members of the staff and other good friends my hearty thanks for the testimonial with which they have presented me, for the kindly thought which prompted it, and for the good-will which accompanied





MISS MARION G. FERGUSON

it? I have had many pleasant experiences during my term of office as Registrar of the Toronto Conservatory of Music, but none quite so big and exciting as this, and I am looking forward to the summer's trip abroad with the greatest of pleasure.

Again thanking you—one and all—and with every good wish,

Believe me,
Very sincerely yours,
MARION G. FERGUSON.



Miss Marion G. Ferguson



WE HAVE much genuine pleasure in presenting in this month's issue, an excellent portrait of Miss Marion Georgina Ferguson, the present Registrar of the Conservatory, who has occupied the post since the inception of the institution in 1887. Her twenty-five years of faithful service have been marked by good work done in an unassuming, conscientious, regular and accurate manner that has surely made for the general success of the business side of Conservatory affairs and that has brought its reward in the respect and affection of all who know her. Miss Ferguson was for many years organist of Westminster Church, in this city and in that capacity gave much satisfaction but her increasing duties as Registrar obliged her to forego such engagements and for quite a long period now her energies have been devoted to the work connected with her present position. These duties, it may be observed, have grown apace since the original régime at the corner of Wilton Ave. and Yonge St., when the Conservatory opened with a student roll of 200. The increased faculty, the roll of two thousand students, the formation of an Alumni Association, all go to render conditions very different from what they were even ten or fifteen years ago, but Miss Ferguson has proved herself fully equal to

the steadily increasing pressure of work and all will hope to see her at her post for many years to come. In addition to these formal qualities of head and understanding, Miss Ferguson is by nature of a frank and pleasant disposition with the capacity for making, and what is better, retaining friends among those who are attracted by her delightful personality. The record of these twenty-five years of faithful loyal service to the institution on the part of the deservedly popular registrar is one of which any one might well be proud and Miss Ferguson has to her credit, for bringing an unselfish, cheerful spirit to her work, scores of friends in all parts of the Dominion. On another page will be found some allusions to one practical result of her long established relations with the Conservatory, which took the pleasant form of a handsome but well earned testimonial. The "Monthly" hopes to hear from Miss Ferguson while abroad, notes and jottings of her trip, especially in connection with musical affairs, being eagerly awaited from one who wields a most effectual pen when at leisure and not too greatly absorbed in necessary routine.



"Composers," Mr. Elson writes, "are not usually good conductors. They are too apt to listen to the music and float along with the emotional current. Schumann was a case in point. But there have been exceptions, Mendelssohn and Wagner being famous ones. Strauss, too, must be added to the list, though some ultra-conservatives still claim that he is no composer. Weingartner himself may squeeze in here, for he has composed quite a deal. Among his operas 'Genesisius' and 'Orestes' are the best; his symphonic poems 'King Lear' and 'The Elysian Fields,' have won success; his four symphonies are much appreciated, and he has written interestingly for voice and for piano, besides composing chamber music."

Home and Foreign Notes

The New York Evening Post, in a recent issue, contained a lengthy article by Edward Jacques on Dr. A. S. Vogt, who spent a few days in that city prior to sailing for Europe. The writer says:—"While at Leipzig Vogt had the reputation of always being on the alert for something new, whether it was in the line of his art or anything else that was of interest. It has been said of him in this connection:—'Nothing is more characteristic of Vogt than that in all his doings he has been apt to find out the new thing, and to adapt the best thing, and to sun up in his work the most obvious tendencies in big things, as well as to avoid the infirmities of the bad.' He is eminently a man of two sides—on the one hand, he is a choirmaster and a drillmaster; on the other, he is a master of detail and a shrewd student of men and of business methods. All these qualities go to account for the success which he has met. And with all these qualities of business-like directness, of diplomacy, of organizing, of disciplining, and of discernment, he is the magnetic man, who not only makes friends, but retains them. On his present trip he is accompanied by a prominent Toronto physician, who is a member of the choir, and frankly confesses that he has 'Mendelssohnitis.' "

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A Christian Theatre has just been opened in Paris. It is under church auspices and is situated on the Quai de Passy. The stage has been constructed in the most modern manner. It is as large as that of the Châtelet, and there is room for a large orchestra and an organ. For the opening spectacle a sacred drama in five acts, "From Bethany to Calvary," was produced. The music was written by Mr. Esteban-Marti, a pupil of Massenet.

The daughter of Ferdinand Hiller, Madame Kwast, is preparing a biography of her father and is collating also his correspondence with notable persons. She will be glad to receive any information relating to Hiller, or letters, at her home, Charlottenburg, Schlütterstrasse 31. Both the biography and letters of this musician should prove interesting because Hiller, during a long and eventful life, was intimate with Chopin, Mendelssohn, Berlioz, Rossini, Liszt, and Heine, among others. He also was acquainted with Wagner during his Dresden days.

Siegfried Wagner has just terminated his new opera, "The Kingdom of the Black Swan." Fragments of the work have been executed in Hamburg under his direction. According to the custom which he inherited from his father, he has written both the words and music for his opera. The book is

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founded on an old German legend.

Many conflicting reports have appeared in the daily papers regarding the hymn tune played by the band of the Titanic when she foundered. Some of the survivors thought that a setting to "Nearer my God to Thee" was played. If so, what tune was used? The band master, Hartley, was an Englishman, and almost all of his men were English. The tune so widely used in this country, composed by Lowell Mason, is not known in the Anglican Church.

The 1912 Bach Festival was held at Bethlehem, Pa., on May 31 and June 1, under the direction of Dr. J. Fred Wollé. There were two performances daily, at 4 p.m. and 8 p.m. The first day was devoted to Cantatas, and the second to the Mass in B minor.

"Mr. Nikisch is, of course, no stranger in New York. Those in the audience whose memories took them back twenty years were familiar with his appearance before the public as the conductor of the Boston Symphony Orchestra, his quiet, almost languid approach, his reserved bows. His appearance has changed but little, except for an invasion of gray upon the black hair and beard. Nor has his style as a conductor—quiet grace, self-contained intensity, the occasional expansion of the gesture, the kindling glance, the smol-

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dering fire that now and again leaped into flame are the characteristics of Mr. Nikisch's conducting now as they were when he was at the head of the Boston Orchestra."—New Music Review.

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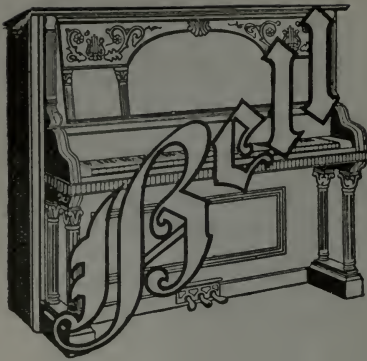
Contents

	Page
Portrait of Ignaz Jan Paderewski.....	Frontispiece
Paderewski.....	196
Beethoven the Letter-Writer.....	197
Kubelik.....	199
MacDowell's Essays.....	200
Studio Musicale.....	201
On Foreign Organs.....	202
Puccini, Verdi and Wagner.....	203
Mr. F. Arthur Oliver (with portrait).....	204
E. Hesselberg's Appointment.....	205
Echoes of the Banquet.....	206
Mdme. Le Mar's Recital.....	208
Editorial Notes	209
Music Among the Coast Indians of Northern British Columbia	211
Conservatory Announcements and Events.....	214
Personals.....	216
Home and Foreign Notes.....	219

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The Conservatory Monthly

Paderewski



THE July "Monthly" presents a very characteristic portrait of Ignaz Jan Paderewski, the distinguished Polish pianist, who is not heard as often in public as formerly but may still be reckoned with as a typical modern virtuoso of great genius. The tremendous enthusiasm provoked by his playing during his first and second American tours was slightly on the wane during his last appearances on this side, and yet few living artists surpass him as a dignified exponent of the school of Chopin and Schumann, never running into extremes and suggesting the latent poetry of these romantic works without overdoing the "tempo rubato" and cloying sweetness of many such compositions. After the novelty of M. Paderewski's much advertized appearance had worn off it was discovered that he was an absolutely genuine artist of the first rank, whose execution and interpretation were alike almost faultless, and whose talent for composition was of a superior order. He seems, in addition, to be a fairly normal individual, a personality freed from eccentricity and affectation and possessed of admirable social and domestic qualities. While advertized widely as a "Chopin" player, his sound and beautiful style fits him to illustrate all schools of composition, but he is an artist who must be in good form in order that the mingled delicacy and strength of his "metier" be properly exemplified.

Beethoven the Letter-Writer



MAN'S letters, especially those written to his intimates, are often an index to his personality. In the case of a genius, great expectations in this respect are raised, especially if he has penned his communications without the fear of publicity before his eyes. Beethoven was a great, yea, an extraordinary genius; therefore, assuming that he would let himself go in his letters, there is every reason for expecting him to reflect his moods, buttoned and unbuttoned, in his epistolary effusions. In his music, Beethoven swept the whole gamut of human emotion; in his letters he covers the whole of life's interests, from the servant troubles of the kitchen to the outpourings of his heart to those dearly beloveds whose affections he failed to win.

There are, naturally, many references to Beethoven's own compositions among his letters. Writing to Fraulein Eleonore von Breuning, whom he addresses as "Honoured Eleonore, my dearest friend," he gives her some hints as to simplifying some passages in his variations for pianoforte and violin on the well-known air from Mozart's "Figaro," "Se vuol ballar." He says, in a postscript:—

"The variations will be somewhat difficult to play, especially the shakes in the coda. But don't let that alarm you. It is so arranged that you need only play the shake; the other notes you leave out, as they are also in the violin part. I never would have written anything of the kind, but I had frequently noticed that there was some one in Vienna who generally, when I had been improvising of an evening, noted down next day many of my peculiarities in composing, and boasted about them. Now as I foresaw that such

things would soon appear (in print), I resolved to be beforehand with them. And there was another reason for perplexing the pianists here, viz., many of them are my deadly enemies, so I wished in this way to take vengeance on them, for I knew beforehand that here and there the variations would be put before them, and that these gentlemen would come off badly."

Apropos of the "Eroica Symphony" he writes to Messrs. Breitkopf & Haertel: "The symphony is really entitled Bonaparte, and in addition to the usual instruments there are, specially, three obligato horns. I believe it will interest the musical public." (How prophetic was that sentence!) "I should like you, instead of printing it in parts, to publish it in score." The Mass in D evoked the following letter written to Andreas Streicher, the pianoforte-maker, dated September 16, 1824:—

"I willingly comply with your wish, my worthy friend, to send to several choral societies the vocal parts of my last great Mass, together with a score for organ or piano, because these societies at public, and especially at sacred festivals, can produce a powerful impression on audiences; and in writing this great Mass it was my chief aim to awaken, and to render lasting, religious feeling as well in the singers as in the hearers."

Beethoven's correspondence with his publishers would alone furnish material for an entertaining article and he gives full play to his horseplay in addressing his most intimate friends. And this is especially marked in the many letters written to the Court Secretary, Baron Zmeskall—"My very cheap Baron," "Dearest scavenger of a Baron," "Dear little ex-music Count," and so on. To the same friend he writes:

"His Highness von Zmeskall is requested to hasten somewhat with the plucking out of his (and among them probably some strange) feathers. It is to be hoped that they will not have grown too firmly on you."

And again: "Kindly pluck some feathers out of yourself." In this connection the German Feder (feather) is commonly used for "pen," or as here, "quill-pen"; thus by a subtle process did Beethoven call his friend a goose! Puns abound!

The servant worries are constant. "The evening before last, N. (one of his maidservants) began to jeer at me for ringing the bell, after the manner of all low people," he writes. "Yesterday the infernal tricks recommenced. I made short work of it, and threw at her my heavy chair which stands by the bed; and then I was at peace the whole day." Again: "The new kitchen-maid made an ugly face when asked to carry up wood." These domestic troubles, doubtless aggravated by his deafness, his loneliness, his neurotic temperament and the base ingratitude of his nephew Carl, continued throughout the best creative years of the master's stormy life.



Kubelik

KUBELIK, who is now thirty-two, has made £200,000 by his violin playing, and has decided no longer to attempt a hundred concerts in a season as he has done. It is the travelling more than the playing that tires him. He feels that an artist owes something to his family. He has gained a fortune. He has a wife and five beautiful children, and has done with the strenuous life. Thirty concerts in a season will henceforth be his rule. Mrs. Kubelik says that her twin daughters, who are now seven, have inherited their father's genius for the violin, and in ten years will be heard of. Kubelik has had to cancel his last three concerts. In filing his nails short he went too far and produced irritation. This means a loss to him of £600 in fees.

MacDowell's Essays



VOLUME of "Critical and Historical Essays," by Edward MacDowell, edited by W. J. Baltzell, has been published by Arthur P. Schmidt. These essays are described as "Lectures delivered at Columbia University." MacDowell left a mass of lectures and notes for lectures, and they that have seen the manuscript know that the task of an editor would have been unusually difficult; for in many instances the notes were only cues to aid in speaking, or hints for extemporaneous elaboration. Some of the most interesting lectures, interesting by reason of the subject and as revealing the opinions of MacDowell, the composer, concerning the art of music, were fragmentary.

Unfortunately the least interesting of the lectures, those of a historical and pedagogic nature, were already best prepared for the printer; and therefore in this volume we find lectures on the Music of the Hebrews, Greeks, Egyptians, Chinese and other nations, lectures on the beginning of counterpoint, the Troubadours, etc., that contain nothing new and little that is original in the way of speculation or conclusion. Two of the most perfunctory chapters are those on opera, and yet in them we find a few sayings that tell us something about the author's own opinions. "We see that opera is necessarily a child of the times in which it is written, in contrast to other music which echoes but the thought of the composer, thought that is not necessarily bound down to any time, place, or peculiarity of diction. . . ."

"If Mendelssohn had written an opera (the lack of which was so bewailed by the Philistines), it would have taken root all over Germany, and put Wagner

back many years. . . . It needed all Wagner's gigantic personality to rise above this wave of formalism that looked to the past for its salvation, a past which was one of childish experimenting."

Among the noteworthy and the more personal passages in this volume of lectures are the following :

"In our modern days, we too often, Procrustes-like, make our ideas to fit the forms. We put our guests, the poetic thought, that comes to us like a human bird from out the mystery of the blue sky—we put this confiding stranger straightway into that iron bed, the 'sonata form,' or perhaps even the third rondo form, for we have quite an assortment. The term 'contrapuntal development' is to most tone poets of the present day a synonym for the device of giving expression to a musically poetic idea. Per se, counterpoint is a puerile juggling with themes, which may be likened to high school mathematics. Certainly the entire web and woof of this 'science,' as it is called, never sprang from the necessities of poetic musical utterance. The entire pre-Palestrina literature of music is a conclusive testimony as to the non-poetic and even uneuphonious character of the invention."



Studio Musicale



R. RUSSELL G. McLEAN held a studio musicale on Saturday afternoon, June 1st, when a few of his pupils gave a very enjoyable programme of songs of various schools. Their work was marked by a thoroughness that displayed each voice well equipped to sing and interpret effectively. Those who appeared were: Misses Gladys Hay, Gertrude Allan, Lorna Becker, Bessie Lake, Marian Gibson, Violet Miller, Mabel Crewes, and Messrs. Ames and Nicklin. Mrs. Newton Magwood assisted at the piano.

On Foreign Organs

IT IS at times borne in upon us that the young organist of to-day is in danger of being "spoilt," by reason of the rapid development of our church organs. He insists that unless he is given an instrument equipped with every refinement of mechanism and a fully representative list of stops, he can do justice neither to the music nor himself. We have received a letter describing an organ in a foreign Cathedral, and it seems that if we could "condemn" some of our young enthusiasts to "two years with hard labor" under such conditions, they would, when they "came out," admit that their own country is really not so badly supplied after all. Our correspondent writes:—

"The organ, which is divided, is played from the centre by tracker action ninety feet long, to right and left! There are seventy-six sounding stops, only about twelve of them going through, and twenty-four reeds of the most "wicked" kind (your clarinet at — is a gem compared to any of them). There are only four open diapasons, two flote diapasons, and all the rest mixtures and sesquialteras, each more boisterous than the last, four tremulants of varying "wobble," half an octave of straight pedals, no composition pedals or pistons, three manuals, one of which is of two octaves only, sharps white, naturals black. There are four stops of sixteen feet, and two of these are reeds. Every stop is out of tune, and many of them are ciphering. The manuals are two hand-breadths apart, and the same difference in height. The drawstops are at a right angle, with a straight pull of nearly one foot of square, worm-eaten wood, and each stop-handle is about six inches from its fellow. The blowing is by men walking up

and down just behind the console. The poor organist played a Mendelssohn Sonata about as fast as I could kick my hat, and of course without change of stops."

This is no doubt a sad picture, and we only hope it may encourage contentment amongst our younger men. We are of course (joking apart) fully in sympathy with them in their wish to possess fine instruments, but our friend's interesting letter will perhaps encourage them to make the best of what they have until the time when good fortune shall deign to smile upon them. In the meantime, let their laudable perseverance be tempered by moderation, and a regard for the requirements of their churches and music.



Puccini, Verdi and Wagner

AT THE Metropolitan Opera House, New York, there was a series of eight popular performances on Saturday evenings, beginning on February 24th, 1912. The cycle of "Der Ring des Nibelungen" given in the afternoon accounts for four performances, and "Parsifal" for three. The rest were extra offerings, either by the management to satisfy the public craving for opera not to be satisfied through the regular channels, or they were benefit performances for various charities.

Of the operas given, Wagner's, as for so many years in the past, are in the lead in the number of works and the number of performances—nine music dramas, and thirty-two performances of them. Puccini comes next, with four operas, in twenty-five representations, and then Verdi, with five operas and twenty-two representations.

Mr. F. Arthur Oliver



AMONG the younger local musicians already very favorably known as a member of the Conservatory piano and organ staff is Mr. F. Arthur Oliver, a native Canadian, who combines industry and conscientious endeavours with a high degree of natural talent. Graduating from the Wooster, Ohio, Conservatory of Music in the first instance Mr. Oliver ultimately took a brilliant place in his home town, becoming an organ pupil of Dr. Vogt, gaining a gold medal and graduating from the Toronto Conservatory of Music in 1901. He also was a pupil of Dr. Vogt in piano for about two years. In 1904 Mr. Oliver returned to the States and became Director of the Music Department of the Montana State College, a position of much importance and in which the young musician's talents were fully recognized and kept up to the mark. But after five years of successful work in this interesting connection Mr. Oliver, like many others, felt himself drawn once more Torontoward, and being appointed on the staff of the Conservatory in 1909, has remained here ever since, with the exception of one year spent in travelling abroad, where he studied in Leipzig and in Dresden under Herr Robert Teichmuller. On April 1st, 1912, Mr. Oliver was appointed to the position of organist and choirmaster of Bloor Street Presbyterian Church, where he is already "persona grata" and maintaining a highly efficient choir.

Mr. F. Arthur Oliver's excellent abilities as teacher of piano and organ are also exemplified by the success attending his pupils, while as an organist of much skill and talent he is frequently heard as ac-



MR. F. ARTHUR OLIVER

companionist in ensemble numbers at important concerts. As one of the Conservatory's organ graduates, possessed of unusual gifts, both as soloist and teacher, Mr. Oliver has surely an enviable future before him.



E. Hesselberg's Appointment

ANNOUNCEMENT is being made of the appointment of Edouard Hesselberg, pianist and composer, on the staff of the Toronto Conservatory of Music next season, and, in view of the very great accomplishments of this gifted performer, as evidenced at his recent recital in this city, the Conservatory must be congratulated. Mr. Edouard Hesselberg is a most interesting figure in music, having been a private pupil of Rubinstein, a medalist with honors of the great Moscow Conservatory, and since his coming to America, the musical director at Belmont, the well known ladies' college in Nashville, Tennessee. He is a native of Russia, and inherits his undoubted talent from his mother's side, Charles Davidoff, the eminent 'cellist, having been his great uncle. He has toured with conspicuous success on this side of the Atlantic in company with Sembrich, Nordica, de Reszke and others, and has earned the sobriquet of "tonepoet," and composed nearly one hundred original works for piano, violin, 'cello and orchestra. At his recital this spring in the Conservatory Concert Hall he rendered a fine programme in a surprisingly brilliant style, revealing a mastery of technique not surpassed by even Rosenthal or Hoffman. The addition of Edouard Hesselberg to the piano staff of the Conservatory will be a strong feature of next season's work, and no doubt will attract a large number of advanced students.

Echoes of the Banquet

The letters which follow arrived too late to be read at the banquet.—Ed.

1342 Nelson St.,
Vancouver,
May 30th, 1912.

W. J. McNally, Esq.,
Secretary of the Alumni Association of the Toronto Conservatory of Music.

Dear Mr. McNally,—

I regret very much not being able to attend the dinner of the Alumni Association which will commemorate such an important epoch in the history of the Conservatory. Having been connected with the Toronto Conservatory of Music since its organization, and having seen its marvellous growth, and the influence it has had on the development of music in Toronto and throughout Canada, I am proud and happy to say, that even at this great distance, I still take the warmest personal interest in all its activities.

This twenty-fifth anniversary is a most fitting opportunity for the Alumni Association to express its appreciation of the devotion and ability of the distinguished founder of the Conservatory and I rejoice to know that at the Conservatory the fine portrait of Dr. Fisher will always be an evidence of the affection and esteem in which he is held by so many who have passed under his influence.

With every good wish for Dr. Fisher's continued health and usefulness, and for the prosperity of the Conservatory,

Believe me,
Very sincerely yours,
SARA E. DALLAS.

Dear Dr. Fisher,—

Accept my sincere congratulations upon the anniversary celebrations, taking place at the Conservatory on June 5.

The portrait of yourself has been a very happy thought, and all those of us who are away from our Alma Mater will look forward to seeing it with pleasant anticipation.

The occasion will, I hope, inspire an ode from the gifted pen of one of the earliest members of your Faculty, Mrs. Edgar Jarvis; or perhaps from "Seranus," the able editor of your valued Bi-monthly magazine.

In turning our thoughts to the Conservatory's past years of growth and accomplishment, we remember not alone your untiring work and inestimable influence in furthering the success of this, the Dominion's chief centre of musical education; the queenly influence and gracious charm of Mrs. Fisher is not forgotten, nor can it be too highly valued by directorate, faculty, nor we, who have been your earnest pupils.

The increasing number of students is yearly a strong evidence of the need which the Conservatory is so satisfactorily filling. And the great success of the past speaks well for its future history.

But a spiritual Power has surely made the Conservatory's progress a matter of no mere temporal consideration.

Your students and graduates are better prepared to meet not alone a worldly future, but the celestial glories, the angelic songs, of that great and promised everlasting Future, which passeth not away!

Believe me,

Faithfully yours,

MAY HAMILTON,

520 Menzies Street,

Victoria, B.C., May 30, 1912.

Mdme. Le Mar's Recital



DISTINGUISHED and most critical audience assembled June 1st in the hall of the Toronto Conservatory of Music to greet the newly-arrived singer, Mdme. Benita Le Mar, who has been appointed on the staff of the institution, and who must be regarded as a very decided acquisition to the ranks of our best singers. The programme included specimens of German, French and English song, the composers represented being Schubert, Brahms, Max Reger, Hugo Wolf, Debussy, Purcell and Dr. Arne. With the opening number, a group of four songs in German, Mdme. Le Mar made a most satisfying impression, her beautiful tone production, emotional force and distinctive sense of dramatic stress and pause quite recreating such songs as "Von Ewiger Liebe" and "Ein Wanderer," too often tamely and methodically rendered. The songs by Reger and Wolf, illustrating the well-known characteristics of these latter-day composers were equally well rendered, but perhaps the group of compositions by Claude Debussy served best to display the "metier" of the artist, for Mdme. Le Mar has been acclaimed by both English and foreign critics as the most finished exponent of these songs outside of France. Her singing of these difficult and elusive but immensely suggestive songs came as a genuine revelation to her hearers, who admired equally the perfection of her technique and the intellectual grasp of the pulsating, chromatic, and mystically significant phrases shown in the settings of Verlaine and Baudelaire. The vocalist also delighted her audience with her blithe and charming rendering of English compositions, all the accompaniments being suitably and artistically played by Mr. H. T. Lantz, himself a

composer of much talent, who always lends sympathy and adroitness to his work at the piano. Miss Mary Morley, pupil of Dr. Fisher, contributed three delightful numbers in her own pleasing style, and the entire evening supplied one of the most satisfactory and brilliant concerts of the season.—The Globe.



Editorial Notes

A PAGE or more might be written at this season on the use of holidays. In what a different fashion will our various friends take them? Some persons are so constituted that they never take or seem to require holidays at all. Like the great Stradivarius, to whom all days were alike and seasons equally welcome, such people will work ceaselessly through the hot days of summer or the enervating days of spring, steadily pursuing and achieving without a wish for or thought of change. No shake up of Lares and Penates appears inevitable and necessary for their tranquil minds and sound constitutions. To work is their pleasure and their pleasure is their work. But for others, such a state of things would never answer. The Wanderlust comes upon them in varying but definite shapes, like the Morgano of the fairy tale. With some it is the European trip and over and over and over again are the familiar scenes revisited while, may be, the glorious scenery of our own country is barely known by name. With some the more modest and perhaps equally effectual camping excursion or sleeping under canvas a la Jean Jacques Rousseau avails for all varieties of happiness. If it were asked, which of these is the more beneficial and fitting for the tired professional man, and as this is a musical magazine, we may figure a professional musician, who shall say: The uses of holiday might be regarded, if we felt inclined to be prosy, from the moral, intellectual standpoint and we might begin by asking what does such a man or

woman, most require? Does he, or she, need to forget the work which has occupied them so long, forget it and put it away entirely? Or is it better to take up some allied branch of that work and get new stimulus thereby? Must we be always "off" with the old hobbies, opinions, prejudices before we are "on" with the new, whether this be so or not, one "use of holiday" might very well be the endeavor conscientiously carried out, to indulge in quiet reflection with reference to ourselves. Did not Liszt thus "take stock" of himself at that period of his life when the world and its ambitions began to pall upon him. Many of us, perhaps, might find time to indulge in a little retrospect, and say within ourselves, what does my work, my success, my failure, my ambition, my ideal, mean to me, what am I doing it for and whither am I tending? Do I do all this just for money, or do I affect to despise money and to rate myself too highly gifted to think of lucrative and financial affairs? Does success make me arrogant, or failure envious? And so on—reflections not at all original, we know, but fraught with honest purpose and a wish for better self-knowledge.

On the whole that cry for and intense conviction of the need for relinquishing one's work in toto is not a very healthy sign. The happiest are those who without overdoing the matter can keep on almost indefinitely at the chosen business or profession. But in these cases there must be of course proper observance of all rules of rational living. No need for holidays—applied strictly to all individuals of all classes would prove a very mischievous and even fatal factor in the deterioration of society. So the steamship companies flourish and the summer conventions, and the manufacturers of tents and collapsible cottages, and all bungalow builders. The clergyman fishes, the organist becomes a camera expert and bands of tired teachers learn a little of what art can in its turn teach them in the Prado or the Louvre, or the galleries of Wien and Dresden.

Music Among the Coast Indians of Northern British Columbia



STRANGE place to look for music you may think. Still these are a music-loving people, though they may not have advanced far in their ability to appreciate the best. Their native music, of which one hears but little now, in this northern district, consisted of a weird minor chant accompanied by the rhythmic beating of a drum.

Many of them have good voices and each year in the fall in almost every Indian village you will find the people organizing a choir for the preparation of carols and anthems for the Christmas services and entertainments. Nearly every village, too, of any size boasts its brass band. In these two organizations their love of music chiefly expresses itself. The only time all the people are in their home village is the three or four winter months, the rest of the year being spent at various camps for logging, trapping, fishing, etc., so the time for training or helping them is very short.

The farther north on the coast you travel the more advanced will you find the Indian, so the people here at Port Simpson are able to do much better with their music than those at Bella Bella, where we lived from 1899 until a year and a half ago. There in our first years it was no easy task to train a choir of between 20 and 30 voices inside of about six weeks so they could sing a few simple choruses in any kind of acceptable manner. The female portion of the choir presented the greater difficulty, as many understood very little English and had to learn all the words parrot-like, and it certainly taxed our patience to the utmost, and we were training choirs in our sleep before our task was accomplished. The men under-

stood English better and some of them who played in the band could read the music, so learned their parts more readily. They are ready to come to any number of practices and spend any amount of time on their music, indeed much more than we can possibly give them. They are always anxious to show what they can do, and there is much rivalry between the choirs and bands of the different villages.

The boys in the band take great interest in their work. They organize under the patronage of one of their chiefs and are willing to spend much on their instruments, music, and uniforms—the last named not being by any means of the least importance in the eye of an Indian. They have learned to play most of their instruments by studying the instruction books, and when they first organize will pay an Indian from one of the older bands to instruct them for a few weeks or months to give them a start, after which they work away under the leadership of one of the more advanced of their own number.

The band is called upon to furnish music for all the weddings, funerals, village feasts or other celebrations and are always paid for their services. The band at Bella Bella has been one of the best in this northern district, numbering eighteen pieces. Five years ago they paid a bandmaster from Vancouver to come up for a month and train them, giving him \$175.00 and all his expenses. He gave the members private lessons on the various instruments during the mornings, and had band practice every afternoon and evening. The month's work was of immense benefit to them, and during the next year or so they did very creditable work. Since then they have lost four of their best players by death and it will take some time before the new members can fill their places efficiently. Last year they formed an auxiliary band among the younger boys to prepare them for joining the ranks of the older organization.

In almost all the houses at Bella Bella you will find a gramophone, and at any hour of the day or evening

you may be entertained, or the reverse, by them as you take a walk through the village. Our own was the only piano in the village, though there were a few cabinet organs, besides those in the church and Sunday School.

At Port Simpson there are a number of both pianos and organs, and as there have been boarding schools here for boys and girls, a number of the natives are able to play a little. One young girl who left the School last year, and whom I have been helping with her music, would not have much difficulty in preparing for the Conservatory junior pianoforte examination. The church organ is played by one of the natives, and the choir is organized and trained entirely among themselves. They attempt very often more difficult compositions than they can do well—for instance, the Hallelujah Chorus—but as they are a very proud people, resenting criticism, and fairly well satisfied with their own ability to manage things, one has to use infinite care and tact when trying to help them. Three years ago an Indian choir came over from one of the Alaska villages to visit Port Simpson, and gave the Messiah in its entirety.

Their brass band is the best Indian band in the Province, numbering thirty-five pieces, and has taken prizes at several provincial competitions. They also enjoy the distinction of having played before His Majesty in Vancouver when he visited Canada as Prince of Wales some few years ago; and one of their number is the proud possessor of, and plays the "pipes," presented to him by Lord Dundonald, after visiting Port Simpson about 1904. This band paid a bandmaster from Prince Rupert to help them last winter, and under his baton gave a very good concert, playing the overtures from Zampa, and Semiramide, also Tannhauser March, as well as a few popular numbers. Several concerts were given in the village during the winter by various organizations, and while some of their attempts were amusing rather than entertaining, many of the people show marked native

ability ; and when we realize they are little more than a generation removed from the old heathen dances and barbarous customs, even to the eating of human flesh by some few of them, we are surprised that with their very limited opportunities they have made such progress.

ISABELLA GEDDES LARGE.

(Mrs.) Isabella Geddes Large, F.T.C.M., is a graduate in the piano artists' course, piano teachers' course, and in theory. Her husband is a medical doctor, being located first at Bella Bella, B.C., and now at Fort Simpson, B.C.



Conservatory Announcements and Events

Recitals at the end of May included the vocal pupils of Mrs. Alfred Jury, a third recital by pupils of Mr. Frank E. Welsman, vocal pupils of Mrs. J. W. Bradley, and an organ recital by Mr. Geo. H. Ziegler, pupil of Mr. G. D. Atkinson. The School of Expression held its annual closing exercises during the last week of May, with the Alumni dinner May 31st. For the academic year just closed, we can but note the ever increasing prestige and success of the whole institution, including the women's residence, the different branches of the curriculum all the way from the elementary and kindergarten grades to the theory of post graduate classes, the school of expression, and the examinations so largely taken up by students from all parts of the country. The Conservatory opens Sept. 1st, with many new and brilliant names on the roll of teachers and with increased accommodation in the residence, a special feature of which will be the new wing facing on Orde St.

The part played by the Conservatory School of Expression in the cultivation of dramatic art in Toronto has long been recognized, but the importance of the instruction there received was perhaps never more strongly emphasized than in the closing recital of the graduating students held towards

the end of May in the music hall. The programme was well chosen, and those participating reflected every credit on the Principal and teachers of the school. Miss Della Alderson in a difficult selection from "Katimi," by Mrs. Eleanor Macartney Lane, showed a sense of dramatic interpretation that bespeaks an excellent future for her on the concert stage. Her restrained emotion was exceptionally fine. Miss Beatrice Brigden's interpretation of a scene from Washington Irving showed a strong sense of humor, and at all times the audience was entirely with her. Misses Rita P. Rogers and Eleanor Muldoon in comedy sketches showed a mastery of interpretation, and give promise of a brilliant future. Misses Gladys B. Parsons, Ethel McNaught, Evelyn Vrooman, Evangeline Cline and Ethel Dodds gave strong sketches, displaying considerable talent. Mr. George F. Hayden, who was to have taken part in the programme, was unable to be present, being now in New Ontario.

The annual concert of the Toronto Conservatory of Music on May 21st was unquestionably the best event of its kind that the institution has yet given. The talent of the young performers was such as to set a genuinely artistic stamp on the whole affair and demonstrate the strides that Toronto is making in the matter of musical education. In the vocal sections of the programme six accomplished students were heard.

In the piano numbers four young artists of distinction were heard. Chief of these was Miss Mary Morley, A.T.C.M., a pupil of Dr. Edward Fisher, who is one of the most talented pupils that that distinguished teacher has ever had under him. The system of giving an entire concerto with different pupils in various movements was adopted and the work chosen was Tschaikovsky's Concerto in B flat minor, which has an unduly long first movement, which, however, is very melodious, followed by two brilliant short movements. Two young violinists delighted those who heard them.—"News."

Personals

Miss Annie Laura Cummins, who was a most efficient member of the office staff was married at the residence of her mother, Margueretta Street, on April 18th, at 4 p.m., by the Rev. J. McIntosh, of Olivet Baptist Church, to Mr. Charles T. Boyd. The bride was unattended and wore her travelling suit of rich brown cloth, with waist of shot silk, with messaline, to match, also a pretty brown toque. The presents were numerous and handsome, including cut glass, silver, linen, cutlery, kitchen showers, and various other things too numerous to mention. After a short trip, Mr. and Mrs. Boyd went on to Montreal, where they have taken up their residence at Delorimer Avenue. While in the Conservatory, Mrs. Boyd made many friends through her courtesy and efficiency, and she takes with her, to her new home, the kindest wishes of all.

A Vancouver paper says: The most important musical event of the past week locally, was the charming evening given by the Georgia Quartette on Tuesday last. Chamber music, is as every one knows, most exacting from the platform standpoint, and the successful outcome of such a performance stamps the work as being of unusual merit. The Georgia Quartette were more than satisfying in their interpretations of the various numbers, and enthusiastic applause greeted every number of their well-varied programme. Miss Josephine Scruby, the well-known mezzo-soprano, gave a delightful rendering of her songs, winning the plaudits and appreciation of the large and critical audience present.

Miss Maude Scruby's cello solos were a treat.—
"Sat. Sunset," Vancouver.

"Miss Josephine Scruby who has an excellent method of voice-production and an exceptionally distinct enunciation whether it be in a foreign tongue or the mother-language sang songs by Massenet, Goring Thomas, Bizet and Ernest Walker, in a manner most acceptable to the large audience."

"Miss Maude Scruby was in excellent form and played her 'cello solos with much brilliance."—The World.

An event of unusual interest was the recital given Monday, June 3, at the Toronto Conservatory of Music by a singer new to Toronto, but most favorably known in Germany and London, England, Madame Le Mar, one of the rising artists of the day who is settling in Canada, and has been for several seasons a bright particular star at concerts in Aeolian Hall, Bechstein Hall, at Messrs. Broadwood's Rooms, and also in Berlin, where her gifts and beautiful voice have invariably created a profound impression, and where she is numbered among the most subtle, finished and brilliant interpreters of modern song. As an exponent, in particular, of Claude Debussy's songs, The Court Journal observes that "Mdme. Le Mar is practically the only singer outside France who does full justice to Debussy." And the music of Max Reger, Brahms and Wolf seem to be equally suited to her temperamental rendering of this exacting style of composition. As an addition to the vocal staff of the Toronto Conservatory, Mdme. Le Mar must be regarded as a very valuable acquisition, and her first appearance in Toronto was eagerly awaited.—The Globe.

Miss Muriel Goggin, A.T.C.M., is leaving for London, Eng., where, by the advice of her teacher, Dr. Albert Ham, she will study with Signor Visetti, one of the best known instructors in London, England.

Mr. Maclean Borthwick, L.R.A.M., the well-known baritone soloist and professor of singing at the Conservatory, has just resigned his position as choir

director of St. Paul's Presbyterian Church, to undertake similar work with Parkdale Baptist Church, and will commence his new duties the first Sabbath in June.

Miss Muriel Lillie's annual piano recital in the Music Hall was a genuine artistic success, and, despite the lateness of the season, a large and fashionable audience gathered to greet the young pianiste. Miss Lillie, who has for some years past pursued her studies under the guiding hand of Mr. Frank Welsman, gave a big programme of such works as the Chopin Ballad in A flat, the Schubert-Liszt "Erl King," Liszt's Twelfth Hungarian Rhapsody, a composition new to Toronto audiences; MacDowell's Concerto in D minor, with Mr. Welsman at the second piano. The success of the recital was assured from the first, for Miss Lillie plainly possesses the temperament of the born public performer. Her style in such numbers as the Chopin Nocturne in G and the Debussy Arabesques is at all times refined and elevated. Special mention should be made of the finished interpretation given the MacDowell Concerto, the details, both musical and technical, being thoroughly mastered. Altogether the recital was a triumph for the young and talented pianiste.

The New York Philharmonic Society, which, under Josef Stransky, paid its first visit to Toronto last season, has been re-engaged to appear here next February at the festival held under the auspices of the Oratorio Society, Dr. Edward Broome, conductor. The Philharmonic Society will perform in three concerts, one of which will be purely symphonic. In the other programmes Mr. Stransky will be assisted by Dr. Broome, who will conduct the choral work.

Miss Pearl Forfar, a student of Dr. Albert Ham, at the Toronto Conservatory of Music, has been appointed soprano soloist at Deer Park Presbyterian Church.

Home and Foreign Notes

The story of the foundering of the "Titanic" early on Monday morning, April 15, has thrilled civilized humanity. One of the most striking incidents of that great catastrophe was the heroic fortitude and courage displayed by the members of the liner's band, in playing until the end came. It is stated by survivors that the last piece they played was the well-known setting (Dr. Dykes's) of Sarah F. Adams's hymn, "Nearer my God to Thee." The following are the names of the players:—W. Hartley, Bandmaster (Dewsbury); J. Hume (Dumfries); P. C. Taylor (London); J. W. Woodward (Headington, Oxon.); R. Bricoux (Lille, France); F. Clarke (Liverpool); G. Krius (London); W. T. Brailey (London). Nothing that could be said would be more eloquent and touching than the statement of the simple fact. As The Times says: "It will live with the 'Birkenhead' among the greatest stories in our history."

On the occasion of the Court dinner of the Musicians' Company, held on April 23, at the suggestion of the Master (Mr. A. F. Hill) all present rose and drank in solemn silence to

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the memory of the hero musicians who played during the sinking of the "Titanic." This act of homage to the brave was followed by the performance of the solemn movement known as "Death and the Maiden" from Schubert's D minor Quartet.

In the absence of Herr Nikisch, Professor Gustav Schreck conducted the twenty-first Gewandhaus concert, when the programme contained only compositions by Bach, including the Suite in B minor for flutes and string orchestra, the motet "Singet dem Herrn ein neues Lied," and the G minor Violin concerto.

"Mona," the opera by Mr. Horatio W. Parker to the libretto by Mr. Brian Hooker, was produced at the Metropolitan Opera House, and was very well received by the public. Out of twenty-four operas submitted, this work had gained the prize of ten thousand dollars offered by the directors of the Metropolitan Opera. The critics generally acknowledge the composer's technical skill and the literary merit of the rather undramatic text, but do not unanimously place the composer's gifts of invention and inspiration on a level with his craftsmanship.—During the

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last week of March the first Brahms Festival ever held in America took place with great success. At four concerts many of the most representative works were played under the direction of Mr. Walter Damrosch.

Apropos of the Leeds Festival, the Committee "regrets that Sir Charles Stanford is unable to see his way to accept the new arrangement and act as one of the conductors at the next Festival," adding that "we gratefully acknowledge his assistance in the past, and desire to place on record our appreciation of the valuable services he has rendered during the last four Festivals, and our sincere regret at the severance." So far the committee have secured the services of Nikisch for at least four of the concerts, and of Dr. H. P. Allen, the conductor of the Bach Choir, to direct a performance of the B minor Mass. It is rumoured that Sir Edward Elgar has been invited to conduct a programme of his own music, but this and other possible engagements are not yet settled. The divided control is of course no novelty; the recent example of Newcastle will occur to every one, but the experiment is sufficiently debatable to present an interesting problem, and its results when applied to

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the next Leeds Festival will be awaited with eagerness by musical people generally. It would not surprise the people of Canada were Dr. Vogt offered some part in the forthcoming Festival.

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Contents

	Page
The Conservatory Residence.....	Frontispiece
William T. Stead and His Peace Message. James A. Macdonald.....	228
M. Edouard Hesselberg (D'Essenelli).....	235
Impressions Abroad. Dr. A. S. Vogt.....	236
National Anthems.....	239
The Toronto Conservatory of Music.....	240
Letter from Dr. A. S. Vogt.	241
Open-Air Musical Festival.....	243
Mr. Ernest Newman On Choirs.....	244
Editorial Notes.....	245
Conservatory Announcements and Events.....	248
Personals.....	249
Home and Foreign Notes.....	251

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William T. Stead and His Peace Message

By James A. Macdonald, Managing Editor
of the Toronto Globe *



WE ALSO are compassed about with so great a cloud of witnesses!" With that inspiring challenge the Hebrew Christians of the olden time were urged to more patient endurance and more steadfast endeavor. They were encouraged to regard their little lives as the observed of those unseen observers, the saints and heroes who crowd the galleries of Hebrew history. A vivid sense of that alert and interested audience nerved them to more heroic effort. In that radiant presence of the glorified dead even the least of the living Hebrews could run his race with patience, and the most faint-hearted could fight the good fight of faith.

And may not we also, we men of this later day and this western world, have like faith to believe that in this hour of wonder and mystery the shining silence round about us may be crammed with our triumphant dead? If that be true, if the spirits of our departed friends do indeed watch with interest the affairs of human life, then I dare to think that pressing into the forefront of those cohorts about us, "the unuttered, the unseen, the alive, the aware," there is that rugged, strong, heroic soul whose purpose it was in this lower world to stand in this very place to-night and at this very hour to speak home to our hearts his message of "Universal Peace."

W. T. Stead looked forward to this hour. In his heart there burned a message to this Congress of the Men and Religion Movement of America. It was his

* Address at Carnegie Hall, New York, Sunday evening, April 21, 1912. This was the Sunday following the sinking of the "Titanic," on which Mr. Stead was coming to New York to speak at this meeting upon the World's Peace, in connection with the Men and Religion Movement; and Dr. Macdonald took his place at the time when he would have spoken.

hope that from this place a line of power would go out into all the world. A whole lifetime of thought and effort and passionate pleading would have gathered itself up into one appeal for international good will and the world's peace. At the very moment when the "Titanic" struck the fatal iceberg, he was in his state-room eagerly at work on the address which he was crossing the Atlantic to speak to us this very hour. And now that his voice is beyond our hearing, and as I, his friend, stand in the place assigned to him, of this I am sure, that, could I catch his words, he would say, "Waste no time on me or on what I have done or tried to do, but speak, as I would have spoken, a straight, strong word for the cause into which I put the sweat of my life and the blood of my soul."

What words Mr. Stead would have spoken, had he been here to-night, no man can say. Speech and speaker went down into the silence of the sea. But two things he might have done: he might have made us face the awful facts of war, and he might have heartened us with the confident evangel of peace.

The facts of war! What are they? And what is their meaning for us?

First of all there is the fact of war's incurable folly. Between civilized nations, war never did settle the real question supposed to be at issue. No question is ever settled until it is settled not by might, but by right. Brute force is not the measure of right. The issues of right and wrong are moral issues. They are not settled rightly by armies and navies and the strategies of war. No one knew better than Stead knew that the problem of life in South Africa at issue between Briton and Boer was not settled at Magersfontein or at Mafeking or at Paardeburg. That problem began to be settled when the jingoes and exploiters and war fanatics on both sides were swept out of the way, and Boer and British sat down and reasoned together in the new Parliament of Peace. Questions of vital interest or of national honor never

can be settled creditably to any civilized nation by the outgrown instruments of barbarism, even as questions of personal honor or of personal interest between civilized men cannot be settled justly or with dignity by fists and clubs.

A second fact which Mr. Stead might have made us face is the growingly conspicuous fact of war's intolerable burden. At a ratio simply appalling the resources of the nations are being absorbed by expenditures on armaments and by the interest on war debts. Were we capable of appreciating its enormity, we would be staggered by the fact that last year's account for armies and navies for the civilized world reached \$2,250,000,000, or by the fact that the ten chief military nations maintained in their armies 4,200,000 men at a net cost to the people of \$295 per man, or by the fact that last year Great Britain expended on her army and navy \$341,820,000, Germany very little less, Russia even more than Germany, and even a peaceful people, like those of the United States, paid for their army and navy more than \$283,000,000 in one year.

But there are other facts of war even more serious than its incurable folly or its intolerable burden. There is its irreparable loss. War debts are a burden, but the loss that has no gain to match is the wanton and uncompensated waste of the manhood of the nations. War's financial burden is heavy, but war's biological reaction is damage beyond repair. War wastes the hard-earned money of the people, but its waste of blood, its waste of human protoplasm, its waste not only of the lives of brave men who die, but its incalculable waste of whole generations of possible heroes who ought to have been, but are not,—that waste is wild and prodigal, and never can be gathered up again.

Many causes conspired to the decay and destruction of the nations of antiquity, but one abiding and persistent cause was the continual and relentless wars whose records make up almost all there is of ancient history. It was so with Assyria and Egypt, with

Persia, with Greece and with Rome. In the days of Rome's imperialism the Roman eagles flew over all the world and Roman law blazed the way for civilization. But the wars of the Caesars were the slaughter time of Rome's choicest sons. The Roman legions drew off the picked men of Roman citizenship. The strong, the daring, the heroic were foremost in the fight and soonest to fall. The conscription gathered for the slaughter all the fit, and left behind only the weaklings, the stable boys, the slaves to father the next generation of Roman citizens. From that blood came not statesmen and generals and intrepid heroes, but, as history records, "fops and dandies." There was a new Rome,—a Rome in which the blood of old Roman mothers and of weak and coward fathers bred a race given over to luxury and the vices that destroy. The decline and fall of the empire was inevitable. Blood tells.

So with France. Nor even to this day has France recovered from the awful loss of her best blood in the Napoleonic wars. The best were taken from mid-life, then from old age, then from youth. "A boy can stop a bullet of the Russian as well as a man," said Napoleon, and all the way to Moscow the flower of France was strewn and withered before it came to seed. In that loss France found no gain to match.

And what says the history of Britain? Every part of the United Kingdom tells the same story. From every parish the choicest sons, generation after generation, went out to war. Sons of the palace and sons of the manse, sons of the castle and sons of the cottage, out they went, the best the nation bred, and only the shattered remnants ever came back. Every village has its monument. In every great cathedral and in every parish church you may read in marble and brass the telltale lists of officers and men. Worse it was than the Egyptian sacrifice of the first-born, for war is no respecter of persons. What wonder that England has suffered loss! What wonder that the city slum fills up with the human dregs, and that

through the villages disease from the barracks and Indian camp life leaves behind the white-faced, the hopeless, the unfit !

The toll taken from Ireland and from Scotland was not less wasting than from England. Every valley, every moor, every hamlet, every mountain glen,—they all sent of their best, and their best never came back. In the Highland shires and islands of Scotland the loss was perhaps worst and most wasteful of all. Life there was rugged and hard. The weaklings died in infancy, and through the survival of the fittest there was bred their race of kilted giants. The Union Jack flies over no spot of earth that matched with its soldiers the Isle of Skye. No regiments ever brought greater glory to the flag or died more daringly for its honor than did the Scottish regiments in the kilted tartan. But at what a price, not to themselves alone, but to Scotland ! The tragedy of the Celts is in this sentence : "Forever they went out to battle and forever they fell." The Grants stained the marble palaces of India vermilion with their blood and saved the honor of the race in the awful hour of the Mutiny, but few of their clan are left in "their ain dear glen." The "Cameron's Gathering," that rose wild and high on the march to Waterloo, would summon few of the Highland host to-day through the snows of Lochaber. No Chisholms are left in Strathglass. The Mackenzies are few at Lochbroom. In the gloaming glens of the West Highlands is a silence deep as death, where once a thousand men would start up in a night at the call of Argyll. No Lord of the Isles who sleeps at Iona could ever again gather a clan worthy his tartan, though he blew all night on the pibroch of Donald. From the days after Culloden on every battlefield where Saint George's banners flew the Scottish war-pipes sounded shrill and clear, and the reddest blood of Scotland was poured out without stint. But at what a cost !

And what of these United States ? What has been war's loss to this Republic ? Its financial burden is

heavy enough. For a young and peaceful nation to spend more than sixty-seven per cent. of its entire annual federal revenue on armaments and war debts is surely an appalling situation. But what about your loss in manhood, in moral fiber, in genuine patriotism?

I put this question to you thoughtful Americans, as I put it to your President and to members of his Executive Council: How comes it that this young Republic, born for freedom, consecrated anew to government of the people, by the people and for the people, is at this moment threatened in the very citadel of its democracy, and menaced not by foes from without, but by organized treason and selfishness and graft within? How comes it? Has it any relation to the fact that a generation and a half ago in your one great war more than 600,000 men of the North and more than 400,000 of the South, the youth and strength and hope of both North and South, died on the altar of heroic patriotism and left no breed behind? Perhaps the sacrifice was necessary, and perhaps not; but at what a price!

But Mr. Stead would have done more than assail us with the staggering facts of war. He would also have heartened us with the confident tokens of peace. And what are the signs on the horizon that tell of the coming day?

For one thing there is not only death to that old notion of the Divine right of militarism, but there is also the turning of the searchlight on the activities of private Special Interests whose dividends depend on the expenditures of public money for military and naval expansion.

A second heartening sign in which Mr. Stead rejoiced is the new standard of values as between the interests of the people and the pomp and glory of war. Stead was as true an imperialist as Britain knew. His imperialism was all the truer because of his supreme devotion to the common people, to the down-trodden and the distressed. What hurt him most, what hurts us all, is that the waste on war makes

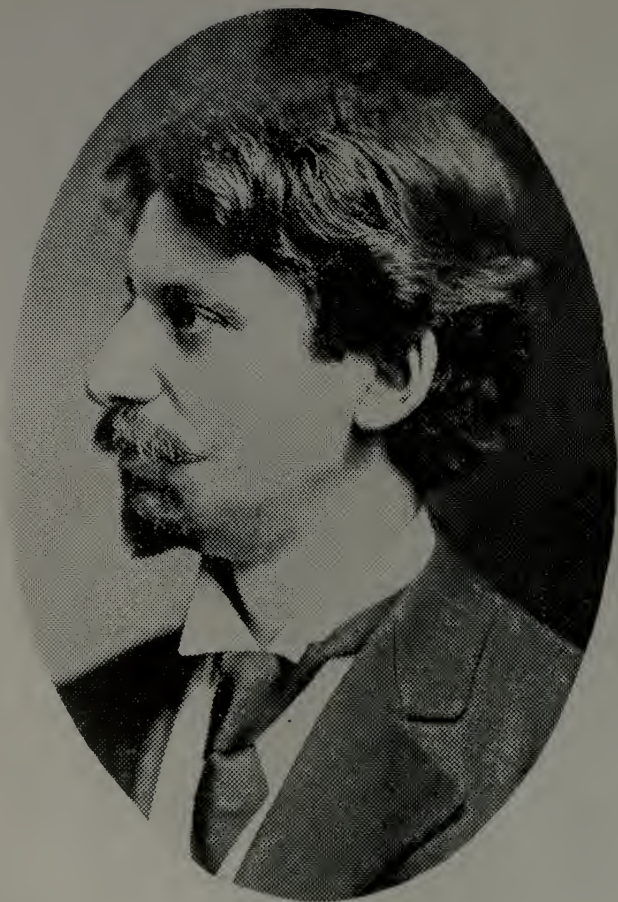
impossible adequate expenditures on the betterment of life for millions of the people. But there is a new standard of values. It is coming to be seen even in Parliament and in the halls of trade that the disgrace of government is not in the absence of military glory, but in the existence of social evils, in the haggardness of common poverty for the old and the hopelessness of life for the young. But a new note is struck. It was struck ringingly not long ago by the British Chancellor of the Exchequer. The words of Lloyd George, that new hope of the world's democracy, echoed round the world and quickened the pace of social progress. Here in this Congress, with the Union Jack of Britain on one side and the Stars and Stripes of the United States on the other, these words of the British Chancellor smite and burn: "The stain on the national flag is just as deep if that flag floats over slum-bred children and ill-paid, ill-fed, ill-housed men and women as if it were to droop in defeat on the field of war." When we men of America honor our two flags, when we twine them in token of English-speaking fraternity, let us also pledge ourselves to make these flags stand not for the waste and want of war, but for social justice, for social hope and for the redemption of life from the curse of Cain.



Sgambati, at a recent concert given at his house, performed, with one of his pupils, a "Sea Nocturne," which has remained, it is said, untouched in his sketchbooks for twenty years. It was only on the urgent solicitation of the composer's wife that this work obtained a second hearing. It is said that the musician is extremely diffident about bringing his work to light, and that he has a second and a third symphony which have not been heard or published.



Miss Rachele Copeland, the talented violin pupil of Mr. Frank Blachford, goes to Russia in September, and will continue her studies with the eminent master, Prof. Auer.



"MR. EDOUARD HESSELBERG."

Edouard Hesselberg (D'Essenelli)



ONE of the latest and most distinguished additions to the piano staff is Mr. Edouard Hesselberg whose portrait we have pleasure in reproducing.

Edouard Hesselberg (D'Essenelli), pianist, composer and pedagogue, was born in 1870 in Riga, Russia. Although his father was a Russian, among his ancestors may be found German, Dutch and Spanish. He is cosmopolitan, receiving his education in Russia, and living afterwards in Germany, France, United States and British America, his present home. He inherited his talent from his mother's side, Charles Davidoff, the world's greatest 'cellist, being his great uncle. Hesselberg's first appearance as soloist was at one of the Philharmonique symphony concerts in Moscow, Russia. Four years later he graduated as laureate from the "Philharmonique Conservatory of Music and Dramatic Art," receiving the only medal in the artists' class for performing Liszt's famous "Dies Irae" paraphrase with a double symphony orchestra before an audience of many thousands at the "Salle de Noblesse." Since that time Hesselberg enjoyed the privilege of private guidance under Rubinstein; played before members of the Russian and other Royal families; concertized with Sembrich, Marconi, Nordica, de Reszke, Fritzi Scheff, John Philip Sousa, etc., visited the principal cities of the Old and New World with great success, and wrote nearly one hundred original compositions for pianoforte, violin, voice and orchestra. The influence of his work has been far reaching, his pupils holding positions in Europe, United States, China and Australia.

Impressions Abroad

Dr. A. S. Vogt, in "Musical Canada"

IT IS difficult to define the actual position and influence of Paris in the musical life of Europe. Its daily musical activities do not impress one as being as significant or wholesome as the conditions governing artistic musical life in Berlin, Vienna, London, or New York. The performances of its superbly appointed Grand Opera, in particular, appear to be lacking in the impressiveness one observes in some other great cities of Europe and America. In its leading symphony orchestras, the Parisian standard is exceptionally high, the celebrated Colonne orchestra under Pierné, being especially strong in those qualities of tonal beauty and finished technique which have long been characteristic of the finest orchestral organizations in Paris. The splendid concerts of the world-renowned Conservatoire are, in many respects, unique amongst the music schools of the world. A high order of achievement has also been attained by certain of the chamber music organizations of the city, and one must not forget, in its class, the superb military band of the Garde Republicaine.

But the outstanding feature of music in France at the present time is the remarkable International vogue of its school of composition, represented by such eminent composers as Debussy, Ravel, d'Indy, Saint-Saëns, Widor, Pierné and others. Whilst the "impressionistic" school, "with its dominance of the Debussy idiom," may not exert a lasting influence on the music of the world, it nevertheless possesses many and extraordinary qualities of charm and interest.

Notwithstanding the facts I have noted, music in France strikes an observer from America as a strange mixture of progressiveness and conservatism. In very

many essential features, which I hope to touch on in a future letter to Musical Canada, much that is heard in France, musically, seems to fall surprisingly below the standards of some other countries of Europe, or even portions of America.

* * * * *

The Swiss organ-builders appear less reluctant to adopt modern mechanical improvements than some of the leading exponents of the art in France. Here in little Langenthal, one found a very satisfactory system of pneumatic-action, and an up-to-date electric blowing apparatus. As a contrast to this one might mention that the tonally superb organ of St. Sulpice, Paris, although entirely rebuilt by Cavallé-Coll, as late as 1905, is blown by the old-fashioned treading system, six men being needed for this ordeal, whenever M. Widor wishes to perform on the instrument! In discussing this matter with a leading French organ-builder, he defended the "unfailing" system of St. Sulpice because of the "treacherous behavior of electrical and hydraulic motors." The treading system certainly has the advantage claimed for it by the champion of the St. Sulpice blowing equipment, provided the squad of six men may not sometime go out on strike or indulge too copiously in absinthe some fine morning on the way to church.

A fine organ was heard during our stay in Zurich, the commercial capital of Switzerland, in a recital given by a prominent organist of the city in the Grossmunster Church. Our best musical impressions of Switzerland were, however, gained in listening to a number of excellent men's choruses of Lucerne and Zurich, in the "eliminating" performances prior to the great national competitions and festival to be held at Neuendorf, in July of this year. Zurich in particular is well-known outside of Switzerland as one of the most active choral centres of the world. I was informed, on good authority, that Zurich, which is a prosperous and handsome city of but 200,000 inhabitants, supports 10 men's and 8 mixed choruses, all of

whom prepare for and give regular concerts. Surely this constitutes a record.

Zurich possesses a magnificent concert hall, the foyer of which contains a fine bronze statue of the late Frederick Hegar, the eminent composer of music for men's choirs. Hegar was for a considerable time the conductor of the Zurich Orchestra, and its leading men's choir. Under Hegar the city gained a most enviable reputation as a choral centre, a reputation which it has since maintained, so far at least as the quantity of its choral work is concerned.



THE Triennial Handel Festival began at the Crystal Palace, June 22. Some fear it will be the last, for the fate of the palace is undecided, as we write, and no other building now in Great Britain could contain performances on the expected scale. When the first festival was held, in 1857, there was a chorus of 2,000 and an orchestra of 386. Now the chorus is between 3,000 and 3,500 and the orchestra numbers 500.

Sir Henry Wood was deeply thrilled at the thought of 500 men playing together at the Titanic memorial concert in Albert Hall, May 24. He thus expressed himself to a reporter: "It ought to be a very fine emotional concert with that mass of fiddles and fifty-two double basses." Many no doubt are equally moved at the thought of the great Handelian chorus. Yet there are some, and we are among them, that deplore this "Jumboism"—to borrow Mr. Finck's well-known characterization.

It may be said that inasmuch as Handel's part-writing is simple, his choral music for the most part of a diatonic nature, and the line frank, bold and sweeping, that his works stand this magnified treatment. We should prefer to hear one of the oratorios that are not familiar performed by a picked and trained chorus of 75 to 100 and an orchestra of 100 players.—"New Music Review."

National Anthems



HERE has been discussion again in London newspapers about national anthems. Afghanistan, it appears, has no national anthem, and when the Amir of that country visited Lord Kitchener, then Commander-in-Chief in India, and it was decided that regimental bands should pay him the honor, bandmasters were sorely perplexed. Kitchener was characteristically cool. "What does it matter? Play a few bars of anything and nobody will be any the wiser or the worse." Everywhere the Amir went he heard the first measures of the slow march from "Scipio" and many praised the "beauty and dignity" of the Afghan national anthem.

Is the "Royal March" or "Garibaldi's Hymn" a truly national anthem? If not, then Italy is without one. Spain is without one. Which one of the patriotic songs of Germany is pre-eminently the national one? The tune of "Heil dir im Siegeskrantz" is "God Save the King," and The Daily Chronicle admits that it is a dismal one. The Shah of Persia, Nasred-Din, visiting Manchester in 1889, heard the Persian National Hymn played enthusiastically by a band at the railway station and he sent some one begging the band to change the tune. He had heard it so often in England that it was beginning to get on his nerves. It is said that the Kaiser Wilhelm cannot endure the "Marseillaise," and it is not played at his court, in any of the state theatres or by any naval or military band. When the French ambassador is a dinner guest or is received as a representative of France, the band strikes up the old "Marche de St. Denis," which is a Bourbon hymn. Are Litolff's overture "Robespierre," Schumann's overture to "Hermann and Dorothea" and Tschaikowsky's overture "1812" taboo in Berlin, and would the Kaiser withdraw if some athletic baritone or bass were to sing "The Two Grenadiers"?

The Toronto Conservatory of Music



THIS Institution will re-open on September 3rd, when the enlarged Women's Residence will be a prominent feature of next season's equipment, and when many new and brilliant names on the staff will constitute a strong additional attraction. The Conservatory closed on June 29th, for the summer vacation, with the large number of 2,040 students on its roll, thereby announcing itself as the second largest school of music on the Continent. The June examinations, published in the daily press during July, were most comprehensive as regards geographical distribution, the local centres in the great and growing Northwest being remarkably on the increase. In securing the services of Mr. Edouard Hesselberg, the distinguished solo pianist, who is also an able and experienced teacher, and likewise those of Mme. Le Mar, vocalist, late of London, England, the Conservatory is displaying the same generous enterprise characteristic of its progress for many years. Miss Jean Hunter, a well-known Scottish violinist, and Mr. Burlington Rigg, baritone, are also appointed on the staff, while in other departments several new names will appear. From the large demand for accommodation in the Residence, there is every sign that a most successful year awaits this institution, so widely and favorably known throughout the Dominion. The Year Book of 170 pages will be mailed to any address on application.—Musical Canada for August.

Letter from Dr. A. S. Vogt

(Read at the Banquet, June 5th, 1912)

May 23, 1912.

J. Humfrey Anger, Esq., Mus. Doc.,
President Alumni Association,
Toronto Conservatory of Music.

Dear Dr. Anger,—

I am writing you to express my regret that circumstances will prevent my being with you on the occasion of this season's annual meeting of the Alumni Association of the Toronto Conservatory of Music. Marking, as it very nearly does, the 25th anniversary of the existence of the Conservatory the meeting will be invested with unusual historic significance.

It was deemed fitting that so important an event should be signalized in some special way; and no more appropriate manner of celebrating the occasion could have been thought of than to present the portrait of the honored founder of the institution which has played so great a part in the musical life of Canada.

Several days ago it was my privilege to spend some time in the famous Brussels Conservatoire, observing all that was apparent to the eye and ear of the methods of this world-renowned and venerable institution. One could not but have been impressed with the comprehensive character of the work which is being done in the wealthy, beautiful and art-loving capital of Belgium through the medium of its great Conservatoire. At the same time the thought occurred to me what an honorable, thorough and remarkable work is being achieved in Toronto by the institution which is being developed under Dr. Fisher's direction—an institution which has been compelled to grow without the stimulus of state aid or endowment of any kind.

Surely no greater tribute could be tendered Dr. Fisher at this period than the loyal acknowledgment of those working with him, of his fine achievement in the face of many difficulties, and an assurance of the continued fine support which has enabled him to attain the results which have made the Conservatory what it is to-day.

It may be of interest to the staff of the Conservatory to be told that the same Marchesi and Concone Solfeggi, the same Beethoven, Chopin, and Bach, and the same organ works which one hears in passing along the corridors of the Toronto Conservatory of Music were making the welkin ring during our visit to the Brussels Conservatory several days since.

With warm greetings to Dr. Fisher and the Alumni Association of the Toronto Conservatory of Music and congratulations on the historic occasion which is being celebrated this year,

I am,

Very sincerely yours,

A. S. VOGT.

Results of the examinations of the Toronto Conservatory of Music, just published, show the wonderful progress that has been made by that institution in the past 25 years. This year is the Conservatory's quarter century anniversary, and attendance has passed the 2,000 mark, the actual enrolment of pupils of all grades and classes being 2,040. The Toronto Conservatory is now the second largest on the continent, and has earned a reputation for the highest standard of musical examinations in the country. The growth of the institution has been steady and rapid, which in itself is a practical reason for boasted prestige. The latest evidence of this is the fact that the young ladies' residence has been found inadequate for the accommodation of all the applicants, and a new building is being added to the premises, which is being rushed to completion for opening at the beginning of the season in September.—The Globe.

Open-Air Musical Festival

McDowell Association in Peterboro, N.H.



THE MacDowell Memorial Association gave its usual musical and dramatic festival at Peterboro, N.H., from August 22 to 25. Soloists from New York, Boston and Baltimore took part in the entertainment, and there were five dances under the direction of Gwendolyn Valentine. The music was furnished by the Boston Festival Orchestra, and there was a chorus of nearly fifty voices.

Two years ago the MacDowell Memorial Association gave a pageant at Peterboro, and an outdoor stage, which is in the heart of the pine woods, has as a background the setting sun and Mount Monadnock. The pageant was so much of a success that Mrs. MacDowell determined to give a musical festival each succeeding summer in the same environment.

This year the special feature was "At the Court of Lorraine," a series of eighteenth century dances. Another feature was the production of a one-act play written specially for the festival by Ruth Sawyer of New York. It is called "Where the Road Ends."

Among those who appeared at the festival were: Ernest Hutcheson, pianist; Carl Webster, 'cellist; Walter M. Smith, trumpeter; Zelina Bartholomew, soprano; Charles Granville, baritone; Estella Patterson, soprano; Helen Pierre, contralto; Clara Sexton, soprano, and Anna Loew, soprano.

The programme included the performance of some of MacDowell's songs of the Indian Suite and "1620," Coleridge Taylor's "Hiawatha's Wedding Feast"; also Converse's Jeanne D'Arc music, and Gilbert's Comedy Overture.

Mr. Ernest Newman On Choirs



R. ERNEST NEWMAN has recently observed: "It seems to me that there is an ever-present danger of our choirs becoming a trifle mechanical through too much regard for the dynamic markings of their music. If there is to be a contrast of soft and loud, for example, or fast and slow, each choir knows that every choir will make the most of this, and so each choir tends to make too much of it. 'Points' of this kind are literally hurled at the judges' heads—shot out of a cannon at them. It all makes for a certain mechanism in the singing; sometimes we can't see the wood for the trees. Is there no way of assuring the choirs that if, in accordance with their own idea of a passage they make a little more or a little less of a given marking than their competitors do, it will not tell against them so long as the general effect is fine? I don't recommend giving the choirs unmarked music. I simply plead for greater freedom of interpretation with regard to the markings, and for an assurance to the choirs that they will not be penalised for some slight modification of these so long as they make the music expressive. After all, the markings exist for the sake of the music, not the music for the markings."



Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are grand objects of study."

Editorial Notes



WITH the exception of the cycle of concerts usually given by the Mendelssohn Choir, the coming musical season promises to be even "greater than before," to borrow the phrase of advance agents. There can be no doubt that Toronto is establishing a reputation as a first class musical centre which conclusively proves how success breeds success and how metropolitan conditions have come to stay in a city of 400,000, comparing very favorably with New York, Chicago or Boston. For obvious reasons we do not include London, but it is perhaps in order to point out that, whereas there is a tendency to dismiss London performances as often too big and miscellaneous to afford a standard of exquisite artistic finish, there still remains the "provincial" musical life of England, to which in the present day, great importance and interest attaches. The system of competition festivals alone, when correctly viewed, and which has frequently been referred to in these columns, is one which looks as if it must be of great ultimate value in bringing the refining art of music into remote and comparatively uncultivated places. We may and do pride ourselves on being musical in the Dominion, but once away from the dozen large cities and a few smaller ones on the lines of railroad, we shall not find anything similar to, or taking the place of, these singularly well-carried out village and county competitions of the older country. It is more or less a recent development and has had its origin apparently in the characteristic conditions of the different "counties," where dotted about among hamlets and well-governed lilliputian towns are the "seats" of families of culture and progressive spirit. In the chief cases, these local

festivals and competitions are arranged and carried out, frequently conducted in person, by the ladies of a family, and at the annual meeting of this great movement recently held in England, the feminine element was greatly in the majority. It is pleasant to record this fact and to remind our readers on this side the water that "Suffragettes" furnish but one type of the practical Englishwoman of to-day, very keenly alive to all artistic and educational questions. The term "provincial" has many meanings and one very invidious one; it might be made, and is by these disinterested and energetic members of good society an epithet the reverse of antiquated or narrow. Is there any room in Canada for competitive enterprises of this kind, or are the racial, national and local peculiarities of our great country in opposition to a system which calls more for spontaneous enjoyment and enthusiasm of the uncultivated than for the extreme rigour of metropolitan conditions and highly polished results? Possibly there is room for both.

Country and provincial festivals and competitions seem to us to be more worthy of support than the big affairs, so-called "International." The arrangements in May last in Paris were of the most surprisingly inadequate nature as regards creature comforts, and now that the monster gathering is over what has been gained, either for the individuals participating or the art itself! Some wholesome rivalry and emulation, no doubt, a certain "quickenings," maybe of sluggish forces, but on the whole, something much after the pattern of a "revival" meeting or series of meetings. Whereas, the work put into local festivals tells immensely for the future upon all concerned and is certainly a rational and helpful step commending itself to rural communities. Perhaps, now that the telephone and the Farmers' Institutes are features of Canadian country life, the musical society, glee club, or intelligent church choir will shortly follow, and

this is not saying that many such organizations are not already in existence.

We have much pleasure in reproducing on another page some portions of the now justly celebrated "speech" at the Peace Conference by Dr. J. A. Macdonald, of the Conservatory Board of Governors and a life-long friend of the institution. While it is the natural policy of the "Monthly" to keep closely to musical matter in the make-up of the magazine, it is occasionally felt that anything of so vital and interesting a character as this recent address by one who has filled important offices on the Board and is now one of its Vice-Presidents, may fitly be put before our hearers and we only regret that space will not permit of reprinting the article in its entirety.



BOSTON correspondent writes: "In your issue of June, on page 283, you say that Sarah Flower is known for all time as the writer of the hymn 'Nearer, my God, to Thee.' Also, I find on page 46 of the "Life of Robert Browning" (Macmillan & Co.), that Sarah Flower is again said to be the author of that hymn. But, in the Episcopal Prayer Book, or rather Hymnal, the author has always been said to be Mrs. Sarah Adams, who was, I have always understood, a Massachusetts woman and a Unitarian. I am not alone in wishing to know whether this well-known hymn is really of English or American origin. Can you inform me to which nation the author belongs?"

The hymn in question was written by Miss Sarah Flower, who afterwards became Mrs. Adams. She was a Unitarian, and by birth an Englishwoman. She was born at Harlow, Essex, in 1805.—"New Music Review."

Conservatory Announcements and Events

The institution opened on September 3rd, with an increased Faculty and a larger initial registration of students than at any time in its existence. The residence for young lady students has been greatly enlarged and is now under the care of Miss Leila Wilson, late of St. Catharines, Ont., who is favorably known among many friends and pupils of the Conservatory. Under Miss Wilson's regime there are special grounds for prophesying a most flourishing and happy year for those associated with her at the residence. Accommodation is now available and nearly all taken up for sixty students.



Additions to the staff this autumn will include that most talented and experienced 'cellist, Mr. Leo Smith, Mr. B. Hayunga Carman, a pianist of more than local celebrity not long returned from European studies, and Edouard Hesselberg, the distinguished piano virtuoso and experienced teacher, now settled with Mdme. Hesselberg in Toronto. Other names new this season are, in piano, Miss Hazel Barr, Miss Marguerite Bullock, Miss Lucy V. Macdonald, Miss Marion A. Russell, A.T.C.M., Miss Margarita Haynes, A.T.C.M., Miss Irene A. Jones, Miss Edna Sherring, and Miss Mary Morley, A.T.C.M. In singing Miss Ethel S. Armour, A.T.C.M., Mrs. Norma Reynolds Reburn, who returns to the institution after several years absence. Mr. J. Burlington Rigg, and Madame Benita LeMar. In violin, Miss Marie L. Southall, A.T.C.M., Miss Norah Hayes, A.T.C.M., and Miss Jean Hunter.

Personals

Dr. and Mrs. Fisher spent a portion of the vacation at that very picturesque spot, Bon Echo Inn, Newfane, Vt., St. Albans, Vt., and Peterborough, N.H., and have returned to town looking extremely well and invigorated. Dr. Ham made a trip to England. Many other members of the staff were also in London and on the Continent, including Miss H. Ethel Shepherd, Miss Ada Twohy, Miss Maud Gordon, Miss M. G. Ferguson and cousin. Mr. and Mrs. McNally sent the "Monthly" charming photos of their summer home at Miner's Bay. Miss Lina Adamson, Mr. F. E. Blachford and wife, Mr. Frank S. Welsman and family, Miss Lena Hayes and sister, Miss Norah Hayes, and very many others were in Muskoka and the Georgian Bay. Mr. J. W. F. Harrison was in Ottawa, and also on a painting excursion up the Gatineau with Mr. C. Macdonald Manly, the well-known Canadian artist. Mr. Edmund Hardy and family were in New Hampshire.



Miss Marion G. Ferguson, our esteemed Registrar, has sent us from time to time jottings of her trip abroad, and her experiences of travel through France and England have proved very enjoyable reading. She wrote of Chester, that most satisfying old storehouse of history: "We did all the usual visiting at the places of antiquity, heard a service in the beautiful cathedral there, walked about the old Roman wall, and spent an afternoon visiting Eaton Hall, the residence of the Duke of Westminster, and Hawarden Castle. The beauty of the English country is very striking and so different from the wildness of our native land. London was most fascinating and I was sorry to leave it. While there we had the opportunity of hearing 'The Jewels of the Madonna' in Covent

Garden. The music I thought very beautiful and more interesting than 'The Girl of the Golden West,' which we heard a few evenings later. Among the audience we saw some familiar faces—Miss Gordon, Miss Twohy, Miss Myers, and others—and of course English students galore, whose preliminary lunching and visiting was most amusing, but when the curtain rose they were all attention and appreciation. 'Lohengrin' was being given in Paris while we were there, so it afforded an opportunity of hearing the music again and seeing the opera house which is very beautiful. The names of the artists are doubtless more familiar to you than to me so I shall send along the rather meagre programmes for you to see. I was so glad to meet in Paris Helen Wilson, one of our graduates, who has been studying with Ihevinne and who was on her way to London for a short holiday with some friends. She likes the student life abroad very much, and will spend another year before returning to Toronto where she purposes joining the growing ranks of teachers and organists. . . . Oxford, where we stayed a few days, is a wonderful aggregation of colleges and churches of which a short visit only gives the merest outline but we saw many of the most interesting places: Magdalen, Addison's Walk, Wolsey's Tower, etc., and we also attended service in Christ Church Cathedral, the windows of which are so beautiful."

In another letter, equally interesting, Miss Ferguson records the meeting with "at least one individual, an Englishman and artist, who plied us with questions about 'Canada' which we found most refreshing as in most quarters we were referred to and regarded as 'Americans.'"

Post cards were also received from Miss Ada Twohy and Mr. W. J. McNally.

Mrs. Drechsler-Adamson spent part of the summer in Vancouver with her son, Mr. Archie Adamson, now married and settled there. Miss Lina Adamson was at her cottage at the Georgian Bay.

Home and Foreign Notes

SCOTS GUARDS PROGRAM.

From the programmes to hand of the music to be played by the famous band of H.M. Scots Guards at the great annual National Exhibition, there was a great treat in store for all music lovers. There were special programmes devoted entirely to the music of the European nations: England, France, Germany, Russia, Norway and Sweden, and Italy. For the more serious (musically) there were such fare as programmes from Wagner, Tschai-kovski, and Grieg, and a very fine Symphonic Programme, including Beethoven's "No. 6," Schubert's "Unfinished," and two movements from Dvorak's "New World." Those who prefer the "lighter side" were not overlooked for there was an abundance of the gay and bright—the infectious two-step and the languorous waltz—in the rest of the programmes, not forgetting the evergreen, perennial and refreshing music of the Gilbert and Sullivan Operas, whose glory, like that of the famous "Six Hundred," "will never fade."

At Messrs. Puttick & Simpson's special sale, held in the month of June, a Gagliano violoncello realized £350, a Stradivari violin £400. The total realized by the sale was £3,896.

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emy of Music were opened, on June 22nd, by Prince Arthur of Connaught. A large company of distinguished musicians was present. There is a fine concert hall attached to the academy with seating accommodation for 500.

Marie Brema has been engaged as professor of singing at the Royal College of Music in Manchester.

A museum to Nicholas Rubinstein has just been opened in Moscow, in which are reunited souvenirs of all sorts, portraits, autographs, etc., of artists who had intercourse with the eminent professor. While Nicholas never attained the fame of his brother, Antoine, he was of importance in the growth of Russian musical art. He was the prime mover in the foundation of the Moscow Conservatory in 1864 and in the Society of Music of the same city. He died in 1881, aged 46 years.

Since the performance of "Aida" at Cairo, under the shadow of the great pyramid, another work with an Egyptian subject has been given a similar honor, "The Magic Flute." The Khedive was present at the representation.

During August the composer of "La Fille de Madame Angot," Charles Lecocq, passed his eighty-first birthday. The veteran composer seems to be in excellent health and recently attended a performance of a revival of his work at the

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Gaieté. Last season, when a Viennese operetta company visited Paris, they opened their season with "Giroflé-Girofla" in his honor, and he was also a spectator on that occasion.

Leopold Stokowski, formerly the director of the Cincinnati Orchestra, has been engaged to conduct the Philadelphia Orchestra to succeed Carl Pohlig.

Dr. Ernst Kunwald, the new conductor of the Cincinnati Orchestra, has arrived in New York.

Dr. Gerrit Smith, Professor of Sacred Music in Union Theological Seminary and a prominent organist of New York City, died suddenly of pneumonia at Darien, Conn., on July 21.

Dr. Smith was born at Hagerstown, Md., in 1855. He was graduated from Hobart College, where he was organist during the last two years of his course, and went abroad to Stuttgart to study music. He returned to New York in 1877, but went back to Germany again three years later, studying music this time at Berlin under August Haupt and Edward Rohde.

On his return to America in 1885 he became choirmaster in the South Dutch Reformed Church. Later he became Professor of Sacred Music at the Union Theological Seminary, and held both positions up to his death.

Dr. Smith was one of the organizers of the Manuscript

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Society, and one of the founders of the American Guild of Organists, of which he was the first Warden. He possessed in a marked degree the esteem and affection of his fellow-musicians and associates, and his loss will be felt by a large circle of friends.

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1842-1912

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Contents

	Page
Jules Massenet.....	Frontispiece
Jules Massenet.....	260
Ludwig Schytte.....	261
American Music as Viewed from Afar. Herbert Antcliffe.....	262
Some English Criticisms.....	264
Farewell Recital of Miss Julia O'Sullivan.....	267
Madame Benita Le Mar.....	269
Letter from Dr. A. S. Vogt.....	270
Death of Samuel Coleridge-Taylor.....	273
Alumni Notes.....	274
Personals.....	277
Editorial Notes.....	281
Home and Foreign Notes.....	283

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Jules Massenet

PERHAPS the most distinguishing characteristic of Massenet's music is a tender melancholy that is peculiar to him, as the melancholy of Schubert is not that of Brahms, and that of Tschaikowsky is not that of Chopin. This melancholy of Massenet is revealed in the "Elegie"—originally a 'cello solo in the music incidental to "Les Erinnyes"; in some of the songs, as in deliberately emotional scenes of "Manon" and "Werther." The individuality of his best music is unmistakable. It is clearly seen in the music of men now living and as widely opposite in theories and practices of art as Debussy and Puccini. As a teacher, Massenet had many pupils of talent. Some of them still write after his manner, and his mannerisms have been studied by some without the boundaries of France.



Mdme. Le Mar, of the vocal staff, announces a recital in the Music Hall on Nov. 21st. A recital by Miss Jean Mitchell Hunter, of the violin staff, will be given on Nov. 13th, assisted by Miss Mary Morley, pianist; Mr. J. Burlington Rigg, baritone, and Mr. F. Arthur Oliver, accompanist.

Ludwig Schytte

By Eugene Segitz



HIS composer was born in 1840 in the Jutland Aarhuus, and at first followed the calling of a chemist. He, however, was a runaway, and in his twenty-second year turned to music. Anton Réé, Edmund Neupert, and Niels Gade gave sound instruction to the highly talented art novice, which very soon produced excellent results. After spending some time in teaching and composing he went for further artistic training to Germany in 1884. Here Franz Liszt brought him prominently into notice, by selecting his pianoforte Concerto in C sharp minor for production at the gathering of the "Allgemeiner Deutscher Musikverein" at Carlsruhe in 1885, with Liszt's pupil, Arthur Friedheim, as soloist.

In 1885 Schytte was back again in Copenhagen; two years later, however, he accepted a call to Horak's Academy at Vienna. In 1907 he moved to Berlin, and became a teacher at the Stern Conservatorium. But after a long illness he passed away on November 10th, much too early for the numerous admirers of his gifts.

Ludwig Schytte was active in many branches of his art, and all that he wrote and published displayed artistic taste of a high order. Following the taste of the day, he produced the impassioned, deeply moving scena "Nero," in the concert room, and the burlesque "Circus Ladies" ("Zirkusdamen"), which was played in Berlin. Another work of the same kind, the operetta, "Bobrica," still awaits a hearing.

Although in these works he displayed undoubted gifts, his specialty was the writing of pianoforte music, by which he takes rank with Reinecke, Kirchner,

Heller, and other masters of musical miniature. Within narrow compass to be able to express himself fully and without hindrance was always for him an absolute musical necessity. To this was due the satisfying congruity of his art-work ; form and contents however small, were in perfect keeping with each other. In the history of pianoforte literature he has won for all time an honourable place.

Some of his numerous pianoforte pieces will easily reveal the composer's individuality. There is an extraordinarily sympathetic youthfulness in them, which makes itself felt subjectively and objectively. Schytte had also a unique way of combining the useful with the pleasant. In illustration of this may be mentioned the "Three Short Modern Suites" (Op. 120) ; his Eight Melodious Sketches (Op. 129) ; the "Melodic Studies in all keys" (Op. 159) ; the "Special Melodic Studies" (Op. 75) ; and "The Modern Art of Interpretation" (Op. 106). The latter is specially deserving of mention, as therein are to be found exercises, studies, and pieces as introduction to modern harmony, rhythm, and interpretation. In addition to technical training, the music has an aesthetic side, and therefore quickens the feeling for musical beauty.



American Music As Viewed From Afar

By Herbert Antcliffe



THE first thing that strikes the foreign reader of American musical journals is the eagerness for information and the desire to discuss from all points the vital questions which affect music of to-day shown by the readers of such journals. The student questions, the articles on practical subjects affecting every branch of the art, the descriptions of the art practice of eminent artists all over the world, and of the most successful schools, choirs and teachers are very hopeful signs for the future of American music.

It is a truism that without the creative artist there could be no criticism, but it is equally true that the critic plays an important part in the cementing of the foundations of an art, as well as in molding and fashioning the superstructure. Doubtless there are in America many critics whose writings are worthless or harmful. Probably there are some whose morals in reference to both life and art are as corrupt as their writings are ignorant and trivial. But this is to be found in every profession in every land and at all times. American critics whose works have been sufficiently successful to be brought over here are a well-informed and generally impartial set of writers, who appear to form their opinions on music at first hand, and to express it without fear or favor, and whose brilliant play of words and descriptive force command attention and provoke thought. That there is anything like a substantial market for such writings is rather surprising to the average musician of Europe who does not take seriously to the study of what the critics say. In this respect America is to some extent setting the fashion, for the demand for able criticism of both modern and classic works is extending its sphere across the water, and the little there has been before in Europe, and particularly in England, is developing in the new life force received from the West. Perhaps the greatest danger which American critics are in is that arising from an almost too facile expression, and what has been aptly called "adjectivism"; that is a fondness for describing things by the aid of a superabundance of striking and sometimes redundant adjectives. There is this to be said for it, however, that it is doing much for the extension of the always limited vocabulary available in musical criticism.

The creative talent of America, apart from the works of the late Mr. MacDowell, does not appear so striking as its critical talent; though while there are such composers at work as Ethelbert Nevin, Reginald de Koven, George W. Chadwick, Horatio W. Parker,

Charles M. Loeffler, F. S. Converse and others of their kind, even taking it that none of them may ever be of the highest rank, there is little for America to fear in this respect. Geniuses are rare in any country, but there is always room for an abundance of talent, and America appears to have a share not disparate with that of other countries, especially when the circumstances of a mixed and as yet unsolidified race, hardly out of the struggle for a settled dwelling place are taken into account. There is, too, a freshness and distinction about much even of the more trivial music which emanates from America that to the blasé European musician, nauseated with the conventions of both classical and modern schools, is a very welcoming feature.—“New Music Review.”



Some English Criticisms



THE following examples of Dr. McNaught's trenchant style in criticizing the choirs of the recent Welsh Eisteddfod will show that English critics are not so easy to please as sometimes asserted over here. Dr. McNaught is editor of the "Musical Times" and in other ways a very prominent musician and man of affairs.

Ebenezer.—(a) English. A full, rich tone and a solemn opening. The inner parts well served. The tenor sometimes over-urged and tone therefore fell off in quality. Impressive expression. Meno mosso not quite cantabile enough. March of the rhythm at the end movement very good at first, then there was some hurry that hindered unity of attack. Picturesque, well-thought-out expression.

(b) Good tone and pretty blend at the opening. No especial attraction in the expression. Tone rough occasionally. Lacked daintiness and charm. Many good technical features. On the whole fair, but without special distinction. Not always in tune.

(c) Chording uncertain. Lower parts groping tonal attack. 2nd bass a fine tone; good reading at "mur-

muring breath." Bars 33 to 35 missed nobility of expression. The end bars were hazy as attack.

Plymouth.—(a) English. A full tone. Attack excellent. Basses rich. Tenors fair—overpressed occasionally—tended to shout at climaxes. A dramatic interpretation, but the colours were too pronounced—gaudy. The expansions were too great. The marks of expression were slavishly followed, and nearly always overdone. The control of the conductor was remarkable. The technique of the choir was excellent, but it was often misapplied. The last movement was brilliant, and the tone had a splendid ring.

(b) Much to admire in the exactness of the attack and the polish of the execution. But it was too machine-like—cold. Nearly every mark of expression was exaggerated, and seemed an end rather than a means. Colour for colour's sake!

(c) Industrious. Obviously rehearsed conscientiously. But again the misapplied technique. The dynamic contrasts were so vivid, one almost forgot what the words were about. Here and there an oasis of real, moving expression.

(Note.—if this conductor, who exhibits such high qualities as a trainer, can gain more insight as to the object of expression marks, and relate them to general interpretation, his choir will be an exceptionally fine one.)

Maritime (Pontypridd).—(a) Welsh. Small choir relatively. Seemed inexperienced. A sharp pace, and for a time well knit. The pointed staccato was a mistake—made rhythm wrongly dainty. Tone agreeable—the tenors excellent. *Meno messo* too fast, and not at all cantabile, and the accompaniment used forcibly as though loss of pitch was feared. The vitality of the last movement was a welcome surprise. Words fairly clear.

(b) Welsh. Very good part-singing. Well controlled; the choir seemed so plastic. Unity a conspicuous feature. The ebb and flow of the crescendo, etc., arranged with judgment, and the expression always of

the sincere and arresting kind. An excellent performance.

(c) Good opening. Technique and tone fair, but no defined mood—too formal. Obedient to marks, yet not very expressive. Staccato overdone. Tenuto made staccato. The halves and thirds, bar 33, not correctly related. "Creep to death" well-conceived. Some rather jerky effects marred an otherwise thoughtful interpretation. An excessive staccato on the last page, "and blossom," was distressing.

Swansea.—(a) English. A massive tone and rich blend. Like a fine organ, only better. Execution unified and under firm control. Moody. At the *piu mosso* there was a really beautiful *cantabile*—never defaced by intrusive staccato. The composer must have felt proud of his music here. The *Allegro con fuoco* was majestic and sung as though by one voice. A splendid bit of drill, and yet finely expressive. The *meno mosso* was sung unaccompanied, as it should be, and a thrilling, searching expression was revealed. The words here, referring to the River Jordan, are:

I fear the land of light,
Will never greet my sight;
And I shall sink
Beneath its surge.

Truly a solemn moment! The choir was dead in tune when the accompaniment entered. The final movement with its sanguine, ecstatic mood was wonderfully uplifting.

(b) English. Quite beautiful again. Just the tenderness called for and just the right amount of passion applied. A perfect bit of vocalisation. There was never the slightest tendency to exaggeration. The tenuto marks, especially those on the last page at "in her grave," which were hardly ever understood in other performances, were exactly right in treatment. The whole performance was a poem in tone.

(c) The start was impressive as tone, and the style was broad. Some fine moods realized. Tenors uncertain and diffident here and there. "And must give up

their murmuring breath" was finely done. A broadly-conceived interpretation, but with some defective details. Gave one the impression that the conductor knew the piece better than did the choir. The fine "creep to death" passage had no particular effect. "The garland withers on your brow" point was missed, and the style deteriorated. Did they feel any emotion here? The end was musicianly, but again there was nothing to stir sympathetic feeling.


Colne.—(a) English. A brilliant, ringing tone different from anything hitherto heard in the competition. Not very full. Opening movement sung with passionate yearning—just too fervid. 1st bass seemed weak for the balance. The expression lacked the indispensable sincerity—as though they did not take to the piece. The climax on the end page was exciting.

(b) English. Blend in pp excellent. Intonation of tenors uncertain. Some good dynamic effects, but again the expression lacked mood. Some tenderness achieved at the end.

(c) Again more technique of a high standard and not much depth of expression. The choir seemed to give mechanical obedience. The execution was fluent, and there were fine tonal climaxes. The end was imposing as tone if not so attractive as interpretation.



Farewell Recital of Miss Julia O'Sullivan

HE recital given by Miss Julia O'Sullivan on Oct. 1st, in the Music Hall proved to be of sufficient interest to attract a fashionable and musical audience that completely filled the auditorium. The gifted violinist created a very favorable impression and fully warranted the prediction that she will some day be ranked amongst the really great artists. Her playing last season at the Conservatory Commencement was loudly praised by all who heard her and since that appearance her

powers have matured wonderfully under the able guidance of her teacher, Mr. Frank E. Blachford. She produces a pure, mellow tone from her instrument, and her technical equipment is of a very high order, to which she now combines a greater ardency of feeling and tenderness of expression. Her opening number, the Grieg Sonata in G major, was played with confidence and musical understanding, and the Kreisler Caprice Viennois, Debussy's "Il pleure Dans Mon Coeur," and Kreisler's arrangement of "Liebesfreud" formed fine vehicles for a display of considerable technical mastery and artistic finish. Saint-Saens' Serenade, for violin, piano, viola and organ proved very popular with the audience, and the concluding number, the famous Bruch concerto, with Miss Mary Morley at the piano, was given a strong and convincing performance, both players exhibiting genuine artistic temperament and ability to cope successfully and intelligently with the great work of the great masters. Miss O'Sullivan left the morning after the recital for St. Petersburg, where she will study with Leopold Auer, the teacher of Elman, Zimbalist and Parlow. Miss O'Sullivan is now the happy and proud owner of the splendid Guarnerius violin, which, through the kindness of Mr. R. S. Williams, she has been using for some time, and through whose generosity she has now been able to become the actual owner. Both young ladies were recipients of flowers in abundance, and Miss O'Sullivan carries away with her the hearty good wishes of hundreds of friends in her home city who are already proud to claim her as their own.



At the opening meeting of the Women's M. Mus. Club, Mr. Frank Welsman fully sustained his high reputation as a finished pianist in his performance of his part of the score. Miss A. L. Madeline Carter sang numbers by Puccini, Liddle, Mary Salter and Mabel Daniels, with engaging charm of voice and unaffected expression.



MADAME BENITA LE MAR

Madame Benita Le Mar



ONE of the most recent additions to the vocal staff of the Conservatory is also one of the most distinguished. In presenting a portrait with this issue of *Mdme. Benita Le Mar* we introduce a finished vocalist as well as competent teacher, who was very well known in cultivated circle, both in Berlin and London, before coming to Canada. While the ranks of local teachers are obviously as full as can be, there is always room at the top, to quote an old adage, and the European and English experience enjoyed by *Mdme. Le Mar*, both on and off the concert platform, must prove of great value to her in a new country. Of American extraction this gifted lady studied abroad with famous masters, giving unusual satisfaction first as pupil and then as concert vocalist of a high order. Marrying in England and becoming a member of the best society, *Mdme. Le Mar* nevertheless still kept up her concert appearances and also taught very extensively in London until the time of her removing with her husband and family to Canada about a year ago.

It was not without regret that the London connection was severed but there is every indication that Canada, and especially Toronto, will offer as interested and sympathetic, if not as wide a field, as the great metropolis. *Mdme. Le Mar* gave a well-attended recital last June in the Conservatory Hall, when the charm of her appearance and the exclusive, subtle and intensely suggestive nature of her interpretations was very welcome to her hearers. Her chief reading on this occasion were devoted to the modern French school of Debussy and others in which the freshness of her voice delighted the musical ones present, while the intellectual medium of the multi-colored French school seemed particularly adapted to the singer's personality and found favor with all. *Mdme. Le Mar*, while being missed from the audiences wont to assemble in the Aeolian Hall, London, Eng., will, we are assured, make many friends here, and her recital towards the end of November is certain to attract a large and appreciative audience.

Letter from Dr. A. S. Vogt



VERY great pleasure has been conferred on our readers by the fact that the esteemed and distinguished director of the Mendelssohn Choir and member of the Conservatory staff, Dr. A. S. Vogt, has sent us the following interesting account of some of his English experiences. The following pages will be read with special appreciation by those who have benefited by association with our genial and gifted fellow-countryman who is no doubt making many new friends in the distant lands he describes so graphically :

We arrived in England on September 28th and have since been the recipients of many delightful courtesies both in London and the Provinces. It was particularly gratifying to a Canadian to observe the warm interest which all classes of the profession take in the advance of the art in Canada. The "Interviewer" is as active in London and the Provinces as in America. In all that I felt able to say about the development of music in Canada, nothing gave me greater pleasure than to give some facts about the work and growth of the Toronto Conservatory of Music. The details I mentioned about its equipment, its cosmopolitan faculty and its splendid registration of earnest pupils surprised many who may have felt that wheat-growing and timber-felling were still the chief or almost sole concerns of present-day Canadians. In many quarters, however, there was already a keen appreciation of what we were trying to do, and I regard many of the courtesies extended to myself and family as recognition of the work which Canada is doing in the cultivation of music rather than as primarily a personal tribute to ourselves.

The Birmingham Festival, which was said to have been the best ever given in that city greatly im-

pressed me. The chorus was particularly good, the orchestra superb and the soloists were chosen from the ranks of the leading opera and concert stars of two continents.

At Blackpool I heard the best small choirs of England. These choirs several critics designated as "The crowning glory of the North of England." It was beautiful to observe the keen interest this fine democratic movement has awakened in the North. The amount of musical talent it brought forth was remarkable, particularly amongst the children in the solo competitions. When it is considered that many of the fine choirs entered for the competitions were drawn from the manufacturing centres of England, one could not but feel moved at the evidences of a wholesome and refining influence which these events revealed. Both at Birmingham and Blackpool one of the greatest inspirations received was personal contact which these festivals afforded, with such men as Elgar, Bantock, Pitt, Sibelius and Delius, as well as with critics of the leading provincial and metropolitan journals and newspapers, such as Ernest Newman, Samuel Langford, Dr. McNaught, Kenneth Curwen, Robin Legge, R. H. Capell, and many others.

In London, more particularly at the annual banquet of the worshipful Society of Musicians, at a luncheon at the Royal College of Music, and at a reception kindly arranged in our honor at the home of Mr. and Mrs. J. Spencer Curwen, it was a great pleasure to meet a number of men most prominent in the musical life of London itself, including Sir C. Hubert H. Parry, Sir Frederick Bridge, Sir Frederic Cowen, Sir Walter Parratt, Sir Alexander Mackenzie, Sir Charles Villiers Stanford and Mr. Alfred Visetti, besides many of the gentry and nobility whose interest in music has done so much for the advancement of the art in Britain.

Sir Frederick Bridge is still the genial whole-souled musician he has always been and always sheds a ray of sunshine wherever he appears. Upon my return to

London next month I hope to be able to avail myself of his, very cordial invitation to dinner at his home, Westminster Abbey.

On Wednesday of next week we expect to be present at an important concert in Manchester, at which several of Professor Bantock's most important new choral works are to be sung by a combined and specially chosen Liverpool and Manchester Chorus. Here I am informed that we are to be accorded the rare pleasure and honor of seats with Professor Bantock himself. The conductors will be the gifted Welshman, Harry Evans, of Liverpool, and Walter Nesbitt of Manchester, two of the most brilliant choirmasters in England.

To-night, by invitation of the Conductor of London Choral Society, Mr. Arthur Fagge, we attend a rehearsal of Bantock's "Omar Khayyam," and were we able to remain in London over Sunday the pleasure of a delightful day with the Abbey Choir at Sir Frederick Bridge's invitation might have been experienced. As it is, we are looking forward to hearing the choir of Magdalen College, Oxford, on Sunday next.

Time presses, and by November 15th we feel that we shall be compelled to depart for the Scandinavian countries and Russia, so as to be back in Berlin about December 20th. I have, for years, been longing for just one more good old-fashioned German Christmas celebration, as well as one more "Sylvester Abend" (New Year's Eve) and the prospect of early realization is keenly anticipated.

We shall leave England keenly appreciative of the extreme kindness of many delightful people with whom we have been thrown into contact.

Among the more private but none the less charming courtesies tendered us by London friends, were a memorable day spent at the beautiful country home of A. E. Bosworth, Esq., of Chiselhurst, Kent; a supper party at the Garrick Club, given by Alfred Littleton, Esq., President of the Novello firm; and a luncheon at the Liberal Club, by Dr. W. G. Mc-

Naught, the erudite and genial editor of "Musical Times."

In April we hope to be able to return to Canada, the splendid "Land of the twentieth century." What it lacks in historic interest it certainly makes up for in the bright optimism, frankness and happiness of its people. We have much to learn from Europe, but, on the other hand they have much to envy Canadians for.

With cordial greetings, I am,
Sincerely yours,

A. S. VOGT.



Death of Samuel Coleridge-Taylor

SAMUEL COLERIDGE-TAYLOR, the negro composer, died in London, September 1.

Samuel Coleridge-Taylor, the most important of negro composers, and one of the best known of modern composers, was born in London, August 15, 1875. He was the son of a doctor of medicine, a native of Sierra Leone, and an English mother. He studied the violin with J. Beckwith of Croydon, and joined the choir of St. George's, Croydon, at the age of ten, as an alto singer. In 1890 he entered the Royal College of Music as a student of the violin, studied composition with Sir Villiers' Stanford, and gained a composition scholarship in 1893.

From that time his name has been prominently before the public, at first through the performances of early chamber compositions at the Royal College students' concerts, such as a nonet and a symphony, the latter given in St. James's Hall in 1896 under Stanford's direction.

A quintet for clarinet and strings in F minor, played at the Royal College in 1895, was later performed in Berlin by the Joachim Quartet. A string quartet in D minor dates from 1896.

It was in 1898 that the first part of his Hiawatha trilogy, "Hiawatha's Wedding Feast," was produced at the Royal College. His fame in America rests mostly on this choral work. The second part, "The Death of Minnehaha," was brought out at the North Staffordshire Festival in the autumn of 1899, and the third, "Hiawatha's Departure," by the Royal Choral Society, at the Albert Hall, on March 22, 1900. In the following May the overture to the whole was heard for the first time. The work, especially the first part, made a great and lasting success, such as has not been rivaled by any other composition from Coleridge-Taylor's pen.

His last work, "A Tale of Old Japan," the libretto by Alfred Noyes, a cantata for soli voices and orchestra, was produced in the spring and has already become popular and threatens to rival in popularity the famous setting of Hiawatha's Wedding Feast.



Alumni Notes



WE TAKE pleasure in noting the marriage on Wednesday, August 21st, 1912, of a talented graduate in voice of 1904, afterwards soloist and teacher in Richmond, Va., Miss Mary Elda Flett, late of Warton, Ont. Mr. and Mrs. James Flett sent out invitations for their daughter's marriage to Mr. Wesley Baker, of Richmond, from "The Maples," their residence in Warton.

The ceremony was performed by Rev. Wm. N. Chantler, of Brampton, in the drawing-room, which was beautifully decorated with golden glow and ferns.

The bride, who was given away by her father, looked very lovely in an ivory duchess satin dress with exquisite lace and pearl trimming and wore the customary wedding veil which was caught up with orange blossoms and pearls. She carried a bridal shower bouquet of white roses and lily of the valley

and wore the groom's gift, a handsome pearl and diamond pendant.

After the ceremony a buffet luncheon was served in the dining room where the color scheme was carried out in pink, white and green. The table was prettily decorated with baskets of sweet peas and pink ribbon. A huge shower bouquet of peas fell from the electrolier. Mrs. W. Smith, of Meaford, and Mrs. E. Jones, Wiarton, presided at the table, assisted by Misses Jones, Smith, Taylor, Witthun and Jackson. During the luncheon telegrams of congratulations arrived from Vancouver, Moosejaw, Chicago, Richmond, Va., Walkerton and Southampton.

Some of the guests from a distance were: Miss Baker, Regina; Miss R. Baker, Stratford; Misses Taylor and Witthun, Hanover; Miss Flett and Misses McNally, Walkerton; Mrs. W. Smith and Miss Laeta, Meaford; Mrs. S. Thompson, North Dakota, Mrs. T. Bugg, Woodham; Mr. and Mrs. S. Flarity, Owen Sound; Mr. and Mrs. J. Vanslyke, Hepworth; Mrs. W. Telford, Toronto; Mr., Mrs. and Miss Flarity, Oxenden; Mr. and Mrs. J. W. Flett, Erin and Mrs. A. Dengate, London.

The beautiful and numerous gifts show the high esteem with which the young couple are held.—The Canadian Echo, Wiarton.

We are glad to welcome back to the teaching staff Mrs. Norma Reynolds Reburn, who has been absent for several years, also Miss A. L. Madeline Carter who has devoted the past two years to professional work in New York, where she studied under Mrs. William S. Nelson and other leading teachers.

Miss Nora Hayes has also resumed her place on the teaching staff, after a very pleasant and profitable year of study spent in London, England, with Arthur Catterill.

A very large number of friends awaited to say good-bye to Miss Julia O'Sullivan after her successful recital in the Music Hall on Tuesday, October 1st. She was overwhelmed with flowers and good wishes for a safe voyage and success in her violin studies under the celebrated Russian teacher, Professor Auer.

Miss Nina Gale has left Toronto to spend a year in London, England, with an aunt residing there, and will make most of the opportunity for studying and hearing all the music possible during her visit.

We were pleased to have a visit recently from Mrs. J. D. A. Tripp of Vancouver, B.C., and her little daughter Elizabeth, who have come on to Toronto for several weeks' visit. Mr. Tripp was unable to accompany them at such a busy time in the school year, his time being fully occupied with his pupils and choral society.

Another welcome visitor was Miss Gwendolyn Daville of Montreal.

Mr. James Galloway has received the appointment of organist and choirmaster in Knox Church, St. Thomas, the duties of which position he has already assumed, and which necessitated his withdrawal from the Conservatory staff. The Alumni wishes Mr. Galloway every success in his new field of labor and will hope to hear of his undertakings from time to time.

Miss Lillian Willcocks' many friends in the Alumni Association and elsewhere, sympathize very sincerely in the loss of her mother, whose death occurred very suddenly on the evening of September 24th. The circumstances were peculiarly sad as Miss Willcocks had left her a few hours previously apparently in perfect health, and had gone to Galt, Ontario, to fill a professional engagement, from which place she was hastily summoned by telegram.

Personals

Miss Julia O'Sullivan, the young Canadian violinist, carries with her to St. Petersburg the good wishes of all who heard her at the recital she gave just prior to her departure. Mr. Frank Blachford may well congratulate himself on having turned out a pupil who will reflect credit on this country abroad. The breadth of her style, her warmth of tone and her skill in the technical elements of her art are quite exceptional in a beginner. She gives no impression of mere femininity in her interpretations, and plays with a grasp that impresses the musical listener. In the Grieg Sonata she had very valuable assistance from Miss Mary Morley, one of our most capable pianists, and in the Bruch Concerto was equally well supplemented.—Sat. Night.

Mr. Edouard Hesselberg, of the piano staff, has been appointed senior professor and Examiner of Music at Glen Mawr College, and Loretto Abbey. Last week he gave a recital at Glen Mawr College under the patronage of the Lieutenant-Governor and Lady Gibson, the distinguished visitors expressing high appreciation of his playing. Mr. Hesselberg will give a series of recitals at all the leading colleges of the province.

The first Symphony programme of the season was given on Thursday evening, the 17th inst., when Madame Louise Homer, the leading contralto of the Metropolitan Opera, was the soloist. The numbers offered were of great interest, and marked an epoch in the musical history of the city, in that the Symphony was a new addition to the already extensive repertoire of the orchestra. The orchestral works were as follows: Kalinnikov Symphony No. 1 in G Minor, Jarnefelt's "Berceuse," Hellmesberger's

"Elfenriegin," and the "Carnaval Romain" by Berlioz. Madame Homer gave as her principal number the great contralto aria from Meyerbeer's "Le Prophete"—"Ministri di Baal."

The high order of attainment among vocal pupils of Mr. M. M. Stevenson, the well known choirmaster and member of the Toronto Conservatory of Music staff, was very marked at a recent recital when a capacity audience attended a very interesting and brilliant recital. Miss Irene Symons, who has a beautiful mezzo voice of rich coloring; Miss Lottie Parker, Miss F. A. Deacon, Mrs. Witchall, and the Messrs. Stuart-Stubbs, A. Shirreffs, T. H. Young and Geo. McNeil were all most successful in a large range of selections, including several spirited and dramatic renderings of arias from the favorite operas. The famous "Ave Maria" of Bach-Gounod was given in splendid style by Miss Irene Symons, assisted by Miss Eileen Hoover, violin; Mr. Coutts, piano, and Mr. M. M. Stevenson at the organ. Miss Hoover also contributed an effective solo, accompanied by her teacher, Mr. T. G. Blachford. The final number, being the famous second scene of Act I. from "Il Trovatore," given by Miss Symons and the Messrs. McNeil and Stuart-Stubbs, roused the audience to unwonted enthusiasm, bringing a most creditable concert to a brilliant close. A delightful number on the programme was an organ solo, contributed by Miss Maude A. Pollock, pupil of Mr. G. D. Atkinson. The entire recital was a great success, very many being turned away for lack of accommodation.

The choir of Parkdale Presbyterian Church under the leadership of Mr. Edmund Hardy, Mus. Bac., the organist and choirmaster, are busily engaged in preparing an interesting season's work. Upon the 24th and 25th of October, they produced two costume concerts of "Ye Olden Tyme Musicke," which was most attractive on account of their quaint character. Among the numbers well rendered were Haydn's "Toy Symphony." Later in the season the choir will give a concert at which every number performed will be

chosen on account of its artistic excellence. Coleridge Taylor's cantata "Hiawatha's Wedding Feast" will be included in this latter programme, and also several novelties, such as Sir Edward Elgar's "Serenade" for women's voices, two violins and piano.

Albert Ham, Mus. D., "Berceuse" for violin and piano. Four pastoral songs for ladies or boys' voices—"The leaves are falling," "Mid Sylvan Glades"; "The Twilight Hour," and "Blow Soft Wind." London: Novello & Company.

The Berceuse is a pretty and typical lullaby, and its demands upon the violinist are in the direction of tone and expression rather than of technique. The part songs do credit to Dr. Ham's equipment as a musician and are effective and charming in their genre.

The following have been elected officers of the Clef Club for the ensuing year: President, T. J. Palmer; Vice-President, J. D. Atkinson; Secretary, W. E. Fairclough; Treasurer, Ernest D. Gray. Executive, Dr. Broome, W. J. McNally and A. T. Cringan.

The Toronto String Quartette have arranged for a series of three concerts to be given in Conservatory Music Hall in November, January, and March. The most important works which have been added to the repertoire this season are a quartette by Beethoven and a suite by Glazonow (new). There will also be included in the programmes other novelties by Hugo Wolf, Cherubini, and Grieg.

Ernest J. Seitz, who left New York, on the 8th of August, accompanied by his sister, Helen, for another sojourn in Europe with the celebrated pianist, Lhevinne, enjoys the distinction of having his former Toronto teacher, Dr. A. S. Vogt, of Mendelssohn Choir fame, as a fellow-resident of the German capital. Situated thus in an unequalled centre of music, we conjecture that many happy hours are spent together. It was only the other day we heard of a very

enjoyable gathering at the Lhevinnes' home in Wanusee, just outside of Berlin, consisting of Conductor Stock, of the Theodore Thomas Orchestra, Dr. and Mrs. A. S. Vogt, and Mr. and Miss Seitz. Report has it that Mr. Seitz is working up a magnificent repertoire for recitals abroad and for concert work on his return to America. Mr. Lhevinne comes to New York in January for a six months' stay in that city. Mr. Seitz will accompany him and continue his work there until the following June, then returning to Europe.—The Globe.

Miss M. Henderson of the Toronto Conservatory of Music (formerly of Guelph), is meeting with well merited success, her pupils at the recent examination passing with honors and reflecting great credit upon her very thorough work as vocal teacher. Miss Marjorie Richardson, a Guelph pupil, has a contralto voice of much promise, being of beautiful appealing quality with unusual richness and power, and she sings with artistic expression.—“News.”

A welcome accession to the ranks of our resident solo violinists is Miss Jean E. M. Hunter, a young artiste from Edinburgh. Miss Hunter is a pupil of Herr Hugo Bortschak and of Mons. Henri Verbruggen, upon whose teaching she reflects great credit. Miss Hunter is a player of exceptional technical ability, and produces from her instrument a refined and round tone that is most appealing in expressive music. She, moreover, although quite young, possesses the valuable gift of temperament. The criticisms of her work from the Edinburgh press are uniformly laudatory. Miss Hunter will give a public recital in the near future. She is now a member of the teaching staff of the Toronto and Hamilton Conservatories of Music.—Musical Canada.

The very many friends and pupils of Dr. Humfrey Anger were sorry to hear of his having suffered an attack of pneumonia and hope for his speedy recovery.

Editorial Notes

IT IS our painful duty to record the death of Samuel Coleridge-Taylor, the gifted composer, an official notice of which event appears in another column of this issue. All too soon the creator of several beautiful works has passed away, for Mr. Coleridge-Taylor was only thirty-seven years of age. No accounts or details have as yet (Oct. 1st) reached the papers on this side beyond bare announcements, but no doubt the melancholy news will soon be published to the world in full. We shall not take up time with comparisons and criticisms but simply state that the late composer has written music which goes straight to the heart and can never be forgotten and that it goes, too, by way of the head. The instantaneous and lasting success of his *Hiawatha* Trilogy penetrated to many countries outside Britain, and the pathos, dignity and sympathetic treatment of "The Death of Minnehaha" and "Hiawatha's Departure" are always keenly felt and appreciated whenever and wherever performed. The "Wedding Feast" may be more popular, since its bizarre rhythms and abrupt transitions of key and tempo fascinate by reason of their novelty, but the work should be given in its entirety, which has not yet been done in Toronto. There is a new violin concerto, there are all the incidental settings for Beer-bohm Tree's productions, there are some delicately beautiful part songs and anthems as well as the larger orchestral and choral works, and the stimulating and highly original *Ballade in A minor* arranged for piano in which form it is almost as convincing as when rendered by the orchestra. The mark of a strong individuality is revealed in most of his music and we earnestly hope that during the coming season an

effort will be made to perform some of these delightful works, so grateful to the ear while following the safe lines of academic knowledge and endeavor. A portrait of, and an article dealing with the life of Mr. Coleridge-Taylor appeared in The Conservatory "Bi-Monthly" of September, 1911, a little over one year ago.

The announcement that in all probability Dr. Albert Ham and the National Chorus of Toronto will be features of London's musical life next spring will be received with warm approval by all patriotic Canadians as well as lovers of good music. Further details of the scheme will shortly be given to the press and in the meantime we may wish Dr. Ham a great artistic, patriotic and personal success in his endeavor to bring the Mother Land and the Great Dominion into closer touch, musically.



The club formed of Dr. Fisher's many piano pupils, which held several delightful meetings last year has been reorganized lately and will be very popular during the coming winter.

Miss Ada Irene Weaver, A.T.C.M., who is studying with Miss Eugenie Quehen, has been appointed to the staff of St. Margaret's College as junior piano teacher.



Miss Mary Chalmers of Smith's Falls, has been appointed soprano soloist for the First Baptist Church choir, Ottawa, in which she has been singing for the past two Sundays.

A pupil of Miss H. Ethel Shepherd, Miss Chalmers, who has a voice of rare beauty and of great range, is a graduate of the Toronto Conservatory of Music. She has occupied several important choir appointments in Toronto. Since coming to Ottawa she has attracted much attention by the sweetness of her singing.

Home and Foreign Notes

St. Swithin's Day was commemorated at Winchester Cathedral by a special service of thanksgiving for the preservation of the building from danger and possible ruin. For the last seven years eminent engineers and architects have been at work restoring and strengthening the foundations, and the result is looked upon as a great scientific achievement. The preservation of the Cathedral from ruin seems little short of miraculous. It was found some years ago that the great structure stood actually upon a raft of piles that floated upon a quagmire. With the shrinking of the peat-bog by the natural and artificial drainage of centuries the foundation had become seriously disturbed. Collapse of the superstructure was certain unless a solid foundation could be provided. By very skilful management sacks of cement were substituted for the piles and peat, and bit by bit the whole of the vast building was underpinned by a solid mass of concrete. Where the walls were out of plumb they were forced back by powerful screw-jacks, and by means of the Greathead machine (used in the construction of the London "tube" railways) cement was injected wherever the ancient mortar had disintegrated. The whole of this wonderful work was completed in seven years.

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The Columbus, Ohio, Eisteddfod Association have issued the preliminary programme for their meeting to be held December 31, 1912, and January 1, 1913, at Columbus.

Hans Sachs, through his connection with "Die Meistersinger," has become almost a mythical figure, and there are many, doubtless, who consider the mediaeval poet simply as a creation of Wagner's imagination. In Munich this summer, however, there has been produced, *al fresco*, one of the amusing little dramatic pieces, of which Sachs wrote so many. This one is called "The Devil who took an Old Woman in Marriage."

A son of Hans Richter has just been engaged as tenor at the Court Opera at Cassel.

Clarence Dickinson, the organist and choirmaster of the Brick Church, has been appointed to succeed the late Dr. Gerritt Smith as Professor of Sacred Music at the Union Theological Seminary, New York.

Ferruccio Busoni is said to be composing a mystery play with the title "The Secret."

Professor Teitgen of Munich asserts that flowers are sensitive to sound, that they show their preference for certain melodies by opening their petals, while others leave them unmoved.

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The latest announcement made in relation to Richard Strauss and his new opera, "Ariadne at Naxos," is to the effect that the critics who are invited to the first representation will be asked to pay \$7 a piece for their seats. In that case the judgments of the new work may be considered to be entirely unprejudiced, even by the composer himself.

Ermanno Wolf-Ferrari has practically terminated the score of a new opera in two acts founded on Molière's play, "Le Malade Imaginaire." The composer of "Le Donne Curiose" and "The Jewels of the Madonna" is also at work on an opera-comique, with a book by Enrico Golisciani, to be called "Honi soit qui mal y pense."

At the Hall of the Augustin, in Rome, a colossal organ, built by Vegezzi Bossi, has been installed. This instrument has 4,032 pipes, 62 registers, 4 keyboards, and a pedal board of 30 notes. It is said to be the largest organ in Italy, and cost \$13,000.

Dr. A. S. Vogt has been chiefly in London during the early autumn, but will shortly return to the Continent for a further tour of the musical centres. He has been warmly received everywhere abroad by both old and new friends.

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The Women's Morning Musical Club held its opening meeting, Nov. 7th, in the Conservatory Hall, when a very large and brilliant audience assembled, the Wolf-Ferrari quintet being the chief attraction.

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Contents

	Page
J. S. Bach.....	Frontispiece
Editorial Notes.....	292
Mdme. Le Mar's Recital.....	293
Miss Lena M. Hayes.....	295
The National Chorus of Toronto.....	296
Conservatory Students Abroad.....	298
Miss Hunter's Recital.....	299
Personals.....	301
Organ Notes.....	302
Conservatory Announcements and Events.....	304
The Woman's Morning Musical Club of Toronto...	307
The Conservatory Residence.....	309
Dr. Fisher's Pupils' Recital.....	310
Dr. Cummings' on English Music.....	311
Contents Vol. XI., 1912.....	313
Home and Foreign Notes.....	315

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Editorial Notes



WE TRUST that the December number of the "Conservatory Monthly" may reach all of its subscribers about the time of the Christmas festival and that each and all may enjoy the many special privileges of the happy season. The "vogue" of Xmas, at the present day, has been, it is said, greatly owing to the sensation caused in the lifetime of Charles Dickens by his Christmas books and stories, in which he depicted the duties of the rich and the needs of the poor in such a beautiful and convincing manner. How powerful and pathetic those writings must have seemed at the time when they appeared, and how striking many of them still are, while the lessons he inculcated are largely followed among us in the matter of philanthropic industry and reform. Years ago in the United States of America, Christmas was not the important festival season it is now. New Year's Day, Thanksgiving and the Fourth of July were the leading holidays of the great Republic, but Christmas is now as fully recognized on this side of the water as in older countries and to this end the churches, with their growing taste for good music, have probably greatly contributed. The leading choirs of New York, Boston and Chicago perform the "Christmas Oratorio" of J. S. Bach, the "Messiah," or portion of it, and hundreds of special anthems every year, and the pages of such a journal as the New York "Herald" are covered with closely-printed notices advising would-be church-goers of the elaborate services in preparation. And we in Canada are no whit behind. On the staff of the Conservatory alone are the names of a dozen leading choirmasters in Toronto who have been working during the autumn on their Xmas services, or "programmes," as the modern press will have it. Their efforts are sure to be rewarded by artistic and well conceived results and no matter how enticing the home arrangements, nor how brilliant the busy streets of the distant metropolis, let us trust that every one who is able, will try to go to church on Christmas Day.

Mdme. Le Mar's Recital



DELIGHTFUL innovation in the way of arranging the concert hall of the institution for Thursday evening, November 21st, when Mdme. Le Mar gave a song-recital, assisted by Mr. Henry T. Lautz, both gifted members of the staff, resulted in a large, critical and highly appreciative audience who received these artists with enthusiasm and interest in the works produced. The latter included a group of early English songs, four characteristic "sketches" by Debussy, three from the pen of Mr. Lautz who supplied all accompaniments and a concluding group of songs in German by Max Reger and Hugo Wolf. Mdme. Le Mar's bright and vivacious renderings of the Arne and Bishop selections was in excellent contrast to her singing of the impressionistic Debussy numbers, while her interpretation of "Kennst Du Das Land" was really a splendid effort and brought a delightful evening to a close. Mr. Lautz was also warmly complimented on his artistic work at the piano and on the attractive nature of his latest songs. Several of the compositions performed were of so modern and extreme a character that in the hands of vocalist and accompanist of less talent they would have been found by many rather unintelligible, but thanks to the insight of both Mdme. Le Mar and Mr. Lautz, the meaning of the composer in each case was faithfully conveyed.

Among those present were His Honor and Lady Gibson, Dr. and Mrs. Fisher, Prof. and Mrs. Edgar, Mrs. Geo. Reid, Mrs. Harcourt Vernon, Mrs. and Miss Warren, Miss Grace Smith, Mr. and Mrs. J. W. F. Harrison, Mrs. Geo. Dickson, Mrs. Edmund Phillips, Mrs. Alfred Denison, Miss Gunther, Mrs. Barton, Mr. Somers-Cocks, Mr. Augustus Bridle,

Lady Evelyn Ward, Mr. and Mrs. Eden Smith, Mrs. Harrington, Miss Strange, Miss M. W. Ferguson, Mrs. Blight, and many others prominent in musical and artistic circles. Mdme. Le Mar wore a striking toilette of cloth of copper, with girdle and shoes to match, and was presented with some superb chrysanthemums. The same lovely flowers were profusely scattered over the auditorium which resembled on this occasion an elegant salon, and the tall palms, shaded lights, rugs and multi-colored dresses of the ladies present combined to render the scene one of unique attractiveness. The method of seating the audience certainly resulted in creating a friendly and comfortable atmosphere, particularly grateful to those who attend concerts, it may be night after night, and become considerably jaded in consequence.



The preliminary announcement of the Pittsburg International Eisteddfod has just been issued. There will be a competition for mixed choirs numbering not less than one hundred or more than one hundred and fifty, for which the work chosen is "King Olaf," by Elgar. The first prize will be \$5,500 and a gold medal for the conductor; second prize, \$1,000; third prize, \$500. Orchestral accompaniment will not be required for the tests. For the male choirs the musical numbers will be "Castilla," Protheroe; "What Care I How Fair She Be," Blumenthal. First prize, \$1,000; second prize, \$500. Ladies' choirs, numbering not less than 50 or more than 75, will sing "Indian Mountain Song," Cadman; "The Fountain," Bartlett. First prize, \$500; second prize, \$250. Already a large number of choirs have expressed their intention of competing, including some from abroad. The prizes are certainly worth competing for. The Secretary is R. H. Davies, First National Bank Building, Pittsburgh, Pa.



MISS LENA M. HAYES

Miss Lena M. Hayes

OUR portrait in this issue is that of a highly talented and skilful violinist, Miss Lena M. Hayes, who has been a member of the staff for some years and is well-known in the community as an executant of much charm and a successful teacher. As a native Canadian, who has worked hard at her profession, Miss Lena Hayes possesses the confidence and is able to wrest the admiration of those who know her, and the only regretful feature of her career is that so many demands on her time have made her concert appearance far too irregular. Upon the occasion of a recital by this favorite artist, the impression is always one of unusual pleasure and satisfaction, and she has appeared also with success at various entertainments of ensemble music. Miss Hayes was successively a pupil of Mons. F. Boucher, the eminent French-Canadian violinist, at one time on the Conservatory staff, and in London, Eng., of F. Hollaender, whose violin studio is widely celebrated. Miss Lena Hayes was one of the original members of the local Symphony Orchestra and is still to be found at her desk among the first violins. She plays occasionally before the Woman's Musical Clubs, not only of Toronto, but frequently at outside points and is always welcomed as an interpreter of the best music, her style and finish being of the highest calibre. Her repertoire includes the standard concertos, sonatas and fantasias by the great composers and she is altogether one of the most successful lady violinists that Canada has yet produced.

The National Chorus of Toronto

FOR the 1913 season, the National Chorus of Toronto is to be heard in two Toronto concerts, and a third concert to be given in Buffalo. Under Dr. Albert Ham's direction, the number of voices in the National Chorus has been increased from two hundred to two hundred and twenty-five voices. This season's programmes will have two outstanding features. First—a profusion of unaccompanied singing, in which the National Chorus is acknowledged to be pre-eminent, and second—a special concert in celebration of the Wagner Centenary. With the National Chorus, will be heard the New York Symphony Orchestra, under the baton of Mr. Walter Damrosch, whose fame as an interpreter of Wagnerian music is world-wide. Friends of the National Chorus will gladly welcome him back to Toronto after an absence of several seasons, as his orchestra is one of the very finest on the Continent. Another special feature will be instrumental solos by members of the New York Symphony Orchestra, including A. Saslavsky, Concert-Meister, Paul Keefer, 'Cello, and V. Fanelli, Harp.

There will be given :—

“Blest Pair of Sirens” for 8-part chorus and orchestra, by Sir Hubert Parry.

A short cantata by Sir Hubert Parry, and acknowledged to be one of the finest choral pieces of writing extant.

“Seadrift” by Coleridge-Taylor, the young Anglo-African composer.

One of his latest compositions, written a short time before his death, which happened quite recently. Sea-

drift is written for eight-part double chorus. Its dramatic fervour is intense, giving the chorus a splendid opportunity of displaying their versatility in tonal quantity and quality and power of interpretation generally.

Also will be performed, "Love is the Rainbow of our Stormy Years," by Granville Bantock, a charming part song for ladies' voices, which has been sung recently with great success in London and Paris.

The accompaniment to this unique composition will be played by the eminent soloists of the New York Symphony Orchestra.

On Saturday afternoon, October 26th, a very delightful reception was tendered Dr. and Mrs. A. S. Vogt, of Toronto, at the home of Mr. and Mrs. John Curwen, 6 Portland Court, London, England. Amongst those present were Lord Alverstone, Sir Henry and Lady Wood, Mr. Hamish Macunn, Mr. Julius Harrison, Mr. Arthur Fagge, Dr. Coward (who came down specially from Sheffield), and very many others. A delightful feature of the function was the admirable singing of the Bates boys under the gifted conductor, Mr. A. Bates.

The Toronto String Quartette gave their first concert of the season on November 20th in the Conservatory Music Hall. The organization has never showed to better advantage and played Mendelssohn's Quartette, Op. 44, No. 1, the Scherzo from Cherubini's E flat quartette (first time in Toronto since the eighties) the Dvorak "Humoreske" arranged by Mr. Frank Blachford, and with Mr. Welsman at the piano the Wolf-Ferrari Quintette in D flat.

The Hamilton Ladies' String Orchestra, under the able leadership of Miss Jean Hunter, held its fifth annual concert in the I. O. O. F. Temple on November 14th.

Conservatory Students Abroad



LETTERS have been received both from Miss Julia O'Sullivan and Miss Rachele Copeland, full of interesting notes and jottings by the way, and also telling of their first Russian experiences in St. Petersburg at the home of Prof. Auer, their distinguished teacher. Miss Copeland writes to a friend and member of the Conservatory staff very graphically of life at the capital of Northern Europe, remarking: "St. Petersburg is the most expensive city in Europe. As a whole it is depressing and dirty and the sky seems always gray. A few of the main streets are attractive despite the fact that it is paved with cobblestone. The best main street is the Nevsky, named after the River Neva, but there are no residential centres as in Toronto; no private houses, for with the exception of palaces for the immediate royal family, all the rest, both rich and poor, live in apartment houses, which are very huge with numbers of lodgings in them. They are built right out to the sidewalk and one never, or very seldom, sees any grass or ground, except an occasional park, mostly small ones. The poor people are absolutely terrible and such numbers of them! The middle class are not much but the upper class are lovely, most charming people and speak English fluently. The musicians are wonderful here. Prof. Auer is the leading man and his fame rather overshadows the rest, but still there are some great pianists and other teachers here. . . I am getting along splendidly with my lessons from Prof. Auer who is a wonderful teacher and player. He says I have great talent and "understand quickly his ideas," and I played at my first lesson, Chopin's Nocturne in E flat, and 1st movement of the D minor Wieniawski Concerto. Prof.

Auer is as kind as can be, and twice a week we go to the Conservatory and hear his Russian pupils having their lessons. Over thirty of them in the room at one time. This naturally gives them great nerve. His pupils are simply marvelous, but then so many have been studying with him so long. But Julia (Miss O'Sullivan) and I cheer each other up and mean to practise all we can, too!"



Miss Hunter's Recital



NEW member of the Conservatory staff and a valuable acquisition to the ranks of solo violinists, Miss Jean Mitchell Hunter, late of Edinburgh, gave a highly enjoyable recital, November 13th, assisted by Miss Mary Morley, pianist, Mr. J. Burlington Rigg, baritone, and Mr. F. Arthur Oliver, accompanist. The programme was sufficiently varied to suit all tastes and to display Miss Hunter's fine gifts as a violinist of well-trained technical abilities, combined with excellent powers of interpretation. Sonatas by Handel and Emil Sjogren, and a group of shorter pieces served to display Miss Hunter's metier and received generous attention from the large audience. She was frequently recalled and presented with flowers and altogether succeeded in creating a most pleasing impression.—
"News."

Miss Jean Mitchell Hunter, the talented Scotch violinist from Edinburgh who has come to reside in Toronto, gave her first public recital here November 13th, at the Conservatory Music Hall, which was crowded to its utmost seating capacity. The young artist made a decided success in the Handel Sonata in D major for violin and piano, in which her associate at the piano was Miss Mary Morley. Miss Hunter played her part with uniform sweet and pure tone, and dignity of style. Her technique as illustrated in her subsequent selections, the Rasse' Andante and Scherzetto, and the Francoeur-Kreisler Sicilienne and Rigaudon, was always clear cut. Her bowing is

academic, and while her time and style may not be considered virile, they have distinction and finesse. Her final number was a novelty, the sonata in E minor for piano and violin by Emil Sjogren, Miss Mary Morley being at the piano. Miss Mary Morley played the piano parts of the two sonatas with sympathetic collaboration and with finished and musicianly rendering of her music. The vocalist was Mr. J. Burlington Rigg, who in four numbers and an encore sang with suavity of voice and style.—“Globe.”



The problem of members of the press, says a special writer at the Blackpool Festival, was to get all the adjudications or to hear all of the best performances. When four large halls were engaged at the same time, choice was embarrassing. Once I escaped from a very long competition, relying upon the previous records of the choirs to time my return, but that was an unsafe plan, for English choir barometers are as fickle as English weather. And the escape was merely from monotony to cacophony. Congratulating a friend on our success in arriving in the fresh quarters just as one of the most famous, because most difficult, test pieces was about to be sung, we were told by a man who overheard us that we would be sorry we had come. He turned out to be a member of the winning choir. He said that the choir would never open the pages of Max Reger's "To the sea" again. I can believe it now. The German composer who wrote such stuff should be sent to the Balkans. I remember what the Kaiser said about his style of music, and it is true to-day: "Music conceived as an orchestral tone-picture was not suited to men's choirs. The choirs had set themselves colossal tasks and had done admirably. He was astonished that so much could be done by hundreds of men who worked eight or twelve hours a day, and considering the heat, dust, and smoke of their daily labor. . . Enough had been done for modern composition. The task of the choirs might be much simplified, and their pleasure increased." The Kaiser was addressing the adjudicators at the time.

Personals

The sudden death of Mrs. Ferguson, dearly beloved mother of our esteemed Registrar, Miss Marion G. Ferguson, occurred on Saturday, Dec. 7th, the deceased lady having attained a mature age but otherwise in fairly normal health. Mrs. Ferguson was a most lovable and companionable lady of the beautiful "old school" type and she will be sincerely mourned by all who knew her and especially by her devoted daughter, Miss Marion Georgina, at home, Mr. Hugh Ferguson, of Toronto, and Dr. Ferguson, of New York City. The interment was at Carleton Place.

The Conservatory School of Expression announced the following series of very interesting reading and dramatic recitals. On Thursday, December 12th, a dramatic recital by the Junior students; on Friday, December 13th, a dramatic recital of English translations of one-act plays and scenes from the German and Sudermann and Goethe.

The recent open meeting of the Woman's Musical Club of Toronto, introduced to the local public a remarkably gifted artist in the person of Miss Loraine Wyman, whose mother, the late Julie Wyman, was one of the finest contraltos of her day and who was at one time resident of the city of Toronto. Miss Wyman's contribution to the programme consisted of several sets of folk-songs rendered in costume, a form of entertainment which is rapidly growing in popularity all over this continent. She not only possesses a voice of singular charm, but she has inherited all her mother's rare interpretative skill. Mr. Edouard Hesselberg, the accomplished pianist, played a number of selections not only with charm, but with power and authority as well. His Bach interpretations are particularly interesting.

Organ Notes



THE 291st free organ recital given by Mr. H. A. Wheeldon in the Metropolitan Church, Toronto, November 16th, had a record attendance for the season. This is as it should be, for the interesting nature of the programmes so cleverly rendered by the brilliant recitalist is bound to fill the church with an appreciative audience when the public are better informed concerning them. Saturday's programme was sufficiently varied to suit the varied taste of all. The more severe school was represented by a movement from Rheinberger's Eighth Sonata; the English school by Wolstenholme's "Minuet Trio" in E flat, arrangements from orchestral scores by the Preislied from Wagner's "The Meistersingers," and Dvorak's "Slavonic Dance," No. 1. Other lighter numbers were "Finlandia" (Sibelius), and "Angel's Serenade" (Braga). "Twilight Reverie," a number from the pen of Mr. Wheeldon, was greatly enjoyed. Mr. Wheeldon's organ compositions are deservedly well known and played by recital organists throughout the world. The whole programme was rendered in Mr. Wheeldon's flawless style in technique and expression.

The Archbishop of Canterbury recently conferred the degree of Doctor of Music on Percival Illesley, Mus. Bac., who for nearly twenty-five years has been organist of St. George's Church, Montreal. The ceremony is one which seldom takes place at Lambeth. The Archbishops of Canterbury have the power of conferring degrees in divinity and music, as well as other degrees, but the power is seldom exercised.

The St. Louis fair organ, now installed in the grand court of the Wanamaker store in Philadelphia, which

contains 140 speaking stops, is to be enlarged by the addition of eighteen high-pressure registers of eight and sixteen foot pitch, making it a mammoth in the organ world.

This organ was heard in four special recitals given Oct: 19, 21, 22 and 23, by Dr. John McE. Ward, president of the American Organ Players' Club. These concerts, beginning at 11 a.m., are given for the pleasure of the store patrons, and great crowds occupy the eight galleries surrounding the court. The following numbers were found on the programmes: Theme and Variations, Faulkes; "In the Twilight," Harker; Fantasia on two familiar airs, Buck; Canzonetta, Fry-singer; Grand March, from "Rienzi," Wagner; Fantasia, "Annie Laurie," Ward; Serenade, Schubert; Gavotte, Schumann; Romanza, Rheinberger; Military March, Gounod.

Will C. Macfarlane of New York, has been appointed municipal organist of Portland, Me., at an annual salary of \$5,000. This position is made possible by the gift to the city of the Kotschmar memorial organ by C. H. K. Curtis. Mr. Macfarlane has secured a release from his contracts with St. Thomas' Church and Temple Emanu-El and has signed with the city of Portland for two years. During this period he will not accept pupils, nor will he be open for engagement as the organist of any church. He will, however, have more time to devote to composition.

Under the direction of the city's music commission Mr. Macfarlane will aim to make Portland a great music center. The commission's purpose is to give frequent opportunities to hear the great Austin organ within the means of every citizen, and at the same time to provide for the expense of maintenance. This project is intended as an inspirational example to other municipalities.

Thirty-five hundred people attended the first Sunday afternoon concert, given October 6.

Conservatory Announcements and Events

The winter term at the Toronto Conservatory of Music opened on November 11th, with a very large registration of pupils, the attendance being more than one hundred in excess of the same period last year. This fact must be a source of much gratification to the Board of Governors, Dr. Edward Fisher, Musical Director, and all concerned, but it need cause no surprise when the standing of the large and distinguished faculty is taken into consideration. Recitals by pupils of leading teachers have already been a marked feature of the early autumn season, and the present month will witness many more.—“Globe.”

Piano and singing pupils of the primary grades gave a good account of themselves in the following programme given in the Conservatory Lecture Hall on November 16th: Spindler's Hunting Song, Dorothy Knowland; Merkel's In the Blooming Fields, Hilda M. Buckingham; Brown's Loch Lomond, Winnie Seale; Clarke's My Garden Full of Roses; L. Wright's Eilenberg, Reverie, Kathleen Monk; Duverney's Blurette Waltz, Kathleen Nash; Ambroise's Danse Caractéristique, Margaret Lynd; (a) Marie Rich, My Rose of Yester'en, (b) Oley Speaks to You, Constance Ashley; Bohm's The Fountain, Marjorie Dean; Devaux's Telling Secrets, Master Edward Johnson; Meyer-Helmund's J'y Pense, Margaret McDonald; Lichner's The Return March, Florence Cooch. The teachers represented were: Edith M. Breckenridge, Madeline Schiff, Evelyn Pamphylon, Mrs. J. W. Bradley, Ida G. Holmes, Annie Johnson, Mona Bates.

Pupils of Dr. Ham, Mr. M. M. Stevenson and Mr. David Dick Slater were announced for recitals during the early part of December, and on

December 11 an important function was the senior pupils' recital in conjunction with the 'Conservatory String Orchestra, Conductress, Mrs. Drechsler-Adams, when a splendid programme was presented. Other recitals were to be announced later. The President and Governors were "at home" to the members of the faculty on December 14, in the afternoon. One of the most eminent professors, Dr. A. S. Vogt, now travelling abroad, returns to Toronto in April, when he will resume his teaching at the Conservatory.

Recitals in the Music Hall have been a welcome feature of the autumn months. That by Mdme. Le Mar' on Nov. 21st is noticed at length on another page and proved a most enjoyable and original function. Miss Jean Hunter's concert on Nov. 13th also attracted a large audience despite inclement weather. A pupils' recital on Saturday afternoon, Nov. 9th, introduced many clever pupils in organ, piano, and vocal departments, senior grade; the programme, as a whole affording great satisfaction. The following teachers were represented: Miss Alma F. Tipp, Miss Ada J. F. Twohy, Albert Ham, Mus. Doc., Mr. W. J. McNally, Mr. G. D. Atkinson, Edward Broome, Mus. Doc., Edward Fisher, Mus. Doc., Mr. Frank S. Welsman.

On Tuesday afternoon, Nov. 12th, Miss Muriel E. Bruce, pupil of Miss H. Ethel Shepherd, presented a very comprehensive programme with marked success, the accompaniments being artistically rendered by Miss Shepherd, who will give similar affairs during the winter. The handsome studio in the Annex, recently redecorated richly, now occupied by Miss Shepherd, was most attractive with lights and flowers, and a large assemblage of invited guests enjoyed the singing of Miss Bruce, who possesses a fine and richly colored mezzo-contralto voice capable of all shades of feeling and who gave selections in French, German and English. Refreshments were served at the close of the afternoon from a table in the corridor

and the entire recital proved most unique and interesting. The walls of the studio have been tinted a warm tan, and the crimson candles, Persian rugs and old mahogany furniture all unite in forming a highly pleasing and effective ensemble, emphasizing the general correct taste possessed by Miss Shepherd, who enjoys so wide a popularity as vocal instructress at the Conservatory.

Miss Mona Bates is accompanist for the National Chorus this season, under the baton of the genial conductor, Dr. Albert Ham.

Miss May Livingstone has been appointed Secretary of the Women's Morning Musical Club which meets in the Conservatory Music Hall on Thursday of each week.



The "essay in dissonance" by Arnold Schonberg, which was recently put before the public at a Queen's Hall Promenade Concert and moved it to laughter, hisses, and applause, was an acute instance of a new problem that is facing the critics of to-day. Past generations of critics unhesitatingly condemned the new and strange and unintelligible, and are now held up to pity and ridicule. If we pour scorn on our "Futurist" school, are we preparing the same fate for ourselves? On the other hand, the movement may be ephemeral and its supporters become known as the victims of a passing craze. At present we have no critical means to take the true measure of "Futurist" music. All that we know is that it gives us no pleasure, and there is no harm in saying so. No London critic has taken kindly to Schonberg's "Five orchestral pieces," but one finds little of the lofty scorn and anger with which, for instance, Victorian critics ejected Wagner's music. Some have wisely taken the attitude of dispassionate examination of a curiosity.—London Musical Times.

The Women's Morning Musical Club of Toronto



GR^{EAT} interest was manifested in the opening meeting of this excellent and progressive organization on the evening of Thursday, November 7th, when a splendid house greeted Mr. Frank S. Welsman, pianist, Miss Madeline Carter, soprano, and the Toronto String Quartette. The Wolf-Ferrari quintette, new to Toronto, made a marked impression and the entire programme was of a most artistic and enjoyable nature. The Club is entering upon what will probably be one of the most successful years in its history and is justly regarded as one of the genuinely musical organizations in our midst, the officials and members being inspired by laudable desires to further the cause of the best music, either by introducing new artists to their audiences or by carefully selected programme of novelties and masterpieces.

Any person may become an associate member of the Club by having her name proposed by a member of the Club, and on being elected by the Executive and the payment of the fee of three dollars shall be entitled to admission to all the meetings of the Club.

Active members are required to play or sing before the Examining Committee before being admitted to membership, the fee for active members being two dollars.

The Choral Club will be under the distinguished leadership of Dr. Edward Broome, and the membership will be enlarged to fifty this year, a membership of the Choral Club constituting one an active member of the Women's Musical Club, the fee being two dollars. Application for membership may be obtained from Dr. Edward Broome, Toronto Conservatory of

Music, or from the Secretary, Mrs. Wetherald, 427 Brunswick Avenue.

Miss Loraine Wyman gave a most successful evening of Folk Songs in costume on November the twenty-eighth, assisted by Mr. Edward Hesselberg, the brilliant Russian pianist. Miss Wyman has studied and sung in concert with Madame Yvette Guilbert in Paris and has met with great success in this special line of work.

The three lecture recitals by Miss Grace Smith are expected to add very much to the educative and artistic value of the Club meetings this year.

The Executive have under consideration the engagement of Elena Gerhardt, the great lieder singer, in February. But the engagement involves such great expense it is considered best to leave the decision to the Club after it has reassembled.

Her Royal Highness Princess Patricia has graciously consented to honor the Club with her presence at one of this season's meetings.



Four hundred and seventy-five children crowded the Music Hall of the Conservatory, Saturday, Oct. 19th, to begin the work for the Oratorio Festival in the spring. Conductor, Dr. Edward Broome.

Several teachers attended, besides some parents of the children, and all pronounced the rehearsal a great success.

The total strength of the chorus will be 525 and their performance of the cantata "Vogelweid, the Minnesinger," will be given without the aid of the adult chorus, the complete New York Philharmonic Orchestra providing the accompaniment.

The children were addressed by the Oratorio Society's president, Mr. E. P. Heaton, who gave them an outline of the plans for the festival in which the children will have so important a part.

The Conservatory Residence



UNIQUE feature of the justly-popular Toronto Conservatory of Music and one generously supported by its students is the women's residence in connection with the main edifice, containing admirably-arranged bedroom and practice suites, and situated on a quiet thoroughfare known as Orde Street, and also on University Avenue. This year the residence has been enlarged to meet the growing demands of pupils from all parts of the country, and the present lady superintendent, Miss L. A. Wilson, late of St. Catharines, is meeting with pronounced success in her management of this large and interesting community. Board, lodging and carefully-planned practice hours are all to be had under the one roof, thus eliminating many discomforts in the life of the student who cannot afford to waste time and energy in getting about from place to place. Parents who place their daughters at the Conservatory residence may feel assured that every care is taken to promote their health and comfort, and that they also have additional opportunities for mixing in Toronto's most artistic circles, the institution being readily recognized as one of the important centres of musical activity. Application for rooms should be made in the regular way, by writing to the office of the Toronto Conservatory, College Street, but at the present time all but one or two locations are taken up, indicating a still further development of the residence next year. With this in view, the Conservatory authorities are purchasing an additional site on Orde Street, which will, in the future, constitute a part of the residence building, work on which may be commenced in the spring.—"Globe."

Pupils of Dr. Fisher



N audience that was cultured and critical and contained very many musical people was present last evening at the Toronto Conservatory of Music on the occasion of a piano recital by pupils of Dr. Edward Fisher, Musical Director. The young ladies, twelve in number, were heard in compositions of standard worth by Chopin, Seeling, Schumann, Strauss-Schutt and others, the whole forming a programme of unusual merit and importance, and demonstrating very markedly the masterly training imparted by Dr. Fisher and the splendid character of the Canadian material to hand. Miss Isabel Sneath, a graduate of the Conservatory, gave a movement from the F minor concerto of Schutt with telling power and cumulative effect, assisted by Miss Mary Morley, A. T. C. M., at the second piano. Miss Virginia Coyne, Miss Arabella Carver and Miss Edna Sherring were specially successful in pieces by Chopin and Schubert-Liszt, and Miss Madeline Schiff, also a graduate of the Institution, gave a brilliant, yet thoughtful reading of the G minor ballade by Chopin. Miss Minerva Perry, Miss Flora McKelvie, Miss Margaret Neilson, Miss Dorothy Bernard, Miss Lucy Macdonald, Miss Agnes Horwood and Miss Bertha Deaks all afforded great satisfaction by their manner of executing and interpreting the pieces allotted to them, the entire programme being carried out in a musicianly, thorough and sympathetic style. Enthusiastic recalls were quite the order of the evening. Dr. Fisher was sincerely congratulated at the close. The occasion was indeed one which might give cause for reflection and consideration of the point whether or not the Canadian standard of piano playing among promising students is waxing higher and higher, judging by the accomplishments of Dr. Fisher's talented pupils last evening.—The Globe.

Dr. Cummings on English Music



AT A RECENT dinner of the Authors' Club in London, Eng., the veteran musician, Dr. Cummings, in the course of a notable address, observed:—

To-day we as a nation are keen in our appreciation of music, although it has been the fashion to decry our claim to a distinguished place amongst musical peoples. This has arisen from an ignorance of musical history. It is now a known and accepted fact that the earliest existing example of beautiful melody and tuneful harmony combined is an old English people's song, which, heard by a monk at Reading Abbey, was noted down by him before the year 1240. This composition, full of grace and charm, had no parallel in any country in Europe. The priceless treasure I have described is written on parchment, and is preserved in the British Museum. In the 17th century we had the great and original composer, Henry Purcell, called by his contemporaries the British Orpheus; his life, all too short (only thirty-seven years), afforded time to show that as a creative musician he had then no equal. The advent of the Hanoverian Kings, and of Handel, brought a new fashion into the realm of music, and Handel became the idol of the multitude. Music composers of the day swam with the tide, and too often their effusions were only faint imitations of the great master they admired, and they forgot and neglected the compositions of their compatriot Purcell, or if they remembered them it was only as antique specimens of harmony. Some excuse may be made for musicians when we remember that Addison, writing in 1694 an "Account of the greatest English poets," omitted the name of Shakespeare, and that the critics of the day regarded the

Elizabethan poets as barbarians. Happily, with our better knowledge and more mature judgments, we are able to recognize the supremacy of Shakespeare and the genius of Purcell.

Let us glance at the more modern side of music. I have said that music is the youngest of the arts, and this is proved by the fact that the most popular type to-day—orchestral music—came to birth only a little over a hundred years ago. It is the outcome and product of the genius and labors of Haydn, Mozart, Schubert, Weber, and, above all, Beethoven. To these names we may add the more modern Berlioz, Mendelssohn, and Wagner. Of living composers I name none. Some are content to strive to make good music, and forward music's mission by using similar means and material to those which produced such excellent results when employed by the great men I have cited. Others are forgetful of the singular and unique attribute of music—namely, that it alone of all the arts needs no material object or subject for the exercise of its magic powers. Music cannot depict a house, a baby's cradle, or a kitchen. When composers have, more or less successfully, imitated the roaring of a lion, the heavy tread of a beast, or the crowing of a cock, they may have raised a smile, but assuredly they have done so at the expense of the dignity of their art.



Mrs. Gunsaulus, wife of the American Consul for South Africa, has been in town on a visit with her little daughter, from Johannesburg, and was staying with her sister, Mrs. Dr. W. J. Elliott, on Walmer Rd. As Miss Maud Schooley, Mrs. Gunsaulus was very popular among musical people both in Toronto and in Welland, her previous home, having graduated from the Conservatory in violin in 1899.



The Composer.—So you can't use my songs, then. Would you mind telling me what you think of them?

The Publisher.—I can't now; there are some ladies in the next room.—London Sketch.

Contents of Volume 11, 1912

Adamson, Miss Lina Drechsler (with portrait).....	9
Anniversary, A Silver.....	176
Appointment, E. Hesselberg's.....	209
Alumni Notes.....	84
Banquet, The, Editorial.....	181
Banquet, The T. C. M. Alumni Association.....	170
Beethoven, The Letter-Writer.....	197
Boddy, Miss Mabel F., (with portrait.....	108
Closing Concert.....	165
Chaminade, Mdme. Cecile.....	Frontispiece, April
Choirs, Mr. Ernest Newman On.....	244
Conservatory Announcements and Events.....	214, 248
Dinner, Conservatory.....	175
Echoes of the Banquet.....	206
Editorial Notes.....	13, 79, 102, 209, 245
English Criticisms, Some.....	264
Ferguson, Miss M. G., (with portrait).....	185
Ferguson, Testimonial to Miss M. G.....	183
Fisher, Portrait of Dr. Edward.....	Frontispiece, June
Fisher, Dr. Edward.....	164
Foreign Organs, On.....	202
Henderson, Death of Mrs. Jas.....	235
Hesselberg, Edouard (with portrait).....	Frontispiece, October
Hesselberg, G.....	205
Home and Foreign Notes.....	219
Impressions Abroad, Dr. A. S. Vogt.....	236
Kubelik.....	199
Le Mar, Mdme. (with portrait).....	269
Letter from D. A. S. Vogt.....	241
Letter from Dr. A. S. Vogt.....	270
Macdowell's Essays.....	200
Massenet, Jules.....	Frontispiece, November
Massenet, Jules (article).....	260
Mendelssohn Choir Concerts.....	81

Mittenwald and Its Violins.....	71
Morning Musical Club.....	307
Music of Discords.....	85
Musicians Selfish, Are.....	86
Music Among the Indians of British Columbia....	211
National Anthems.....	239
Oliver, Mr. F. Arthur (with portrait).....	204
Open-Air Festival.....	243
Paderewski.....	Frontispiece, July
Paderewski (article).....	196
Personals.....	18, 82, 120, 216, 249
Pianoforte Duet Playing.....	115
Poem on Conservatory Banquet, J. D. Logan.....	
Presentation to Dr. Vogt.....	82
Puccini, Verdi and Wagner.....	203
Quehen, Miss Eugenie (with portrait).....	
Recital, Mdme. Le Mar's.....	293
Residence, View of.....	Frontispiece, October
Rossini.....	Frontispiece, March
Rossini (article).....	68
Satire, A Musicale.....	113
Schytte, Ludwig.....	
Some Mistakes.....	21
Significant Figures.....	109
Studio, Musicale.....	201
St. Leonard's School.....	106
Stead, William J., Peace Message.....	228
Toronto Conservatory of Music.....	240
Turner, Miss Florence (with portrait).....	78
Vogt, Letter from Dr. A. S.....	241
Vogt, Dr., Impressions Abroad.....	236
Welsman, Death of Mrs. Frank.....	

Home and Foreign Notes

Mr. Hamish McCunn has succeeded the late S. Coleridge Taylor as professor of composition and conductor of the opera class at the Guildhall School of Music.

When De Pachmann was asked what his nationality was he replied: "My fodder was professor, my mudder was Turkey, and I am planeest."

On the 31st ult., Mr. Georg Henschel celebrated the fiftieth anniversary of his appearance as a pianist, which took place in Berlin in 1862. Mr. Henschel is visiting America this year and may come to Toronto.

Mr. Egerton Lowe, writing in the Metropolitan Academy of Music Magazine, says that S. Coleridge Taylor as a child sat as a model at the Croydon School of Art, and when about six years of age specially sat to Mrs. Egerton Lowe for her to paint him.

Miss Mary Frances Bumpus, who worked as a composer under the name of Frances Allitsen, died at her house in St. John's Wood on the 1st ult., at the age of 63. The strength and virility of her songs were matched in her personality, not by a big burly woman with a handgrip like a

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vice, but by a small, shy, delicate, nervous woman, tender and timid in manner, with uncertain health, and shrinking from publicity. Belonging to a family of booksellers—one of the oldest in London—her bent was towards literature. She spoke once of having been reared in restricted surroundings, without child companions, and with no play. At the age of about twenty she took some of her compositions to Mr. Weist Hill at the Guildhall School of Music, and he was so struck with them that he placed her under Mr. Henry Gadsby, from whom, for several years, she received guidance. Gadsby was a musician and composer of fine taste, and we can imagine the pleasure he had in such a pupil. From the first her taste in music was high; she idealized the German classical song composers. She was also a trained singer and pianist.

The seven-hundredth anniversary of the foundation of the Thomasschule has naturally formed the occasion for many musical celebrations. Under the direction of Professor Gustav Schreck a great concert was given at the Thomaskirche, the programme containing only compositions by former Thomas-cantors, including Joh. Seb. Bach, Georg Rhau, Seth Calvisius, Joh. Hermann Schein, Joh. Schelle, Joh. Kuhnau, Eb. Müller, G. Schicht, Fr. Doles, Th. Weinlig, Moritz Hauptmann, E. Fr. Richter, and W. Rust.—The Opera gave a spe-

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cial performance of the comic opera, "Die Jagd," by Johann Adam Hiller, another old Thomascantor and conductor of the Gewandhaus Concerts.

On October 16, Arnold Schonberg's newest work, "Lieder des Pierrot Lunaire," was produced. It is music to twenty-one spoken poems, selected from Albert Giraud's "Lieder des Pierrot Lunaire," excellently translated by Otto Erich Hartleben. The work is scored for a reciting voice on different notes, pianoforte, flute, piccolo, clarinet, bass-clarinet, violin, viola, and violoncello. It abounds in the most extraordinary sounds, and is said to exceed Schonberg's previous works in "advancement." Serious critics state, however, that it made an absolutely novel (if somewhat baffling) impression.

A memorial concert, in memory of the late S. Coleridge-Taylor, was held on Nov. 22nd, St. Cecilia's Day, in London, the participators including the finest talent of the metropolis, both vocal and instrumental, with the Earl of Plymouth as head of the very large and influential committee in charge. Another gifted British composer, Henry Purcell, died at the same age, thirty-seven. The Mendelssohn Choir, under Dr. Vogt, will probably give Coleridge-Taylor's "Tale of Old Japan," at one of their concerts in 1914.

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Obituaries of the following eminent musicians appeared in November magazines: William Kuhe, pianist and composer, 89; Miss Frances Allitsen, songwriter, 63; Guido Papini, violinist, 65.

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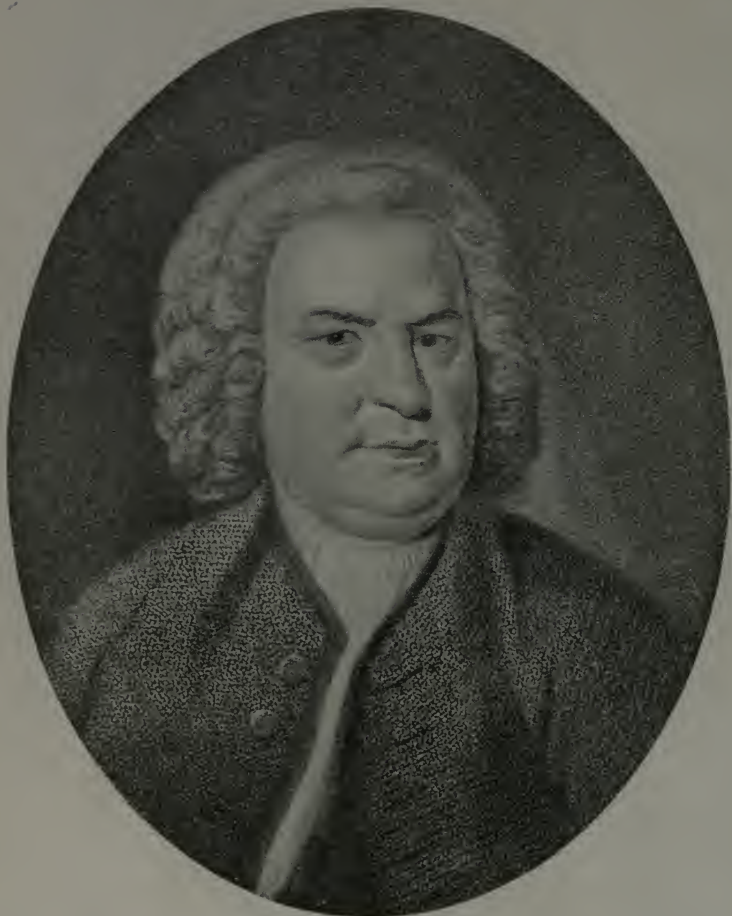
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Contents

	Page
John Sebastian Bach (with portrait).....	4
Dr. Fisher's Studio Club.....	5
The Conservatory "At Home".....	6
Mr. M. M. Stevenson (with portrait).....	7
The Orchestral Conductor.....	8
Plea For the Guitar.....	9
Bernard Shaw.....	12
Personals.....	14
Alumni Notes.....	15
Editorial Notes.....	18
Dr. Vogt Abroad.....	20
Conservatory Announcements and Events.....	22
Home and Foreign Notes.....	27

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The Conservatory Monthly

John Sebastian Bach



THE facts in the life of this celebrated musician, who so often is termed the "immortal," the "sublime," the "unapproachable," and so on, can be found in any musical work on the great composers, and in considering the original of the portrait which serves as frontispiece in this issue, we may perhaps deal by preference with the character of his work rather than with that of the individual. Like Shakespeare, the mere bulk of his work is tremendous and out of the common. To facility and natural aptitude must have been added enormous industry; it seems a feat in itself to have "made all those notes," as the child says in looking over the volumes. Fertility and ingeniousness come next; the shortest and baldest theme can be worked out, or worked up, or worked around, as we prefer to call it. The thing that begins so simply gathers to itself ornaments and redundances; it resembles a plant in a garden which sends out runners, branchlets and leaflets in every direction, spreading for many yards all over the ground until its offshoots cover a vast area compared to the small parent plant from which all these linear interweavings of sap and stem have evolved. And to pursue the metaphor, we observe how exactly similar each new plant, each fresh leaf or bud is to the original stalk or blossom! In the compositions, how greatly one phrase resembles another, the very pages, as we turn them, appearing almost identical. And herein lies probably the reason that, comparatively speaking, so little of Bach is performed and studied to-day. That quality of consecutiveness, that very power of "keeping on," often defeats its own ends; the student,

who begins gaily enough, becoming intimidated and even disheartened as the parts arrive and constantly thicken, and page after page appears, covered with inversions and reversions, "alarums and excursions," calling for a Briareus ramification of hand.

But, in the pieces of shorter and simpler construction and for those who can interpret him properly, what a never-ending pleasure and rich reward! Many of the Suites are interesting and delightful and suited to players with small hands. To play Bach as it is written, moreover, is by some regarded to be quite as difficult as to play him as he is transcribed. And if it be not heresy to say so, many of us like to hear him on the modern piano better than on the harpsichord, just as we like our Shakespeare plays, for the most part, to be well mounted and presented in formal and proper style.

Dr. Fisher's Studio Club



HE "Fisher Studio Club" is likely to be the title of the organization which has been meeting this season in the Musical Director's Studio, comprised of Dr. Fisher's pupils, who have greatly enjoyed these occasions so far, at which lively conversation, good music, and a spirit of friendliness and congeniality of opinion have promoted the success of the bright gatherings of young people. Mrs. Fisher, always charming and gracious, has been as interested as the others in the formation of the club and her presence has lent additional pleasure and eclat to the meetings. But what a remarkable occasion would that be were Dr. Fisher able to assemble all his past and present pupils together at one time.

Conductor (after village choir has massacred a sublime passage at oratorio rehearsal).—Ye'll hae to dae better than that. I can a'maist see Handel himsel' lookin' doon frae heaven an' sayin', "Man Jamie, but ye're makin' an awful bungle o't."—Punch.

The Conservatory "At Home"

ON Saturday afternoon, Dec. 14th, the President, Sir John Boyd, and Board of Governors tendered a reception to the Faculty for which cards of invitation were sent out and widely responded to. Dr. and Mrs. Fisher received with Sir John Boyd, in the Musical Director's Studio, and Mr. and Mrs. G. T. Somers, and other members of the Board were also present and greatly interested in meeting the large and ever-growing Faculty. Among those present were Mr. Elmes Henderson, Dr. and Mrs. Ham, Dr. and Mrs. Broome, Miss Curlette, Miss L. A. Wilson and forty-seven young ladies from the Residence, Mr. and Mrs. Hesselberg, Mr. and Mrs. J. W. F. Harrison, Mr. and Mrs. F. E. Blachford, Mr. and Mrs. Cringan, the Misses Cringan, Miss Haynes, Miss Minerva Perry, Miss Gordon, Miss Myers, Mr. and Mrs. Burt, Mr. Wilks, Mr. and Mrs. Edmund Hardy, Mrs. J. D. A. Tripp, Miss Lexie Davis, Miss Rachael Wilson, Miss Alma Tipp, Miss Twohy, Miss Quehen, Miss Ratcliffe, Miss Hallworth, Miss Turner, Mr. and Mrs. Bohme, Dr. and Mrs. Kirkpatrick, Mr. and Mrs. T. J. Palmer, Mr. David Dick Slater, Miss Winifred Stalker, Miss Eva Hughes, Mr. Donald Herald, Miss Edna Mortimer, Mr. and Mrs. McNally, Miss Mabel F. Boddy, Miss Mary Morley, Mrs. Forsyth Grant, Mrs. Edmund Phillips, and very many others. The long tea table, placed as usual in the reception room, was bright and glowing with white, silver and scarlet, and flowers of the same vivid hue were abundant in the handsome studio. Dr. and Mrs. Fisher, the latter beautifully gowned in black velvet, lace and jet, were, as usual, assiduous in looking after the guests, in which pleasant task they were assisted by the younger members of the staff and residence students. The afternoon was in every respect a very pronounced success and the opportunity thus afforded of meeting each other in frank and friendly intercourse was thoroughly appreciated and enjoyed by the Faculty, nearly all of whom were present.



MR. M. M. STEVENSON.

Mr. M. M. Stevenson



PRESENT this month a portrait of the well known organist and choirmaster of the Bloor Street Baptist Church, Mr. M. M. Stevenson, who, as a member of the Conservatory staff is an experienced specialist in voice production and interpretation. Mr. Stevenson is of Scotch extraction and bears a wide and much deserved reputation as a singing teacher of reliable methods, whose pupils are remarkably successful both in church and concert work. Since being appointed on the Conservatory staff he has held various recitals with his pupils on which occasions the superior quality of production and the good taste governing the choice of programmes have been widely commented upon. Mr. Stevenson has an exceptionally large and gifted class this season, and a recital Saturday evening, Dec. 21st, was attended by a capacity audience, who enjoyed the thoroughly artistic singing of well-chosen and contrasted numbers as rendered by a large number of talented vocalists.

Mr. Stevenson received his early instruction in singing in Aberdeen, where he studied with a number of teachers, and afterwards studied in London under a pupil of the famous "Garcia," whose method, as well as that of Lamperti, he now extensively uses in his teaching in the Conservatory. Later, he placed himself under the tuition of an Italian opera singer, who developed his already very pronounced "temperament" and enlarged to a high degree his ideas of interpretation. This tuition helped Mr. Stevenson materially when he afterwards formed and conducted his Grand Opera Company, his performances of Verdi's "Il Trovatore" being imbued with all the Italian "fire" which is so essential in this highly dramatic

opera. The other operas in the repertoire included such masterpieces as Gounod's "Faust"; Goring Thomas' "Esmeralda"; Wallace's "Maritana," Balfe's "Bohemian Girl," etc.

Mr. Stevenson's objective in singing is to obtain "natural production," his contention being that his pupils will sing with greater ease and their voices will last infinitely longer than if artificially produced.



The Orchestral Conductor



HOSE who imagine that the conductor's business is confined to the use of the bâton and to his giving the proper tempi to his band, are egregiously mistaken. What then is his business, and what his qualifications? (1) He must possess a knowledge of the world as well as of music, and unite firmness of purpose without compromising the character of a man of good sense and that of a gentleman. (2) He must possess a thorough knowledge of every piece performed, not only practically but theoretically. (3) He must be able to detect and correct the most trilling error at rehearsal, and do so without wounding the feelings of the player. This latter point is one of the most difficult that he has to encounter. If he is abrupt, he is sure to give offence; if silent, he is apt to be denounced by some charitable members of his orchestra as incapable. (4) He must be endowed with the most keen perception of time, and neither beat like a metronome nor be so extravagant and violent in his manner as to divert the attention of the audience from the music to the eccentric gyrations of his spasmodic bâton. Like the great conductors he may make the motions of his bâton and his hands indicative of both force and expression. (5) A good conductor should be prepared to accompany on the pianoforte all kinds of pieces in all sorts of keys—or, rather, a "bunch of keys"—at a moment's notice. In fine, the orchestra must be his

instrument, and from his elevated position, and with that little magic wand, he must play upon it like a skilled organist,—giving all the delicate inflections of tone, the nuances of expression, all the fire and passion, all the ease and delicacy,—in a word, all the qualities which the great soloist commands. Into this heterogeneous mass he must infuse all the tenderness and refinement of his own perceptions, all the depth, dignity, and repose of his own cultivated imagination. He must encourage the nervous and repress the over ambitious artist, and he must detect with lightning rapidity the lapses or false reading of any member of his band amid its heaviest crashes. He must distinguish between the artist and the charlatan, and weed out the weak and incompetent. Above all, he must bear in mind that it is the composer's work that he interprets and not his own, and he will allow no preponderance of any one class of instruments to do violence to the meaning of the score; in other words, he must maintain the "balance of the orchestra."



"Taste, like appetite, can become vitiated, and the more either one departs from the point of the natural the more unhealthy it becomes. Some can no longer partake of plain, wholesome food unless it is fairly smothered in spices. Some cannot enjoy a simple melody unless it has been almost drowned in an ocean of Wagner sauce."—(A Doctor).



"This is an age of affectation as well as of progress and it would seem to be the ambition of the modern musician to be thought incapable of creating or rendering a simple melody.

A Plea for the Guitar



WRITER in a musical magazine says :—

I will leave some one else to prove that the harp is worthy of a better description than that of a "stringed appliance rather to be admired for the opportunity it affords for a graceful attitude in the player," and pass on to question the assertion of a critic that "the zither is in every respect superior to the guitar." Is this the case? The zither, as played on its table sounding board, is certainly louder than the guitar, but its tone is nasal; whereas the tone of the guitar is absolutely pure. The guitar is also capable of a greater variety of effect than the zither.

The same writer also tells us that "the guitar has reached its final development." Judging from the guitar as heard in the present day, its "final development" represents a refined banjo. But this is quite a different instrument to the guitar of the earlier part of this century, on which the graceful and classical music of Giuliani, Carulli, Legnani, F. Sor, Horetzky, and others was heard. All these compositions are now out of print, with the exception of a few of the easier fragments which have been reprinted for the limited number of guitarists of the present day.

I doubt if there is a player in America to whom this school of music is known, although there are many good guitar teachers. True artists might make of the guitar a fairy orchestra,—a singing of birds and humming of bees, and the most wonderful nerve soother to tired brains. The guitar, in its highest form of playing, is not effective unless heard close at hand, and in perfect silence. It stands alone among instruments for its delicacy and purity of tone, and the very weakness, which is made a reproach, is its charm.

In the same number of this paper Mr. Rowbotham, in his poetic article on the lute, speaks of "the sharp and uncertain sound which we are accustomed to associate with the guitar." Unhappily this is the case; but the reason is not the defect of the instrument, but that we never hear it properly played. On the few (but quite sufficiently frequent) occasions when the guitar is heard in public, it is either *raclé* in the Spanish manner (anything but soothing to the nerves!) or used as an accompaniment to the mandoline. Neither can it be otherwise; for, as I said before, in its highest form it is too delicate an instrument for the concert room, or even for the musical "at home."



The programme of a piano or violin recital should begin with one or two short pieces, so that late comers need not be kept waiting outside until a long sonata movement is finished. No recital should last over an hour and a half—True, O king!—and no orchestral concert should last over two hours—but an hour and a half is more to the purpose, for by that time the most receptive ears have become dull. Novelties should be placed as early in the programme as possible; they should have the place of honor.—*New Music Review.*



Dr. Edward Broome has had to relinquish work for the time being and will probably shortly leave for a trip to Bermuda, where it is hoped he will soon regain his wonted strength and resume rehearsals for the concerts of the Oratorio Society.

Mr. Bernard Shaw



AN extremely clever article, by Mr. Bernard Shaw on his "Musical Reminiscences," has appeared in several leading journals in England and America, being a partial reprint of a paper by him before the Musical Association of London, Eng. We must content ourselves with the following extracts:—

"The technical history of modern harmony is a history of the growth of toleration by the human ear of chords that at first sounded discordant and senseless to the main body of contemporary professional musicians. By senseless I mean, in the case of a discord, that you cannot foresee its resolution or relate it to a key. Great composers anticipate the rank and file of us in this sort of perception, and consequently in the toleration of combinations which seem unbearable in the absence of any such perception. Musicians had to confine themselves to thirds and fifths until somebody—we used to say it was Monteverde—ventured to pile a minor third on top of the fifth in a very cautious way, introducing the new note first as a third, fifth, or unison in the previous chord, and letting it sweeten itself into a concord again in the following one: preparation and resolution, as we call it. It took quite a long time before the battle over the toleration of this discord of the seventh was so thoroughly won that it could be exploded without preparation on an audience in any position. I can still remember the time when its last inversion—with the seventh in the bass—sounded strange and dramatically momentous, as in the first finale in Don Giovanni, and especially in Beethoven's early Prometheus overture, which opens with an abrupt third inversion of the seventh, fortissimo. By that time,

however, minor ninths, then called diminished sevenths, were familiar; and Wagner's battle began with unprepared major ninths, which, joyously blared forth in the second act of "Tannhauser," sounded as scandalous as anything in Richard Strauss's "Sinfonia Domestica" does to-day. Who cares about an unprepared major ninth now, or an eleventh, or a thirteenth? Yet when you have accustomed people to these, you have conquered the whole diatonic scale, and may sound every note in it simultaneously, leaving nothing for future generations to discover but the art of making chords out of combinations of different keys, an art in which we are already making experiments.

"Parallel with this line of advance goes the training of our ears and minds in alertness in passing from key to key; that is, from mood to mood. Formerly we needed to have a change of key broken to us very gently, by modulation, and even then only to a very closely related key; that is, a key consisting as nearly as possible of the same notes. As an example of the violent throwing off of such precautions, let me cite the point in the third act of "Lohengrin," where the full close of the Wedding Chorus in B flat is succeeded without a note of warning by a discord belonging to the key of E natural. Nowadays this produces no effect except that of its admirable dramatic propriety. We are accustomed to such changes. We are even beginning to consider effects like the alternations of the common chords of A flat and A natural in "The Ring" as cheap and pretty. But I assure you that when I first heard "Lohengrin" I literally did not know where I was when I was flung into that sharp key out of the flat one without modulation. I thought Wagner had invented some novel and extraordinary chord, undreamed of by Mozart or even by Bach, who anticipated everybody and everything in music."

Personals

Dr. Fisher, who suffered a trying attack of illness, consequent on over work, just before Christmas, quickly responded to the care of his physician and the constant devotion of Mrs. Fisher, and is now gaining strength rapidly. The present mild winter certainly seems to be responsible for a good deal of sickness and all would be glad to see some frosty, sunny days again. Dr. J. Humfrey Anger went after the Christmas vacation to Clifton Springs, with Mrs. Anger.

Miss Marion Ferguson would like, through the columns of the "Conservatory Monthly," to return very heartfelt thanks for the various kind messages and letters of condolence and gifts of flowers at the time of her recent bereavement from the President, Board of Governors, members of the staff, and Alumni. Miss Ferguson's cousin, Miss Elizabeth McEwen of Carleton Place, is spending some time in Toronto and is at 97 Bedford Rd. with Mr. and Miss Ferguson.

Dr. J. Humfrey Anger returned to work during the last week of November to the great pleasure and relief of all friends and pupils who were glad to see him again at his post, looking, it must be confessed, rather pale and thin, but apparently on the high road to complete recovery, and in good spirits.

Miss H. Ethel Shepherd was the hostess of a most delightful tea and musicale in her studio Friday afternoon, Dec. '6. The room was prettily decorated with yellow chrysanthemums and red roses. The musicale was given partly to meet Mrs. Tripp, and was given by Miss Eileen Kemp, who sang most delightfully and was assisted by Miss Mildred Graydon and Miss Ethel Armour, of Perth.

Alumni Notes

Miss Luella Hall, of Napanee, and a talented graduate of the Conservatory, gave a most successful evening recital with her pupils on Friday, December 6th, assisted by Mr. Francis Fischer Powers, vocalist, of Toronto. Miss Hall played the G minor Ballade of Chopin, and the exceedingly interesting programme included piano solos, trios and quartettes.

Miss Julia O'Sullivan, Toronto's talented young violinist, has commenced her studies with the great master, Auer. At her first lesson Herr Auer told her that she was very talented and that her left hand technique was quite out of the ordinary. He expressed great surprise on hearing that Miss O'Sullivan had not studied in Europe, but had received her musical education in Toronto.

Mr. and Mrs. John Houston announced the marriage of their daughter, Marie Campbell, to David Alexander Hopper, M.D., on Saturday, December the twenty-first, nineteen hundred and twelve, Westminster Church, Winnipeg. Miss Houston was a piano pupil of Mr. J. W. F. Harrison and a graduate of singing in 1908. The young couple will be at home after February first, Waterdown, Ont.

A most interesting letter, of Dec. 19th, from Mrs. Bella Geddes Large of Port Simpson, B.C., has been recently received by the Registrar, in which Mrs. Large describes some Western experiences in detail:—

Port Simpson, B.C.,
Dec. 19th, 1912.

Dear Miss Ferguson,—

I have intended writing to you many times and indeed did begin a letter and was interrupted and it laid for weeks in my desk till I thought it better to begin anew, and send you a few lines to convey the season's greetings. We are not having very Christmas-like weather on the coast. So far it has been a winter of rain and wind. Only one flurry of snow which lasted two days. The rain has fallen in abundance till a fine day is a great treat. I hardly can think of a year since we came out here that we have had more rain than this fall. A few hours' trip north of us up the inlets they have two feet of snow, it is always colder as you go into the interior. We had our first trip into the northern interior in August when we went up the new G. T. P. line as far as the trains were running and spent a few days in Hazelton. It is a very different country to the coast. We had a great deal of driving which was a decided change from row boats and gasoline launches. The scenery along the banks of the Skeena, from the great Canyon up and along the Bulkley where it joins the Skeena is beautiful and you wonder however the river boats get through in some places, the current is so swift and you could almost touch the banks either side from a boat's deck. They can only go when the river is a certain height. The scenery on the C. P. R., down the Fraser, is grander I think, but this is very beautiful.

Our Indian choir is busy preparing for Christmas. Later I may be able to send you a programme of their efforts for the Xmas services.

Very sincerely yours,

ISABELLE M. LARGE.

P.S.—I thank you very much for extra copies of July's magazine. I hope you will forgive my tardi-

ness in not having done so sooner. Please give my kindly greetings for the season to Dr. Fisher.—I. M. L.

Following the immense success of their first popular concert, the Toronto Symphony Orchestra gave the second of the season in Massey Hall, Saturday the 11th ult. The programme consisted of the Weber Overture "Oberon," the Henry Eighth Dances, the popular "Coronation March," from Meyerbeer, the delightful Schumann "Traumerei," and Liszt's Symphonic Poem, "Les Preludes."

Mr. and Mrs. John Matthews announced the marriage of their daughter Viola, to Dr. John Edward Montgomery, on Wednesday, December the eighteenth, nineteen hundred and twelve, at St. George's Church, Vancouver, B.C. Miss Matthews was a well-known member of the Residence, for several years, and is a sister of Miss Nellie Matthews who has only recently returned to the West after violin and piano study with Mr. Frank E. Blachford and Mr. J. W. F. Harrison. The young couple will be "At Home" during this month at Corbin, East Kootenay, B.C.

The importance of the engagement of Eugene Ysaye, with the Toronto Symphony Orchestra, on January 23rd, may be gleaned from the fact that the contract for his appearance was signed over a year ago. The programme will consist of the Beethoven Concerto, by the artists, and the following numbers by Mr. Welsman and the Orchestra:—The introduction to the "Meistersinger," (Wagner), "Dance of the Follets," from a suite by Berlioz, and a new Symphonic Poem by the Bohemian composer, Smetana.

Editorial Notes



CONTEMPORARY announces that the centenary of Richard Wagner's birth will be celebrated this month, but while this remark probably has reference to the selection of winter programmes, the actual date of birth is May 22nd. There is no doubt but that the occasion will be fittingly remembered all over the civilized globe, and probably a deluge of criticism and commentary will shortly descend upon readers of musical journals at home and abroad. The main points appear to be, that Wagner is certainly reckoned as one of the world's great composers, that many of the reforms he inculcated seem to be destined to colour all music composed both now and hereafter, and that an unmistakable loftiness and beauty are inseparable from his finest creations, in this respect differing from much of the work brought forward by his imitators. The "endless melody" found in him its chief exponent, and even in piano transcriptions the music of the "Ring" and "Parsifal" is most interesting and will repay study. The present writer can look back and trace, step by step, the acquaintance with Wagner. First, the piano "arrangements" for four hands of the "Tannhauser" March, and the Bridal Chorus from "Lohengrin"; then, the gradual knowledge of the scores of "The Flying Dutchman," and "Lohengrin." Later, the easy recognition of these operas when rendered in public, and then the acquisition of a heavy four-dollar vocal score of "Tristan," in German only, and for many months a source of the greatest wonder and joy and gallant striving after, for a very marked advance in style and treatment over the earlier works was that splendid brown volume—a rarity in its way, one

thinks, at the time it was ordered. One remembers, too, the amazing ease with which a noted teacher of singing from New York, on finding it open on the piano, sat down and transposed three or four pages in order to suit his voice. Perhaps even in these days that might be accounted a worthy and somewhat uncommon feat.

The only point in which the Wagner cult or regime disappointed its admirers was that it did not, as it intended to do, obliterate the star system, as originally promulgated. In fact, it was very much the other way, for with the elimination of the chorus, as in the later operas, the characters became reduced to four or five, and the term "Wagnerian stars" naturally evolved.



The musical services in the Timothy Eaton Memorial Church have been creating much favorable interest. The singing, under the direction of Mr. Russell G. McLean, is of a very high order, the choir being composed of a quartette of excellent soloists, with Mrs. H. M. Blight as organist. Once a month special services are given of high class music, and these are found always delightful.



The well-known Russian pianist, Josef Lhevinne, began his sixth American tour during the Christmas holidays. Lhevinne, who spent three months in America last winter, has decided this time to bring his wife and child, and to take them both on tour with him throughout the country. With his family, the pianist has been resting in Switzerland after a brief European tour, that included orchestral appearances in London, Ostend and Berlin.

Dr. A. S. Vogt in London



THE December number of the "Musical Times," London, England, which is at once the most conservative yet the most progressive of journals, published an article dealing with the career and achievements of the Conductor of the Mendelssohn Choir, accompanied by a very striking portrait.

Dr. Vogt's utterances have been read with singular interest by all in Canada, while his letters on the state of things in Europe and Britain are being widely copied and quoted.

MUSIC IN TORONTO.

Dr. Vogt says that the musical disposition and, to some extent, the unusual prosperity of the people of Ontario are reflected in the number and progressive-ness of the many schools of music which have sprung up in various parts of the province. In Toronto alone there are four well-equipped music schools, the oldest and largest of which—the Toronto Conservatory of Music, Dr. Edward Fisher, musical director—last year had an enrolment of over 2,000 pupils.

Amongst the most useful musical organizations in Toronto, the permanent orchestra conducted by Mr. Frank Welsman is distinguished. Orchestral concerts are given every fortnight from October to April, the admission being from fifty cents to two dollars. Last year, notwithstanding very liberal support by the public, the loss was 23,000 dollars (about £4,600). It is an evidence of the musical enthusiasm of the city that this large deficit was promptly paid by the guarantors.

The writer goes on to say:

The testimony to the outstanding merit of the Mendelssohn Choir we have to accept on trust—a

trust mingled with the hope that the choir will soon favour us with a convincing demonstration of its powers. We share the legitimate pride of its promoters that a British organization has accomplished so much for musical art. We are glad to hear that a project for the choir to come to England in the spring of 1915 is under consideration. If this visit is decided upon, it is certain that the choir and its conductor, as an artistic musical unit, and the members individually, will be very cordially welcomed.



Miss Hazel Dawn, who has played the chief role of "The Pink Lady" both in America and England, has the following comparisons to make on audiences: "In America action is the chief point. To say which is the more desirable is impossible, because he who tries to oppose a vast national tendency is indeed a very great fool. In England great store is laid on refinement of manner and agreeable, but not vital, narratives, whereas in America, a plot with more action is required, and a rather robust treatment of the same is expected from the artists. What the American productions may lose in grace and simplicity they gain in liveliness and gaiety.

"The patience and good nature of the London audience is simply enormous. An American artist on a London stage rejoices in the nice spirit that the English emanate—there seem to be no prejudice, no hostility, and rather a feeling of sympathy. Most important of all, an artist is conscious of the truth that once one engages the affections of the public nothing can alter this victory. In the future one is destined to receive the most gracious consideration, and in these relations of artist to audience the English have a beautiful quality of memory.

"A London favorite remains immutable, regardless of all other things, until the end, and that is why every artist, whether French or German, or American or Italian, yearns for that capital prize—a London success."

Conservatory Announcements and Events

December recitals were very numerous towards the end of the month. On Thursday evening, Dec. 12th, a Dramatic Recital by Junior Students of the School of Expression was very largely attended, the programme being as follows:—

W. R. Walkes.....A Pair of Lunatics

Cast.

He, otherwise Captain Fielding.....Mr. W. G. Frisby

She, otherwise Clara Manners.....Miss Frieda O'Brien

Anthony E. Wills.....Heirs at Law

Cast.

Richard Doane.....Mr. A. R. Lancefield

General Lindsay Doane.....Mr. John A. Clemence

Leebert Lloyd.....Mr. F. Kemp

Mrs. Theodosia Rockwood.....Miss Dorothy Cross

Phoebe Rockwood.....Miss Marion Powis

Gertrude Doane.....Miss Mary Kate Campbell

Trixie Fleurette.....Miss Urith Cameron Taylor

Meta.....Miss Laura Irene Gilchrist

Théyre Smith.....A Happy Pair

Cast.

Mrs. Honeyton.....Miss Mary H. Buckley

Mr. Honeyton.....Mr. George F. Hayden

Helen F. Bagg.....His Model Wife

Cast.

Arthur Everett.....Mr. Geo. F. Hayden

Robert Parks.....Mr. W. G. Frisby

Senator John H. Potts.....	Mr. Clarence Hope
Miss Agnes MacPherson.....	Miss Mildred Bidell
Mrs. Munford-Wells.....	Miss Isabelle Peace
Miss Eleanor Perry.....	Miss Rae Main
Miss Bella Potts.....	Miss Marion Powis
Wilhelmina (Willig).....	Miss Mabel G. Murphy
Patsy.....	Miss Urith Cameron Taylor
Mary.....	Miss Laura Irene Gilchrist

On Wednesday evening, Dec. 11th, the combination recital of senior pupils of Dr. Fisher, with the Conservatory String Orchestra, attracted a capacity audience, many having to be turned away, and others accommodated with seats near the platform. The orchestra, under Mrs. Adams' lively and capable baton, gave a fine rendering of Schubert's "Unfinished Symphony" and also contributed the difficult accompaniments to Mendelssohn's G minor Piano Concerto, and Weber's Concertstuck. The piano part of the concerto was divided between Miss Minerva Perry and Miss Virginia Coyne and both young ladies evinced first rate ability and every sign of possessing talents which should eventually place them among rising pianists. Miss Mary Morley was well suited in the Sjogren Sonata and seems to be developing into a maturer artist with each appearance, while Miss Mabel F. Boddy came triumphantly through the difficulties, both technical and emotional, of the celebrated Carnival and also gave promise of sustained energy for the future. The closing number, Weber's famous Concertstuck, was finely rendered by Miss Margueretta Haynes, assisted by the orchestra, and vocal solos were given by Miss Pearl Forfar, pupil of Dr. Ham, and Miss Ethel Armour, pupil of Miss H. Ethel Shepherd.

Mr. Hesselberg of the piano staff, was heard to extreme advantage at Mr. Christian Timmner's Violin Recital on Dec. 7th, in the concert hall, when our leading virtuoso played the "Papillons," Paganini's

Caprice, and the great Russian Dance, in captivating and powerful style. Mr. Hesselberg was most enthusiastically received and proved once more his transcendent command of the keyboard, producing the clearest and most silvery singing touch and also electrifying his audience by his virility and dazzling speed.

On Saturday evening, Dec. 14th, Mr. David Dick Slater's pupils gave a recital which was well attended and again reflected great credit on the methods of this esteemed member of the vocal staff. Miss Louise Collins was particularly successful in her selections and two talented pianists, the Misses Edna Mortimer and Marjorie Harper, pupils respectively of Mr. J. W. F. Harrison and Mr. Frank S. Welsman, gave highly creditable renderings of Chopin numbers. Mrs. Coleman, Mrs. Thompson, the Misses Ayling, Collins and Dyke, and Messrs. Rufus Coleman and Julius Holroyd supplied the rest of the programme with the composer-teacher, Mr. Slater, at the piano.

On Saturday evening, Dec. 21st, the vocal pupils of Mr. M. M. Stevenson were heard in a recital covering much ground, the selections being of great variety, interest and importance.

On Friday evening, Dec. 13th, the School of Expression gave another selection of one-act plays by Sudermann and Goethe, casts being distributed as follows:—

Sudermann.....The Far-Away Princess

Cast of Characters.

The Princess von Geldern.....	Miss Elizabeth Hibbard
Baroness von Brook, Her Maid of Honour.....
.....	Miss Rita P. Rogers
Frau von Halldorf.....	Miss Etta M. Pugsley
Liddy } Her Daughters.....	{ Miss Norma E. Charlton
Milly }	{ Miss Alberta Baxter
Fritz Strübel, A Student.....	Mr. Geo. F. Hayden

Frau Lindemann.....Miss Ethel Dodds
 Rosa, A Waitress.....Miss Vivian Sterling
 A Lackey.....Mr. Clarence Hope

Sudermann.....Fritzchen

Cast of Characters.

Herr von Drosse, Major (retired), Lord of the
 Manor.....Mr. Carl Farmer
 Helene, His Wife.....Miss M. Evelyn Vrooman
 Fritz, Their Son.....Mr. Geo. F. Hayden
 Agnes, Niece of Frau von Drosse.....
Miss Elizabeth Doheny
 Von Hallerpfort, Lieutenant..Mr. Allen R. Lancefield
 Stephan, Overseer.....Mr. Fred Kemp
 Wilhelm, Servant.....Mr. Clarence Hope

Goethe....."The Garden Scene" from Faust

Cast of Characters.

Marguerite.....Miss Etta M. Pugsley
 Martha.....Miss Pearl Carter
 Mephistopheles.....Mr. Carl Farmer
 Faust.....Mr. Geo. F. Hayden



Mdme. Teresa Carreno has just celebrated her jubilee as a pianist in London. She appeared in America in 1862, and is still an artist of magnificent powers. She has lately been heard at concerts in duets with Herr Bachaus. Eugen D'Albert, her former husband, is also giving piano recitals at the present time in London.



MOST important and recent invention of great value to church and concert organists is the Sostenuito attachment for electro-pneumatic instruments, patented in the United States and Canada by Lorenzo E. Morel, formerly of St. Hyacinthe, Que., but now a resident of Toronto.

This very ingenious device has been fitted to the organs of the new St. Andrew's Church and St. Paul's Anglican Church, Toronto, and the New Bedford Church, Mass., all Casavant instruments. The sostenuto enables the organist to sustain a note or chord on any of the manuals, while his hands are left free for the performance of other notes. The patent explains that the construction and arrangement of parts are such that the operation of any one or more notes will instantly actuate the sostenuto attachment and transfer the operation of the sostenuto attachment from the note or notes last operated to the note or notes then being operated. In this way each successive note will transfer the operation of the attachment from the last preceding note to itself.

The sostenuto attachment simplifies the performance of the virtuoso music of Saint-Saens, Guilmant, Widor, and other modern organ composers, and in fact makes the execution of certain transcendent technical difficulties comparatively easy. It gives scope, moreover, for new effects which without it would be impossible. While the sostenuto is at present fitted to organs by Casavant Freres, who manufacture the attachment, it may be applied to electro-pneumatic organs, of other makers, as it can be made to operate on all the manuals, a series of notes or chords can be sustained at the same time if wanted. By his invention Mr. Morel has conferred a boon upon organists of the modern school, the value of which they are not slow to acknowledge.

Home and Foreign Notes

A Beethoven Festival is to be given at Edinburgh on February 25, 26, 27 and 28 and March 1, 1913, with the co-operation of the Hallé Orchestra, the Edinburgh Royal Choral Union, and Mr. Michael Balling. The programmes of the five concerts are planned to include all the symphonies.

A symphony of Otto Nicolai, which was believed to be lost, but which was found in the archives of the Society of the Gewandhaus in Leipzig by George Richard Kruse, the biographer of the composer, has recently been performed with success at Leipzig. Nicolai himself directed the first execution of his work in Leipzig in 1838.

Clarence Dickinson has accepted the offer of the position of Professor of Sacred Music at Union Theological Seminary, succeeding Dr. Gerrit Smith. Mr. Dickinson, who is well known as organist, composer, and conductor, is organist and choirmaster of the Brick Church and Temple Beth-El and conductor of the Mendelssohn Glee Club.

Felix Weingartner has written a violin concerto which is as yet unpublished. It will be played by Fritz Kreisler this month at a concert of the Vienna Philharmonic Society, and the same violinist will be

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heard in it later in London, Paris, Berlin, and finally in Boston. Mr. Kreisler comes to this country to play with the Boston Symphony Orchestra, and it is possible he may perform this concerto at one of the New York concerts of that organization.

One of those statisticians who delight in getting out books of figures has recently published the number of performances each opera has had in Paris during the year 1912. Of the list of composers Massenet leads easily with 234 performances. There were 15 performances of his works at the Opéra, where "Le Cid" and "Thais" are in the current répertoire; 118 at the Opera-Comique with "Manon," "Werther," "Thérèse," "Le Jongleur de Notre Dame" and "La Navarraise"; and 101 at the Gaieté-Lyrique, with "Don Quichotte" and "Herodiade."

The centenary of Verdi will be celebrated this year in all the chief Italian cities with due enthusiasm and interest. Verdi was not only a man of talent, but a lovable character of much integrity, warm-heartedness and charm.

This being the twentieth anniversary year of the Musical Art Society of New York, which has for its aim the performance of the beautiful a capella works of the old masters of the Palestrina school and also of more modern part songs, it has been decided to

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increase the membership of the choir to eighty voices. The qualifications for membership include the possession of a fine voice thoroughly trained, and of a high order of artistic and thoroughly trained, and of a high order of artistic and musical ability. Mr. Frank Damrosch is the conductor of this society.

The directors of the Beethoven House at Bonn have authorized the reproduction of two authentic masks of Beethoven which are exhibited there. The first was made in 1812 by the sculptor Frank Kleinz. It has served as a basis of many portraits of the master. The second was made after the death of the composer, and unhappily, much too late.

Ontario Chapter of the American Guild of Organists.—The regular meeting was held November 16 at the Hotel St. Charles, Toronto. Dr. T. A. Davies gave a very interesting lecture on "Impressions and Reminiscences of Continental Organs, from a recent trip to Europe."

Contrary to Fritz Kreisler's intention not to give a recital in New York during his present tour, he appeared in the ballroom of the Waldorf-Astoria recently, and the proceeds of his recital will be given to aid the Music School Settlement scheme. When discussing his

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position as an officer in the Austrian army, Mr. Kreisler stated that he would not wish to be exempt from army service, and that if war should break out with Servia, he would gladly go.

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Contents

	Page
M. Alexander Constantinovitch Glazonon...Frontispiece	
Musical Experiences in Europe. Dr. A. S. Vogt...	37
The National Chorus.....	39
Richard Wagner Died at Venice.....	40
The Dalcroze System of Rhythmic Gymnastics...	42
Miss Ada Twohy.....	44
Harmony? or Discord?.....	46
Music at Weddings.....	48
Organ Notes.....	50
The Status of Boris Godounow.....	52
Conservatory Announcements and Events.....	54
Personals.....	55
Massenet and Sybil Sanderson.....	56
Editorial Notes.....	57
Home and Foreign Notes.....	59

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RITING to "Saturday Night" Dr. A. S. Vogt remarks :—

I keenly appreciated the courtesy of M. Glazonow in receiving me during an afternoon when his time was much in demand elsewhere in connection with the great institution of which he is, the renowned and artistic head. On the walls of his private office were hung handsome portraits of Rubinstein, Tschaikowsky, and others who had brought special glory to the Conservatoire as well as honor to the whole Russian nation. M. Glazonow referred enthusiastically but modestly to the remarkable growth of the Conservatoire, to many illustrious musicians who had studied there, and to the very comprehensive nature of its equipment generally. The number of pupils now registered there is, I was informed, more than 2,100, of whom 1,200 have chosen the piano, more than 200 the violin, about 500 the voice, and a very large number theory and composition. Nowhere have I seen a more splendidly equipped Conservatoire building. Its new main concert hall is probably the very finest of any Conservatory in the world, being indeed a splendid and beautifully appointed opera house with four galleries, boxes, etc., and with a stage especially adapted for concert performances. M. Glazonow evinced much interest in the musical doings of the New World and seemed much pleased at the cordial manner in which his recent symphonic works have been received in America. At St. Petersburg we had the pleasure of meeting with the talented young Torontonian, Miss Julia O'Sullivan, who is at present studying with the famous Auer. One feels tempted here to comment on St. Petersburg's problems as regards hotel accommodation. The gentleman from Scotland who recently passed through Toronto and delivered himself eloquently regarding its hotels, had never, of course, visited St. Petersburg. A new and modernly designed hotel is about nearing completion, however, which may serve to ease the present dismal situation to some extent.

Musical Experiences in Europe

By Dr. A. S. Vogt

Grand Hotel,
Stockholm, Sweden,
December 5th, 1912.



SINCE our departure from Merry England, on the 23rd of last month, our itinerary has covered sections of the Old World, most of which none of our party had heretofore visited. The handsome, wholesome and bustling city of Hamburg, the greatest seaport of the Continent, the shipping of which, according to statistics, now exceeds that of Liverpool, was an old story to one or two of us. Instead, however, of going directly to Copenhagen from Harwich, our journey was so arranged as to permit us to linger sufficiently long in Hamburg to enable us to visit St. Michael's Church, in order to see and hear the new organ recently dedicated there in the presence of the German Emperor. This instrument, as it now stands, is doubtless the most remarkable pipe organ in the world. When the auxiliary organ of 50 stops is completed it will be a still more comprehensive and resourceful creation. Fancy a specification of 163 speaking stops in the main organ and add to this, in an auditorium not much larger than Massey Music Hall, Toronto, an auxiliary instrument of 50 registers! Some idea may then be gained of the variety of tone color and power of the instrument and of the progressiveness, liberality, and courage of the church authorities who authorized the builders, Walcker & Co., Ludwigsburg, to proceed with the work. The auxiliary organ was nearing completion during our visit to the church and sufficient was seen and heard of it to convince one of the uniformly high grade of the mechanical work and voicing, both in the main organ and the unfinished part.

As in the case with most German specifications, the pedal organ profoundly impressed one by reason of its wonderful richness and pervading quality. During the past decade a revolution has been effected by the leading German organ builders with respect to artistic voicing, more particularly with regard to reeds. Diapasons have always been a strong feature of German organs. In the new Hamburg organ, one noted a warmth and mellowness of the general tone, a delicacy and characteristic quality in the solo registers and a refreshing balance between the manual and pedal organs. One gratifying evidence of progress was the elimination of the shrieking mixture effects which, in years gone by, offended the ears of English and American organists when listening to the older German instruments. Specially praiseworthy in the Hamburg organ, are the action, the dignity and artistic effect of the case, and the general arrangements of the beautiful console. The action, of course, is tubular-pneumatic. Before leaving Berlin last September, several organists of the German capital, amongst them Professor Forgang, organist of the Dom Kirche, who himself regularly plays a modern organ of 113 speaking stops, described the specification of the Hamburg instrument to me. Some curiosity was expressed as to the likely effect of so tremendous a specification in an auditorium of so comparatively small cubic area as that of St. Michael's Church, Hamburg. The success of the experiment, however, seems to have been complete. The full organ is wonderfully thrilling without being harsh, and the work as a whole is a rare tribute to the skill and scientific progressiveness of the Ludwigsburg firm. As an example of the spirit of wholesome rivalry existing between the larger and growing cities of Germany at present, one may mention that for the town hall of Breslau, a contract is reported to have been awarded Messrs. Welcher & Co. for an organ to contain 185 speaking stops! In the face of these and similar facts which one stumbles across in the

"effete" Old World, one is frequently forced to reflect as to just how much of our Western pretensions are justified? Certain it is that quite apart from artistic things, and in many matters relative to practical progress and creature comforts such cities, as for instance Hamburg and Stockholm, have little if anything to learn from the New World. Were this not primarily intended to be a letter dealing with the musical activities of some localities of Europe one might devote space to certain economic and social questions concerning which there undoubtedly exists much misconception in America.—"Musical Canada."



The National Chorus

BRILLIANT audiences attended both the concerts of the National Chorus of Toronto, in Massey Hall, Tuesday and Wednesday evenings, January 14 and 15, in association with the New York Symphony Orchestra. The splendid work of the chorus was warmly commented upon. The magnificent public support has been a source of great gratification to the conductor and his associates, satisfying the demands of lovers of choral singing in Toronto and throughout the Provinces.

Buffalo also evinced a strong enthusiasm over the concert given on Thursday evening by the chorus and orchestra and a warm greeting extended to the Canadian visitors. The Toronto singers left by special train at one o'clock and among them were Col. Sir Henry Pellatt, President; Messrs. Noel Marshall and D. B. Hanna, Vice-Presidents; P. G. Boyd, Hon. Secretary; Captain J. A. L. Gardner, Chairman, and other members of the Executive. A banquet was given at the Hotel Statler, where the visitors were welcomed by Mayor Fuhrmann, Mr. Albert E. Jones, Fellow of the Royal Society of St. George; Messrs. Seth Clark, Alfred Jury, Webster and other prominent citizens. After the concert, the Toronto contingent left for home by special train.

Richard Wagner Died at Venice

February 13th, 1883



HE close of Wagner's life was crowned by the two great Olympian-like festivals in 1876 and 1882. The Memorial Festival in 1883 was his requiem; while the whole of the city was resounding with his name and fame, the great master's body lay at rest in a funeral bower adjoining the Neue Schloss. The event of 1876 was, I suppose, unprecedented in the annals of Modern Art. It was my privilege to witness the first unfolding of those four colossal musical dramas of the Niebelung's Ring on the Bayreuth stage. People had assembled from all parts of the civilized world; kings, princes, and nobles mingled in that motley throng. The dramas lasted every day from four till ten, with intervals of an hour between the acts. The whole population lived only in the life of that great cycle of tragedies in which gods, demi-gods, and mortals acted out, with more than earthly intensity, the perennially interesting dramas of human life and passion.

It was between the festival of 1876 at Bayreuth, and the performance of Parsifal in 1882, that Wagner came to England to assist at the presentation of the Ring music at the Albert Hall. He was shaken in health, and exceedingly indisposed to take any exertion not directly bearing upon his work.

In the winter of 1882-1883 he was at Venice for his health and seemed ever about—now with his wife, or with little Eva, his pet daughter, or Siegfried. He mixed with the people, chatted and joked, and was ever ready to relieve the poor. He was worshipped by his gondoliers. "He patted me on the back," said one, "asked me if I was tired, and said, 'Amico mio, so the Carnival has come to an end.'" The man repeated the incident everywhere, as if it had been the great event of his life. "They say he is greater than

a king; isn't it so?" (Egli e piu di un re, discono non e' vero?) was the common talk in the streets as he passed.

On December 23rd, 1882, Wagner conducted his earliest symphony at the request of a small circle of friends in celebration of Madame Wagner's birthday. On taking the bâton he turned to the musicians and said:—

"This is the last time I shall ever conduct."

"Why?" they asked.

"Because I shall soon die."

This was not at all his usual mood; he spoke sometimes of living till ninety—he said that he could hardly finish the work he had in his mind even then. He was very sanguine himself, but not over-prudent. He took too much tea and coffee and stimulant; he was deaf to all warnings, and joked on the doctors forbidding their patients to indulge in these things without setting them a good example. But there were moments when his words, spoken lightly, were unconsciously prophetic of the coming end.

The Italian Government had offered the family a public ceremony, which was declined; yet I know not what greater honor could have been paid him than the spontaneous grief of all Venice. The high municipal officers, the chief nobles, and an immense throng accompanied the gondola to the station. The canals were crowded with gondolas draped in crape.

In all the ports through which the coffin passed the flags floated half-mast high. At every town where there was a stoppage the municipalities sent deputations, and the coffin was strewn with fresh flowers.

At the head of the bier there was one enormous wreath, sent by the King of Bavaria, Wagner's close friend, and at Munich the king sent his representative to accompany the funeral cortège to Bayreuth.

I will not dwell further upon the honors paid by the way, the processions of musical societies, the numberless wreaths, which by the time the coffin reached Bayreuth amounted to fourteen hundred and filled two large cars.—H. R. Haweis.

The Dalcroze System of Rhythmic Gymnastics

JACQUES DALCROZE was for about twenty years a teacher in the Geneva Conservatory of Music and during this period he came to realize that the fundamental error in all systems of musical culture is the lack of cultivation of the musical ear and sense of rhythm. To remedy this he devised his system of Rhythmic Gymnastics and practical instruction in Harmony and Improvization, and applied it in an institute which he founded in Geneva in 1905. Here the system was gradually developed and perfected during the next four or five years.

The results attained in this institute were so satisfactory that the originator of the method felt justified in bringing his system to the notice of the public. Accordingly he exhibited his method before the Tonkünstlerversammlung in Stuttgart in 1908 and later also in Berlin, Leipzig, München and Dresden. The German musical world received his method enthusiastically and in April, 1911, the Dalcroze Institute was founded at the garden town of Hellerau, near Dresden, and a splendid series of buildings erected for the accommodation of students. In the autumn of the same year branches were opened at Berlin and Dresden and the following year also at St. Petersburg, Moscow, Frankfurt, Buda-Pesth and Riga.

The great and central aim of this system is the adequate training of musical students through the medium of a system of rhythmic gymnastics so wide in scope and so thorough in detail that it includes the development of both body and mind in the broadest sense and in the highest degree. In the cultivation of the musical ear this method, through the study of the scales, develops relative pitch and tone consciousness to the certainty of the so-called absolute pitch. In improvization the method teaches the student through special experiences to develop musical laws and to

work freely with the musical elements; in a word, it awakens the creative power.

Some idea of the nature of the work may be gathered from the following brief summary: The development of metrical and rhythmical sense is brought about by marching exercises; the cultivation of the sense for musical symmetry and harmony and the correction of abnormal movements and inaccurate muscular development resulting in false restraints is developed through a series of rhythmical body movements and breathing gymnastics. Musical, and especially rhythmical sensation, phrasing, accentuation and comprehension of rhythmical unity is carried out by the strengthening of various groups of muscles and corresponding breathing exercises. Close attention and the ability to concentrate is developed by simultaneous exercises of the same or opposing groups of muscles in the same or opposite directions and in the same or different time. Control of the will and of the body finds expression in spontaneous body movements in answer to unforeseen commands. Progressive schooling of the entire motor nerve system, including impulse and restraint and regulation of customary movements is carried out by rhythmic exercises in all varieties and combinations; and so on.

It is true that there are many systems of physical training in vogue most of which have much to recommend them, but it is quite evident that the Dalcroze method, inasmuch as it aims not at mere muscular development alone but at the development of both body and mind, stands in a class by itself. The fact that the exercises have a most direct bearing on the musical ear and sense of rhythm must make it peculiarly of interest to students in music. Already it has won unstinted praise from music teachers in all parts of Germany and has been enthusiastically taken up by large classes wherever branches have been started and the results attained even in so short a time seem little short of marvellous. Why should there not be a field for it in musical Toronto?

HELEN R. WILSON.

Berlin, Jan., 1913.

Miss Ada Twohy



MISS ADA TWOHY, whose portrait appears in this edition of the "Monthly," is one of the most popular members of the Conservatory staff in the piano department, and her large classes combined with the duties as organist of Trinity Methodist Church and pianist to the Mendelssohn Choir completely occupy her time and attention.

Her musical ability is the result of her Celtic and German ancestry—her mother being of pure German descent, Canadian born, a daughter of the late Morris C. Lutz of Galt. Until 1901 Miss Twohy lived amid the picturesque scenery of the American Rockies, having been born in Denver, Colorado; then came to Hamilton for the purpose of a general education. Until this time her only musical training had been received from her mother.

After one year's sojourn, her musical studies were commenced in Hamilton, and although each year the highest honors available in her school work were won, her music was equally brilliant, and soon when the point was reached where a choice between the two was necessary, music was decided upon as her life work.

By the time she was eighteen years of age she had won the degree of Bachelor of Music (University of Toronto) with marks in Class I. in nine of the ten subjects on the final examination, had taken with high standing the degree of Licentiate of the Royal Academy and Royal College of Music, London, England, was accompanist for the Elgar Choir, Hamilton, organist of St. Paul's Presbyterian Church of that city and teaching a large class of piano pupils.

Her teacher during the five years' study in Hamilton was Mr. J. E. P. Aldous.



MISS ADA TWOHY

When Miss Twohy came to Toronto her studies were continued with Dr. A. S. Vogt under whose guidance she has developed into an artiste whose solo work is of the highest order, and whose ability, as an accompanist and organist, is well known. So many pianists are one sided, but it may be truly said of Miss Twohy that she is a thorough musician.

Miss Twohy's interest in her pupils does not end with the half hour of their lesson—she has a real love for her work, inasmuch as she sacrifices nearly all her spare moments in directing a club which her pupils have formed, for the purpose of studying on one evening every three weeks the life and works of a great composer. The programs given on these occasions by Miss Twohy's pupils with outside assistance for vocal and violin numbers, are not only of the greatest value from an educational standpoint, but a great pleasure to the many members who attend.



Moritz Moszkowski declares that he was led to compose his first published works (Spanish dances for four hands) through being unable to borrow money from his friend Scharwenka, to whom he often turned when in difficulty. The brilliant idea occurred to him that if the publisher would only pay him a phenomenally large sum for the pieces it would become noised abroad and advertise the pieces to such an extent as to make the fortunes of both. The publisher, however, refused to pay more than a small sum, on the ground that the pieces were pretty enough to sell without such artificial puffing. However, the Spanish Dances were followed by many brilliant and effective pieces, including perhaps the most popular of concert waltzes.

Harmony? or Discord?



THE great German critic, Gotthold Ephraim Lessing, once wrote a great book entitled, "The Laocoon." In it he defended Beauty as the end and aim of art, but in the course of the work he did not touch on music. In his day, poetry and painting were probably considered of more importance, aesthetically viewed. At the same time he defended ugliness when used, as occasionally by classic writers, in such a manner as to present a necessary contrast to beauty, citing Homer by way of illustration, Shakespeare and other writers of the first rank. If then, Beauty was the supreme law of the imitative arts in the days of Greece and Rome, taste, custom, and achievement have indeed changed during the progress of our modern world, and markedly in music, whether we consider the latter one of the "imitative arts" or not. An art it certainly is, and up to the present century, has interested, moved, excited, soothed, pleased and elevated mankind chiefly on the side of beauty. But what is the prognosis for the future, to borrow a medical term? The cult of ugliness is running to such extremes that so-called "treatment" of a given theme is no longer encountered. Where discord reigns, there can be no sense of contrast, no distinction, no shades of feeling, no regard for the gamut of the emotions, no picturesqueness, no subtle chiaroscuro of atmosphere, and absolutely no scope for dramatic handling. Thus ugliness, useful at times and in its proper place, becomes a burden and monotonous; we get no climax, no effect, and all sense of proportion or relativity is lost.

Sometimes we take a walk into the vernal wood and note the delicacy of the pale-green tracery formed

by the young leaves all about. Overhead arches a tender sky of light blue veiled with misty cloudlets. The scene is, or would be, perfect, but that a blackened, distorted, tree trunk, lopped, crooked, and extending rudely shaped arms and branches stands boldly across the path, like a sentinel of Fate, or grim finger post suggesting devastation. Yet does this incongruous object serve to intensify the beauty of the surrounding scene, and the note of discord struck is not altogether unpleasant or without its lesson. Again, some evening we stop to view a marvellous sunset in which the layers of flame and saffron lie lightly on a bed of turquoise blue. As we watch, the crimson changes, melts and fades away, leaving behind a streak of green bright against the blue background and he would be a daring painter indeed who would reproduce such an effect on canvas, although this time the discordant note is less sinister.

Music has its parallel cases. Let us hope that composers will learn the proper function of dissonances, and employ such only when necessary and not parrot wise. Discord has its mission, even as suffering, sorrow, and adversity have their missions, but to dwell forever in either would be but a poor heritage. As the Christmas bells peal out in our northern cities, shall we not hope to hear strains of simple, fervent and beautiful character in our churches drawn from the great works of past writers, the angelic message of the "Messiah," the *Adeste Fideles* of the Roman Church, the Hymns that need not be contemptible because of their directness and melodic quality. In the past the peculiar attributes of music resulted in its combining the characteristics of both a science and an art, while painting and sculptures remain purely arts. In the future, music, having ceased to be a science, may even cease to rank as an art, should composers insist on carrying out further the lines upon which many are working at the present day.—Seranus, "Musical Canada" for December.

Music at Weddings



ARCHBISHOP IRELAND (R. C.) has taken vigorous measures to prevent the use of unseemly music at wedding services in the archdiocese of St. Paul. Love-sick melodies, songs of the "O Promise Me" description, and marches taken from secular works, such as the Wagner and Mendelssohn marches, have been strictly forbidden. In the words of the Archbishop: "Grave abuses have crept into some churches, so that at times the listener wonders whether he is taking part in a Catholic or in an altogether secular service. To this state of things a peremptory estoppel is imperatively called for.

That the "grave abuses" mentioned by Archbishop Ireland as creeping into some Roman Churches are very much more in evidence in Protestant Churches is beyond all doubt.

It is generally supposed that Episcopal Churches are comparatively free from musical extravagances. Yet in the matter of wedding music there is wide license in these churches, partly from a general lack of that effective discipline which is in force in the Roman Church,—a want that makes it difficult to refuse certain concessions to people who clamor for them, and who even go so far as to demand them. Secular organ pieces are sometimes sidetracked by conscientious organists who find it advisable to forget the list handed in by the bride before the service. As far as the secular marches forbidden by Archbishop Ireland are concerned, it is safe to say that they are used in nine-tenths of the Episcopal Churches in New York City. In case the wedding is "choral" the march from Wagner's opera "Lohengrin" is sometimes sung to the following words:—

" Faithful and true, we lead ye forth,
Where love triumphant shall crown ye with joy.
Star of renown, flow'r of the earth,
Blest be ye both far from all life's annoy.
Champion victorious, go thou before!
Maid bright and glorious, go thou before!
Mirth's noisy revel ye've forsaken,
Tender delights for you now awaken.
Fragrant abode enshrine ye in bliss,
Splendor and state in joy ye dismiss."

The recent action of Archbishop Ireland is most timely, and we believe that it will exert a beneficial influence even in churches that are outside the Roman communion. It is perhaps in the larger cities that church weddings are looked upon chiefly as society functions. But city customs spread throughout the country; if there is to be a change for the better in the musical conduct of weddings it should manifest itself first of all in churches of wealth and prominence.—"The New Music Review."



César Franck was organist of Ste. Clotilde from 1858 until his death. During this time, as indeed for years before, composition was the chief end of his life. It is said he would frequently leave a pupil for a few moments to note down an idea, then go quietly on as if nothing had happened. Thus he produced an enormous mass of music which from its very bulk is much neglected. His violin sonata (written as a wedding present to Ysaye) is, however, widely known. Franck is recognized as the founder of the modern French mystic school, of which Debussy is the best known exponent of the present day.

Organ Notes



NEW organ is spoken of as being under contemplation for Liverpool Cathedral. The subscriptions for this great instrument have already reached the enormous sum of eighty-five thousand dollars! Certain persons have recently written letters to The London Guardian deploring the expenditure of such a vast sum for a church organ. The probabilities are that more money will flow in, the organ will be built, and it will outrival the celebrated St. George's Hall instrument. Seventeen thousand pounds is a large sum for an English organ. The specification will be awaited with keen interest.

In 1896, the American Guild of Organists was founded upon similar lines to the Royal College of Organists, which has done so much to raise the efficiency of organists in England. To-day the guild numbers 1,500 members, and new chapters are being formed in all the States. These men are committed to the highest ideals of church musicianship, and will in the future wield a mighty influence in musical matters in the church and country. The influence of the guild is felt equally by the organists of the large cities and the individuals out in the distant country towns. To the latter it is an invaluable aid against the peril of isolation and aloofness, and there are many young and talented organists out in our wide territory who need just such a touch and stimulus. The American Guild is a great movement on the part of organists themselves to raise their own general efficiency (not their salaries), deserving of recognition and encouragement.

The "New Music Review" has received an interesting communication from Mr. Will C. Macfarlane, municipal organist of Portland, Me., giving a description of the Sunday "Organ Service" that is now held weekly in the Auditorium of that city. This "service" is unique; we do not know of any other exactly like it in this country. It is held every Sunday afternoon at three o'clock, and consists of organ pieces, prayers, and an address. At the opening service the following form of programme was adopted: 1. Organ piece. 2. Congregational singing. 3. Invocation. 4. Congregational singing. 5. Address. 6. Congregational singing. 7, 8, 9 and 10. Organ pieces.

At the first service there was an enormous congregation of about thirty-five hundred people. The congregational hymns were "My Country, 'Tis of Thee," "Lead, Kindly Light," and "Nearer, My God, to Thee." These were all sung with tremendous enthusiasm. The address was given by the Rev. C. M. Wood.

The experiment of maintaining the Portland recitals by admission fees will be watched with keen interest by organists. In the "town halls" of England the custom of charging for organ concerts has been in force for many years, and the people have been taught to pay. But in this country organists have taken infinite pains to imbue the public with the idea that there is at least one form of musical entertainment that costs nothing—the organ recital. It is high time there was a reformation.



There is a rumor that the "World's Fair Organ" (St. Louis), now in the Wanamaker building, Philadelphia, is to be still further enlarged so as to surpass in size the Walcker instrument in St. Michael's Church, Hamburg. The latter has 163 stops—33 more than the Sydney organ.

The Status of Boris Godounow

BORIS GODOUNOW," says Arthur de Guichard, in *Musical America*, "is undoubtedly the boldest production of the Russian school and the one that comes nearest to the ideal type of lyric drama, according to its reformer." The celebrated composer, Cesar Cui, has given a very clear, philosophical definition of that ideal type that can be applied almost literally to Moussorgsky's score. "Operatic music should be inherently real, beautiful music; all that is most attractive in musical art should belong to it; the vocal music should be in perfect agreement with the meaning of the words; as texts vary, each having its particular meaning, the musical part must be intelligently adapted to them; the construction of the scenes should depend entirely upon the mutual situations of the characters as well as upon the general movement of the piece.

"The new Russian school is convinced that the musical development of an opera requires complete independence of forms, and is only governed by the text of, the scenic situation; the music should not go on its own way apart from the text. Further it tries to render musically the character and type of the persons with all possible relief and to model, so to speak, each phrase of a roll in an individual and not a general mold; to characterize with truth the historical epoch of the drama and to render the local color and the descriptive and picturesque parts of the action with as much poetic meaning as exactitude. Wagner concentrates all the musical interest in the orchestra, while the Russian musicians on the contrary reserve all the musical supremacy for the singers, with very rare exceptions." Moussorgsky

has written his opera in complete conformity with these ideas and its music is truly real, beautiful music. Cesar Cui states plainly "that the Russian school declines to make any concession to the auditor or to spare him weariness caused by too sustained attention." In the case of Boris Godounow, however, this is not the case. Although there are no overtures or preludes and only one short interlude to slacken the tension, there are many episodes that change the interest momentarily. In spite of the astounding diversity to be seen in this work, the composer preserves a broad unity of style in which all the details are merged. The chief actor in the drama is the people and nothing is more analogous than the spirit of the music in everything concerning the people, from the first scene to the last. It is all-powerful and spontaneous, and forms a sincere, exciting, touching picture of life and of the Russian people.



Ysaye is simply a wonder, and year by year his power seems to increase. His breadth and depth of tone are such as are rarely equalled, and one feels that, however, powerful and rugged his playing, it never leads the player beyond the limits of refined artistic taste. Ysaye played the Beethoven Concerto with the orchestra and several selections with Camille Decreus at the piano. Mr. Welsman's numbers comprised the Smetana Symphony Poem, "Vltava," the Wagner Vorspiel to the Meistersinger and a short Berlioz number.



The great cathedrals of Europe, lofty of space, floor and wall surfaces of stone and so resonant in themselves that the commonest noise is transmuted into glorious tone are yet unmatched as organ builders' opportunities in this land of comfortable, cosy, well carpeted and cushioned "meeting houses." Ideal conditions! How seldom the organ builder meets them.

Conservatory Announcements and Events

A recital by pupils of the pianoforte and singing departments (senior grade) was given in the Music Hall, Saturday afternoon, January 11th, when the following teachers were represented: Miss Alma F. Tipp, Mr. W. J. McNally, Miss Ada J. F. Twohy, Mr. H. M. Frederick, Mr. F. S. Welsman, Mr. M. M. Stevenson and Mr. Edouard Hesselberg.

On Saturday afternoon, January 18th, a recital was given by pupils of the pianoforte and vocal departments (junior grade) when the following teachers were represented: Miss Edna Johnston, Miss Ethel M. Crane, Mr. Donald Herald, Miss Margaret R. Grove, Miss Edith M. Breckenridge, Miss Ida G. Holmes, Miss R. E. A. Wilson, Miss Annie Hallworth, Miss Edith Myers, Mr. Edmund Hardy and Mr. M. M. Stevenson.

On Saturday evening, January 18th, Mr. Geo. F. Hayden, A. T. C. M., pupil of the Conservatory School of Expression, gave a recital of selections from six of Chas. Dickens' best known books, Copperfield, Nickleby, The Chimes, Tale of Two Cities, Dombey & Son, etc., piano and vocal assistance being supplied by Miss Marjorie Harper, pupil of Mr. Frank S. Welsman, and Miss Ethel S. Arinour, A. T. C. M., pupil of Miss H. Ethel Shepherd, the whole constituting an impressive and most enjoyable event.

Miss Isabel Sneath, A. T. C. M., will shortly give a piano recital in the Music Hall, the programme to be duly announced.

Other recitals toward the spring will very likely be in conjunction with the String Orchestra of the institution, conducted by Mrs. Drechsler-Adamson.

Personals

Mdme. Clara Butt and Mr. Kennerly Rumford were heard at Massey Hall, Jan. 9th. The Flonzaley String Quartette gave a concert in the new Columbus Hall on Jan. 8th. Miss Grace Smith's lecture on "Chopin," illustrated by piano selections, was given before the Women's Morning Musical Club on Thursday morning, Jan. 2nd, and was much enjoyed. On the following Thursday the excellent miscellaneous programme included piano numbers by Miss Ada Twohy, Miss Mary C. Morley and Miss Mabel F. Boddy.

Christmas greetings reached the editor from that very charming pianist, Miss Jessie Binns, at present residing near London, Eng.

Mrs. Reed (née Helena Mitchell, A.T.C.M.) now of Regina, is spending some weeks in Toronto with her husband and two little ones at the home in North Rosedale, of her father, Rev. Geo. Mitchell. Mrs. Reed is active in musical circles in Regina.

On December the twentieth, the Brantford Woman's Musical Club held an open meeting in the nature of an artists' recital, the programme being given by Miss Ada Twohy of Toronto, assisted by Miss Rosalind Rankin, pianiste, and Mrs. C. W. Aird, soprano. Concerning the recital The Brantford Courier says:—

"The Brantford Woman's Musical Club artists' recital given yesterday afternoon at Smith's Music Hall was a great success both as regards attendance and the excellence of the programme. Miss Twohy, undoubtedly is a most versatile pianiste. Her technique is superb, whilst she plays with both grace and temperament. In short she is a thorough artist

and to hear her is alike a delight and an education, and the Musical Club is to be congratulated on giving its members and friends a chance to hear such a versatile and finished player."

"In Miss Rankin, Miss Twohy has a very clever young pupil who gives great promise for the future. In the Grieg Concerto in A minor, with orchestral accompaniment on second piano by Miss Twohy, she demonstrated abilities quite above the ordinary. The concerto, in fact, was one of the best numbers on the programme."



Massenet and Sybil Sanderson

OF ALL the women who have sung the Massenet rôles the one most particularly identified with the composer was Sybil Sanderson, the beautiful California girl, whose career was as short as it was brilliant. Massenet met her at a dinner given by an American friend. She came with her mother, described by the composer as being almost as beautiful as her daughter. After dinner Miss Sanderson asked the composer if he would hear her sing. He consented affably, as was his custom—never was there a more gentle man!—and seated himself at the piano.

"You will excuse me," she added, "if I do not sing your music. That would be too audacious."

She ended by doing something very much more audacious: she sang the second air of the Queen of the Night from *The Magic Flute*.

The composer's feelings may be adjudged from his remarks in his *Souvenirs*: "What a prodigious voice! Three octaves, either forte or pianissimo!"

He did not waste any time. His publisher was urging him to set a poem on a Byzantine subject, *Esclarmonde*, to music, and, with Sybil Sanderson in mind, he set to work directly on the score. *Esclarmonde*, in which Massenet pays his tribute to Wagner—the subject suggests *Parsifal* and *Tristan und Isolde*, to say nothing of *Armide*—was produced at the *Opéra-Comique* during the Paris exposition of 1889. It was given 101 times before Miss Sanderson went to Brussels.

Editorial Notes



FOR musical amateurs, addicted to reading about doings outside their own country or desirous of keeping up their acquaintance with matters of musical history and biography, it will be shortly absolutely essential to take in a purely musical magazine, for the so-called musical columns are now-a-days so packed full of "announcements and events" that there is little room for anything else. In this way, a good many interesting facts escape chronicling, and those who wish to be up to date must clearly subscribe to a periodical providing for its readers something more than mere reporting or criticizing musical affairs. It is no surprise to learn of the large circulation in the United States of the various musical journals brought out there and commenting upon this fact, a contemporary seeks to revive the name of the late Frederick Archer, the well-known organist and editor at one time of the New York "Musical Courier." Mr. Archer was certainly a shrewd and able journalist as well as talented executant and musician and upon taking charge of the paper in question he was perfectly well aware of the difference between English and American standards of taste and opinions and steered his way very cleverly in print, while in private he retained to the last several of his British prejudices. But in the days when Frederick Archer served up critical and reminiscent dishes for his patrons, the art was considerably more simple than at present, and Wagner was found to be very "advanced" and the accomplishments of some living composers had not been dreamt or thought of. The more complex the thing to be analysed, the more demands, of course, on the critic, and writers of a former age might well feel themselves helpless in listening to some of the modern

scores, in which even Berlioz is left behind, high and dry on the shores of antiquity. Mr. Archer, by the way, continued to edit the "Musical Courier" during his concert tours through the U. S. and Canada, and some characteristic stories are told of him. One Sunday morning in the home of a musician friend, Mr. A. kept his room till nearly one o'clock, a great splashing of papers within telling of hard work going on, and in response to the maid's anxious question—did he require anything—he answered, "Only the scissors—straight ones." The scissors were found, and then, after half an hour or so, came a frenzied request for "gum," but there being none, or not enough of this article on hand, flour paste was immediately made, on a large scale, in the kitchen. Emerging from his lair at dinner hour, the musician-journalist remarked, "You see, en route, I'm editing the Courier." Mr. Archer was very fond of relating how once he had rid himself of a persistent book canvasser by pretending to be blind and incapable therefore of reading ordinary books. Much puzzled, the agent took his leave, Mr. Archer following him to the door and remarking, "Of course I can write. I learnt to write, but I really cannot read."



It should never be forgotten that John Merbecke, whose liturgical settings are so well known, was actually condemned to be burnt at the stake for his adherence to the principles of the Reformation; and was only rescued from this terrible fate by the earnest solicitation of Bishop Gardiner of Winchester who admired him as a musician.



Gabriel Fauré has been director of the Paris Conservatory since 1905. He was a pupil of Saint-Saëns, to whom he probably owes something of his command of graceful melody. His fame rests principally on his many songs, which have a touching quality of their own; but he has also produced an operetta, "L'Organiste," a symphony, a violin concerto and other works of larger size.

Home and Foreign Notes

The popular concert of the Toronto Symphony Orchestra on Saturday night, Dec. 14th, was a complete success. The reception of both conductor and players was hearty and enthusiastic. The orchestral selections were Mendelssohn's overture, "The Hebrides," Rossini's melodious and effective overture to "William Tell," Grieg's romantic suite, "Peer Gynt," Delibes' "Pizzacato," Gillet's introduction to the third act of "Loui du Bal," the thrilling "Lohengrin" and Kistler's introduction to "Kunchild," all of which were given a splendid and stirring performance. Two orchestral encores were given during the evening. The soloists were Mme. Bessie Bonsall, who sang in her well-known artistic style, and Mr. Leo Smith, 'cellist, who played with sweet tone and refined style. As notices of the concert were out less than a week the size of the audience was quite surprising. No doubt had greater publicity been given Massey Hall would have been crowded.

The Royal Swedish Academy, Stockholm, has recently added the names of Sgambati, Carreno, Busoni, Humperdinck, Schillings and Huttner, to its list of members.

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deserve special acknowledgment. For the second time in its history it has had the courage to present Granville Bantock's "Omar Khayyam" complete. This event took place on October 30, at the Queen's Hall. As this monumental work takes over three hours to perform, the concert had to begin at the unusual hour of 7.30 p.m. The music presents much difficulty, not merely technical but owing to its peculiar idiom. Notwithstanding this, the performance was a remarkably smooth one, and the fine climaxes of the work were admirably realized.

Spohr was the first musician of note to employ the baton in England in 1826, and Mendelssohn in 1829 and 1832, further popularized its use, and now baton and conductor are, of course, inseparable.

The M.T.N.A. of the United States is holding its annual convention at Poughkeepsie, N.Y. The Association, through its more than thirty years of existence, has always aimed to be a centre for every class of earnest musical workers—who regard music as a noble and valuable branch of social and personal culture, and who, because of their zeal for the art, are ready to unite in continuous efforts to advance and elevate the pursuit of it as a profession. In spite of the great practical difficulties of linking together those who are distributed over a vast area, the Association has been notable

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for the wide range of its constituency. For the first time in the history of the Association, the doors of a Woman's College are thrown open to its meetings, and Vassar is added to the list of institutions which have entertained the convention in the past seven years. Fully recognizing the valuable work being done by energetic State Associations and other societies of musicians, the National Association may promote rational progress in musical education in some ways as no other organization can. The scope and effectiveness of its work depend upon the support given it by musicians in the endeavor to realize its ideal. The Piano Conference is to be in the nature of a Round Table, and, for the first time in the history of the Association, is to be put entirely into the hands of some of the ablest women teachers in the country.

George Clutsam is another English composer who seems to be making progress. His opera, "Konig Harlekin" has been produced at the Kurfürsten Opera in Charlottenburg and his operetta, "Das Spitzenhemd," is to be done there this month.

Charpentier, who has been elected as a member of the French Academy to succeed Massenet, has, it is said, put the finishing touches on the long-expected sequel of "Louise," which is to be known as "Julien." The new work will be heard first at Monte Carlo.

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The open meeting of the Women's Musical Club, on January 16th, was a great success. The special feature was six pastorales by Walford Davies, sung by vocal quartette with string quartette accompaniment. Dr. W. Russell Marshall conducted.

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Contents

	Page
Charles Camille Saint-Saens (with portrait).....	68
Dr. Fisher.....	69
Difficult Music and Methods of Marking.....	70
Mr. B. Hayunga Carman (with portrait).....	74
Christmas In Germany.....	76
The Oratorio Society.....	77
Robert Franz.....	78
Xaver Scharwenka.....	79
Personals.....	82
Last Symphony Concert.....	83
Editorial Notes.....	84
Memorial of Felix Alexandre Guilmant.....	85
Conservatory Announcements and Events.....	86
Home and Foreign Notes.....	91

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The Conservatory Monthly

Charles Camille Saint-Saens



CHARLES CAMILLE SAINT-SAENS is one of the most clever and versatile of all composers. Astonishing tales are told of his talents, as, for instance, that when the published score of *Das Rheingold* first appeared he entertained a couple of friends for an hour or more playing at sight without hesitation from the orchestral score. He composed his first symphony at sixteen and his published works number well over one hundred. Among all his works there is nothing deeply emotional, nothing tragic, nothing sublime, but never-failing gracefulness, clarity, ease and novelty of detail. The B flat quartet, with its opening subject, suggestive of Mendelssohn's "Hebrides" overture, its stately and gracious second movement and gay tripping scherzo, is a fair sample of his work.

Dr. Fisher

DR. FISHER, to the widespread regret of all pupils and friends, suffered a trying relapse of health again late in January and was accordingly compelled to abandon work for several weeks. The Musical Director of such a large institution as the Toronto Conservatory has become must of necessity be a very hard worked individual, and in the case of Dr. Fisher, a generous amount of his time is usually at the service of those who desire to meet him by appointment on business and otherwise. When to this fundamental obligation of his position are added the daily hours spent not only in class and individual teaching, but in private hearing of senior students, in attendance at recitals and at meetings and conferences of immediate importance touching the Conservatory itself, we can only suggest that to one of Dr. Fisher's well known earnest and thorough character it is due to himself to take greater care of his health in the future than in the past.

The success of the institution which owes so much to him as its founder and musical director from the beginning till now is so assured, and the Conservatory's reputation and standing so firmly established in the affection of the public that its esteemed head and ruling spirit may surely feel that he has truly earned the right to a measure of rest, should he see fit to abrogate some of his manifold duties for the present.—(Ed.)

Difficult Music and Methods of Marking

IN THE "Daily Telegraph" of January 11, Mr. R. H. Legge, the chief critic of that newspaper, contributed an article on the above topics. In dealing with the second topic he criticised the system of marking prevalent at Festivals. On the 18th a reply appeared from Dr. McNaught. We give Mr. Legge's article, with some small omissions, and Dr. McNaught's letter is given in full.

MR. R. H. LEGGE.

At the time of the last Blackpool meeting I took it upon myself to enter an emphatic protest against the choice of some of the music that was given to the competitors. At least one of the test-pieces had precious little pure music in it that I could find, either in reading the score or in hearing it sung. It was simply a collection of hideous difficulties piled up in a manner better calculated to destroy any embryonic musical instincts than to help to develop them. Moreover, at a private rehearsal of the piece in question the conductor of the choir was heard to remark to his forces words to the effect that, though they had worked day and night for many weeks at the conquering only of the notes (they had had no time to try to understand the poem), they had failed to "get the notes into their voices." The conductor then added that, even so, he was quite certain (his language was considerably stronger than this) that no other competing choir could accomplish more than his had accomplished.

I regret that I cannot see any particular value in the Festivals if they are to become the medium of mere technical display. Another point I would like

elucidated is this: Are the judges who use the system I deprecate quite certain that their system has inherent in it a sufficiency of the element of encouragement? To myself, with some experience of Festivals, the method in vogue is more soul-destroying than encouraging. My friend quotes a case in his own experience where, by the system of figure marking, so to speak, a certain singer would have obtained, he says, about five marks in a hundred, and would have gone home broken-hearted. Yet she had real talent and a sense, however small, of style; but she had been abominably badly trained, if training it would be called. "I commended her for her non-technical gifts, and begged her to get down to the A B C of her work. She went home delighted, and set to work on the lines I indicated, and is accomplishing good work." I prefer Hans Sachs to Beckmesser; there, so far as I am concerned, I leave the matter for the moment.

Dr. McNaught's reply :

To the Editor of "The Daily Telegraph" :

Sir,—The competition festival movement owes much to the constant support given to it by The Daily Telegraph. This fact lends exceptional importance to the article on some aspects of the movement that appeared in your issue last Saturday, January 11.

First, your critic condemns some of the choral music used as tests at Blackpool. I agree with nearly all that he says under this head, but in fairness to the able and enterprising Selection Committee (of which I am not a member), I should like to point out that there were sixty-five test-pieces used at the Festival, and that at most only three of these have been questioned. Further, the committee did not compose the music. They simply sought for the works of the most distinguished musicians, and, as it were, said to the best choirs in the country, "Here is what these well-known composers expect you to sing," and the choirs bravely, and almost pathetically,

wrestled with the barbed-wire entanglements placed in their path :

“Theirs not to reason why,
Theirs but to do or die.”

The fact is, choral music, like all other “advanced” music, is experiencing the pangs of the birth of a new idiom. Whether the infant will survive may be doubtful. Meanwhile Blackpool and other up-to-date Festivals are paying liberal maternity benefits.

MARKING SYSTEMS.

The other matter dealt with by your critic invites more difference of opinion. A system of assessing competitors by marks is quoted from *The Musical Times* without reference to the explanatory qualifying remarks with which it is introduced, and it is bluntly assumed that the employment of marks must necessarily be inadequate: “If,” he says, “I understand the system rightly.” This is a saving grace, because I feel bound to remark that the application, object, and utility of the plan criticised are seriously misunderstood.

TECHNIQUE AND INTERPRETATION.

Your critic asks whether the system he deprecates has inherent in it a sufficiency of the element of encouragement.” It might be enough to point out that inasmuch as over 1,000 competitors almost overwhelmed judges at Blackpool, and that a similar number came to Birmingham last spring, and as many are expected shortly at Morecambe, there are abundant proofs of encouragement. But it is even more to the point to claim that the wonderful developments made at the great competitive gatherings in recent years have been nourished in the school of criticism now challenged.

Then to suggest that “a genuine artist of inferior vocal gifts has,” on this plan, “to give way to the

possessor of a glorious voice" is to show an absolute lack of experience of the working of this and other similar marking schemes. Fine voices without fine interpretation have absolutely no chance whatever at Blackpool. At the Festival under discussion (October, 1912) the young contralto who, after singing against six others picked from over 500 competitors, won the chief prize in solo singing, displayed little technique, and her voice was not strong or otherwise striking. Yet four judges unanimously awarded her the "Rose Bowl" (the chief prize) because of her moving temperamental interpretation of one of Bantock's "Sappho" songs. Your critic says: "I regret I cannot see any particular value of these Festivals if they are to become the medium of mere technical display." No more do I, nor, so far as I am aware, does any one concerned. My experience assures me that the great progress made at these Festivals during recent years has been mainly on the line of subordinating technique to interpretation.

UTILITY OF MARKING.

The idea of marking schemes is to assist judges in their difficult task. It is born of the exigencies of judging at competitions, during which observation must be keen and the registration of impressions rapid and sure; and the record should be in a form that will serve to recall first impressions. Competitors who have worked assiduously for months want to know, not only their weak and strong points, but also how they stand in relation to other competitors. How is this to be done? Your critic praises the plan of an adjudicator who says that he judges entirely on the general effect of the performance as a whole. Yet this judge goes on to say that he gives "detailed descriptions in each performance, noting the merits and demerits in detail, and that he gives special prominence to sense of style," etc. There is nothing novel in this. It is precisely what we all do.

Mr. B. Hayunga Carman



THE portrait we present in this number is that of Mr. B. Hayunga Carman, solo, pianist and teacher, who is a member of the piano staff, and returned to Canada after a sojourn abroad, very highly recommended by various leading masters, in London and New York. Mr. Carman's career, for so young a man, presents several distinguishing and interesting features, as he studied at the Scharwenka Conservatory in, New York, then spent three years in England as pupil of Mr. Tobias Matthay, afterwards returning to Toronto where he had, previously studied with Miss Lora Newman and Mr. I. D. A. Tripp. We append the very kind letter appearing on Mr. Carman's circular from Mr. Matthay whose "method" is popular, on both side of the Atlantic :—

96 Wimpole St. W.,

London, Aug. 9, 1910.

It gives me great pleasure to testify in the warmest way to Mr. B. H. Carman's ability. He has been at my school for the last three years, under my own personal care, and he has delighted me with his intelligence, conscientiousness and diligence. He is thoroughly musical and has thoroughly mastered my teaching methods. He is a delightful player, and he has those personal qualities which lead to a highly successful teaching career. I wish him the very best luck—he deserves all he can get.

TOBIAS MATTHAY.

Other teachers at different times by whose instruction Mr. Carman profited were Mdme. Melanie Wienezowska, a former pupil of Teschetizsky, H. F. Fleck and W. H. Barber of New York, and York



MR. B. HAYUNGA CARMAN

Bowen, composer and pianist of London, Eng., who dedicated his second piano sonata to Mr. Carman.

An extract from Mr. Barber's letter of recommendation may be of interest here, (himself a pupil of Pruckner, Scholtz, Stavenhagen) :—

New York, August 12, 1903.

Mr. B. H. Carman asks me for a few lines of artistic introduction, and, though I honestly consider them unnecessary—as his work will introduce him well anywhere—I yet state with much pleasure that I consider Mr. Carman a very thorough musician, who has cultivated his fine talent very earnestly, and ought to be a very successful teacher, as he combines talent, good musical training and technique with a most conscientious, ambitious and sympathetic personality. I remember with pleasure the time of his study with me, and I wish him all success in his chosen vocation.

W. H. BARBER,

(Pupil of Pruckner, Scholtz, Stavenhagen).

Among Mr. Carman's pupils are many teachers who are studying the Tobias Matthay methods, and later on, this talented member of the Conservatory piano staff hopes to go abroad again with a view to working at composition. Mr. Carman is, in short, one of the most promising of our younger pianists and fully deserves the success his talents are bound to bring him.

"The British and American Colony in Paris, to the number of several hundred, were entertained at a reception given by the Student Club on New Year's Day. A musical programme was rendered, during which Miss Nina Gale, of Toronto, Canada, sang. The gathering was a most interesting one, including guests from nearly all European countries, as well as from Canada and the United States."—From the Paris edition of *The New York Herald* of January 2nd.

Christmas in Germany



CHRISTMAS Eve was spent by us in Berlin in a typical German Christmas tree celebration, which was participated in by a jolly party of Germans, Canadians and Americans, and in which Christmas carols were at least vigorously and joyfully, if not too artistically, sung. Sylvester Abend, or New Year's Eve, gave a delightful experience in the family circle of one of Berlin's most famous physicians. Here there was the usual dinner, or Sylvester-fest, in which members of the family and a few invited guests took part, and in which, immediately after midnight and its attendant felicitations, our host, who is one of the most talented musical amateurs in the German capital, proposed to usher in the New Year with a Schubert trio. The party accordingly adjourned to his beautifully equipped music-room where he, at the piano, his son, who is serving his time with the horse artillery at Munich, and who was home on furlough, taking the cello, and a professional musician who was present, playing the violin. Two splendid marble busts of Beethoven and Schubert, respectively, looked down approvingly on the group, and altogether, a memorable evening was spent. It has been refreshing, at intervals in our travels, but more particularly in England and Germany, to meet with prominent men of affairs, both in commerce, and the learned professions, whose comprehensive knowledge of and love for music, in so many instances surpassed that of average professional musicians met with.

According to our present plans the month of February is likely to be spent by us in Dresden, Prague, Vienna, Budapesth and the north of Italy. In March we expect to leave Naples for Corsica, Spain, the

south of France and Paris, finally sailing for home about the beginning of April.

A. S. VOGT.

Hotel Regina, Berlin, January 4th, 1913.



The Oratorio Society



THE success which attended the inaugural concerts given by the society last season has warranted the executive in offering for the season of 1912-13 a more extensive programme. With this object in view they have secured the co-operation of the Ladies' Choral Club of the Woman's Musical Club, chorus of 100 voices. President, Mrs. G. Tower Fergusson; Vice-President, Mrs. A. H. C. Proctor; Secretary, Mrs. Hubert Wetherald. The chorus will give on the first night—March 31st—a beautiful choral ballad with full orchestral accompaniment. To make the season's work even more attractive there will also be the Children's Chorus of the Oratorio Society, composed of 500 selected voices; Secretaries, Mr. T. I. Davis and Mr. W. A. Scholfield, Bolton Avenue School, who will give on the second night—April 1st—a cantata with orchestral accompaniment; also the New York Philharmonic Orchestra, Josef Stransky, conductor, which appeared with the Oratorio Society in their concerts last year, and whose playing was so greatly admired. Mr. Stransky, the able conductor, has selected a most attractive programme for this season, and those attending the concerts are assured a rich musical treat from this magnificent band of musicians.

Robert Franz



AMONG masters of the musical lyric, a shining name is that of Robert Franz, a marked individuality, and, though indirectly moulded by the influence of Schubert and Schumann, a creative mind of a striking

type.

The art-impulse, strikingly characteristic of Franz as a song composer, or, perhaps, to express it more accurately, the art-limitation, is that the musical inspiration is directly dependent on the poetic strength of the Lied. He would be utterly at a loss to treat a poem which lacked beauty and force. With but little command over absolute music, that flow of melody which pours from some natures like a perennial spring, the poetry of word is necessary to evoke poetry of tone.

Robert Franz, like Schumann, was embarrassed in his youth by the bitter opposition of his family to his adoption of music, and, like the great apostle of romantic music, his steady perseverance wore it out. He made himself a severe student of the great masters, and rapidly acquired a deep knowledge of the mysteries of harmony and counterpoint. There are no songs with such intricate and difficult accompaniments, though always vital to the lyrical motive, as those of Robert Franz. For a long time, even after he felt himself fully equipped, Franz refrained from artistic production. The blow which broke the seal of inspiration was an affair of the heart. He loved a beautiful and accomplished woman, but loved unfortunately. The catastrophe ripened him into artistic maturity, and the very first effort of his lyric power was marked by surprising symmetry and fullness of power. He wrote to give overflow to his deep feel-

ings, and the song came from his heart of hearts. Robert Schumann, the generous critic, gave this first work an enthusiastic welcome, and the young composer leaped into reputation at a bound. Of the four hundred or more songs written by Robert Franz, there are perhaps fifty which rank as masterpieces. His life passed devoid of incident, though rich in spiritual insight and passion, as his Lieder unmistakably show. Though the instrumental setting of this composer's songs is so elaborate and beautiful oftentimes, we frequently find him at his best in treating words full of the simplicity and naïveté of the old Volkslied. Many of his songs are set to the poems of Robert Burns, one of the few British poets who have been able to give their works the subtle singing quality which comes not merely of the rhythm but of the feeling of the verse. Heine also furnished him with the themes of many of his finest songs, for this poet has been an inexhaustible treasure-trove to the modern lyric composer. One of the most striking features of Franz as a composer is found in delicate light and shade, a characteristic of his best songs.



Xaver Scharwenka

SCHARWENKA is one of the foremost musical personalities in the world to-day; as a pianist, composer and instructor he occupies an enviable position in the German Metropolis, and his home in this city is a place of rendezvous for all of the great local musical celebrities and for famous artists when passing through Berlin. Scharwenka's genial personality has always won for him friends among the great ones of the art world. In the past, such men as Franz Liszt, Anton Rubinstein and Johannes Brahms were intimate friends of his.

Scharwenka is one of the few great living pianists who have contributed valuable additions to musical

literature. His opera "Mataswintha" has been successfully performed in Berlin, Weimar and New York. His C Minor Symphony and numerous chamber music works and lieder have found wide recognition, but it is as a composer for the piano that Scharwenka most interests us. Aside from numerous smaller works for the instrument he has written four piano concertos, and his performance of No. 4 in F minor, Op. 82, will be one of the distinctive features of his forthcoming tour and, indeed, of the musical season of 1912-13. He will probably be called upon to play his famous "Polish Dance." Of this dance more than three million copies have been sold. He composed it in 1867, when he was only seventeen years old. It made an enormous hit at once, and so well known did the composer become through it, that he pasted the music of the first few measures of the dance on the inside of the lining of his first silk hat, as a means of identification. This hat served as a visiting card in introducing him to Franz Liszt at Weimar in 1869. Liszt had heard the dance played some time before by Moszkowski and when the hat was brought by his lackey, the great master immediately recognized the piece and received the youthful composer with the greatest cordiality.

Xaver Scharwenka was born in the little town of Samter on January 6, 1850. He first studied music in Posen, and at the age of fifteen he entered the Kullak Piano Academy in Berlin, studying piano under Kullak himself and composition under Wuerst. He made his first public appearance in 1869, aged nineteen, forty-one years ago, and his debut was such a brilliant success that concert tours followed, taking him through Germany, Russia, Austria, Hungary, Norway, Sweden, Belgium and England. In each of these countries the young Polish artist was everywhere received with enthusiasm, and hailed as a star of the first magnitude. Franz Liszt took a great interest in Scharwenka, who was a frequent guest of the venerable master at the Hoggartneri.



HAT stimulating and highly effective mixed, yet entirely reverent services, are not peculiar to this side of the water may be gleaned from the following account of a London ceremonial :—

The Annual Church Festival at Holy Trinity, Marylebone, took place on Sunday, November 13th. As in past years the special musical service at 4 p.m. and Evensong at 7 p.m. was rendered by the festival choir of eighty voices accompanied by full orchestra and organ. At 4 p.m. a very impressive performance of Elgar's "Sursum Corda" was given before the service. Two cantatas were included, Spohr's "God, Thou Art Great," and Hugh Blair's thanksgiving cantata, "Giver Of All." This little work, which takes about twenty-five minutes, contains a special part for the congregation, and a really impressive effect was obtained, the whole mass of people, probably not less than fifteen hundred, joining heartily in the portions assigned to them. After the Benediction, was sung the short setting of the words, "Hail, Gladdening Light," by the same composer. The large church was filled in every part at 7 p.m. for Evensong, and here again the singing of the congregation was a very noticeable feature. In the opening hymn, "All Hail the Power of Jesu's Name," some of the verses were sung by the people alone, and in the last verse sung by choir and congregation in unison, the volume of tone was almost overpowering. Psalms CXLIX. and CL. were sung by choir and people in alternate verses, as is always the use at Holy Trinity, accompanied by orchestra and organ. The Canticles were sung to the setting in C major by Hugh Blair, and the anthem, "Let the Bright Seraphim," was finely sung by Master Leslie Dunn of the London College for Choristers, the Trumpet obbligato being played by Mr. Frank James. This was followed by the chorus, "Let Their Celestial Concerts All Unite." The congregation sang the last hymn, "Praise the Lord, Ye Heavens Adore Him," without the aid of the choir, and so ended a memorable day of praise.

Personals

The "News-Advertiser" of Vancouver, B.C., one of the most widely read and influential journals of the great West, has a portrait and appreciation of one of the Conservatory's most talented graduates, Mrs. C. J. Peter, at present, and for some period past, of that city, but very well known to us in Toronto. The article says: "To the portrait of Mrs. C. J. Peter, here reproduced, a topical interest attaches, she having contributed her quota to the success of the Palestine exhibition, now being held at the Imperial Rink. Under her direction was assembled and organized the choir of local women singers—sixty in number—whose presentation of ancient Hebrew music has afforded so much delight to visitors. This rehabilitation of primitive musical rhythm and cadence goes back to the very genesis of the art, and has been admirably reconstructed in consonance with historical data by Miss Schorr, who had not only prepared the musical settings to versions, lyrics and passages of Old Testament poetry, but is, in person, conducting the chorus. Mrs. Peter's earliest and chief interest has been the study of music, and both as composer of pianoforte pieces and church music—principally anthem settings—as well as a brilliant pianist and violinist, she has won much recognition. One of the earliest alumnae of Trinity College, Toronto, which she attended after completing the prescribed course at Toronto Conservatory, Mrs. Peter was one of the first to gain her degree of Mus. B., after the new regulations imposed a more exhaustive and exacting curriculum, the chief requirement being the presentation of a complete orchestral score by the candidate. This Mrs. Peter fulfilled with much distinction, utilizing as the theme for her sacred cantata a libretto based on the Bibli-

cal story of David. In three centres, Toronto, Winnipeg (where she resided for five years after her marriage), and Vancouver, Mrs. Peter has taken much interest in the founding and development of women's musical societies, succeeding, in the local club, the late Mrs. Beecher as president, an office held for a period of two or three successive years. At present she acts as representative in Vancouver for the Toronto Conservatory of Music."



Miss Jennie Lawson, so long a faithful member of the Conservatory office staff, after a protracted siege of ill-health, is very much better and hopes to resume her duties in the near future. Dr. Edward Broome, who left some weeks ago to take the Mediterranean trip, returned, improved in health, in time to be present at the Oratorio Society's concert, rehearsals having been continued during his absence under Mr. Geo. Knight.



Last Symphony Concert



ASSEY HALL, on March 6th was the scene of one of the finest concerts of the season, when the Toronto Symphony Orchestra, Frank S. Welsman, conductor, played their final concert. During the winter this talented body of instrumentalists has furnished the best in music to many thousands of admirers in Toronto and elsewhere, and have introduced to the music-loving public, many such world-famed artists as Slezak, Homer, Gluck, Ysaye, Elman and others with immense artistic success.

Editorial Notes



ARE there any readers of this page who, as either intending or actual composers for the piano, or who as teachers of that instrument, will recognize what is meant by the following observations, wrung from a silently suffering, yet up to this present uncomplaining listener to—the Second Part :

This preamble must serve to describe the effect produced upon those listening to a young student who greedily fastens upon a "new piece" and devours the first part thereof, making good way with the same and happy in conquering a charming novelty, melodious and pleasing to memorize, grateful to the fingers and easy to the eye, for it is written, as all may perceive in D major or in three sharps at the most. But turn the page—and lo—behold the Second Part, couched in C sharp minor or G sharp minor and reaching a very high grade of difficulty, with enharmonic and non-harmonic modulations contained within itself and bristling with awkward, even clumsy reaching over of hands, unexpected progressions and complexities of execution greatly at variance with the original idea and scope of the work.

The explanation probably is, that the "first part" occurred naturally and spontaneously to the composer and that he had to labor hard to produce what followed. But the result is deplorable, for the student may never render the middle section correctly but will be heard at lesson after lesson drearily attempting to get it into his or her head and consequently coming to dislike the piece as a whole. Such compositions should be tabooed and serve as a warning to writers for the piano, or indeed, any instrument, the practice not being so common among song writers.

A prize competition to the value of \$3,000, issued by the St. Louis Art Association for pianoforte pieces and sketches was announced in the late summer of 1912, by musical periodicals. Works were to be handed in by Oct. 1st of that year but so far awards have not been made public. It would be pleasant should some Canadian composer succeed in this instance.



Memorial of Felix Alexandre Guilmant



THE influence and importance of the three visits to the United States of the late Félix Alexandre Guilmant, Dean of French organists, and acknowledged as the greatest organist of his day, can probably never be fully estimated.

From his first appearance in Chicago at the World's Fair, followed by his tour in 1898, and again the forty concerts at the St. Louis Exposition and the ensuing tour, organ playing began to take on a new aspect and has steadily grown up to the present high standard demanded and maintained in this country.

Guilmant has been one of the most forceful and inspiring influences to organists and organ music in America.

A monument is to be erected to his memory in France. The site selected is at the side of the Palais du Trocadero, Paris. It will be designed by Allau, and executed by Theunissen, the famous sculptor. The American Committee wish to raise \$5,000 as the contribution from this country. Amounts however small will be gladly accepted. The movement is already meeting with a hearty response.

Conservatory Announcements and Events

On Thursday evening, February 13th, a recital of unusual interest was given in the Music Hall by Miss Beatrice M. Wellington, A. T. C. M., of the Faculty of the Conservatory School of Expression, assisted by Mrs. Fred. McConkey, pupil of Miss H. Ethel Shepherd, and Miss Mabel F. Boddy of the Conservatory staff.

A recital by pupils of the piano, vocal and organ departments (senior grade) was given in the Music Hall, Saturday afternoon, February 15. The following teachers being represented: Miss Rachael E. A. Wilson, Mr. W. J. McNally, Mr. Edmund Hardy, Dr. Albert Ham, Miss Ada J. F. Twohy, Mr. G. D. Atkinson.

The vocal recital given Thursday evening, February 20th, by pupils of Mrs. J. W. Bradley, was very much enjoyed and highly creditable to the long list of singers and their instructress. Assistance was contributed by pupils of Mrs. Drechsler-Adamson and Miss Ada J. F. Twohy and Mrs. Bradley was warmly complimented on the good work done by Mrs. Barton, the Misses Gilbert, Gray, Poden, Ashley, Hunter, Shaver, Burt, Hammell, Collett, and Messrs. Russell Locke and Ralph Green.

The Conservatory School of Expression has issued invitations to a recital by Miss Rita Pellatt Rogers, A. T. C. M., on Monday evening, February 24th, in the Conservatory Music Hall. This was the fourth of a series of very interesting individual recitals presented by the Conservatory School of Expression.—The Globe.

The annual at-home and dance of the Conservatory Residence was held Monday, January 27, in the Conservatory Music Hall. Miss Wilson, the Lady Superintendent, in a becoming gown of mauve satin and point lace, and Mrs. Judd in black satin, received the numerous guests at the entrance of the hall, which was beautifully decorated with palms. The young ladies were very prettily gowned, and everybody enjoyed dancing to the delightful music of the orchestra. A dainty buffet supper was served in the residence. The table was decorated in the Conservatory colors, yellow, black and white. Among the guests present were several of the "Old Girls" from out of town.

A recital by pupils of the piano, vocal and violin departments (junior grade) was given in the Music Hall, Saturday afternoon, February 22nd, when the following teachers were represented: Miss Ethel M. Crane, Miss Jennie A. Creighton, Miss Alberta Staples, Miss Alma F. Tipp, Mr. Donald Herald, Miss Marjorie Ratcliffe, Miss Lily Lawson, Miss Minnie Connor, Mrs. J. W. Bradley, and Miss Ada Twohy.

Miss Rita Pellatt Rogers, A. T. C. M., of the Conservatory School of Expression, gave a recital on Monday evening, February 24th, in the Music Hall, when selections, chiefly from American writers, were given with highly creditable finish and good dramatic style. Miss Olive M. Skirrow, pupil of Mr. W. J. McNally, and Miss Maude Pollock, pupil of Mr. G. D. Atkinson, gave respectively excellent solo numbers at piano and organ.

A recital by Senior Students of the School of Expression was given Friday evening, February 28th, with the following programme: Frank Stockton, The Baby of Rudder Grange, Miss Elizabeth Doheny; Frances Hodgson Burnett, The Dawn of a To-morrow; Miss Elizabeth Hibbard; Kenneth Grahame, The

Burglars, Miss Muriel E. Crow; Liszt (Piano), Rhapsodie Hongroise, No. XI., Miss Hazel Skinner, pupil of Mr. Edouard Hesselberg; Frederick Bartlett Orr, The Cost of Living, Miss Norma E. Charlton; Mark Twain, Scene from "A Tramp Abroad," Miss Alberta Baxter; Grace MacGowan Cooke, Their First Formal Call, Miss Etta M. Pugsley.

Immediately upon the return of Dr. Vogt to Toronto in April, he will begin the reorganization of the Mendelssohn Choir for the season 1913-14. Applications from those desirous of joining the chorus will be received by Mr. T. A. Reed, Secretary of the Mendelssohn Choir, 319 Markham street, up to April 10 next. Applicants will be advised in due time as to voice and sight-reading test, and will, in order of the receipt of their applications, be assigned appointments with Dr. Vogt. Rehearsals will be resumed in September, and a brilliant season is anticipated both as regards the personnel of the chorus and the season's repertoire, which Dr. Vogt has chosen in his travels through England, Germany, the Scandinavian countries, Russia, Austria, Italy and France. In his travels Dr. Vogt has heard the finest choirs of Belgium, France, Switzerland, Germany, Austria, Russia, Norway, Sweden and Denmark, and has been the recipient of many courtesies on all sides. In Prague, Bohemia, recently the choir which won the prize of 15,000 francs given by the President of France in the international competition of last May received him at a special rehearsal and handsomely entertained him. Before sailing from France for America on March 29, Dr. Vogt will visit Spain and the south of France.

A recital by pupils of Miss Jean E. Williams was given Thursday evening, March 6th, with distinct success, a feature of which was Grieg's "At the Cloister Gate," by double quartet of ladies voices, soli, soprano and contralto, to organ and piano accompaniment. Nevin's "Nightingale Song" was also

given in similar fashion, and Mr. G. D. Atkinson and Miss Jessie M. Flook supplied respectively organ and violin obligato during the evening. The well known refined taste of Miss Jean Williams and her ability as instructress were responsible for a finely executed programme, and the audience was both large and enthusiastic.

A recital was given by pupils of Mr. Russell G. McLean on Monday, March 10th, notice of which is left over; also that of the elocutionary recital by Miss Gladys Baldwin Parsons, A. T. C. M., on Saturday, March 15th.

Miss Lina Adamson contributed some delightful violin solos on Thursday, March 6th, at the Musical Club.

A very successful recital was given on Thursday evening, February 27th, by pupils of Miss Ada Twohy, Mus. Bac. The Beethoven concerto in C. minor, the Mendelssohn piano concerto and the Grieg concerto in A minor were noteworthy features of a remarkable programme, Miss Ada Twohy supplying orchestral accompaniments on the organ and at second piano. The recital was well attended and heartily enjoyed.

On March 11th a violoncello recital was given by Mr. Leo Smith, member of the Faculty, assisted by Mr. Walter Kirschbaum and Miss Eugenie Quéhen. An interesting programme was well carried out and displayed Mr. Leo Smith's gifts as solo and ensemble 'cellist in a highly favorable light. The audience included many lovers of the best chamber music.

Miss Beatrice Wilson gave a song recital recently in the Music Hall, assisted by three leading members of the Faculty, Messrs. Atkinson, Blachford, and H. T. Lantz. The occasion furnished a delightful evening's entertainment of a truly artistic order.

M. Paul Balbaud's Conferences Françaises have proved very attractive this season and are under the patronage of His Honor Lieut.-Governor Gibson, Lady Gibson and the Misses Gibson, President Falconer, Prof. and Mrs. Squair, Mrs. Hume Blake, Mrs. Ogden Jones, Mrs. Ch. McInnes, Mdme. de La Sablière, Miss Stuart, Mrs. W. F. Torrance, Miss Veals, and Mrs. Fairbairn. The authors taken up are Flaubert, Daudet, De Maupassant, Prosper Merimée, de Goncourt and others, the price for the course being \$2.00. These talks or conferences are of great educational value and are much enjoyed.



At a recent meeting of the Board of Governors of the institution, Mr. Frank S. Welsman was appointed Acting Assistant Musical Director, such appointment to be in effect until Dr. Fisher is able to resume his wonted duties. Mr. Welsman will reserve from 4 to 5 daily (except Saturday) when he may be seen at the Conservatory by those who wish to consult him on musical matters.

Home and Foreign Notes

At the last sale of antiquities at Sotheby's in London, the director of the Egyptian section of the Royal Museum in Berlin, Herr Schafer, acquired, for less than \$400, one of the most ancient musical instruments known to-day, an Egyptian double flute, discovered in 1890 in Beni-Hasou by Professor Flinders Petrie in the tomb of a young musician. The archaeologists have established the fact that this young flute player was buried twelve hundred years before the modern era, and they attach the highest value to all the objects found in her tomb.

Westminster College held its annual "At Home," on Thursday evening, December 19th, when an amusing little play entitled, "Help Wanted," was admirably put on by eight of the young ladies of the college, after which Mr. Russel G. McLean's pupils, with Mr. McLean at the piano, were heard in a programme of various songs which were greatly enjoyed by the large audience.

Luigi Boccherini was one of the greatest 'cellists of all time. He would almost take Haydn's place as a composer of chamber-music if he had not been eclipsed by the latter's greater genius. Of a great mass of really good music, however, one piquant little minuet is what keeps his name much before the public of to-day.

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Recent music in London included several concerts by the leading orchestras, the Royal Philharmonic, the London Symphony, the Queen's Hall and the New Symphony. The principal items at the Philharmonic's concert on December 5th was an excellent performance by Sapellnikoff of Chopin's pianoforte concerto in E minor, and a new symphony in B minor, by Sir Hubert Parry.

To few musical events of the coming season will more interest be attached than the appearance of the famous pianist, Leopold Godowsky. His artistic reputation has increased greatly in the last two years, and he is now justly regarded as one of the most phenomenal key-board artists in Europe. As a technician he is surpassed by few living pianists; this fact is reflected in his compositions, which, though not numerous, are remarkable for their tremendous technical exactions. Godowsky is still a comparatively young man, having been born in 1870.

Before leaving Berlin Dr. Vogt had many interesting experiences, and was able to hear almost everything that was going on in musical circles. Berlin seems to be the Mecca of composers, conductors and artists at this season of the year, for such conductors as the great Richard Strauss, Nikisch, Steinbach, Weingartner, Max Fiedler, Busani, Reyer, Emil Paur, and many others were all heard in interesting programs.

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Dr. Vogt also had a long interview with Siegfried Ochs, the foremost of choral conductors in the old world, who had heard a great deal about the Mendelssohn Choir from such musicians as Max Fiedler, conductor of the Boston Symphony Orchestra last year, and Stran-sky of the New York Philharmonic Orchestra. At Leipsic Dr. Vogt attended the famous St. Thomas Church, noted for its splendid choir, which has attained such superlative excellence in unaccompanied singing, and where he gained his first inspirations in his student days. Before sailing from Boulogne on March 29, Dr. Vogt will make an extended tour through the south of France and Spain.

It is understood that the re-organization of the chorus of the Mendelssohn Choir will begin after his return to Toronto, about the middle of April, an announcement relating to this appearing in another column of this issue.

It is interesting to note in the London, Eng., Musical Times that one of the successes in Dr. Coward's London Coliseum concerts with the Sheffield Choir was Dr. Vogt's "An Indian Lullaby," for women's voices.

Mr. H. A. Wheeldon continues to draw good attendances at his free organ recitals daily at the noon hour in the Metropolitan Church. The programs have all been of an interesting nature and have contained

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selections from the classics, such as Handel's Organ Concertos, Diemel's Sonata in G minor, and numbers by Rheinberger, Schubert and others. In all 45 organ pieces were submitted one week at these noon recitals.

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Contents

	Page
Herr Engelbert Humperdinck (with portrait).....	100
The Evolution of An Orchestra.....	101
Sigfrid Karg-Elert.....	103
Miss Edith Myers.....	106
Mr. Albert Visetti.....	108
People's Palace.....	110
German Song.....	111
Grand Prize for American Opera.....	112
The New School of Music.....	113
Editorial Notes.....	115
Personals.....	116
Conservatory Announcements and Events.....	118
Home and Foreign Notes.....	123

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The Conservatory Monthly

Herr Engelbert Humperdinck



ERR HUMPERDINCK is the famous composer of "Hansel and Gretel." It was brought forward for the first time in public on December 23, 1893, in Weimar, and created so profound an impression that it speedily took possession of all principal theatres of Germany, crossed the channel into England, made its way into Holland, Belgium, and Italy, and reached America within two years. Its first performance in New York was in an English version at Daly's Theatre on October 8, 1895. There were drawbacks in the representation which prevented a success, but after it had been incorporated in the German repertory of the Metropolitan Opera House in the season of 1895-1896 it became as much of a permanency as any opera in the list.

Humperdinck has built up the musical structure of "Hansel and Gretel" in the Wagnerian manner, but has done it with so much fluency and deftness that a musical layman might listen to it from beginning to end without suspecting the fact, save from the occasional employment of what may be called Wagnerian idioms. The little work is replete with melodies which, though original, bear a strong family resemblance to two little songs which the children sing at the beginning of the first and second acts, and which are veritable nursery songs in Germany.

The Evolution of an Orchestra



NOTED French scientist, wishing to exemplify musical evolution, has—in a noted work on that subject—seized upon the subject of the orchestra as a fitting example to prove his case. He compares its evolution with that of a living being; that is, from the rudimentary to the more advanced; the passing from the simple to the compound, and from the homogeneous to the heterogeneous. Noticing that in the beginning of instrumental combinations the composers left no precise indication of the instruments to be employed, but merely stated “For all kinds of instruments,” he proceeds to trace the history and development of the new growth in the seventeenth and eighteenth centuries, and compares the orchestra, even of Gluck’s day, with a new-born child, whose frame and organs are not fully formed. To-day, however, the orchestra has become “as some gigantic and powerful animal,” ever increasing its forces, making ever-increasing demands on the technique of composer and player. In the days of Bach twenty instrumentalists were considered sufficient to form an orchestra. For secular music in the eighteenth century fifty was considered a very big number. Nowadays that number has grown to alarming figures. Wagner needs 110 musicians; Berlioz wanted 800; and Strauss has added many new instruments to his scores. And not only in this direction has development proceeded apace, but the demands made on the executive skill of the performer have increased in corresponding ratio. The violin part in “Don Juan” (R. Strauss) has technical difficulties equal in extent to the modern concerto. Wagner demands almost a new technique from his ‘cello section in the wonderful “Ring of the Nibelung”;

and a horn part in "The Heldenleben" or a woodwind part in, say, "Pelleas and Melisande"—and one could multiply instances ad libitum—make it imperative that not only the most skilled performer be engaged, but that such performer should be unfettered with the necessity of playing long hours at the less edifying branches of the art. Therefore, in making their appeal for continued and increased support, the committee of the Toronto Symphony Orchestra would draw attention to the fact that the modern orchestra, and the performing of modern works, has reached a stage in the evolution of the art whereby the employment of only the most skilled executants can the modern requirements be satisfactorily met; and they confidently hope that, with increased support, new works by modern composers—composers who are a vital force in the life of the older countries—may be added to the already comprehensive list which exists in the repertoire of the orchestra to-day.

L. S.



A bust in bronze to the famous musical critic, Edouard Hanslick, has just been unveiled at the University of Vienna. Hanslick, it will be remembered, gave a course of aesthetics at the University for many years. He was a Czech, born at Prague, September 11, 1825, and began his career as a critic on the Musical Gazette of Schmidt. Finally he went to the Press in Vienna. It is there that he acquired his renown, especially as an adversary of Wagner, all of whose theories he combated. He appointed himself the defender of the old opera form, which he felt was being battered down by the admirers of Wagner. Now one admires Hanslick's courage and sincerity, but his opinions are seen to have had no particular force or weight.

Sigfrid Karg-Elert

By A. Eaglefield Hull

IN summarising Karg-Elert's art, we should accord him first place as a harmonist. His originality and invention in this direction are amply proven by the wonderfully beautiful and absolutely novel progressions of many passages, and especially the cadences in his songs and pieces. Scores of striking effects—such as the mediant pedal in the Finale to his Passacaglia in E flat minor for organ, the marvellous use of tonal harmony in the simple little "Sonata Exotique" for pianoforte, the luxuriant harmonic texture of the 'cello sonata, the piquant "Aphorisms," etc.,—at once occur to mind. Like all bold harmonic innovators, Reger and Strauss not excepted, he occasionally runs to excess and extravagance. In the last two pages of the second Pastel, Op. 92, his emotions seem to lead him almost up to the loss of coherence, but there are few places indeed like this where the discordant mesh is perhaps not quite satisfactorily unravelled.

As a melodist, he will certainly be disappointing to those conservative listeners who do not regard a part as melodious unless it is diatonic, for Karg-Elert is nothing if he is not modern. As a matter of fact he has a wonderful vein of melody: witness the "long-breathed" solo in the organ Improvisation in E over a sustained soft pedal in the bass; or take any of the songs, the set of three entitled "To My Child," or the six fervent ones, "To My Wife." His love too of single melodious parts without accompaniment proves his undoubted melodic vein; the deeply expressive appeal of many of his recitative-like passages is quite wonderful.

In the directions of rhythm and form he is a bold innovator. Whilst his works up to Op. 50 ran on the lines adopted by Brahms, Schumann, and Grieg, with Op. 51 a drastic change commences in which the composer allows his own needs of expression to mould his forms. In the Pianoforte Sonata of this period and in the "Aphorisms" we find successful experiments in new rhythms worked out in times which themselves are not ordinary,—11-8, 7-4, 5-8, 5-16, etc. In these works may be seen the first move towards a bolder style of utterance, the climax of which he has now reached with his string quartet, Op. 101, in which each part is a satisfactory piece by itself. Surely a unique composition!

Of even greater moment is the distinct advance he has made in the mere technique of the instruments for which he writes. When once the organ had attracted his attention his imagination exercised itself over a wide field, and the publication of his organ works has come as a revelation to the organ-loving community. When the sum of forces in the present Renaissance of organ-playing comes to be added up, the part played by the compositions of Karg-Elert will be no mean one. His "Phantasie und Fuge, D dur," Op. 39b, his "Passacaglia, Es moll," his "66 Choral-Improvisationen," the "20 Praludien und Postludien," the three "Symphonic Chorales," the "Chaconne, Fugue-Trilogy and Choral," the "Trois Impressions," Op. 72, and the "Drei Pastelle," Op. 92, are all compositions of the greatest value; and whilst the early "Passacaglia" consists of a theme subjected to every variety of treatment, it is at the same time dramatic programme music. The later "Chaconne," which is obviously influenced by the "Passacaglia," gains greatly by its unbroken continuity, and the two long recitative-like passages add considerably to its charm. Some critics might think the ground-bass theme almost too short, but there is no denying the great beauty and originality of the composer's developments of the small phrase, nor the marvellous hand-

ling of his climaxes. The addition of the brass and drums for the Finale was, too, a happy thought, but as the cadence is practically the same as that at the end of the "Chaconne," one imagines that this gigantic composition, taking half-an-hour in performance, may possibly, with advantage be given in two separate parts.

In the "Choral-Improvisationen" one cannot but marvel at the composer's power of assimilating the form and styles of almost every known organ master up to his own day whilst at the same time expressing his own feelings in a modern way. Schütz, Scheidt, Froberger, Buxtehude, Bach, Mendelssohn, Reger, and even Guilmant are all laid under contribution as models for forms in which to pour his modern feelings; and, just as some passages in his later compositions look much like Reger's works, but feel very different, so in his organ treatments of the choral he breathes a new life into the old forms in quite a marvellous way. Limitations of space prevent the discussion of his influence on organ registering, but it is undeniable that the dissemination of his works, overflowing as they are with novel suggestions, is already producing almost a revolution in this respect. Of course it goes without saying that Bach has been his chief inspiration, and this in other branches beside his organ music.—"Musical Times."



The two concerts given by the Oratorio Society, under Dr. Broome, and the New York Philharmonic Orchestra, under Stransky, attracted appreciative audiences and were in many respects quite unique. Dr. Broome conducted with musicianly esprit and magnetism and Mr. Russell G. McLean sang effectively and artistically, while Miss Winifred Henderson, a pupil of Dr. Broome, made a most agreeable impression. Mrs. Denison Dana was another assisting vocalist.

Miss Edith Myers



I HAVE much pleasure in presenting with this month's issue, a portrait of Miss Edith Myers, who is known, not only in Toronto, but widely over the Dominion as a specialist in novel methods of teaching the first steps or rudiments of music, having for quite a number of years been identified with the "Myers Kindergarten Method." Miss Myers was from early childhood associated with the Conservatory, first as a pupil of Miss Maud Gordon, then becoming a pupil of Dr. Fisher, and winning a silver medal for memory-playing, a gold medal, and first place in artists' course of 1895. Miss Myers then entered on a course of study with Mrs. A. K. Virgil of the well known Virgil Clavier School, also Mr. W. H. Sherwood, pupil of Liszt, Mr. Frederic Mariner, and Mr. John Mokrys, during which busy period she was no doubt quietly giving full attention to certain existing methods and maxims and preparing to put before the world those results of reflection and observation which ultimately resolved themselves into her valuable and popular "method," which is taught today in Toronto, Vancouver, Victoria, Kamloops, Nelson, St. John's (Newfoundland), Calgary, Edmonton, Regina, Moose Jaw, Belleville, Chatham (Ursuline Convent), Clinton, Napanee, Deseronto, Trenton, Waterloo, Tilsonburg and many other places.

After graduation, Miss Myers returned to the Conservatory as a teacher of the Fletcher Music Method and after several visits to New York and England, she succeeded in compiling a method which is recognized as embodying the good points of various existing formulae together with original ideas gained through much time and experience in teaching classes



MISS EDITH MYERS

of children. For nine years the Myers method has been successfully taught at the Conservatory and also imparted to numbers of teachers at outside points, and each generation of children seems to enjoy the peculiar features of the course with the fervour and appreciation that ensue naturally from the attractive nature of this justly popular "method."

As a trained musician and a personality of gentle and sympathetic charm, Miss Myers well deserves her success and is a valued member of the Conservatory Faculty. She is highly esteemed as a competent teacher of piano.



The Royal Orchestra of Copenhagen have given a concert entirely devoted to compositions by Jean Sibelius. Under his direction a fine performance was given of his new fourth Symphony, "Lucus a non lucendo." Ludvig Schytte's Pianoforte concerto was played by his daughter, Miss Anna Schytte, at a concert of the Dansk Koncertforening. At a concert conducted by M. Safonoff, Strauss's "Also sprach Zarathustra" was performed for the first time in Denmark.

Under the auspices of the German Lyceum Club, an orchestral concert devoted to works by female composers was given at the Hall of the Konigliche Hochschule für Musik on January 17. The programme included compositions by Cornélie van Oosterzee, Nadia Boulanger, Elizabeth Kuyper, Mary Wurm, Ingeborg von Bronsart, and Adela Maddison.

At a concert given under the auspices of the Tonkünstlerverein, Mr. Cyril Scott played a number of his impressionistic compositions, including the Pianoforte sonata. He was excellently received.

Mr. Albert Visetti



TUDENTS will be naturally interested to know what the "Maestro," as his pupils are accustomed to call him, has to say upon the technique of the singer's art. Here are some of his obiter dicta, culled from various sources. He speaks with scorn of the Italian method.

"Look at the columns of the newspapers, and you will find scores of names, and wonderful methods advertised; and amongst them, 'Professors' who teach the old Italian method, for this is always safe to draw the unwary, but it means nothing.

"The frequency of the lesson was a great factor in the success some famous Italian teachers in the past have had with their pupils. The old masters took but a few pupils, and devoted their whole teaching time to them. That was really the "Italian method," about which so much nonsense has been talked and written.

There is too much said about production and method. The voice is made for you; all you can do is to see that the way of nature is followed."

From 1878 to 1890 he conducted the Bath Philharmonic Society (it is impossible to say how much the peculiar circumstances of his birth influenced him in this direction), for which he wrote two cantatas, "The Desert" and "The Praise of Song." In 1904 he visited Canada for the purpose of giving a number of lectures on various musical subjects; and whilst he was in this country his advice was much sought after by budding vocalists.

In an interview reported in the Montreal Daily Witness he says:—

First of all, you need health. You cannot be a singer without health. Then you need a certain kind of throat. The Italian throat, the German throat, can stand more than the English throat. And if I were giving advice at all, I would say that each person should commence in his own country. You know the silly habit of sending a person to Germany or Italy in the first instance. Perfectly fatal. You may have the best masters for the piano and the most indifferent masters for the voice. And it is all wrong. You should begin with your own country, with your own tongue. You should have the best masters. And after you have acquired the language of the foreign country you wish to go to, after you know a little about its history and atmosphere—why, then, being sure of yourself, you might go to Italy or to Germany; but to go there first, before there was promise of success, before there was knowledge, that would be quite fatal.

Further, he says:—

He would advise every one who has thought of a musical career to go to London—to the Royal College of Music, or the Royal Academy of Music.

The reason is simple. If you go to France you get French music. If you go to Germany you get German music, and so on. Go to England, and you will get the music of every nation. You will get Russian music, every class and style of music. The reason is that London is the most cosmopolitan city in the world. It attracts by its enormous compulsion, everything of interest and value.



All will regret to hear that owing to continued ill-health Dr. Humfrey Anger has resigned his organ at Central Methodist Church. It is hoped that this genial and talented musician will respond to the enforced rest and recuperate the more quickly.

People's Palace

Mile End Road, East London, February 20, 22



THE children's competitions connected with this very useful and successful festival are held at separate periods from those catering for adults. On February 20 only Jewish schools and choirs were heard, because they were unable to take part with the other schools whose only available time was Saturday, February 22. A band from the Baker Street, Stepney, School, under Mr. Davis, was the only entry in the children's violin band class. They played Schumann's "Birthday March" (as arranged in Novello's School Band Music) with quite remarkable finish and spirit, and with excellent tune. Four schools had entered for the school choir section, in which the tests were "Where the Bee Sucks" (Arne), and "Waken Not the Sleeper" (Reinecke). Rochelle Street, Bethnal Green (Miss K. Darke), came out first.

On February 22 the great hall of the Palace presented an animated sight. Over one thousand children competed in various classes. Six girls' choirs were in one class, the first place in which was won by Eleanor Road, Hackney (Miss M. A. Wallington), the second by Sneed Road, Bow (Miss A. S. Hedley), and the third by Dingle Lane, Poplar (Miss Hants).

In the boys' section, in which only two of the three entries appeared, St. John's Road, Hoxton, was first, and in a mixed (girls and boys) class, Christ Church, Spitalfields (Mr. F. Daly), reached the highest point attained during the two days by their beautiful performance of "O No, John" (folk-song) and the two-part song, "In Summer Woods" (John Ireland). Rarely have such pure tone, perfect intonation, clear enunciation, and fine rhythmic treatment been heard at a junior competition. As was pointed out by the judge, all this artistic execution was secured without upsetting any factor of the composition. The laudable attempt at clear enunciation often made at these events is very apt to lead to a falsification of the phrasing and rhythm of the music.

German Song

IT IS to the countless wealth of the German race in folk-songs, an affluence which can be traced back to the very dawn of civilization among them, that the possibility of such lyric poets as Goethe, Heine, Rückert, and Uhland is due. From the days of the "Nibelungenlied," that great epic which, like the Homeric poems, can hardly be credited to any one author, every hamlet has rung with beautiful national songs, which sprung straight from the fervid heart of the people. These songs are balmy with the breath of the forest, the meadow, and river, and have that simple and bewitching freshness of motive and rhythm which unconsciously sets itself to music.

The German Volkslied, as the exponent of the popular heart, has a wide range, from mere comment on historical events, and quaint, droll satire, such as may be found in Hans Sachs, to the grand protest against spiritual bondage which makes the burden of Luther's hymn, "Ein feste Burg." But nowhere is the beauty of the German song so marked as in those Lieder treating of love, deeds of arms, and the old mystic legends so dear to the German heart. Tieck writes of the "Minnesinger period": "Believers sang of faith, lovers of love; knights described knightly actions and battles, and loving, believing knights were their chief audiences. The spring, beauty, gayety, were objects that could never tire; great duels and deeds of arms carried every hearer, the more surely the stronger they were painted; and as the pillars and dome of the church encircled the flock, so did religion, as the highest, encircle poetry and reality, and every heart in equal love humbled itself before her."

A similar spirit has always inspired the popular German song, a simple and beautiful reverence for the unknown, the worship of heroism, a vital sympathy with the various manifestations of nature. Without the fire of the French chansons, the sonorous grace of the Tuscan stornelli, these artless ditties, with their exclusive reliance on true feeling, possess an indescribable charm.

The German Lied always preserved its characteristic beauty. Goethe, and the great school of lyric poets clustered around him, simply perfected the artistic form, without departing from the simplicity and soulfulness of the stock from which it came. Had it not been for the rich soil of popular song, we should not have had the peerless lyrics of modern Germany. Had it not been for the poetic inspiration of such word-makers as Goethe and Heine, we should not have had such music-makers in the sphere of song as Schubert and Franz.



Grand Prize for American Opera

The Musical Monitor for March announces a Ten Thousand Dollar Prize offered by the National Federation of Musical Clubs to composers who are citizens of the United States for an American opera.

The above prize was made possible by the generous action of the citizens of Los Angeles, Cal., who not only raised the money, but promise a production of the opera in 1915 on a scale never approached before in America. The opera is to be presented by American artists of international reputation.

The first performance of the prize opera is to take place in Los Angeles during the Panama-Pacific Exposition, at the Ninth Biennial Convention of the National Federation of Musical Clubs.

The New School of Music



WHEN Richard Wagner broke away from established musical traditions, even some of his intimates failed in encouragement of his temerity perhaps with a presentiment of just what has happened—a madness of liberty, a scorn of order; a leaning toward the erratic and sensational. Yet Wagner has been proven to be a great composer, a great melodist, a master, never disputed, of orchestral harmony and effect. He had a strong purpose in his work and as he was his own librettist his musical plan was spontaneous. The same character pervades all his work in different forms. Being the first in the field he had no one to imitate, save the flickering ideas of Liszt who had ventured into new paths long before, but whose dependence upon existing melodies kept him from extended independent flights.

Wagner shocked the musical world so severely that the result had almost political significance. The shocks produced by the followers of the later development are more in the line of a teasing of the musical sensibilities. One of Wagner's favorable biographers is on record as stating he restricted the development of the purely musical wherever he could, meaning of course, that Wagner's great idea was the homogeneity of song, action and orchestration without allowing undue prominence to any. Without his large plan to stand behind the idea, this restriction of the development of the purely musical seems to be the key note, ground plan, predominant color—any architectural term might fit—of the greater part of the musical compositions ground out at the present time. It would seem that there is a great overproduction of music (it would be gratuitous to say musical ideas)

when one goes through a large pile of the newer music for instance, all so much alike as regards harmony and all sharing in the same paucity of melody, all reaching for the same bizarre effects, one is forced to the conclusion that it does not require any great amount of genius to evolve it. As to its structural merits, it will be as well to wait awhile before revolutionizing the study of harmony which has already been begun in some musical institutions. We can no more contend that sensational consecutive fifths and octaves, dyspeptic augmented chords whether of the 13th or otherwise, and the absence of the third in the chord, are permanent and elevating things in music than we can prove that the moral chaos of Ibsen, Bernard Shaw and Gerhard Hauptmann is a permanent and elevating thing in literature. Many who thought so a few months ago have already joined the ranks of artistic agnosticism. The charms that music is reputed to have are not augmented by confusion.—
Mary E. Dunavon.



THE genius of Schubert seems to have been directly formed for the expression of subjective emotion in music. That his life should have been simultaneous with the perfect literary unfolding of the old Volkslied in the superb lyrics of Goethe, Heine, and their school, is quite remarkable. Poetry and song clasped hands on the same lofty summits of genius. Liszt has given to our composer the title of *le musicien le plus poetique*, which very well expresses his place in art.

In the song as created by Schubert and transmitted to his successors, there are three forms, the first of which is that of the simple Lied, with one unchanged melody. A good example of this is the setting of Goethe's "Haideroslein," which is full of quaint grace and simplicity. A second and more elaborate method is what the Germans call "through-composed," in which all the different feelings are successively embodied in the changes of the melody, the sense of

unity being preserved by the treatment of the accompaniment, or the recurrence of the principal motive at the close of the song. An admirable model of this is found in the "Lindenbaum."

The third and finest art-method, as applied by Schubert to lyric music, is the "declamatory." In this form we detect the consummate flower of the musical lyric. The vocal part is lifted into a species of passionate chant, full of dramatic fire and color, while the accompaniment, which is extremely elaborate, furnishes a most picturesque setting. The genius of the composer displays itself here fully as much as in the vocal treatment. When the lyric feeling rises to its climax it expresses itself in the crowning melody, this high tide of the music and poetry being always in unison. As masterpieces of this form may be cited "Die Stadt" and "Der Erlkonig," which stand far beyond any other works of the same nature in the literature of music.

◆ ◆ ◆ Editorial Notes



NEW musical journal about to be launched by a leading educational institution in the U. S. announces that it will not stoop to articles such as "Hints to Piano Teachers" nor will it publish songs and pieces for beginners; in short, it will deal only with questions of art and not of trade, and more to the same effect. These aims and intentions are excellent and do our contemporary honor, but we think the standard a difficult one to maintain, especially if it be desired to secure readers. The world is so largely made up of busy people, pre-occupied people, mediocre people, or, shall we even say—commonplace people—that excessive high literary standards are not always welcome. Above all the modern taste runs to "news," and this, at least, the average teacher expects to find in an average periodical. However, there can be no harm done by wisely eliminating the groups of songs, "nocturnes," "valse caprices," and "intermezzi" without number that are to be found in so many of the musical journals of the present day.

Personals

A talented pupil of Miss H. Ethel Shepherd, Mrs. Ruth E. Cross, whose contralto voice was much admired last season at the Conservatory recitals has been very successful of late in Moose Jaw and other Western points. She shared the honors with Mrs. Vena Gibson-Garnum at a joint recital of great merit during February last, when she gave a programme of French, Italian and English song. The accompanist was Mrs. Eliz. McLellan, A. T. C. M. The programme given at the meeting of the Women's Morning Musical Club, Toronto, on March 13, was contributed by pupils of Miss Shepherd, among whom Mrs. Denison Dana was specially pleasing. This charming singer was again heard in Miss Shepherd's studio on March 18th at an afternoon musicale.

Miss Ada Twohy, Miss Mary Morley, Miss Jean Williams and Miss Jean Hunter, members of the piano, violin and vocal staff, have been busy at concerts and musicales of late.

Two pupils of Mr. M. M. Stevenson, Toronto Conservatory of Music, have recently been appointed to church choir positions. Miss Vera McLean, contralto, has taken the solo position in St. Paul's Presbyterian Church, and Mr. Alexander Sherriffs, baritone, the solo position in the Alhambra Avenue Presbyterian Church.

Popular organ recitals have been given by Mr. W. H. Hewlett in Centenary Church, Hamilton, assisted by Mr. Habbeshaw, tenor, of Toronto, and by Mr. Alfred Hall, in St. Paul's Church, assisted by Howard Massey Frederick, baritone, also of Toronto.

It was a pleasure, writes Dr. A. S. Vogt, during our stay in Berlin, to several times meet Mr. and Mrs. Francis Maclennan of the Royal Opera personnel. These sterling artists, who are so well known in Toronto, have made remarkable progress since coming to Germany six years ago, and have won many friends in the German capital through the consistently high character of their work. They leave Berlin at the expiration of their present contract with the Royal Opera, having accepted a most favorable engagement with the important Opera at Hamburg. Both in Germany and England, their successes have been pronounced, whether in the operas of French and Italian composers, or in the heavier German works, including some of the most important Wagnerian roles. Mrs. Maclennan was Florence Easton of Toronto.

Canadian music lovers who may be searching for some distinctive musical offerings on the Continent during the coming spring and early summer are reminded of the Bach-Beethoven-Brahms Festival in Berlin, in April, the special Festival Operatic season at the Berlin Royal Opera in June, and the Vienna Music Festival of the same month—the last mentioned event having now being accepted as an annual undertaking as a result of the splendid success of the festival of last June.

Dr. Fisher, who with Mrs. Fisher, has been for some weeks at 110 Lowther Ave., is making satisfactory progress with regard to health and enjoys driving out and seeing his friends quietly from time to time and with the advent of warm and settled weather still greater improvement is looked for.

Miss Mabel F. Boddy has resumed teaching after a short attack of illness. Mdme. Le Mar enjoyed a visit to New York early in the present month.

Conservatory Announcements and Events

The recital by pupils of Mr. Russell G. McLean on Monday, Feb. 24th, was of unusual interest from the nature of the programme and the genuine attainments of the performers. Mr. McLean is himself so successful on the concert platform and familiar with the difficulties and experiences ensuing that he makes an ideal singing master, and the Misses Gladys Mitchell, Lucille Verity, Mabel Crews, Lillian Carney, Violet Miller, Bessie Lake, Marion Gibson, and the Messrs. Roderick Mitchell and James Sutherland gave their selections in remarkably skilful and artistic manner and were well received by a capacity audience. One noted, with particular satisfaction, that the songs were, in nearly every case, carefully chosen with reference to the strong or weak points of the singer with very pleasing results not to be found when choice of songs is arbitrary because of intrinsic merit or popularity. The stage was effectively treated with palms and yellow lights and Mrs. Newton Magwood, sister of Mr. McLean, supplied most satisfactory accompaniments.

Miss Ethel Shepherd gave one of her series of musical teas in her charming studio in the Conservatory Tuesday, March 12th, when the spacious room was beautiful with palms, ferns, Madonna lilies and daffodils, the hostess looking very handsome in American Beauty brocaded ninon over white satin, with hem and train of the rich crimson satin. She wore diamond ornaments. Mrs. Denison D. Dana, who looked very pretty and sang beautifully, wore a French gown of black satin, with bodice of white lace and cerise satin, and a little cerise hat with violet bows. She received at least six bouquets of lovely

flowers, roses, marguerites, violets and lilies. Miss Joy Ryan also contributed to the programme, and wore a gown of pale mauve satin, which suited her fair hair and complexion to perfection. Tea was served at the close of the programme from a table with tulips and crimson shaded lights.—“The News.”

A piano recital by pupils of Mr. Edmund Hardy was given in the Music Hall, Tuesday evening, March 18th, when Mr. J. R. Cook, Miss Susie Russell, Miss Nesta Verner, Miss Marion Thompson, Miss Adella Clarke, Master Bertie Procter, Miss Margaret Russell, Miss Mildred Lotz, Miss Verna Kean, Miss Anita Wilson, Mr. J. J. Brady and Miss Constance Oakley gave a delightful programme of decidedly eclectic character, including a piano duet played by the Misses Anita Wilson and Mildred Lotz. Vocal numbers were also successfully contributed by pupils of Mr. H. J. Lautz and Mr. M. M. Stevenson.

Miss Gladys Baldwin Parsons, A. T. C. M., gave a recital on a Saturday evening in March which afforded the utmost pleasure to a large audience containing many personal friends as well as those interested in correct and satisfying elocutionary efforts. This young lady has several undoubted gifts, such as a fine sonorous voice, good carriage and presence, and sufficient temperament to ensure for her the close attention of her listeners in whatever style of English recitation she may choose, while she is specially successful in humorous selections and in the plain narrative manner, one of the most difficult departments of stage work. She was becomingly gowned in pale yellow and received many handsome flowers.

The well known singer, Miss Winnifred Hicks-Lyne, will give a recital at Foresters' Hall, on April 30th. She will have in association with her, the talented violinist, Miss Lina Drechsler-Adamson.

Miss Muriel Lillie, a young Canadian pianist who received a medal for her playing in the Earl Grey

Trophy Competition of 1910, recently gave a recital in Steinway Hall, London, Eng., and her execution was highly praised by the "Daily Telegraph." Miss Lillie, who hails from Cobourg, Ont., was a pupil of Mr. Frank Welsman and is now pursuing her studies in Berlin.

A very interesting programme was prepared by the choir of the Parkdale Presbyterian Church, under the direction of Mr. Edmund Hardy, Mus. Bac., and organist and choirmaster, given at the concert held in the church upon the evening of March 27. Chief amongst the numbers to be performed was Coleridge-Taylor's beautiful cantata, "Hiawatha's Wedding Feast."

A recital was given Thursday evening, March 13th, by Miss Elma Ferguson, A. T. C. M., an accomplished piano pupil of Mr. W. J. McNally, assisted at second piano by Miss Olive M. Skirrow, and by pupils of Mrs. Drechsler-Adamson, Mr. A. T. Cringan, and the School of Expression. Miss Ferguson's programme contained several difficult concert pieces, such as the Fourteenth Rhapsody, Liszt's Paraphrase of the Mid-Summer Night's Dream Music, and Chopin's F. Minor Concerto, from which may be gleaned some idea of the abilities of Mr. McNally's talented pupil, who possesses already in no doubtful measure the touch, style, and execution which should eventually make her a very successful pianist. Her playing of a Beethoven Sonata with Miss Mary White, violin, was also a delightful and scholarly performance. Miss Olive Skirrow, another pupil of Mr. McNally, gave excellent support in the Chopin number, and the vocalist, Miss Janet T. Cringan, again displayed a charming voice, well governed and instructed, and Miss Ethel Dodds, elocutionist, gave Kenneth Grahame's *Mutabile Sempre* with good literary understanding.

The Toronto String Quartette gave their third concert of their seventh season, March 12th, at the Con-

servatory of Music Hall, before a large audience that evidently had an intelligent appreciation of chamber music. The opening number of the programme, D'Ambrosio's Quartette Op. 42, a work very exacting in its demands upon ensemble and unity of interpretation, was given an admirable rendering. The closing number was Schumann's fine quintette for piano and strings, Op. 44, Mr. Ernest Seitz taking the piano part. This familiar work was very acceptable on account of its clearness of form, and melodic outline, and was given an illuminative interpretation. Mr. Seitz, at the piano, proved himself once more to be a most accomplished reader and executant of his music, well-balanced in expression, and authoritative without being conventional. The Quartette announced an extra concert for April 9, when the prices of seats were "popular."

On Good Friday evening at Sherbourne Street Methodist Church a service was held that was largely choral in its character. The excellent choir of the church, under the direction of Mr. G. D. Atkinson, rendered several choice and appropriate numbers by Gounod, Hawley, Tschaikovsky and Dvorak.

A recital was given Saturday afternoon, March 29th, when the following programme was intelligently and pleasingly rendered by pupils of the Primary Grade in the piano and vocal departments:—

Jensen—The Mill, Op. 17, No. 3.....Miss Irma Ashley
 Massenet—Aragonaise.....Miss Margaret Lind
 Dennee—Danse Gracieuse.....Miss Victoria Hanna
 Dennee—Waltz, Op. 15, No. 5.....Miss Jessie Bredin
 Sartorio—Tone Blossoms, Op. 122, No. 3.....
Miss Florence Wright
 Whelpley—(a) The Nightingale; (b) Dance by
 Moonlight.....Master Arthur Bysshe
 Ambroise—Danse Caractéristique.....
Master Angus MacCunn
 Eilenberg—Reverie, Op. 27.....Miss Jessie Gibson
 Strelezki—Happy Days.....Miss Lucy Love

Bellairs—Liebesgruss.....Miss Mabel Smith
Lohr—Cradle Song.....Miss Muriel Asman
Bachmann—La Cigale.....Miss Noreen Porter
Quigley—Fairy's Wedding.....Miss Margaret St. John
Wise—Gavotte.....Master George L. Patterson

The following teachers were represented: Miss Alice M. Kimber, Miss Evelyn Pamphylon, Miss E. M. Crane, Miss Jennie Creighton, Miss Madeline Schill, Miss Alma F. Tipp, Miss R. E. A. Wilson, Miss Annie Hallworth, Miss Mona Bates, Miss Olive Brush.

A recital by students of the Piano, Singing and Organ Departments (intermediate grade) was given in the Music Hall, Saturday afternoon, April 5th, the following teachers being represented: Miss Edith Breckenridge, Miss Eva Hughes, Miss Alma Tipp, Miss Pearle Rowan, Miss Marjorie Ratcliffe, Miss Mona Bates, Miss Lily Lawson, Miss Edith Dickson, Miss Edith Myers, Mrs. Norma R. Reburn, Miss Maud Gordon and Mr. M. M. Stevenson.

A piano recital by pupils of Miss Ida G. Holmes was given in the Lecture Hall on Saturday afternoon, April 5th, at 3.30 o'clock, the performers being the Misses Hazel Howarth, Kathleen Monk, Violet MacKenzie, Beatrice Manchee, Florence Cooch, Marion Hughes, Helen Brown, Lorene Jennings, Nora Beer, Eva Hogg and Helena Holmes.



Alumni Notes

A meeting of the Executive of the T. C. M. Alumni Association was held in Dr. Fisher's studio at four o'clock on Wednesday, April 9th, to arrange the details of the annual meeting on May 21st, the day following the closing concert at Massey Hall.

Home and Foreign Notes

THE ADVANCE OF CONDUCTING AND ORCHESTRAL PLAYING.

Mr. Landon Ronald, drawing from his wide knowledge and experience of matters orchestral, gave an interesting address on this topic, in which he summarised the requirements of a conductor and of the present state of orchestral playing in England. He said that only in recent years had great conductors been recognized in England as worthy to be ranked among the most eminent in the musical profession, and that even to-day there were many people "unable to differentiate between the man who wags a stick and the artist who inspires all those around him to feel as he feels and to do what he wills." Fortunately, he said, the great vogue of orchestral music was teaching the public to understand the conductor's art. There were still some who believed that conducting was the last resort of the musical failure. He (Mr. Ronald) would endeavour to prove that this particular branch of art required more study and more natural gift than almost any other except composition.

Mr. Ronald outlined the history of conducting in England, from the first experiments of Spohr with the baton at the Philharmonic concerts in 1820 to the final establishment of the method under the régime

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of Sir Michael Costa. He then described the essential qualifications of a great conductor. He said: "First, he must be an all-round, thorough musician. Secondly, he must know the scores of all the works he conducts extremely well, and if possible by heart. Thirdly, he must have a good knowledge of the possibilities and distinguishing features of all the instruments. Fourthly, he must have an accurate ear and a good memory. Fifthly, his beat, besides being clear and decisive, must indicate in an intelligent manner the different effects he wishes produced. Combined with these are other natural gifts which are essential, such as magnetism, poetic feeling, a strong sense of rhythm, and above all, personality and temperament. Perhaps I should explain that in using the word personality, I mean that a conductor must be not only master of himself but of those under him, and must possess an indescribable something which impresses both his orchestra and his audience with a sense of complete mastery immediately he takes his place at the conductor's desk."

Mr. Ronald remarked that great composers had possessed these natural gifts, but had failed as conductors owing to their want of control over the mechanical side of the art. Beethoven gave way to confused gesticulation; Schumann was similarly wanting in collectedness and clearness; Wagner probably suffered as a com-

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poser from his nervous, excitable nature. Mendelssohn and Liszt were great composers and great conductors, but the combination, Mr. Ronald said, was rare. He gave instances of famous conductors of the past and present who had composed nothing of importance.

Johannes Brahms is generally considered the last, by many the greatest, of the classical German masters. Certainly it would be hard to say that even Beethoven used the classic sonata form with surer mastery. Brahms paid so much attention to the balance of movements in a work that his admirers claim he really invented the perfectly balanced cyclic form.

Brahms once destroyed no less than fifty completed songs—of which he spoke somewhat regretfully as “right neat little songs”—as not up to his standard. This extreme conscientiousness makes it possible for the experienced music-lover to anticipate surely a treat when he sees Brahms' name on a programme.

Dr. Slater has recently resigned his appointment as organist of Calcutta Cathedral, after twenty-seven years' service. During this time he arranged the music for a great many State services, and composed a Jubilee Anthem for the Queen's Jubilee in 1887, and a Te Deum when the Prince of Wales visited India. Dr. Slater had a large teaching connection, which included the families of three Viceroy's of India.

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Joseph Holbrooke's "Queen Mab" was given under the conductorship of Dr. Karl Muck at a symphony concert of the Boston Symphony Orchestra on January 4 and 5, and was well received.

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Contents

Page

Puccini.....	Frontispiece
Mr. Joseph Holbrooke.....	132
Music of the Russian Nation.....	133
H. R. Haweis On Wagner.....	134
Folk Songs of the Russian Nation.....	136
Alumni Notes.....	138
Miss Annie Hallworth (with portrait).....	139
Dr. Vogt at the National Club Dinner.....	140
Editorial Notes.....	144
Personals	146
Conservatory Announcements and Events.....	147
Home and Foreign Notes.....	155

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The Conservatory Monthly

Mr. Joseph Holbrooke



HIS is the name of an English composer whose work is justly regarded as unique and interesting.

His harmony, though essentially modern in character, is always worthy of its name, and never consists of discord piled on discord without reason or proportion.

Holbrooke has been called "the Edgar Allan Poe of music"; he has also been called "the English Strauss." Both designations contain just sufficient truth to be misleading and unjust. That he has found inspiration in the works of the American poet and in works with similar subjects is true. The Raven, Ulalume, The Masque of the Red Death, The Bells, The Haunted Palace, The City in the Sea, The Valley Nis, and a Hymn to the Virgin, the four last forming a choral symphony, have formed the basis of choral and orchestral works, as have also the Poe-like Skeleton In Armour of Longfellow, and a Song of Gwyn ap Nudd of T. E. Ellis. The last named is a striking work,—in the writer's opinion one of the most effective Holbrooke has yet written,—for piano-forte and orchestra. The "programme" is a poem by a living English writer describing the circumstances which bring about the challenge of Gwyn, the son of Nudd, to the soul of Cwythyr, the son of Greidawl, to fight for the soul of "the daughter of Lear." "She was the most splendid maiden in the three islands of the mighty and the three islands adjacent, and for her" these two "fight every first of May until the day of doom."

Music of the Russian Nation



RUSSIAN music is like our sullen northern seas—full of sombre color and restless movements; it has, indeed, the deep elemental melancholy born of great stretches of sea or tawny plain, open to wind and sun, and lonely past belief. You trace the intoxicating, sweet spring laughter, that bubbles up in the midst of its most purple sadness, to those brilliant flowers that flush the Steppes with rainbow petals suddenly at the dawn of the fiery Siberian summer, which flies swiftly as a golden pheasant into the brown thicket of an autumn that whitens into unending winter. Consider how many Slavonic themes are built up of wolves, starlit snow, and the wind in the pines.

Yet a gulf stream of pulsing life, flowing straight from the south, wells up inevitably in the greenest of Muscovite icebergs, and floods it with Oriental magic—with dreams of lithe dancing girls whose silver anklets clash rhythmically as cymbals; of hot sunshine and wild gardens starred with violet-purple flaming Bougainvillea; of imperial snow-soft pussies who track down the false bulbul that deserts the red rose for the pale oleander; of the huge-domed tomb of Tamerlane, and the stately camels that bear the glittering wives of the Amir from the harem to the mosque.

Warm water rises, by the law of nature, always to the surface, and so does the hot eastern instinct of the Slav. For every Russian who starts from Petersburg in a train arrives, sooner or later, on a dromedary, at Samarkand.—Programme Note, E. Hesselberg.

H. R. Haweis on Wagner



WAGNER'S was certainly one of the strongest and most independent natures I ever came across. The ordinary motives which move men had no power with him. He cared neither for money nor for rank, nor for the opinions of his contemporaries. He has been charged with a childish love of display, and it is true that from the simplest and most retiring life he would suddenly pass to the most splendid and imposing scale of living; as when on one occasion he entered Heidelberg in a carriage drawn by four horses with outriders. He was fond of beautiful surroundings, and he would dress expensively; but in these peculiarities any one who understood Wagner would easily see that his excitable and artistic temperament found in these contrasts and accessories the stimulus most favorable to his ceaseless and buoyant productivity, rather than the mere freaks of personal vanity.

Although the most intimate friend of the King of Bavaria, he was not a man whom princes could order about or control. I remember very well his refusing to exhibit himself to order in the box of a certain high personage at the Albert Hall when he was in England, although he readily availed himself of the privilege of visiting Her Majesty at Windsor. Wagner never forgot that the Queen and Prince Albert recognized his genius on the occasion of his first visit to England, and his illustrious patrons were then in a very small minority.

Wagner was adored by his household. He lived for some time at Lucerene in great retirement—he was then working at the Ring. A friend who had at that time frequent access to him has given us some charming Wagnerian side-lights. Nervous and intensely im-

pressionable, we are told his sentiments always ran into extremes.

His life in Switzerland was as regular as it was laborious. He rose at six—bathed—then reclined and read till ten—breakfasted—worked uninterruptedly from eleven till two—dined—rested, always with a book in hand—drove from four till six—worked from six till eight—supper, and spent the evening in the midst of his family.

It was in these evenings that Wagner was most charming. Every cloud was cleared from his brow; his face seemed radiant with a certain light-hearted goodness which diffused a happy atmosphere around him. He had a kind word for every one, he entered into everything, and his conversation scintillated with brilliancy and humor. His boundless liberality sometimes brought him into pecuniary difficulties; he could never bear to see any one in want; he had known too much of it himself.

His poor relatives took advantage of him. His rustic family connections seemed to rise out of the earth wherever he stood, and claim his assistance or protection. They would come on a visit and forget to leave; they would drop in at meal-time; they would use his name, order things of his trades-people and forget to pay travel under his prestige, and lodge at his expense.

His heart was larger than his pocket—his generosity far exceeded the discretion of those who traded upon it. A French nobleman, Count Gobineau, said of him, "Herr Wagner will never be perfectly happy, for there will always be some one at his elbow whose suffering or distress he will feel bound to share."



Our frontispiece is that of the popular composer of "La Bohême," "La Tosca," and several other operatic masterpieces.

Folk Songs of the Russian Nation



HERE is no people which has a more extensive list of folk songs than the Russians. They have appropriate songs for all periods of life, for all seasons of the year, for all sports and occupations.

There are the "Bylinas," or native romances of the minstrels, telling the deeds of dread Cossacks or more dreadful robbers; the "Kolyadki," or season songs, for Christmas and New Year's, seed time and harvest; the "Chronovod," or spring songs of the young; the "Zaplachki," or songs of sorrow; and yet others for marriages, christenings and other ceremonies of domestic life.

In what is called Great Russia, the happier moods of song prevail, while in Little Russia we meet with more songs in which the irresistible melancholy of tender and sensitive natures is expressed; curious and unrestrained rhythms, uncommon cadences, closing on the supertone sometimes, free and pliable metres and dark harmonies—are the salient characteristics of the Russian melodies, and as Confucius declared, the songs of the people betray the character of its government and its morals. It is customary to divide the Russian national songs (i.e., the popular melodies of Russia into two classes, the purely "melodic" and the "harmonic." In the first named class the songs are in a major key of a lively character, sung in unison and used to accompany dances. The "harmonic" songs, as the name indicates, are sung in harmony, and they are in a slow tempo and favor the minor keys. This latter class is the best and most popular. Instrumental accompaniments are usually dispensed with, except in those cases where old instruments, peculiar to the country, are used. These

are a sort of primitive guitar, called "bandura," the "goudock," a twenty-three stringed violin; the "bala-laika," a sort of four-stringed lute, etc. These instruments are not yet quite obsolete, and it has been conjectured that their use is responsible for one of the greatest peculiarities of Russian national melodies, whose origin might perhaps be traced in part to these simple instruments. I refer to the limited compass of the typical Russian folk song, few of which exceed an octave; in fact, the majority do not go beyond a sixth or a fifth, and some are contained within a fourth; the oldest songs being the most limited in compass.

What with the oppression of domestic tyrants and the invasions of savage Asiatic enemies, the Russian people can hardly have found this world an earthly paradise, and it is small wonder that their best songs, and the greatest number of them, should be sad and in a minor mode.

Indeed, while in classical European music it was customary to end a minor composition with a major chord, the Russian people, conversely, sometimes end a major song in the minor. But although the prevalent mood in Russian popular songs is melancholy and tenderness which the minor mode best expresses, there is an abundance of songs relating to every phase of life, sometimes in minor and often in major.

The Russian artisan or peasant sings national songs while he does his work. Song is at home with the Russian soldiers. They sing national melodies while in the barracks and on their campaigns. In every company of the Russian infantry there are at least twelve soldiers who form a choir and are called the company singers. When an officer notices that the soldiers grow tired in their march, he orders this choir to go to the front and sing national or military songs. Among the sailors, too, there are some who sing national melodies on the Neva.

The free and sometimes seemingly capricious rhythm of Russian folk song is referable to the closeness with

which the melody follows the words; the monotonous occidental rule of writing music in sections divisible by four is thus avoided; irregular rhythms are in favor, and there are songs which begin with two bars, five four time, followed by three in three four, and ending with one bar in four four time, which reminds one of "Tristan and Isolde."



Alumni Notes

Mrs. G. D. Atkinson, recently returned from a short trip to New York in April, where she heard opera and many fine concerts and is much benefited in health.

Miss Lawson has been visiting her sister in Winnipeg, enjoying a well-earned holiday, and hopes to soon return to Toronto.

Miss E. Lynne Cavers, a graduate in theory, expects shortly to leave for an extended trip to the British Isles with her sister, Miss Jean Cavers, a graduate of the School of Expression.

We were pleased to see Mr. W. H. Hewlett of Hamilton lately, who is doing much good work both in piano and organ and has a large number of pupils. Mr. Ernest J. Seitz, too, so successful a pianist, who contributed to the closing concert of the Women's Morning Musical Club, is a popular visitor in town.

The National Club of Toronto entertained Dr. Vogt at dinner on Friday evening, April 18th.



MISS ANNIE HALLWORTH

Miss Annie Hallworth

THE subject of this sketch is a valued member of the vocal staff who, although originally of English birth and extraction, can certainly lay claim to being a good Canadian, as she was brought across the ocean while under three years of age. Having always showed a strong predilection for music, Miss Hallworth was early at work under good teachers at the Toronto College of Music where as a pupil of Miss Norma Reynolds (Mrs. Reburn) and W. Elliot Haslam, she received a "Teacher's Certificate" with first class honors. Afterwards Miss Hallworth attended the Conservatory, graduating from the institution again with first class honors and showing by her own pleasing singing in public what good use she had made of the study under the late Mrs. Julie Wyman for three years and later with Mrs. Genevieve Clark-Wilson. Miss Hallworth very early made teaching her especial forte and has been a member of the Conservatory Faculty since her graduation in 1896 many of her pupils holding responsible positions throughout the country. As a concert vocalist, she should be oftener heard, for her charming mezzo-contralto voice and finished style are distinctly out of the common, moreover, her taste in songs is correct and superior. Miss Hallworth is also on the teaching staff of Moulton Ladies' College.



Mrs. J. W. F. Harrison was presented by some members of the congregation of St. Simon's Church, on April 21st, at the home of Mrs. H. D. Warren, with a handsome silver rose bowl, inscribed.

Dr. Vogt at the National Club Dinner

ENTHUSIASTIC endorsement was given to a proposal to send the Mendelssohn Choir of Toronto to Europe in 1915, at a dinner tendered to Dr. A. S. Vogt upon his return from abroad at the National Club, Friday, April 18th. It was a welcome home-coming for Dr. Vogt, and, in recognition of his great service to music in Canada, the distinguished conductor was elected an honorary life member of the club.

The proposal to send the choir to Europe came at the end of Dr. Vogt's reply to the toast of his health.

"If the people of Toronto think it worth while for the Mendelssohn Choir to go abroad, and if those employers who command the services of our members make it possible, I would be willing to undertake the task," said Dr. Vogt, in comment on the suggestion that Canada's greatest choral organization visit Britain. "If it is done, it must be done properly. No excuses must be allowed either for repertoire or for anything else. The welcome in Britain would be most cordial, with that from Germany second only to that from Britain. If we go at all we should not only sing in England, but in Amsterdam, Leipsic, Vienna, Berlin and Hamburg. It would cost at least \$75,000."

Will Get the Money

"You'll get the money," interjected Mr. J. W. Flavelle.

"Certainly," added Sir Edmund Walker, and President W. P. Gundy expressed confidence that the National Club, of which Dr. Vogt is an hon. member, would use its influence with its members who have in

their employ Mendelssohn singers to grant the needed absence of five or six weeks. Dr. Vogt explained that the prospect of such a trip, or of any other excursion, would not be allowed to attract singers to the choir. The one inducement it offers is the Toronto concerts. All others are mere incidents. The trip to Britain and Europe, if undertaken in 1915, must be determined on before the end of the present year, "and only on condition that the people of Toronto want it done," repeated Dr. Vogt.

Mr. W. P. Gundy, President of the National Club, remarked that the bestowal of life memberships was a carefully guarded honor. It could only be given for special service to the club or for distinguished work for the welfare of Canada. The art of music as Dr. Vogt had developed it to Canadians produced a refining influence upon the national life, and his sacrifice and untiring energy undoubtedly entitled him to the merit of honorary life membership in the club.

Sir Edmund Walker, in proposing the toast of the guest of the evening, referred to Dr. Vogt's trip abroad as making for the betterment of musical culture in the Dominion. Music which had not been sung as yet by the Mendelssohn Choir might now be studied and might carry the choir to heights it had never reached.

In seconding the toast, Mr. W. E. Rundle said it was fitting that the club should tender such a banquet to Dr. Vogt. There was need of men in Canada who would keep the light burning in the sanctuary. In the Mendelssohn Choir were gathered many choral leaders in the city. From Dr. Vogt they drew their inspiration. His was their standard. "I would like to express the hope, as Sir Edmund Walker has already done, that in the near future the business men of this city will make it possible for Dr. Vogt to take his magnificent choir to the old country." (Applause.)

Dr. Vogt's Reply

"I take this dinner," said Dr. Vogt, replying to the toast of his health which was received with unusual

cordiality, "from the representative business men of this city—the greatest city in the Dominion—as recognizing that they have taken time to consider there are other things besides these great material developments that are taking place in our midst." In producing some of the great masterpieces of musical art in Toronto he had been assisted by "those loyal people in the choir."

Speaking of Germany, Dr. Vogt said the country was largely misunderstood. Germany was suffering from nouveaux riches complaints. Germans looked to Englishmen as their social models, admired the stalwart country across the North Sea, and he gave it as his opinion that the last country in the world with which Germany wanted to be unfriendly was England.

"The triple entente is much stronger than the triple alliance. After conversation with many influential Germans and Britishers I have come to the conclusion that Germany and her allies are in a critical position. The triple entente—Great Britain, France and Russia—is vastly stronger in naval, military and the necessary financial strength than the triple alliance—Germany, Austria and Italy—and Germany sees that she cannot contend against the unlimited supply of Russian soldiers, British sailors and ships, and French francs—a combination formidable in the extreme.

The Teuton's Pride

"The Teutons possess a national pride, which they will stick to through thick and thin. If you strike that you strike a vital point. They will not be ousted by any nation. The classes will allow themselves to be taxed to the last kronen rather than give way to a foreign power. The army is wonderfully popular, too."

"Was there much opposition to the enormous war taxes recently imposed upon the populace?"

"No, only among the Social Democrats. The average German thinks that no sacrifice is too great if

the integrity of the Fatherland is at stake. They are very far-sighted. Should the war dogs break loose the loss would be tremendous even were she victorious, and it is under these circumstances they believe that sacrifice now offsets the possibility of greater losses should hostilities ensue."

Dr. Vogt believes that Britain's position demands her supremacy of the seas. Should her naval forces fail her Germany's army, which he declares is the most powerful fighting machine in the world, could conquer the heart of the Empire. "If it were not for the excitability of the French and the latter's attachment to Britain, Germany and Britain would be firm friends to-morrow," said he.

Some Contrasts with Toronto

Dr. Vogt's homecoming was not without some pangs of regret. He had visited beautiful cities where fortunes are expended on magnificent buildings to be handed down to posterity, and in his mind contrasted them with Toronto. There are no forests of crooked poles to mar the scenic effect of the beautifully planned streets, he remarked, nor do they erect buildings which must be pulled down to make way for the realty investment.



Mr. Edouard Hesselberg, the distinguished pianist, gave a recital of Russian music, including not only folk music but examples of the best modern composers of that country. The pianist is himself a Russian and by instinct an admirable interpreter of the characteristic music of his native land, with its alternating moods of languorous melancholy, and fiery passion. His renderings of the folk songs were marked by a simplicity in keeping with the offerings in hand; and when he came to the interpretations of the works of such men as Rubinstein and Tschaikowsky, all the resources of his fine technique were called into play.—Saturday Night.

Editorial Notes



THE volume of "Theatrical and Musical Memoirs" from the pen of Mr. Rudolf Aronson, and published by McBride, Nast & Co., of New York, is a most entertaining and instructive work. The author, at present travelling in Europe, is not only recognized by two generations of musical people familiar with his achievements as an impresario of the first rank, but is also a gentleman of wide culture and sound academic training, and his book is valuable for the information it affords and the various points taken up as to the future of American and even European theatrical and musical enterprises.

Mr. Aronson's name and career are of course bound up with the fortunes of that most beautiful theatre the "Casino," known in its opening days as "the home of comic opera," but Mr. Aronson's personal connection with the progress of musical affairs in New York deals with much more important issues, aesthetically considered, than the mere presentation of light opera. He has met in the course of an interesting career nearly every artist in the musical world worth meeting, from the Patti to the present day celebrities, among whom Siegfried Wagner is one of the most conspicuous and who will visit America in the near future under Mr. Aronson's chaperonage. The book is handsomely illustrated and not exorbitantly priced, whereas Mr. Weedon Grossmith is asking the public to pay \$5.00 for a similar volume, rather high, it seems, for a work of this character.

"We regret that musicians often neglect reading books such as Mr. Aronson has made, on the mistaken idea that history and biography are the proper subjects for the study and reading of the serious-

minded musician. Such persons overlook the fact that in memoirs we have a report of incidents which show us history and biography in the making.

"The reviewer finds the book full of interesting and new information in regard to the period during which the American people awakened to the value and beauty of music. We recommend Mr. Aronson's books to the musician for his private library and especially to the officers of all school, college and public libraries as a worthy addition to American literature about music and musical work."—The Musician.



Apropos of the Wagner Centenary, it may, we trust, be remembered that the May number of the "Bi-Monthly" of the year 1907 contained several articles from well-known members of the staff at that time,—Dr. J. Humfrey Anger, Mr. R. S. Pigott, Dr. A. S. Vogt, and the Editor. It was, in fact, a Wagner number. In the interval that has elapsed, little of moment has been added to what is necessary to know about the master, although several volumes of letters and the biography of two years ago have appeared during that time. We lay stress on the phrase, "necessary to know," for it certainly seems as if little were gained but rather much lost by the wholesale publishing of private documents and letters touching the every day life of a genius. We think that amid the dozens of volumes on the life and theories of Wagner, nothing has appeared of late years to equal the critical work on the subject of that talented clergyman, himself a rare musician, the late H. R. Haweis, whose utterances we have frequently quoted in our columns, and certainly no better analysis than his of the "Ring" has ever been given to the English-speaking world. Wagner was born on the 22nd of May, 1813.

Personals

The "Edmonton Journal" says: What was almost by unanimous opinion agreed to be one of the most delightful and artistic vocal recitals ever given in Edmonton, was held last night in the lecture room of the First Presbyterian Church, the givers being Miss Lotta Fleming, A.T.C.M., who comes of a distinguished Canadian family, and Miss Thomas O. H. Cook, both being on the teaching staff of a leading local institution. The large audience filled every available corner of the room and overflowed into the corridors at the back. Not only was the audience a large one, but it was enthusiastic to a degree and encore after encore, was demanded of the singers, while the piano soloist was also given the unusual honor of a recall. Miss Fleming, trained for the grand opera stage under some of the greatest of the American teachers, displayed a mezzo contralto voice of great sweetness, good range and flexibility. Added to this were evidences of temperament and a depth of feeling that appealed to the heart as well as to the trained musicianly ear. Miss Fleming's first number was Rubinstein's "Since First I Met Thee," and later there was a dainty group of lullabys which brought forth a perfect storm of applause from the audience.

A piano recital by pupils of Mr. F. S. Welsman was given Saturday evening, March 8th, the performers being the Misses Marjorie Harper, Elsie Walt, Gladys Murray, Constance Martin and Master Frederick Cohen. Pupils of Mr. H. J. Lantz and Dr. Edward Bloome, contributed songs and Mr. Welsman was at second piano with Miss Martin in Strauss' Burleske. All numbers were enthusiastically received by a capacity audience in the concert hall.

Conservatory Announcements and Events

A recital was given by pupils of Mr. Frank S. Welsman on Monday evening, April 7th, when Miss Elsie Watt, Miss Ruth Hughes, Miss Marjorie Harper, Miss Phyllis Parsons, Miss Norma Spencer, Miss Ethel Conybeare and Master Frederick Cohen presented a programme of well-diversified modern and classical selections, including the Rubinstein D. minor concerto, and the A minor concerto of Liszt, second piano in these numbers being played by Mr. Welsman. A high level of artistic attainment was in evidence throughout the recital, and vocal assistance was given by Mr. George McNeil, pupil of Mr. M. M. Stevenson.

A piano recital by Miss Bertie Whalley, pupil of Miss Ada Twohy, Mus. Bac., was given in the Lecture Hall Wednesday evening, April 8th, when this talented student played a movement from Grieg's concerto, Op. 16, and Mendelssohn's Capriccio Brillante, as well as seven other exacting but delightful selections from standard composers. Miss Twohy supplied orchestral accompaniments to the concertos.

Miss Mary Morley was the assisting artist on Wednesday evening, April 9th, the occasion being the final appearance for the season of the Toronto String Quartette. The audience was exceptionally large and included many of Toronto's musical and intellectual élite, among whom were noticed: Prof. Des Champs, Dr. Davison, Mrs. J. E. Elliott, Mr. and Mrs. McGilvray Knowles, Mrs. Geo. Dickson, and young ladies from St. Margaret's College, a very large contingent from Havergal Ladies' College, Mr. and Mrs. Hesselberg, Miss Edith Myers, Mr. and Mrs. Harrison, Col. and Mrs. Sweny, Mr. Parkhurst, Mrs. and the Misses Cringan, and very many others, the large

percentage of men at this concert making it clear that chamber music does appeal to the more solid and intellectual element in society—apologies to the fair sex. The Quartet gave a Haydn work in finished style, a group of popular and greatly appreciated pieces which every one enjoyed and wanted to hear again, and the Dvorak quintette with Miss Morley, who played with suave and sympathetic elegance the quiet but suggestive "Dumka," as well as the flowing measures of the swift Allegro. The playing of the quartette was even more homogeneous than usual and left nothing to desire in the way of intonation, attack or interpretation, the most enjoyable item of the programme being a movement from the Ambrosio Quartet, already a pronounced favorite.

Mr. Edouard Hesselberg's recital on Friday evening, April 11th, of Russian folk music and many beautiful pieces by Rubinstein and other recognized Slavonic composers, was largely attended and afforded extreme satisfaction to the cultured and appreciative audience, among whom were several of the best known local musicians and many society people, Mrs. Alfred Denison, Mr. and Mrs. McGillvray Knowles, Miss Sherwood, Mrs. C. Hall, Mr. and Mrs. J. W. F. Harrison, Miss Marjoire Fitzgibbon, and others. The well-known abilities of Mr. Hesselberg were displayed with conspicuous brilliancy and success on this occasion, and whether in the haunting native strains of his native Russia or in the advanced technical masterpieces of Rubinstein, the purity of his singing touch, the splendour of his bravura and the absolute mastery of all mechanical essentials necessary to the modern pianist left nothing to be desired. Specially beautiful was the "Boat Song," given with rare expression and sentiment, also the Barcarolle in G and the scintillating Staccato Caprice. The assisting vocalist, Mr. Ruthven McDonald, was, as usual, a favorite with his audience, who recalled him after singing "Yearning" with very hearty

applause, and after other numbers showed equal pleasure in his performance. Mr. Hesselberg played the accompaniments, and altogether this recital was a delightful and unique occasion much enjoyed by those present.

Annual Concer at Massey Hall, May 20th, Programme

Mary Turner Salter.....	The Cry of Rachael	
	Miss Marion Gibson.	(McLean)
Wagner.....	Elsa's Dream (from "Lohengrin")	
	Miss Ada Fellowes.	(Lautz)
Liszt.....	Hungarian Fantasy	
	Miss Hazel Skinner.	(Hesselberg)
Wagner.....	O Pure and Tender Star of Eve	
	(from "Tannhauser")	
	Mr. Arthur R. Brown.	(Cringan)
Franz Ries.....	(a) Seliger Glaube	
	(b) Vergebeus	
	Miss Winnifred Henderson.	(Broome)
Schuett.....	Concerto (1st movement)	
	Miss Isabel Sueath.	(Fisher)
Saint-Saens.....	Mon coeur s'ouvre a ta voix	
	Miss Florence Fenton.	(Ham)
(a) Puccini.....	Vissi d'Arte, vissi d'amore	
	(from "La Tosca")	
(b) Charpentier.....	E'er Since the Day	
	(from "Louise")	
	Mrs. Dennison Dana.	(Shepherd)
Liszt.....	Concerto, A Major	
	Master Fred Cohen.	(Welsman)

A recital by students of the piano, singing and organ departments, Senior Grade, was given in the Music Hall, Saturday afternoon, April 19th, when the following teachers were represented: Mr. F. Arthur Oliver, Mr. Donald Herald, Miss S. Marjorie Ratcliffe, Mr. J. W. F. Harrison, Miss Mabel F. Boddy, Mr. G. D. Atkinson, Mr. H. M. Frederick, Dr. Albert Ham, and Miss Ada J. F. Twohy.

A violin recital by pupils of Mr. Frank E. Blachford was given on Thursday evening, April 17th when the talented performers were: The Misses Baker, Carswell, Pennington, Wood and Prest, and Messrs. Stevenson and Harold McIlvain. Assistance was contributed by pupils of Miss H. M. Smart and Mr. Russell G. McLean. Mr. Blachford's pupils scored the usual success and a second recital was announced for May 6th to consist chiefly of "ensemble" numbers.

A piano recital by pupils of Mr. W. J. McNally was given Tuesday evening, April 22nd, with assistance by pupils of the School of Expression, Mrs. Drechsler-Adamson and Mr. Howard Massey Frederick. Miss Elma Ferguson and Miss Olive Skirrow divided the honors of the evening, while Mr. Harold Orr, Miss Jean Iang and Miss Edith Rowland were also very successful.

A piano recital by pupils of Mr. G. D. Atkinson was given Saturday evening, April 19th, when Miss Laura Nicolle, A.T.C.M., Miss Margaret Cork, Miss Jessie Drummer, Miss Dorothy Bonnard, Miss Fair Cockburn and Miss Florence Oberholtezer were heard in standard selections including two numbers to which Mr. Atkinson supplied orchestral accompaniment at second piano. The playing of these young ladies gave much enjoyment to the large and enthusiastic audience who were also delighted by the artistic singing of Mrs. Denison Dana, pupil of Miss H. Ethel Shepherd and the 'cello solos of Mr. Will O. Staples, pupil of Mr. Leo Smith. The latter well known 'cellist, together with Mr. Atkinson, supplied obligatos on 'cello and organ to Bach's "Ave Maria," sang by Mrs. Denison Dana. Another striking item on the programme was a piano trio by Gade, the violin part of which was taken by Mr. Frank E. Blachford.

The recital by Miss A. Ethel Dodds, A.T.C.M., pupil of the Conservatory School of Expression, in the

Music Hall, Monday evening, April 14th, was of a very superior order, the following being the excellent programme: Tennyson, *The Revenge*; Lullabys, (a) Eugene Field, *The Sugar-Plum Tree*, (b) Pauline Johnson, *Lullaby of the Iroquois*; J. M. Barrie, *The Cottage Scene from "The Little Minister"*; Grieg, *Carnival (Aus dem Volksleben)*; Miss Laura A. Nicolle, pupil of Mr. G. D. Atkinson. (a) Robert Browning, *Youth and Art*; (b) Robert Browning, *Epilogue to Asaland*; (c) Tennyson, *Crossing the Bar*; Robert Buchanan, *The Ballad of Judas Iscariot*; Kenneth Grahame, *Mutabile Semper*; (a) Sidney Homer, *Banjo Song*; (b) Nevin, *Beat Upon Mine Little Heart*; (c) Grieg, *Morgenthau*; Miss Ruby Sargeant, pupil of Miss Mabel Henderson. (a) Moria O'Neil, *Songs of the Glens of Antrim, Johnnie, Denny's Daughter*; (b) Rudyard Kipling, *L'Envoi, Mother o' Mine*; Henry Drummond, *De Stove Pipe Hole*.

The organ opening of the West Presbyterian Church, corner College Street and Montrose Avenue, was entrusted to G. H. Knight, Mus. Bac., organist St. Paul's Methodist Church; assisted by the choir, Mrs. R. Lorne Stewart, soprano; Miss L. Hill, contralto; Mr. D. W. Hoegg, tenor; Mr. John G. Paterson, baritone, and Mr. W. J. McNally, organist and choir-master, on the evening of Tuesday, April 8th. The organ is built by Casavant Brothers, St. Hyacinthe, Que.

Dr. A. S. Vogt was entertained at dinner Saturday evening, April 26th, by the Arts and Letters Club. Our distinguished fellow-countryman, who not only enjoyed a splendid trip throughout Europe and the British Isles during the year but sent home a highly interesting and valuable résumé from week to week of his experiences, was looking extremely well and hearty on his return and was, needless to say, greeted with acclamation by all friends and pupils of the Conser-

vatory where he has resumed his teaching in the studio formerly occupied by Miss Ethel Shepherd.

A vocal recital by pupils of Mr. M. M. Stevenson was given Saturday evening, April 26th, the vocalists being Miss Irene Symons, Miss Jean Morton, Mr. William White, Mrs. J. Witchall, Master Donald Macdonald, Mr. T. E. Stuart-Stubbs, Mr. T. H. Young, Miss Helen Stronach, Mr. George McNeill, Miss Rheta Rickaby and Miss Nellie McNeil. This remarkably good recital closed with the second scene of Act I. of *Il Trovatore*, rendered in splendid operatic style by Miss Irene Symons, Mr. T. E. Stuart-Stubbs and Mr. George McNeill, accompanist, Mr. George J. Coutts. Miss Jessie Flook, pupil of Mrs. Adamson, gave violin solos and obbligati during the evening.

A recital by students of the Piano, Singing and Organ Departments (Junior Grade) was given in the Music Hall, Saturday afternoon, April 26th, the following teachers being represented: Miss Evelyn Pamphylon, Miss R. E. A. Wilson, Miss Alma F. Tipp, Miss Jennie Creighton, Miss Annie Hallworth, Miss Mona Bates, Mr. Donald Herald, Mr. F. Arthur Oliver and Miss Edith Dickson.

A recital by junior students of the School of Expression was given in the Recital Hall, Friday evening, April 25th, the readers being the Misses Madeline Chisholm, Dorothy S. Beattie, Annie P. Morrison, Dora Adams, Laura I. Gilchrist, Mildred Bedell, Urith Cameron Taylor, Freda O'Brien and Mabel G. Murphy.

A violin recital by pupils of Mrs. B. Drechsler-Adamson was given Tuesday evening, April 15, when the Misses Marie Smith, Marie White, Hellen Flavelle, Griselda Wodehouse, and Messrs. Harold Fair and Herbert S. Tweedie presented a splendid programme, the closing number being Handel's *Largo* arranged for six violins, organ and piano. Through-

out the recital a high level of artistic proficiency was maintained, and valuable vocal assistance was given by pupils of Mr. A. T. Cringan and Mr. H. J. Lautz. Miss Elma Ferguson, A.T.C.M., pupil of Mr. W. J. McNally, played a duo sonata with Miss Marie Smith, and altogether Mrs. Adamson was congratulated on the thoroughly satisfying character of the programme.

Mr. J. W. F. Harrison gave his lecture on "Programme Music" at Bishop Strachan School on Thursday evening, April 5th, piano illustrations being contributed by Miss Winifred Stalker, A.T.C.M., Miss Edna Mortimer and Miss Frederica Slater.

A piano recital for the students and their young associates was given by the pupils of Miss Ada Twohy in the Lecture Hall on Wednesday evening, April 23rd. Those performing were the Misses Ryckman, McCausland, Hutchins, Craig, McWilliam, Rankin, Lanceley, Whalley, Cavell, and Master Philip Clark.

Miss Isabel Sneath's piano recital on Wednesday evening, April 23rd, in the Concert Hall, was attended by an overflow audience including very many musical people, and Mrs. Fisher, Mr. Frank S. Welsman, Miss Mona Bates, Miss Lexie Davis and very many others of the Faculty. Some of the press criticisms are appended:—

Special interest was attached to the piano recital given by Miss Isabel Sneath, a graduate of the Toronto Conservatory of Music, when a large and interested audience assembled in the Concert Hall. The programme presented by Miss Sneath was admirably chosen, and served to keep before her listeners those excellent gifts of brilliancy, and always appropriate expression which are evidently natural, but which have been nurtured and matured under the guiding hand of Dr. Fisher. In the F minor concerto of Schutt,

Miss Sneath created almost a furore by the crisp and powerful rendering of difficulties, and in lighter pieces by Mendelssohn, Debussy and Schumann her phrasing was tender but always legitimate and restrained. Miss Mary Morley, A.T.C.M., supplied accompaniments with artistic skill, and the assisting solo violinist, Miss Jean Mitchell Hunter, played Tartini's Sonata in G minor and a group of short and attractive pieces with her accustomed beauty of tone and good academic style. The recital was in every way a pronounced success. Miss Sneath being recalled several times.—The Globe.

The recital given last evening at the Toronto Conservatory of Music by Miss Sneath, a graduate of the institution and pupil of Dr. Edward Fisher, Musical Director, was an occasion of great interest and much enjoyed by the audience which more than filled the building. Miss Isabel Sneath is one of the most finished pianists yet heard at the Conservatory, and owes all of her training to Dr. Fisher, who may be justly proud of the performance last evening of many familiar and exacting numbers in which rare gifts of style, execution, and expression were revealed. Miss Sneath's playing of Chopin, Fantasia Impromptu G major nocturne, and Valse in D flat was a dainty and expressive offering, contrasting well with her spirited allegro from the Schutt Concerto in F minor, and the brilliant passages of Moszkowski's Caprice Espagnol. Miss Mary Morley supplied the accompaniment to the concerto at second piano, and also played for Miss Jean Mitchell Hunter, the charming Scottish violinist, now a popular member of the Conservatory staff. Miss Hunter's selections were Tartini's Sonata in G minor and several shorter pieces, and all three ladies were warmly applauded and recalled, Miss Sneath receiving exquisite flowers. The recital was altogether an occasion of unusual interest and importance, and redounded greatly to the credit of Dr. Fisher and the staff.—"News."

Home and Foreign Notes

Many interesting works, including Balakirev's "Overture on a Spanish march theme," Symphonies in B minor and E flat major by Borodine, a Fantasy on Finnish folk-songs by Glazounoff, Dvorak's "Dramatic Overture," a symphonic fantasy, "Villanelle du Diable," Op. 9, by Charles Martin Lofler, a Symphony in G major by Ewald Straesser, Widor's "Choral et variations" for harp and orchestra, and Smetana's symphonic poems, "Sarka," "Vysehrad," and "Vlatava" have been heard at the symphony concerts of the Thomas Orchestra (conductor, Mr. Fredrick Stock).—On December 16, Massenet's opera "Hérodiade" was given for the first time by the Chicago Opera Company.

"The Informal Music Society" has been inaugurated with a music-room at 8, Maida Vale, as its headquarters. Its main object is to secure freedom, in the performance of music, from the distracting influences and conventions that hinder its complete enjoyment in ordinary concert-life. The secretary is Mrs. T. B. Reynolds, 10, Tor Gardens, Campden Hill, W. (Western 501.)

Ermano Wolf-Ferrari, born in Venice, now residing in Germany, is one of the most promising of the younger composers of the day. He has produced several operas, of which

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"Le Donne Curiose" enjoyed much success in Germany under the title "Die Neugierige Frauen." Last season his oratorio, "Vita Nuova," was presented with remarkable success by the Mendelssohn choir.

David Popper, since 1896 Professor at the Royal Conservatory in Buda-Pesth, is well known in Europe as a 'cello virtuoso. In America he is chiefly known as the composer of a large number of pieces, mostly light and dainty in character, of which one or more are given at almost every 'cello recital.

Giuseppe Tartini was known as the greatest master of the violin bow before Paganini. His contemporaries said of him, "He does not play, he sings on the violin." The tale of Tartini's dream of a Satanic player, leading to the composition of the "Trille du Diable," is too well known to need a detailed account.

François Couperin (surnamed "the Great") Harpsichord Virtuoso of the Court of Louis XIV. and Organist of the Royal Chapel, was one of those from whom the great Bach learned the most. The following preface to an edition, published in 1722, of Couperin's works, is interesting:

Preface to the Edition of A.D. 1722.

The pieces contained in this volume are of a different character to those that I have already published. They are

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I have specially composed them for the private Chamber-Music Concerts to which Louis the XIVth made me come nearly every Sunday of the year. If they should please the public as much as they did His Late Majesty I have enough composed to publish some complete volumes. I have arranged them according to their tonality and have conserved the title under which they were known at Court in 1714 and 1715.

François Couperin.

At a recent auction sale of musical autographs in Berlin, some unusually high prices were paid. The list was headed with a manuscript by Handel—a vocal Trio with figured bass, composed at Naples in 1708—which brought over £1,400. Something over £200 was paid for a fragment of a Quartet by Beethoven. A Mazurka by Chopin changed hands at £32, Liszt's "Rigoletto" Paraphrase was sold for £21, sketches for Haydn's Symphony in D major went at £25. Two letters of Mozart's addressed to his father were acquired by the Musikhistorisches Museum at Cologne, for £85.

The appointment of chorus-master of the Sheffield Musical Festival has been accepted by Mr. J. A. Rodgers, the well-known musical critic of the Sheffield Daily Telegraph and the author of a book on "The New Choralism."

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Presbyterian Church.

A Bach critic, Johannes Schreyer, says that more than a tenth of the compositions printed in the Bach editions are not by the master. The grounds which he advances are of an exclusively technical character—defective fugal structure, mistakes in composition, such as consecutive octaves and fifths, etc.

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Contents

	Page
A Maker of Musicians.....	164
Dr. Edward Fisher Passes Away After Long Ill- ness—End of an Active Career.....	167
June 2nd, 1913.....	169
An Appreciation.....	170
Death of Dr. J. Humfrey Anger.....	172
The T. C. M. Alumni Association Annual Meeting..	174
Conservatory Annual.....	178
Conservatory Concert.....	180
Teaching Children to Understand Time.....	181
Conservatory Announcements and Events.....	182
Home and Foreign Notes.....	187

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The Conservatory Monthly

A Maker of Musicians

IN THE death of Dr. Edward Fisher the country has lost one who may fairly be considered the founder of the Conservatory system of musical education in Canada. While a well-equipped teacher and a versatile musician, his greatest work—his life-work—will always be held to have been the founding and development of the Toronto Conservatory of Music, which his administrative genius raised to the rank of the second greatest teaching college of music in America, and which of late years has attracted students from all parts of the Dominion, and even from the United States and the West Indies. While by no means narrow in his sympathies, he really concentrated his best energies to the building up of a great music school, and he devoted himself to this object with rare tenacity of purpose and gift of administration that won successful accomplishment. The institution stands as a memorial to his inestimable services as a pioneer in what may be called co-operative musical education. The influence of Dr. Fisher's work has been manifested in the establishment of similar teaching colleges of music in the large cities of the Dominion. In his earlier years in Toronto he gained distinction as organist and choir-master of St. Andrew's Church, and as conductor of the Toronto Choral Society. His services in the cause of music were recognized by the University of Toronto, who honored him by conferring upon him the degree of Doctor of Music.—The Globe.

A Prominent Figure

From an educational standpoint he was one of the most prominent figures in musical circles in Canada, if not the most prominent figure. He labored earnestly and effectively for the advancement of the standard of musical culture and musical teaching, and the methods he instituted in the school which he founded have been of the utmost benefit in the development of music throughout the Dominion. In recognition of his services, the University of Toronto conferred upon him the degree of Doctor of Music. His catholicity of mind and sympathy are illustrated in the fact that he was prominently associated in the foundation of the Canadian Society of Musicians, the Clef Club, the Guild of Organists, and last but not least, the Toronto Symphony Orchestra, which was brought into being as the Conservatory Orchestra.

Representatives at Dr. Edward Fisher's Funeral

City.—Mayor Hockin.

Board of Trade.—Colonel Brock, Mr. F. J. Morley.

Hon. Pall-bearers.—University of Toronto, Dr. Pakenham; Board of Governors, Dr. J. A. Macdonald, Mr. W. K. George, Mr. W. R. Wadsworth, Mr. George Edward Sears; Faculty of the Conservatory, Mr. F. S. Welsman, Dr. A. S. Vogt, Mr. J. W. F. Harrison, Mr. A. T. Cringan.

Clergyman.—Rev. R. J. Hutcheon.

Organist.—Dr. Albert Ham.

Conservatory of Music, Hamilton.—Mr. W. H. Hewlett.

Floral Offerings

Toronto Symphony Orchestra, officers and members.—Spray, white roses.

Board of Governors, Conservatory.—Spray, American beauties.

Congregation, Unitarian Church.—Wreath, white roses and lily of valley.

Conservatory Residence girls.—Pink roses and lily of valley (spray).

Ontario Chapter American Guild of Organists, U. S. of Canada.—Wreath, white roses.

Alumni Association (pillow).

Conservatory Faculty.—Spray, orchids and lily of valley.

Mr. and Mrs. Bohme.—Wreath, pink roses and lily of valley.

Mrs. and Miss Bernard.—Sweet peas, white roses.

Westbourne School.—Red roses and white peonies.

Mrs. Edgar Jarvis.—Easter lilies.

Miss Schiff.—Sweet peas and roses.

Miss Henderson.—White peonies and purple peas.

Mr. and Mrs. Frank Converse Smith.—Sweet peas and white roses.

Mrs. H. W. Parker.—Wreath, pink roses.

Dr. George Gow and Mr. Walter Gow.—Spray, sweet peas and lily of valley.

Mr. and Mrs. Harrison.—Easter lilies and white roses.

Received at house, from Mrs. S. Bradley, Miss E. Shepherd, Mr. and Mrs. W. K. George, The Misses George, Mr. F. S. Welsman, The Clef Club, Mrs. Thomson, Mr. and Mrs. Strathy, Dr. and Mrs. Broome, Mrs. Holman, Miss Fulton, Miss Wilson, Dr. Alexander Davies, Mr. and Mrs. W. H. Cross, Miss Virginia Coyne, Mrs. G. C. Rogers, Miss Anderson, Mr. and Mrs. J. Stewart Skeaff, Mrs. George Kerr, Miss Kerr, roses and lily of valley.

The Nordheimer Co.—Large basket of pink roses.

Miss Jessie Binns.—Roses.

Miss Ethel Rolls.—Sweet peas and roses.

Dr. Edward Fisher Passes Away After Long Illness—End of an Active Career

After a long period of ill-health, Dr. Edward Fisher, Director of the Toronto Conservatory of Music, succumbed to angina pectoris Saturday morning at 5 o'clock at his residence, 23 Prince Arthur avenue. Although in a weak state for many days, it was only lately that his condition took a serious turn.

The late Dr. Edward Fisher will be best remembered in the monument he has left behind him, the Toronto Conservatory of Music, said to be the second largest teaching institution of its kind in America, and the foundation and development of which are owing to his business tact and far-seeing administrative genius. While he was a cultured musician and an admirable teacher, his great life work was really the creation and maintenance of the Toronto Conservatory of Music.

Born in Vermont

Dr. Fisher was born at Jamaica, Vermont, January 11, 1848, his father being Dr. Chesselden Fisher, a practising physician. Revealing a marked taste for music at an early age, he was given preliminary instruction upon the piano by private teachers. He continued his studies at Worcester, Mass., with the best masters available, and then attended the Boston Conservatory of Music, and studied also with Eugen Thayer, then leading organist of that city. After holding excellent organ appointments in Boston he went to Germany, and studied piano with Loeschorn, the eminent teacher and composer, and the organ with August Haupt. Returning to America in 1875, he was appointed music director of the Ottawa Ladies' College. In 1879 he accepted the position of organist and choirmaster of St. Andrew's Church, King street, To-

rondo, and acted in that capacity for twenty years. He had not been long in Toronto before he founded the St. Andrew's Choral Society, with the basis of the church choir for members, but finding the possibilities of the organization too narrow, he expanded the society into the Toronto Choral Society, which with a much larger membership enabled him to produce with distinction several oratorios and cantatas. His interpretations as shown in his conducting were mainly notable for refinement and taste. In 1886 the inspiration came to him that the musical need of the city, and, in a measure, of the province, was a conservatory of music conducted on the lines that have made the leading teaching musical institutions of Europe famous, but with modifications to suit a new and growing country. He patiently and carefully elaborated his plans with minute attention to details, and then took into his confidence a number of leading citizens, who were glad to subscribe money to enable him to carry his idea into effect. The Toronto Conservatory of Music came into being in September, 1887, and was inaugurated on a modest scale with about two hundred pupils, its home being at the corner of Wilton avenue and Yonge street. Under Dr. Fisher's wise management this college was enlarged again and again until its exceptional growth made it necessary for the directors to buy the present site at the corner of College street and University avenue, and to erect a new home thereon. Once more the institution outgrew its facilities, and a few years later additional land was purchased, the main building extended and a residence built. The Conservatory is now splendidly housed in fine buildings, and its muster of students totals about fifteen hundred.

Dr. Fisher was married to a daughter of Silas Durgan of Boston, Mass., who survives him.

June 2nd, 1913



HE glorious June sunshine flooded the Concert Hall, where almost precisely a year ago the memorable Alumni Banquet of the Twenty-Fifth Anniversary was held in the evening. No attempts had been made to transform the familiar and always cheerful building into anything funereal and sad, except some necessary and appropriate black drapings across the porch and over the platform beneath which reposed the casket, hidden among a wealth of matchless bloom. At a quarter to three the hall was filled with sorrowing friends and all who should have been there seemed to be present in every capacity, from former pupils of the deceased master, grown middle-aged themselves, both men and women, to many of the young teachers and pupils of the institution. The flowers were massed in every shade of pink and purple, with Easter lilies and pure white rosebuds and deep red blossoms and feathery green. The service, conducted after the simple manner of the Unitarian Church, was reverently followed by all, while the strains of the organ in Beethoven's Funeral March conveyed hope and balm to both friends and mourners. The Faculty was, without exception, all represented and among the large company were pastors and clergymen of all denominations, professors from other scholastic institutions and musicians from all ranks—a memorable and noble gathering.

The profound sympathy of all at this time goes out to Mrs. Fisher, the friend of so many of her husband's pupils, and always the devoted, loving, and faithful helpmate.—(Ed.)

An Appreciation



WHEN a man of prominence passes into the beyond, our first impulse is to try to measure the magnitude of the work he has accomplished; but in the case of Dr. Edward Fisher this seems almost impossible.

We may speak of his founding of an institution over a quarter of a century ago, which has since, under his able directorship, grown to proportions worthy of any man's pride, but we cannot measure the extent of his influence on the musical world of Canada.

When we consider the thousands of students who have attended the Toronto Conservatory of Music we do not wonder that the name of Dr. Fisher is known and revered by so many as one of our greatest musical educators. "A man passes for that he is worth," says Emerson, "what he is, engraves itself on his face, on his form, on his fortunes, in letters of light which all men may read but himself."

This was essentially true of Dr. Fisher. No one who came in contact with him could fail to realize what an immense amount he had accomplished, yet those of us who had the good fortune to be associated with him in his work could not but marvel at his surprisingly modest estimate of himself. "It was very ordinary work," he said, when, shortly before his death, he was reminded of the magnificent results of his life's labor. But how many there are, who would sacrifice years of life for the ability and opportunity to do such "ordinary work."

Another benefit Dr. Fisher conferred on our musical world was his invaluable assistance in the organization, some years ago, of a symphony orchestra, and he has always regarded each successive stage of de-

velopment with the keenest interest, proving himself by his generous support a true and sympathetic friend.

And in death as in life the man who was for so long Musical Director of the Conservatory, took thought for the future welfare of the institution. It has for some time been his wish that Dr. Vogt should be his successor, and in this he showed his usual business acumen and intelligent foresight.

It is the opinion of all concerned that Dr. Vogt is eminently suited to his new position, and we wish him every success in carrying to new heights of attainment the Toronto Conservatory of Music, so ably built up by Dr. Edward Fisher.

FRANK S. WEISMAN.



The death of Dr. Edward Fisher, on May 31st, though not quite unexpected, came as a shock to musical Toronto, and leaves a void in musical circles which will indeed be difficult to fill. For many years, in fact ever since its inception, Dr. Fisher had been the able director of the Conservatory of Music. Dr. Fisher was eminently fitted for this position, for he was a good musician and at the same time possessed keen business acumen and a clear insight into character. He proved a colleague of inestimable value, and a true friend, whose worth could hardly be overestimated. Whilst always keeping his mind focussed on his work connected with the development of the Conservatory of Music, he earned a reputation for accuracy, breadth of view, and genuine sympathy for all genuine musical effort. As a teacher he was patient to a degree, and ever helpful to all whose capacity was less than his own: directness and sanity of expression were among the most marked characteristics of his teaching. Earnest ideals and eagerness for progress were inseparable from his nature, yet he was unassertive in all that he did, and no one ever knew better his own limitations as a musician. Gentleness and modesty so strongly com-

bined with authoritative decision, made him an attractive personality—a personality unspoiled by the conspicuous success of his work as director of the Toronto Conservatory of Music. Quite in keeping with this disposition, we remember him as marvellously uncomplaining when his failing health gave him infinite trouble.

Dr. Fisher will be sadly missed by all who knew him, and mourned by many friends.

To Mrs. Fisher, his loving wife, and true helpmate, our deepest sympathy is extended.

ALBERT HAM,
Mus. Doc.

At funeral service Dr. Ham played the "Marche Funebre" from Beethoven's grand sonata because he knew Dr. Fisher liked it so much.

At the request of Mrs. Fisher he played Handel's "Dead March" from Saul at the end of the service.—(Ed.)



DR. J. HUMFREY ANGER, F.R.C.O., one of the best known musicians in Canada, died at his residence, 44 Chestnut Park, Wednesday, June 11th. Although he had been in poor health for some time he had been still carrying on his work and death was due to sudden collapse.

Dr. Anger was organist and choirmaster, up to the time of his death in Central Methodist Church, and previous to that had been organist and choirmaster of St. Andrew's Presbyterian Church. He was Professor of Harmony and Theory at the Toronto Conservatory of Music, Examiner in Music at Trinity University, Toronto, Conductor of the Ludlow (Shropshire) Choral and Orchestral Society, President of the Clef Club, Conductor of the Toronto Philharmonic Society, Dean of the American Guild of Organists, and notable for his authorship of text-books on "Harmony," "Form in Music" and the new "Enharmonic Theory," besides many musical compositions.

Born in Berkshire, Eng., June 3, 1862, and receiving his education there he obtained his first appointment as organist and choirmaster at Frenchay, near Bristol, and while there won the gold medal presented by the Bath Philharmonic Society for the best cantata for solo voices. Later he matriculated at Oxford, proceeding to the degree of Mus. Bac. in 1889. He was shortly after appointed Assistant Master of Surrey County School, Cranleigh, then organist of Ludlow Church, and later came to Canada as Professor of Harmony and Theory at Toronto Conservatory, having received this position through the agency of the late Dr. Edward Fisher. He received the degree of Mus. Doc. from Trinity University in 1902 in appreciation of his great services towards the advancement of musical education in Canada, particularly in the city of Toronto.

Dr. Anger was married in 1892 to Miss Alexander Bowes, only daughter of J. B. Maguron, Toronto. He was a member of the Albany Club, Arts and Letters Club, and Rosedale Golf Club.

The funeral took place Friday, June 13th, from his late residence to Forest Lawn Mausoleum.



The indulgence of our subscribers is asked for with regard to the delay in appearance of this number, many necessary changes having to be made after partly going to press, on account of both sad events. The suddenness, with which Dr. Anger left us is hardly yet realized, but all loving sympathy is certain to be felt for Mrs. Anger and all belonging to her. Both as a man and musician Dr. J. Humfrey Anger was greatly prized by the Toronto Conservatory of Music.

The T.C.M. Alumni Association Annual Meeting

ON the evening of Wednesday, May 21st, the fifth annual meeting of the Alumni Association was held in the concert hall with very satisfactory results and a fairly large attendance. There is no doubt that the absence of Dr. and Mrs. Fisher was keenly felt, not only at the meeting itself, but in the days preceding, and this would account for the absence of out-of-town members. Among those present were Dr. Vogt, Dr. and Mrs. Ham, Dr. Broome, Mr. and Mrs. Harrison, Miss Ethel Shepherd, Miss Marion Ferguson, Mrs. Bradley, Mrs. Parker, Mr. and Mrs. Bohme, Mr. Russell McLean, Mrs. C. Hall, Miss Marjory Fitzgibbon, Miss Muriel Rogers, Miss Lexie Davis, Miss Stalker, Miss Eva Hughes, Miss Rachael Wilson, Miss Radcliffe, Miss Myers, Miss Hallworth, Miss Alma Tipp, Miss Edith Heyes, Dr. Nicolai, Miss Mary Morley, Mr. Lantz, Mr. McNally, Mr. M. M. Stevenson. Mr. Welsman, as retiring President, made the customary opening remarks in his usual happy vein, and the business meeting resulted in election of officers as follows:

President—Mr. Edmund Hardy.

Vice-President—Miss Maud Gordon.

Recording Secretary—Mr. G. D. Atkinson.

Corresponding Secretary—Miss Briggs.

Treasurer—Mr. F. F. Blachford.

Auditor—Mr. A. T. Cringan.

Resolutions of sympathy with Dr. Fisher and Dr. Humfrey Anger were passed, and the Secretary instructed to write notes expressing the deep concern and sympathy felt on all sides for the two members of the Association whose welfare is so uppermost in the minds of all at the present juncture.

Dr. A. S. Vogt, who made the address of the evening, was received by cheers and loud applause as he

began his preliminary remarks by stating that he had already made three speeches in public since his return from Europe. Briefly touching upon the happy fact of the realization of his dreams, to spend some time abroad in distant countries with a view to studying musical and sociological conditions, Dr. Vogt naturally confined most of his remarks to descriptions of some of the leading Conservatories of the old world, such as that at St. Petersburg, where he was entertained by its renowned Director, M. Glazounow, at Moscow, at Helsingfors, at the Conservatoire in Paris, and at the three great London institutions, the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music.

The keynote struck by Dr. Vogt in this address, as well as in others recently delivered by him, appeared to be that although our "local pride" may run high here as elsewhere, with self-congratulation and self-confidence strongly developed, still there is much we can learn from Europe and the British Isles, and that in many respects the musical standard, both as to art and personality and as to material equipment, is certainly very high in those countries. He spoke with warmest admiration of the Blackpool Festival and the London orchestras, and noted with interest the same quality of "local pride" in these achievements, which has, no doubt, much to do with the present high-water mark of England's musical growth. The progress of English orchestras has been largely owing to the splendid training received at the various musical institutions he named, for in most cases the players were native-born. He found a genial spirit inhabiting many of these schools of music, to which end the excellent feature of a common dining-hall or refectory amply contributed, a well-stocked wine-cellar and meals of first-class attractiveness forming a bond between members of the faculty and students, who are thus enabled to meet in daily converse and exchange of ideas. Dr. Vogt hoped that at some future date some arrangement of the kind might be

found feasible at the Toronto Conservatory, and throughout the address was breathed a fine Canadianism and a patriotic spirit, which nevertheless stopped short of braggadocio in some American cliques, among whom it is the fashion to instance the Metropolitan Opera or orchestras manned by foreign players as signs of musical growth and efficiency overtopping that of other centres not on the map of "God's own country." Great as are the advantages of travel, Dr. Vogt intimated that much can be learned by intelligent reading to familiarize one with the existing state of the world of art, even if visits in person to the great "Weldstadts" or World Towns of Vienna, Berlin, London, were not possible. In concluding, he urged upon the members of the Alumni Association earnest loyalty to the Toronto Conservatory of Music, which already stood for great things in this country and was bound to progress still further.

On the conclusion of this pertinent and intellectual address, the members were given a rare musical treat as follows, accompanied by the flickering light of candles and a hushed and most expectant attitude from the audience.

W. A. Mozart.....Die Dorfmusikanten
(In Three Movements)

- 1st Violin—Signor Out of Tunio.—Mr. W-l-n.
- 2nd Violin—Signor Scrapinus Discordio.—Mr. B-h-d.
- Viola—Maestro N. G. Rasperino.—Dr. N-o-i.
- 'Cello—Herr Howling Gruntsky.
- 1st Horn—Mr. Cacaphonius Brayer.
- 2nd Horn—Mr. Jack Asger Tooter.

"This exquisite gem of music, full of truly rural beauty, which shows the master hand of its composer in every bar, has been seldom played in public concerts on account of the tremendous difficulty which attends a rendering of the work in its true spirit. Our association is fortunately in the position to-night to not only produce this work, but what is of much greater importance, to have it presented by the orig-

inal performers, who played it at its initial production on the evening of June 14th, 1787. Mozart was so delighted with the remarkably clever rendering of his masterpiece that he resolved to put the whole sextette in a hypnotic sleep, and then placed them in his wine-cellar to use them again on some special festive occasion. Somehow their existence seems to have escaped Mozart's otherwise excellent memory, and our association having heard of it, imported the whole sextette, who slept on, and are sleepy still. It is hoped by the time they have played to-night they may have regained their normal senses."—Programme Notes.

The elegance of the white perukes, crimson and brocaded coats, white stockings and buckles, appealed very much to the fair sex among the audience, some of whom in fact showed so unmistakably that they were in danger of losing their hearts to the handsome, talented, and courtly "six" musicians of Ye Olden Tyme, that it was thought well to whisper just a hint (not included in the programme notes) that an astounding miracle of reincarnation had taken place and that instead of being old friends with new faces, they were familiar figures of to-day clad in the habiliments of yore, and several of them—alas—Benedicts of grave mien in private life. Despite this disappointment, the occasion proved a merry and great success, and the gallant six were soon busy around the punch—or rather—lemonade bowl, and assiduously helping the guests, each other, and themselves to the dainties set forth so acceptably on the long table in the reception-room. At eleven o'clock the pleasant evening came to an end, marred only by the reflections in the minds of all that the Musical Director was, unhappily, not able to greet his friends and pupils in his studio as on former occasions, nor was Dr. Anger able to be present. Much sympathy was also expressed for Mrs. Fisher and Mrs. Anger at this trying time.

Conservatory Annual



THE annual concert of the Toronto Conservatory of Music, May 20th, at Massey Hall was in many respects the most notable public function that has occurred in the history of the institution. The attendance was remarkable, for not only was the regular seating accommodation of the auditorium taxed to its capacity, but the chorus seats on the platform to the number of three hundred or more were occupied by enthusiastic lovers of music. The students of the Conservatory who appeared were assisted by the Toronto Symphony Orchestra, who supplied the accompaniments. There were no weak numbers on the programme, the work of the vocal and piano departments being illustrated in a manner that reflected exceptional credit on the teaching faculty of the institution. The concert was opened with Mozart's Overture to the "Magic Flute," which was given an excellent rendering under the conductorship of Mr. Frank Welsman. Miss Marion Gibson, a pupil of Mr. Russell G. McLean, gave the first vocal number, "The Cry of Rachael," with a sweet and true soprano voice which had evidently been carefully trained and judiciously guided in regard to production and expression. Miss Hazel Skinner, a pupil of Mr. Edouard Hesselberg, followed, with Liszt's virtuoso piano piece, "Hungarian Fantasy," which she rendered with fine gradations of dynamics, revealing both power and delicacy and a brilliant technique. Miss Ada Fellows, a pupil of Mr. H. C. Lautz, sang the "Hear Ye, Israel," from the "Elijah" with purity of style and dramatic expression. She has a true and clear soprano voice, and created a most favorable impression in this exacting excerpt. Mr. Arthur Brown, a pupil of Mr. A. T. Cringan,

sang "The Star of Eve" from "Tannhauser," with mellowness of tone and smoothness of style and with an expression that was never forced. Miss Isabel Sneath, a talented piano pupil of Dr. Edward Fisher, contributed the Allegro Risoluto movement from Schuett's Concerto, Op. 47, in which she revealed brilliancy and firmness of technique, and an authoritative style of interpretation, well posed and free from hesitancy. Miss Winnifred Henderson, a pupil of Dr. Broome, sang two numbers by Franz Ries. She has an attractive soprano voice, and by no means a narrow range of emotional expression. Miss Florence Fenton, a mezzo-contralto pupil of Dr. Albert Ham, sang Saint Saens' "My Heart at Thy Sweet Voice" with a uniform smooth and well-sustained good quality of tone and with unaffected feeling that was suggestive without being theatric. Mrs. Denison Dana, a pupil of Miss Ethel Shepherd, gave a most finished rendering of the "Vissi d'Arte" by Puccini, with delightful finish of phrasing, an appealing tone, always mellow and even, and an interpretation that reached artistry. The concert was brought to a close with the playing of Liszt's piano concerto in A Major by Master Frederick Cohen, a youthful performer on his instrument of remarkable gifts and genius, who has technical ability of an advanced order and the emotional temperament. He is a pupil of Mr. Welsman, who has reason to take pride in his achievement of last night. Every number of the programme was received with enthusiastic applause, each of the students being recalled, in one or two cases, three times. In the case of the lady students floral offerings were abundantly in evidence.—The Globe.



Mr. F. Arthur Oliver, of the staff of the Toronto Conservatory of Music and organist of Bloor Street Presbyterian Church, has also been appointed musical director at Pickering College, Newmarket.

Conservatory Concert



THE musical season was brought to an end with an event of exceptional interest last night, when the Toronto Conservatory of Music gave its annual concert in Massey Hall, the Conservatory pupils being assisted by the Toronto Symphony Orchestra. The combined attraction filled Massey Hall completely, not only the main floor and galleries, but the seats back of the platform being all taken up. The programme was made up of vocal and piano numbers, pupils of nine different teachers taking part, besides which the orchestra gave an overture number, and played the accompaniments for several of the other selections.

In the programme that was throughout of a high order the outstanding features apart from the work of the orchestra, were the "Hungarian Fantasy" of Liszt, played by Miss Hazel Skinner with orchestral accompaniment, and two vocal selections by Mrs. Denison Dana. Miss Skinner, who is a pupil of Mr. Edouard Hesselberg, displayed remarkable technique in her rendering of this extremely difficult number, and her performance was enthusiastically received. The two vocal numbers, selections from Puccini's "La Tosca" and Charpentier's "Louise," were also of unusual merit, Mrs. Dana, who is a pupil of Miss H. Ethel Shepherd, possessing a lyric soprano voice of wide range.

An interesting number which concluded the performance was the "Concerto, A Major" of Liszt, played by Master Frederick Cohen, whose touch and fingering are remarkable for a boy of his years. He is a pupil of Mr. Welsman.

Mr. Arthur R. Brown, a pupil of Mr. A. T. Cringan, who sang the "Hymn to the Evening Star" from

"Tannhauser," possesses a bass voice of good tone, and his number, with the beautiful orchestral accompaniment, was much appreciated. The song of Saint-Saens, "Mon Coeur s'ouvre a ta voix," which was sung by Miss Florence Fenton, a contralto, must be mentioned as a good performance. The other numbers were: "The Cry of Rachael" (Salter), sung by Miss Marion Gibson; "Hear Ye, Israel," from Mendelssohn's "Elijah," by Miss Ada Fellows; two numbers, "Seliger Glaube" and "Veargebens" (Franz Ries), sung by Miss Winifred Henderson; and the "Concerto, Op. 47" of Schuett, played by Miss Isabel Sneath. The Symphony Orchestra gave Mozart's "Magic Flute" Overture.—The Mail and Empire.



Teaching Children to Understand Time

By Eleanor Weston

For this purpose I use a big, round silver dollar as the unit of time in the place of the whole note. All the children I have ever taught look interested and wise when I ask how many half dollars it takes to make a whole one, or how many quarters. They need no money to look at—they simply see right through the "time scheme" by looking at certain coins instead of notes.

Two half dollars make one dollar; four quarters a dollar, or two quarters a half dollar; while "two for a quarter" represent eighths, with no guessing at all. I have tried it with six and seven year old children and they think it fun and very sensible. It may be that some teachers have not thought of this way and will try it.

I make the little ones pretend they have a whole dollar in whichever hand calls for a whole note, and the other hand must hold as many quarters or halves as are called for in the other—or if eighths are used we talk of something we can buy "two for a quarter," or "four for a quarter," and then they understand.

Conservatory Announcements and Events

A vocal recital was given by pupils of Dr. Edward Broome, Saturday evening, May 3rd, the occasion being of special interest in every way and the performers doing full justice to their own powers and the artistic training received at the hands of their gifted instructor. Miss Olive Brush, pupil of Dr. Vogt, supplied the piano solos with dainty charm of execution and phrasing.

The ensemble recital by pupils of Mr. F. E. Blachford on Tuesday evening, May 6th, attracted an overflowing audience and was admirably arranged and carried out. A march for eight violins, and other pieces for six violins, with organ and piano accompaniment, made an impressive and fascinating effect upon the many lovers of such music present, and Mr. G. D. Atkinson, Mr. Blachford and Mr. Will Staples, 'cello pupil of Mr. Leo Smith, were all animated by extreme zeal and enthusiasm. The importance of such a programme from an educational point cannot be overestimated and the applause was hearty and well deserved. The assisting vocalist was a pupil of Mr. M. M. Stevenson.

Miss Elsie Charlton, a graduate of the School of Expression, gave a successful vocal recital in the Music Hall, Thursday, May 8th, which was well attended and greatly enjoyed by a musical and appreciative audience.

On Saturday, May 10th, Miss Maude M. Pollock's organ recital in the afternoon, and a recital by pupils of Mr. M. M. Stevenson in the evening were important and significant occasions. Miss Pollock is

a talented pupil of Mr. G. D. Atkinson and played a fine programme in excellent style, while Mr. Stevenson's pupils again created a most favorable impression and gave a number of standard arias and ballads with remarkable freshness and abundant evidences of the best training. Mr. Erland Misener, a pupil of Mr. F. E. Blachford, contributed violin numbers.

Mr. Knight's "Hour With English Organ Music," on Saturday afternoon, May 3rd, was an exposition of fine organ playing and was well attended, many musicians being present to hear Mr. Knight in a concert programme for the first time on the Casavant instrument. As an organist of distinction Mr. Knight is a welcome and valuable acquisition to the Faculty.

Master Frederick Cohen, Mr. Welsman's gifted pupil, gave a piano recital, Wednesday evening, May 14th, when he completely captivated his audience and gave standard selections with immense fire and authority. Mr. Welsman played second piano to the Liszt A Major Concerto and the assisting vocalist was a pupil of Mr. H. J. Lutz, a pupil of Mr. Blachford also playing a violin number. Mr. Welsman and his clever pupil were both warmly congratulated.

A piano recital was given by pupils of Miss Reva I. Widner in the Lecture Hall, Saturday evening, May 17th, when a programme of solos and duets was well carried out.

A piano recital was given by pupils of Miss Jennie A. Creighton, A. T. C. M., in the Lecture Hall, Saturday afternoon, May 17th, when a programme of thirteen numbers was satisfactorily performed.

A piano and vocal recital was given by Miss Gladys Murray, pupil of Mr. F. S. Welsman, and Miss Janet Thom Cringan, pupil (and daughter) of Mr. A. T. Cringan, in the Music Hall, Saturday evening, May

17th. This was an excellent and well attended recital, the pianist and singer dividing honors of the evening, with most artistic results, and valuable assistance from Miss Edna Campbell, violinist, pupil of Mr. F. E. Blachford, and Miss Mona Bates, who accompanied charmingly.

The vocal recital by pupils of Mrs. J. W. Bradley in the Music Hall on Monday evening, May 19th, was one of the best attended and most successful of the season, presenting a large class of talented pupils in a distinguished programme of solos, duets and trios. Violin and organ obbligati were given by Miss Marie White, pupil of Mrs. Drechsler-Adamson and Mr. G. D. Atkinson. Among the vocalists were Mrs. John L. Young, Mrs. Bradley's accomplished daughter, and Mr. Young, who both acquitted themselves admirably. Mrs. Bradley accompanied at the piano and much enthusiasm was displayed by pupils and audience.

By a typographical error, "Mrs. J. W. F. Harrison" was printed on page 139 of the May issue, when it should have been "Mr. J. W. F. Harrison," in connection with a recent presentation. Mrs. Harrison was, however, included in the happy and thoughtful "aftermath" by being presented with a unique and beautiful bouquet of forget-me-nots and roses, with a purse of gold hidden among the flowers. The occasion—the 25th anniversary of the founding of St. Simon's Church—was a very delightful one and took place at the sumptuous home of one of Toronto's most gracious hostesses, Mrs. H. D. Warren, Red Gables, Wellesley St. Miss Grace Smith played piano solos, and the choir contributed selections.

The School of Expression presented three very striking plays in the Music Hall before a large and distinguished audience on Monday evening, May 12th. The plays were: "When Charles was King," "The

Other Woman," and "A Lesson in Marriage," by Bjornson.

A dramatic recital by special students, Miss Maude E. Gillman, A. T. C. M., teacher, of the School of Expression, was given in the Recital Hall, Monday evening, May 19th, when the following programme was well carried out:—

How a Woman Keeps a Secret.....
Cast.

Mary Brent.....Miss Tessie Brown
- Mabel Sweetly (Who Has Just Become Engaged)...
.....Miss Myrtle Pascoe
Maude (Mabel's Bosom Friend)....Miss Gertrude Prest
Clara Miss Tish
Stella Miss Rene Hill
Hazel Miss Phyllis Atkey
Marion Miss Dorothy Chilcott
Jessie Miss Amy Ashall
Delia (the Maid) Miss Rose Fisher
The Other Woman Ellis Kingsley

Cast.

Silvie Grahme (A Young Widow)...Miss Amy Ashall
Enid Vivian (An Actress)..... Miss Dorothy Chilcott
The Burglar Alarm Helen Sherman Griffith

Cast.

Miss Martha Percival Miss Tessie Brown
Miss Mary Percival.....Miss Rene Hill
Penelope (Ward of Her Maiden Aunts).....
..... Miss Marjory Eaton
Bridget (Servant of the Household) Miss Olive Winters
The Merchant of Venice, Act I., Scene II...Shakespeare

Cast.

Portia Miss Myrtle Pascoe
Nerissa Miss Fanny Singer
A Serving Man Mr. George Clark
That Blessed Baby Edward Mumsford

Cast.

Miss Helen Palmer Miss Myrtle Foy

Mr. John Wilton Mr. George Clark
The Baby
Who Does Not Appear but is Master of the Situation

A Recital of Ibsen's "The Master Builder," by Evelyn Madill Vrooman, A.T.C.M., a student of the School of Expression, was given in the Music Hall Friday evening, May 2nd.

Cast

Halvard Solness Master Builder
Aline Solness His Wife
Doctor Herdal Physician
Knut Brovik Formerly an Architect, Now in Solness' Employment
Ragnar Brovik His Son, Draughtsman
Kaia Fosli His Niece, Book-keeper
Miss Hilda Wangel

Note—"The Master Builder" is the most individual, the most characteristic of Ibsen's plays. The dramatic movement is the symbolistic revealing of the soul of Halvard Solness, who, after years of defeat and moral compromise, at last through faith, courage and love, attains to all that he had dreamed and meant to be.

Hilda Wangel symbolizes creative power sprung from high ideals.

Knut Brovik, vision without courage.

Ragnar Brovik, ability without vision.

Aline Solness, cold, unlovely performance of duty for duty's sake.

Kaia Fosli, artistic aspiration devoid of moral enthusiasm.



Westminster College held its annual "At Home" recently, when a musical programme was given under the direction of Mr. Russell G. McLean. The Misses Lillian Carney, Lucille Verity and Bessie Lake sang, and the Misses McRae, McIntosh, Wood and Duncan contributed piano numbers. Mrs. Magwood accompanied in her usual efficient manner.

Home and Foreign Notes

An Italian musical journal recently published an article on "The Pretended Supremacy of German Music," in which the author called attention to the fact that, of the great master composers, only Bach and Handel were real Germans; Wagner and Schumann were Saxons, but Saxony, for a long time, was more Austrian than German. Among conductors he cites Richter, born in Hungary, educated in Vienna; Nikisch, also Hungarian in family, birth and education; Mahler, Bohemian; Seidl, Hungarian; Mottl, Austrian; Weingartner, a Dalmatian; Kreisler is a Viennese; Sevcik, a Bohemian; Max Reger, one of the masters of to-day, is a Bavarian. And yet we must acknowledge that Germany is essentially a musical country, and has done much to develop the musical abilities of men of many races.

The National Federation of Musical Clubs held its eighth biennial convention and music festival in Chicago, April 21-26. Among the interesting items on the programme we noticed a cantata for school children, Tuesday, April 22; a symposium on American music, a Shakespeare pageant and an orchestral concert, on Wednesday, April 23; a symposium on public schools, on Thursday, April 24; an artists' recital, Friday, April 25.

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The monument to be erected to Verdi at Parma is about ten feet high and over fifteen broad. Verdi is placed toward the part of the monument supported by Poetry and Music; upon the sides are represented the various works of the composer. The monument is the outcome of a subscription to which Americans contributed \$5,000.

A concert given recently in London was made remarkable because it brought forward for the first time in England Scriabine's "Prometheus: the poem of fire." Much had been heard beforehand of the extraordinary nature of this work, its novel tonal basis, its daring originality, its attempt to realize its music cosmic evolution and the mysticism of theology.

The conception includes an association of colour, for the purpose of which Scriabine has invented a "keyboard of light" which is not yet available. Besides a very full orchestra, there are ad libitum choral parts which were not used on this occasion, an important part for pianoforte, and an organ part.

The Symphony opens mysteriously with a Lento movement designed to suggest primordial chaos, and later sections develop the gradual emergence of order and the stimulus provided by the Promethean spark, "which expands into the blossom of human intelligence and self-consciousness," and leads to the awakening of the will to create. All this is unfolded

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in a stream of sound which may or may not be regarded by every one as music—now turbid, now majestic and calm, and culminating in a terrific whirlpool of tone that outclasses "1812."

The Woodstock Sentinel says:—Miss Clara Butler, who has been assisting the choir of the First Baptist Church of this city for the past few weeks, has been appointed their soprano soloist, and will begin her duties at once. Miss Butler possesses a voice singularly clear and pure in tone, whose natural good qualities have been developed by judicious training and study. Her friends in the Central Methodist Church, of which she has been a valued member, congratulate her on the appointment. Miss Butler studied at Moulton College, Toronto, with Mrs. J. W. Bradley.

Paderewski's Symphony in B minor was performed under the direction of Prof. Arthur Nikisch at the twenty-first Gewandhausconcert, Leipzig. On this occasion M. Paderewski also appeared in his capacity of pianist with a remarkable interpretation of Chopin's Concerto in F minor.—The Johanniskirchenchor (conductor, Herr Bruno Rothig) have given Heinrich Schütz's "Matthaus Passion."—A very interesting String quartet, by Wilhelm Stenhammar, was heard at the fifth chamber-music concert in the Gewandhaus. Berlioz's two-act comic-opera, "Beatrice und Benedict" (in a new version

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by Wilhelm Kleefeld and Joseph Stransky), was performed for the first time at the Municipal Theatre.

A Wagner Centenary concert was given at the Albert Hall on May 22. The London Symphony Orchestra played, Herr Mengelberg conducted, and Mr. John Coates sang.

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Contents

	Page
Dr. A. S. Vogt.....	196
Dr. Edward Fisher—An Appreciation.....	197
Dr. Wesley Mills, in "Musical Canada".....	198
Out-Door Classic Dances Started by Male Dancer... ..	199
Dr. Vogt's Appointment.....	200
Are Musicians Irritable?.....	201
Sir George C. Martin.....	203
Miss Leila A. Wilson.....	204
The Charity Children's Choir of London.....	205
A Song That Will Live.....	206
Method.....	208
Benjamin Franklin's Unusual Musical Instrument..	210
Bach and the Organ.....	211
Enthusiasm, the Teacher's Asset.....	213
Editorial Notes.....	214
Personals.....	215
Conservatory Announcements and Events.....	218
Home and Foreign Notes.....	219

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Dr. A. S. Vogt



THE sincere congratulations of this institution, its Alumni, Faculty and general staff, are proffered in a hearty spirit of good will to the gifted and popular musician who will henceforth be known, in addition to his fame as conductor of the Mendelssohn Choir, as Musical Director of the Toronto Conservatory of Music. Dr. Vogt's many qualifications are too widely recognized to need recapitulation in our pages. He has gradually and steadily progressed in the affection and esteem of Canadians since his early days in Toronto, and during the last year, has travelled extensively and made many friends of distinction abroad. He is a man of wide reading and broad views outside musical matters and can more than hold his own in large and representative gatherings where a mere musician might suffer by comparison. He can be relied on at all times, not only to represent the Toronto Conservatory of Music, but to represent Canada. And he has the very strongest claim upon all who follow or serve him in that he is a Canadian himself, without disparagement of those who have either preceded him or happen to be closely associated with him. In the colonial stage, our educationists used to be drawn and perhaps not without reason, from the Old Country, but it is high time now that Canada should appreciate her talented and capable sons and daughters and make use of them. The choice of the Board of Governors then, in appointing a successor to Dr. Fisher, is justified on every side, particularly as the late deceased musician's wishes were well known concerning his successor. We once more express our interest and satisfaction in the appointment and beg to tender hearty expressions of good will for both the present and future to A. S. Vogt, Mus. Doc. (honoris causa) new musical director of the Toronto Conservatory.

Dr. Edward Fisher—An Appreciation

By Edmund Hardy



NO ONE in intimate association with him for many years, first as his pupil, and later, his colleague, the passing of Dr. Edward Fisher brings many thoughts which might be translated into words of affectionate tribute.

As a boy I was, like most boys, a bit of a hero-worshipper, and Dr. Fisher early embodied my ideal of a musician and a gentleman. When the artless admiration of boyhood gradually merged and matured into the sincere respect and friendship of later days, the qualities which claimed and commanded my allegiance became more defined to me.

Dr. Fisher presented the rare combination of sound musicianship and striking executive ability. As a teacher I found him patient, kind, and most unsparring of himself; rigorous as to technique but never losing sight of the poetic spirit of the composition in hand; and with a remarkable faculty for getting directly to the essence of a question. In his character of musical director, one hesitates which to admire the more—his wonderful energy or his wonderful power of using every atom of that energy. With Dr. Fisher, duty seemed to be first, last, and all the time; and artistically he stood for the highest and the best. In every province of the Dominion, and in many other parts of the world his students and graduates are busily engaged in disseminating the store of musical knowledge which they acquired under his able guidance.

Although the earthly link has been broken, his memory will long be cherished by those who knew him well, and who feel that, now,

“He has moved a little nearer
To the Master of all music.”

Dr. Wesley Mills, in "Musical Canada"



NOT long since I called attention in this magazine to the fact that it is hopeless to look for a thorough going criticism of concert and operatic favorites in the London newspapers.

The same applies to stage favorites. I do not remember ever to have read a real criticism of such people as Sir Herbert Tree, Miss Phyllis Neilson-Terry, Miss Marie Tempest, Sir George Alexander, and scarcely of Charles Hawtrey, Cyril Maude, or Ethel Irving, though this criticism must be modified as far as some of these artists are concerned in the case of *The Sunday Times*, whose dramatic critic, Mr. J. T. Grein, is possessed of a learning, experience and wide sympathy that few can hope to equal. He has had the courage to speak his mind in regard to some of the spoiled favorites of the public and the press.

I went to hear all these people with an open mind, and on more than one occasion came away wondering how in many cases such great reputations had been won—and I have been studying these things with much care all my life. Here the press is almost omnipotent. Some of the critics, when certain theatres, managers and actors are concerned, seem rather to reflect than to guide public opinion, and I regret to add they seem to show the same lack of imagination and mental elasticity when foreign plays and highly original and independent English works are produced that unfortunately characterise a large proportion of English playgoers. But for certain societies, we should never have certain plays at all, and as it is, this great city is anything but cosmopolitan in its dramatic hospitality. This narrowness with the prevalence of much

that is unworthy of a great centre must give any thoughtful man pause.

London has neither a national nor a repertory theatre—not even one—nor a municipal theatre, which was lately advocated by Sir George Alexander, who, by the way, is noted for the supreme good taste which he shows in all productions at his theatre. He has espoused the cause of the Sunday opening of theatres as the only logical course if London has Sunday concerts and picture shows. But the illogical does not greatly disturb the English mind. To be unconventional is much worse in London than to be illogical. The actors, with few exceptions, opposed Sunday opening on the ground that they believed that if it were permitted it would soon follow that the actor would be doing seven days' work for six days' pay. The church winks at the cinemas but will have no Sunday theatres.



Out-Door Classic Dances Started by Male Dancer

OUT-DOOR classic dancing has just been introduced in the United States by Stafford Pemberton, who was seen here with Gertrude Hoffman in her "Spring Song."

Mr. Pemberton has been giving a series of performances in Staunton, Virginia, using a lawn for a stage. One of his critics writes:—

"In many particulars, the sward dancing was much more effective than Mr. Pemberton's stage exhibitions, the general picture being more complete. The fountain, the decorative greenery, the trees and the starlit sky made an ideal setting for classic gambols in the spotlight."

Mr. Pemberton gave three dances—"Spring," "Night," and "Narcissus."

Dr. Vogt's Appointment.



THE appointment of Dr. A. S. Vogt to the position left vacant by the deeply regretted loss of Dr. Fisher will give general satisfaction, this popular and renowned teacher and conductor possessing great gifts of organization and administration in addition to his musical abilities, which must naturally tend to the continued maintenance of the Toronto Conservatory as a leading school of music. Some new and notable names on the staff of instructors will shortly be announced, the result of the June examinations substantially demonstrating the hold the Conservatory has attained throughout the country both as to the number of candidates and the high standard of achievement.—“Mus. Canada.”

Dr. Vogt, who has for years been on the teaching staff of the Conservatory, will give up all his teaching and will devote himself wholly to the duties of his new position as leader and head of the Conservatory and as conductor of the choir which has made him famous in all critical circles, both in America and in Europe.

Dr. Vogt has admittedly great qualifications of an artistic and executive character. He enjoyed exceptional advantages at the New England Conservatory of Music, Boston, and the Royal Conservatory of Music, Leipzig. During the past year, he visited the leading school of music in England, France, Belgium, Germany, the Scandinavian countries, Russia and Austria, and enters on his new work in Toronto thoroughly conversant with the most important features in connection with the artistic activities of the most famous European conservatories.

Are Musicians Irritable ?



ARE musicians as a class irritable, peevish, fretful, fractious? Whatever the living professors of the divine art may be, it seems pretty sure that equability of temper was not a characteristic of all of the departed geniuses, although the late Herbert Spencer declared that musicians seemed of all people to be those who were truly happy. Handel was choleric to a degree. He even dangled a prima-donna outside of a top-storey window until she promised that, in spite of her indisposition, she would sing that night in his opera. Notwithstanding his noble qualities he was, like the revered Dr. Johnson, something of a bully. Bach and Mozart, Haydn, Schubert and Mendelssohn were all men of sweet disposition, but by no means of a yielding character, whereas Schumann and Berlioz were, at any rate in their writings, vitriolic and mordant, even if they were lovable otherwise. Beethoven was a man of moroseness, easily moved to passion and bitterness of speech, and Wagner, who had a different kind of genius, was likewise prone to ungovernable outbursts of spleen and contumely. But it is not to unreasonable anger one attributes Beethoven's disgust at hearing that Napoleon had assumed the title of Emperor. Beethoven was enraged and disillusionized, and so changed the title of the "Buonaparte Symphony" into that of "Sinfonica Eroica: in Memory of a Great Man."

The only exhibitions of temper to which Mozart gave way seem to have been on those occasions when he was charged with having looked too long on the wine when it was red, and it is satisfactory to know that his biographers deny there was ever occasion to make this accusation against the composer. Weber

wielded a skilful pen, and his personality was normal. On the other hand, Liszt, Rubinstein and Tschaikowsky were notable examples of the irritability of genius. Both Liszt and Rubinstein often gave their pupils a bad quarter of an hour; but then they were so seriously concerned with their art and all that it meant that they could brook no stupidity or lack of earnestness on the part of their pupils. Tschaikowsky was chiefly angry with himself—yet he was a greater man than he knew. The character of Spontini seems to have been placid and industrious, and that of Gounod almost seraphic. Brahms and Grieg were retiring, and indifferent to praise; but criticism provoked Bizet, whose "Carmen" shares with Gounod's "Faust"—not the opera of the same name by the splenetic Berlioz—the unfailing appreciation of the music-loving world.

Nothing could ruffle the serenity of Lully. He was sent to a niece of Louis XIV., who wanted a pretty Italian boy as a page, but his appearance did not recommend him to the lady, and although he was an expert player on the guitar, then a fashionable instrument with both the French and Italians, he was entered on her books as an under-scellion. Lully was not disheartened, but rose, as we know, to great favor at Court. He is said to have been the inventor of the species of composition known as the overture.

Henry Purcell, to whom Handel is said to have owed much, seems to have been so much wrapped up in his work as to have had no time for bad humors, but as he died at the early age of thirty-seven years perhaps he had not time to develop them. Another man who has gone down to posterity as invariably amiable is Spohr, but he was the inventor of the conductor's baton; we cannot know what trials he underwent before he thought of the indispensable "stick."—Music.

Sir George C. Martin

Organist of St. Paul's Cathedral, London



THE famous Cathedral of St. Paul, in London, is one of the places which the American traveller is certain to visit when in London. The person who is interested in music will seek the fountainhead of church music as represented by the boy choir and what is known as the "English cathedral style." The organist, who is responsible for the musical part of the service, is one of the most distinguished of living English musicians.

George Clement Martin was born at Lambourn, in Berkshire, England, September 11, 1844. After a long period of service in church music, he was knighted at the time of Queen Victoria's Diamond Jubilee, 1897.

As a boy he had no notion of entering music as a profession. It was not until he was about sixteen years of age that he was attracted to the organ. Having come across Rink's first three months at the organ, he began to practise with so much diligence and enthusiasm that by the end of the "three months" he was able to play the church service. Later he matriculated at Oxford, where he continued his music study under John Stainer, who afterward became organist at St. Paul's.

Martin received his degree of Mus. B. in 1868, and served for three years as organist at Dalkeith, the residence of the Duke of Buccleuch, where he had charge of a choir maintained by the duke to render a daily choral service. At the end of three years he was offered the position of master of song at St. Paul's, his particular duty being to train the choristers. His former teacher, John Stainer, was now at St. Paul's as assistant organist, being advanced to the position of organist the following year, 1872, at the resignation of Sir John Goss. Mr. Martin succeeded Stainer as assistant, and when the latter resigned, in 1888, followed his teacher as full organist.

Miss Leila A. Wilson



OUR portrait this month is that of Miss Leila A. Wilson, the Lady Superintendent of the Conservatory Residence, who has in the short space of one year made a great many friends in her present position and displayed unusual gifts for organization and discipline. Miss Wilson is a Canadian, and having lived in various important cities of the Dominion other than Toronto, is well qualified to fill such a post as she now adequately occupies by her knowledge of the Canadian character and temperament. Experienced both in ladies' colleges, notably the Ont. Ladies' College, Whitby, and at the Bishop Ridley School for boys, St. Catharines, she has always maintained happy relations with both members of staff or faculty and students under her charge, but it may be that at the Conservatory Residence at the present time Miss Wilson is bound to be particularly successful, as she is a well-trained musician herself and capable of entering into the aspirations of those around her. As a piano pupil of Dr. Edward Fisher some years ago, Miss Wilson taught at the Ont. Ladies' College and elsewhere until assuming the more responsible positions she is so fitted to adorn, and therefore it is certain that not only the material but also the aesthetic and social side of things will be carefully and judiciously administered by her during her regime. The Residence, which at the close of the present academic season holds about fifty pupils, has proved to be a great success and a solid attraction in every particular, completely justifying the great hopes held by Dr. Fisher some years ago on this subject, and amply rewarding the enterprise of the Board of Governors in the great outlay necessary to equip and maintain the building. The year of 1912-1913 has been a very pleasant one



MISS LEILA A. WILSON

for those in the Residence, and Miss Wilson is to be congratulated on the harmony existing within its walls and on the orderliness and good spirit that animate the community. The necessary rules are simple and few, but by their enforcement make for the general comfort, and the ready response of the young ladies to this feature of character-training has been largely due this season to the mingled strength and sympathetic stand of Miss Leila Wilson.



The Charity Children's Choir of London

ONE of the most striking customs of the English metropolis for over a century and one-half was the so-called "Charity Children Festivals." On the Thursday of Whitsun-week (seven weeks after Easter), 1704, the children of the different charity schools of London assembled in St. Andrew's Hollem and joined in a service of song and thanksgiving. These services became so celebrated that famous composers were attracted to them.

In 1801 the services were moved to the Cathedral of St. Paul, and held each year until 1877, when the custom was given up. Both Haydn and Berlioz were much impressed by these festivals. Between 5,000 and 6,000 children took part, and elaborate compositions, such as the Hallelujah Chorus from the "Messiah," were sung.



The annual competition for the Clemson gold medal (value \$50) and an additional prize of \$50 given by the H. W. Gray Co. (agents for Novello & Co.) is announced under the same conditions as formerly. The competition is open to all musicians residing in the United States and Canada, whether members of the Guild or not.

A Song that Will Live

NO SONG in the English language more fully has these qualities than the expression of the love of home which was written by John Howard Payne and set to music by Henry Rowley Bishop. It caught the English ear and heart when first sung in London, in 1823. There has lived since scarcely an English-speaking person who has not loved it. "Grace Greenwood," some years ago, told us when it might lose its popularity:—

"It will never go out of fashion, even in his own country, or not until luxurious hotel and apartment living become the rule with moderately well-to-do people—not till monstrous, sky-scraping tenement houses, packed with seething, stifling humanity, layer upon layer, are multiplied a thousand fold; not till the pride and greed of land barons shall have walled away from the common people still vaster tracts of their rightful inheritance, to serve as unproductive private pleasure parks, and not till savage monopolies and insatiable trusts withhold from the laboring poor more and more of the sacred necessities of decent human existence. Then, for very shame, the dear, simple home song will be old-fashioned, out-of-date, obsolete."

Rossini met 'Bishop in Paris years after Home, Sweet Home had first been sung, and, unable to recall the Englishman's name, said smilingly: "You are Monsieur ——" and hummed the tune of the song. The little opera, which Payne called Clari; or The Maid of Milan, was demanded again and again by audiences in England and America, because of their love for the song which was imbedded in it. In the year of its first production, at Covent Garden, it was

first sung also in concert and by the foremost singer of her day, and the most famous prima donnas have since been required to supplement their dazzling flights of vocalization by the rendering of the plaintive ballad, written by the "homeless bard of home."

Covent Garden's historian makes May 8, 1823, "a memorable date in the history" of the house, because Home, Sweet Home was first sung in the opera produced that night. The first of the romances which have been associated with the song was the story of the love affair of the singer who created the part of Clari, Ann Maria Tree. Jenny Lind crowned one of her American appearances by singing his song for John Howard Payne himself. Adelina Patti sang it a thousand times, and more than once under remarkable circumstances. George Perry Morris used to say that no one ever rendered the song so movingly as did Madame Anna Bishop, and she sang it in almost every country of the world. Clara Fisher was once called "the Home, Sweet Home girl," and several other celebrated actresses and singers won popularity by their singing of this song. Phillis Glover was the Clari at the John Howard Payne memorial night, in Brooklyn, in 1873, and when, the following day, a bronze bust of the writer, whose body was still lying in Tunis, was unveiled, a thousand school children sang the song of home. As the casket, at last brought all the way from Africa to Washington, was about to be lowered to its final abiding place in Oak Hill, Home, Sweet Home was tenderly sung by a large chorus, while the President and all the dignitaries of the United States Government stood to honor the memory of the wandering actor and playwright.

Method

By William G. Armstrong



THE claimants to the "old Italian method" of teaching are numerous, there is little similarity in their methods to that adopted by the old masters. No date of origin is mentioned, in fact little is mentioned, and much is left to the imagination of the vocal aspirant; however, as singing in Italy was at its highest in the eighteenth century, we assume that period to be intended.

The fact that Italians, in general, possess better voices than do other nationalities, seems to be the all satisfying verification of the correctness of a method, especially mentioned as Italianized. The majority of pupils will tell you that their professor teaches the "Italian method," but one seldom meets such representatives sufficiently posted to define the difference between their method, and that taught by the qualified American teacher, privileged with opportunities of study embracing more than a century of scientific research.

We have no means of determining the exact mode of procedure adopted by the old masters, further than that as women's parts were sung by men, so-called head voice placement was used exclusively; also that exercises were made up of movable figures, turns, trills, gruppetto, etc., the pupil being constantly warned against straining the voice; and when we consider that three hours daily were devoted to practice, we may reasonably conclude that practice was carried on in "half voice." Comparison of the foregoing with present-day methods, proves conclusively that there is little in common with the majority of so-called Italian methods, and that of the old masters.

The thoughts herein expressed may prove enlightening, regarding the superiority of the Italian voice, and the erroneousness of the prevailing tendency to place the methods of the old masters above those of to-day. To give credence to this theory is to suggest that, while science has advanced along all other lines, it has stood still in respect to singing.

Method is a means to an end; the end is common, but not so the means, which is valuable only in accordance with its degree of adaptability to assisting the many, not the few. The first requirement in singing is to secure normal conditions, which rarely exist naturally; when they do, we have the gift of voice. Conditions differ in all cases, consequently method is a treatment of individual difficulties to be overcome; hence the necessity of scientific knowledge. Science in connection with the voice was unknown to the old masters; voices produced by them were only those to whom nature had been especially kind in bestowing a more equally balanced vocal apparatus, making them quick to respond under the one rule for all voices. Not so to-day; where there existed one great voice in their time, there are many in ours.

It is hardly feasible to consider the Italian as especially gifted by nature with a superior vocal organ. Neither is he; he is, however, furnished with a more singable language, whose influence on the vocal organ makes it superior to that of other nationalities.



A presentation was made to Sir George Martin not long ago, in recognition of his great length of service at St. Paul's Cathedral. There is perhaps no British composer of church music more popular in this country than the organist of St. Paul's. His anthems and service settings are in use in every parish of importance from New York to San Francisco, and his fame as an organist and choirmaster equals that of his illustrious predecessor, Sir John Stainer.

Benjamin Franklin's Unusual Musical Instrument

BOOKS have been written about the many-sided Franklin. His omnivorous and practical mind seemed ready to attack any new branch of science with the same earnestness. Music did not escape him, and he actually invented a musical instrument that was sufficiently unique to arouse the interest of some of the great masters.

How long "musical glasses" have been used for their special purposes no one really knows. There is an account of an Irish performer who played upon the musical glasses in his native country as early as 1743. When Gluck went to England (April, 1746), there is an account of his playing at the little Haymarket Theatre, with runs as follows: "He played a concerto on twenty-six drinking glasses, tuned with spring water, accompanied by the whole band, being a new instrument of his own invention, upon which he performs whatever may be done upon the violin or harpsichord." In Goldsmith's "Vicar of Wakefield" the "musical glasses" are mentioned as being fashionable.

When Franklin was in London (1762) he saw a performer upon the glasses, who played them by wetting his fingers and wiping them over the brims. Seeking to improve and systematize this instrument and, at the same time, to extend its usefulness by means of the application of mechanical appliances, Franklin devised an unusual looking instrument, which was described thus in Grove's Dictionary: "The bells or basins of glass were ranged or strung on an iron spindle (long rod). The largest and deep-toned ones were at the left, and gradually rose in pitch, according to the usual scale. The lower edges of the basins were dipped in a trough of water. The spindle or rod was made to revolve before the performer, so that all

the glass bowls were kept continually going around and around by means of a treadle connected with the spindle and operated by the foot of the performer. The sound was produced by applying the fingers to the wet edges of the bowls as they revolved. Franklin called the instrument the 'Armonica.' "

Mozart wrote music for this unusual musical machine, and it became very popular in parts of Germany. The composer Naumann wrote sonatas for it, and at one time it was used in some of the court orchestras. Beethoven wrote a piece of twenty-four measures for the instrument. In Germany the instrument was called the "harmonica." Its tone was often irritating, penetrating and exciting, and it was said to have had a bad effect upon the nerves of the performers.



Bach and the Organ



THE object of all musicians who play the organ is to reach Bach. His is the way into the holy of holies of the art of music. His spiritual communion is the most rapt of all. His thought extends farther than any man's into that vague profundity of feeling we call the human mind, and the expression of his thought enlightens more vividly than any other the eternal mysteries of that strange region.

For all musicians, Bach is the primal guide. For organists, he is the only safe guide. This latter is due to a variety of circumstances—the same curiously irremovable sense of religion surrounds Bach as a musician and the organ as an instrument—the perfect organ style is the Bach style—the Bach music is the one detail of the organist's library which keeps it free from a serious classical poverty—and so on.

Therefore every step of the student's way must be designed to lead to Bach. All the student does must result in a dual profit, on the one side technical, on the other aesthetical or spiritual. The former is of

necessity bound to be more or less conscious and deliberate; but the latter is best when gained by apparently unintentional means. By this it is meant to imply that the average student is best prepared for Bach by an unwitting assimilation of those characteristics which make the music of Bach what it is. He cannot, for instance, be forced into an appreciation of the wonderful individuality of parts which in Bach accompanies an even more wonderful breadth of design.

Ten-year-old children cannot be expected to grasp the odes of Keats, the sonnets of Shakespeare, the rhapsodies of Whitman, the philosophies of Wordsworth, or the epics of Milton. They might be made to learn to read them, but not to understand them; for their minds would eject this grandeur of thought as their bodies would overstrong food.

But at the same time even ten-year-old children could be prepared for such great poetry. The youngest child may be taught to reproduce the clear alternation of sounds that comprise the verbal material of poetry, and to create the marked rhythmic effects and delicate associations of rhyme and assonance that go to make up its forms. That is to say, the child could be consciously taught to read purely, despite the ever present necessity to preserve an unconscious advance towards an intellectual appreciation of the perfect utterances of thought and feeling of Keats, Whitman, Shakespeare and Milton.

Therefore since the young organ student is as a ten-years' child, the finest "school" or "method" for him is that which leads consciously to the technical mastery of Bach, and unconsciously to the spiritual understanding of him.



The Local Centre Examinations at Guelph, in connection with Toronto Conservatory of Music are absorbing much of the attention of several teachers and a number of pupils. Mrs. Gardiner Harvey, Miss Hill, Miss Gair, and the Sisters of Loretta Abbey are among those whose pupils are candidates.

Enthusiasm, the Teacher's Asset

By Daniel Bloomfield



WHAT makes one teacher more successful than another? Why has one teacher a better hold on his pupils than another? The answer is simple. One possesses as capital enthusiasm, the other lacks this most valuable asset. One has his heart and soul, yea, his very life, in his work; the other is cold, without a spark of that fire which conquers hosts and enables one to reach the apex of achievement.

This is a material world in spite of what philosophers may say, but it can be molded according to any one's wishes by enthusiasm—bubbling, hearty enthusiasm. The successful teacher, barrister, physician, successful man in anything, is imbued with a desire to get ahead, to achieve, to attain, to acquire. Every action of his is full of energy and zeal. Nothing is allowed to stand in his way. Nothing can stand in the way. Enthusiasm overcomes every obstacle.

The music teacher must compete with others. How can he keep and increase his number of pupils without showing himself devoted to high ideals and to the interests of those in his care. We do not require psychology to teach us that enthusiasm is contagious. It was the means by which Napoleon, Beethoven, Wagner, and every other genius succeeded. It was enthusiasm that drew the world to the feet of Socrates, Plato, Abelard, and every other great teacher; it was enthusiasm that enabled Joan of Arc, as a mere girl, to lead thousands.

The teacher must add fervor and passion to everything he does. His teaching must not be perfunctory; it must be alive, full of glow and ardor. He must instill into his pupils a love for their art, for their work. He must show his pupils that they have something to live for, that the secret of achievement lies in enthusiasm, intense enthusiasm which has no room for self-interest or vanity, but has one unwavering ideal—success.

Editorial Notes



UCH might be written on the Making of Too Many Songs. An English publishing house announces books of songs by Brahms to the number of seventy-two, with a "rider" in the shape of another set of eight books and even these are not all. Brahms himself once destroyed fifty of his vocal compositions at one fell blow. In the list of these "Vocal Albums" no less than sixty-five songs by Beethoven are included with nineteen by Mozart, twenty by Jas. Hook, and twenty-one by Dibbin. Apart from a bibliographical value many of these songs are unimportant by the side of Dvorak's twenty-four, Liszt's twenty, and Tschaikowsky's twenty-four. Wagner ends the list with five. By the way, the American song (southern variety) seems to flourish over in London. Many variants of the high-class nigger lullaby or "crooning" song seem to go down very well there, and among latest monstrosities are two songs "I Be Hopin' You Remember," and "A Fat Lil' Feller Wid His Mammy's Eyes." Strange—what pleases even artistic audiences in these days! Also, we have the song caricatured by Grossmith, such as "Morning—and You!" and a perfect deluge of so-called Oriental songs all about caravans and bells and mosques and burning sands and camels and Hindoo loves and longings. It is quite an intellectual feast when these are interpreted by young things in their "teens" who produce, for the occasion, a clever "realization of the score" as Journalese has it.

Personals

Miss L. A. Wilson, who has charge of the Toronto Conservatory residence, is taking a trip to California, where she will spend the holiday season in the coast cities.

The Chairman of the Music Committee of the Panama International Exposition, which is to be held in San Francisco in 1915, when \$30,000 will be given in prizes, the mixed-choir prize being \$10,000, has written to Dr. A. S. Vogt, asking him to suggest the choral numbers for the competition.

Mr. A. T. Cringan, of the Toronto Conservatory of Music, and his family, left last week for their cottage at Windermere, Muskoka. Mr. Cringan will return to the city and continue teaching until the middle of July, when he will go north again, not to return until the Conservatory opens in September.—News.

Leslie Hodgson, a former pupil of Dr. A. S. Vogt, director of the Toronto Conservatory of Music, will conduct a special class in interpretation at the American Institute of Applied Music, New York.

Miss Mary Hewitt Smart, teacher of singing at the Toronto Conservatory of Music, and Mrs. Drechsler Adamson, teacher of the violin at the same institution, are on their way to England.—News.

Miss Myrtle A. Burgess, A. T. C. M., has just closed a very successful season with her large class of piano pupils in her home in St. Louis, Mo.

Miss Edna V. Baggs, with her mother and sister, are on a five months' holiday trip through England and the Continent.

Miss Eugenie Quehen, with her mother, sailed for Europe, June 24th, on the Megantic. She will return early in September to resume her teaching at St. Margaret's College and the Toronto Conservatory of Music.

Mr. Arthur Brown, the well known Toronto baritone, has recently been appointed as soloist in Jarvis Street Baptist Church. Previous to this Mr. Brown occupied a similar position in Chalmer's Presbyterian Church, where he earned an enviable reputation as a soloist of exceptional ability. Mr. Brown has studied exclusively with the well known singing master, Mr. A. T. Cringan, who predicts a brilliant future for him.

Mr. Leslie Hodgson, the Toronto pianist, sometime pupil of Dr. Vogt, now a resident of New York, gave his annual recital in that city on April 23rd. The critic of Musical America in his notice of the event, says: "Mr. Hodgson is no longer merely an artist of promise. His playing has matured remarkably, as regards both interpretation and execution, and to-day it stands distinguished by its poise, its weight, its authority and its poetic eloquence."

Miss Jean M. Hunter, the well-known solo violinist of Toronto, left the city on June 5th, for a tour in the West, and expects to return in the fall to resume her duties as teacher at the Conservatory of Music.

Miss Florence Fenton, who sang the contralto solos in the "Messiah" at Peterborough, on May 1st, to the great satisfaction of the audience, has been appointed to the resident staff of St. Margaret's Ladies' College. Miss Fenton is a pupil of Dr. Albert Ham at the Conservatory of Music.

Pupils of Miss A. Mabel Henderson, of the Toronto Conservatory of Music staff (formerly of Guelph), have been meeting with very gratifying success this

season, at a recent recital in Galt the press comments were as follows: Vocal selections by Miss Robena Sargent aroused much enthusiasm. An accomplished artiste, she possesses a contralto voice of deep, but pure tonal quality. In "The Song of the Shirt," Homer, her splendid control was exhibited, while Tosti's "Good-bye" brought forth the full sweetness and power of her voice. "Summer Night," Goring-Thomas, was well received. As an encore she gave "My Ain Folk," with splendid expression. Miss Sargent is an advanced pupil of Miss Henderson's; her voice gives promise of much future success.

The engagement is announced of Edith Jane Miller, daughter of the late Mr. William White Miller, and Mrs. Miller, Portage la Prairie, to Max Christian Hamilton Fergusson, eldest son of Thomas Colyer-Fergusson, Esq., of Ighthammote, North Sevenoakes and Wombwall Hall, North Gravesend, and grandson of Sir James Rankon Fergusson, Bart., of Spitalhaugh, West Linton, Scotland. The marriage will take place quietly in London, Eng., in July.



Among attractions for next season are:—

Hermann Weil, leading baritone of the Metropolitan Opera House, New York; Covent Garden Opera, London, England; assisted by two instrumentalists of exceptional talent.

Arthur Pollak, Hungarian violinist, who is making his first through Canadian tour. Claimed by European critics one of the three greatest violinists in the world to-day. He will be assisted by Miss Grace Davis, soprano, and a solo pianist direct from Geneva.

Arthur Friedheim, the world's famous pianist, and authorized Liszt interpreter. It is thought by many that to hear this artist, is to hear the greatest pianist of the present time.

Majestic Grand Opera Quartette, in costume recital of selections from the more popular operas.

Conservatory Announcements and Events

A piano recital, by pupils of Miss Madeline Schiff, A. T. C. M., was given in the Lecture Hall, Saturday afternoon, May 31st, when the following pupils were heard in an excellent and well-rendered programme: Master Charles Gair, Miss Edith Finsten, Miss Florence Wright, Master Jackson Crawford, Miss Dorothy Webster, Miss Noreen Porter, Miss Irene Dudgeon, Miss Marjory Dean, Miss Helen Forbes, Miss Helen Cassels, Miss Melba Ramsay, Miss Dorothy Strathy, Miss Hilda Buckingham, Miss Jessie Ramsay, Miss Mercia Laviolette.

The Conservatory School of Expression, F. H. Kirkpatrick, Ph.D., Principal, held the annual commencement exercises and graduation recital, in the Conservatory Music Hall, Tuesday evening, June 3rd, 1913, at 8.15 o'clock. The splendid programme was given by six talented lady students, with valuable vocal assistance, by a pupil of Mr. H. J. Lautz. Graduates.—Pearl Carter, Norma F. Charlton, Muriel E. Crow, Elizabeth A. Doheny, M. Elizabeth Hibbard, Etta M. Pugsley, B.A. Post-Graduates.—A. Ethel Dodds, A.T.C.M., George F. Hayden, A.T.C.M., Gladys B. Parsons, A.T.C.M., Rita Pellatt Rogers, A.T.C.M., Evelyn Madill Vrooman, A.T.C.M. Physical Culture Certificate, Margaret Bews.

Miss Vida S. Coatsworth, A.T.C.M., who is spending the summer in England, will resume teaching at the Conservatory in September.

Home and Foreign Notes

The annual business meeting of the Ontario Chapter of the American Guild of Organists was held at McConkey's restaurant on Monday, May 26th, 1913, at 6.30. The officers of the Ontario Chapter for this season are:—Dean, Edward Broome, Mus. Doc.; Sub-Dean, T. J. Palmer, A.R.C.O.; Secretary, Richard Tattersall; Treasurer, W. E. Fairclough, F.R.C.O.; Registrar, W. J. McNally; Librarian, H. A. Wheeldon, Mus. Bac. (Cantab) F.R.C.O.; Auditors, G. D. Atkinson and M. M. Stevenson. J. Humfrey Anger, Mus. Doc., F.R.C.O.; Alfred Hall, F.R.C.O., St. Thomas; V. P. Hunt, A.A.G.O., Edmonton; W. H. Hewlitt, Mus. Bac., Hamilton.

In York, Mr. T. Tertius Noble, who left the city for his New York post last month, has been saying many farewells and conducting his last concerts. On March 26, it was the concert of the York Symphony Orchestra, which introduced Mozart's G minor Symphony and Wieniawski's second Violin concerto (in D minor), the soloist in the latter being Miss Leila Willoughby, a player of great refinement. Mr. Noble has done wonders with the amateurs who form the bulk of his orchestra, and it is pleasant to think that in his successor, Dr. Bairstow, the Society can find a conductor of no less ability, presuming that he will carry on the work.

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The Philharmonic Concerts, Berlin (conductor, Professor Arthur Nikisch) terminated with a magnificent performance of Bruckner's ninth Symphony.

M. Paderewski has given two enormously successful recitals in Warsaw. He afterwards magnanimously presented the receipts (£1,000) to the funds of the Society of Polish artists and journalists.

Erich Wolff, a talented songwriter, who came with Elena Gerhardt to this country last winter, died suddenly at the age of thirty-five.

Cosima Wagner, widow of Richard Wagner, received on the anniversary of his death the following telegram from Kaiser Wilhelm II.:

"To-day, the 100th anniversary of Richard Wagner's birthday, I cannot let pass without sending to you, most gracious madam, a token of my remembrance. Throughout the nation, this day, so significant for German art and German culture, will be celebrated, and from a thankful heart my thoughts also reach out toward peaceful Beyreuth (where he who was born 100 years ago rests from the struggles of his life), the sanctuary from which the greatness and fame of Wagner's immortal creations and work have been carried forth into all the world, to the salvation and prosperity of German art. In my opera house I am having performed to-day my favorite work, the

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'Meistersinger,' for the pupils of the Berlin high schools, in order to impress educationally the spirit of Richard Wagner upon the growing generation. Further, a memorial celebration was held in my playhouse, where the 'Flying Dutchman' was given for the first time. Wilhelm I.R."

Max Bruch has been elected honorary member of the senate of the Berlin Academy of Arts, the honor being ratified by the kaiser. He has been a member of the senate since 1892. The empress and Dr. Richard Schone are the only two honorary members, there being only three in all.

The newest work by Gustave Charpentier, "Julien," is about to be brought out at the Opéra-Comique. This will be, it is understood, a sort of sequel to his "Louise," whose chief male character, not counting the unforgettable father, was the girl's lover, Julien. "Louise" retains in good measure its large hold upon the public of Paris.

Victor Herbert's new opera, "Madeleine," set for production at the Metropolitan Opera House next January, is said by Giorgio Polacco, if the cables may be trusted, to be so conclusively fine and important a work that it will establish Mr. Herbert's fame as one of the greatest of living composers, "with no further necessity to write light music in order to make a living."

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The management of the Madison Square Garden announces a series of Sunday night concerts at popular prices, ranging from 15 cents to \$1.00, to take place in the Garden during the late spring and the summer. The first of these concerts was on Sunday evening, May 18, when Mr. David Mannes led an orchestra of 100 musicians.

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Contents

	PAGE
Mr. Healey Willan	228
National Chorus, The	229
Lecture by Mr. Healey Willan	230
Mr. Viggo Kihl	231
Song for a Child, by Stark Young	233
Mr. Paul Wells	234
Mr. G. H. Knight	236
Mendelssohn Choir, The	238
Conservatory in the Northwest, The	240
On Concerts	241
Toronto Conservatory of Music Alumni Association, Toronto, The	242
Editorial Notes	243
Personals	244
Conservatory Announcements and Events	248
Home and Foreign Notes	251

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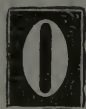
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Mr. Healey Willan



OUR frontispiece in this issue is that of a highly talented and distinguished English musician of whom many kind things were said on the eve of his departure for Canada, for Mr. Willan is now at the head of the Theoretical Department of the Conservatory. "Musical Opinion" observed: "Among the younger school of British composers, there is no one who has done more than he to justify our national claim to a place in the artistic sun. Mr. Willan has for the last 10 years devoted himself to the improvement of music in churches. We are confident that he will prove himself a worthy inheritor of the fine traditions of the Toronto Conservatoire. To foster the growing sense of Canadian nationality in music is no light thing to undertake, but the placing of such a task in the hands of a fertile and versatile Irishman is a wise move on the part of the Toronto authorities and a high compliment to us on this side."

The "Organist and Choirmaster" of April, 1912, contained a long and interesting analysis of many of Mr. Healey Willan's songs, anthems, church services and other compositions, proving him to be a composer of strong individuality and merit whose work will surely be heard with genuine pleasure in Canada, now his adopted country.

The subject of our sketch was born in London in the year 1880. In 1889 he joined St. Saviour's Choir School, Eastbourne, where he studied under Dr. Walter H. Sangster, played services and took practice when only eleven. In 1897 he passed A.R.C.O. and was appointed organist and choirmaster of St. Saviour's Church, St. Albans. In 1899 he passed F.R.C.O. examinations and at time of passing the

youngest candidate to gain degree, after which he was appointed organist and choirmaster Christ Church, Wanstead. He also formed a choral society under presidency Sir Henry J. Wood. In 1903 he was appointed out of 130 candidates to St. John Baptist Church, Holland Road, Kensington, the most magnificent modern church in London, with fine choir and music. Mr. Willan held this appointment until August, 1913, that is, up to the present time. In 1905 he was elected Associate of Philharmonic Society, conductor of Italian Operatic Society and conducted performance of many operas. In the following year he was elected to Committee of London Gregorian Association and has taken great interest in the doings. The public appreciation of his service resulted in a farewell dinner, July 22, 1913. In 1911 he was elected to Committee of London Church Orch. Society. His compositions include anthems, services, partsongs, organ music (Prelude, Fugue—C minor—said by Dr. Alan Gray of Cambridge, to be the finest piece of triple counterpoint since Rheinberger) songs, chamber and orchestral music—in all upwards of 100 works.



The National Chorus

RHEARSALS for the coming season's concert by the National Chorus of Toronto will begin at the Conservatory Music Hall on Monday evening, when Dr. Ham expects to assemble the finest body of singers ever gathered under his baton. The programme outlined for the January concert comprises a number of choruses of exceptional difficulty but, with last year's singers almost intact and many new voices of excellent quality, the outlook for a splendid season is highly satisfactory.

Lecture by Mr. Healey Willan

INTRODUCED to a large audience in the Lecture Hall of the Toronto Conservatory of Music, Thursday morning, September 18th, by Dr. Vogt, Musical Director, Mr. Healey Willan, F.R.C.O., gave the first of a series of analytical talks on well known works, assisted by Mr. Viggo Kihl, the distinguished pianist. Mr. Willan, who has a remarkably good presence and carrying voice, is thus admirably fitted for the task of conveying, both to the student and the amateur, a very clear idea of what is meant by "form," and his lecture took on interest from the start as he analyzed the themes and modulations that are the backbone of every composition of the classical school. Illustrating deftly as he proceeded by occasional bars and chords on the piano, he succeeded in giving much pleasure to his hearers, and was very heartily applauded as he concluded his morning talk. Mr. Kihl followed with a splendidly even and refined interpretation of the Sonata, his playing revealing much natural talent, with temperament held sufficiently in check, yet with evidence of feeling. Both gentlemen were warmly applauded, and made a most favorable impression on all present, among whom were many students with copies of the Beethoven Sonatas before them. These illustrated lectures will be continued fortnightly during the season, and will likely be an outstanding feature of Toronto's musical life this winter. Dr. Vogt announced that owing to the size of the audience the lectures in future would be held in the Concert Hall.—The Globe.



MR. VIGGO KIHIL

Mr. Viggo Kihl



HIS eminent artist at present attached to the Conservatory has been soloist at Royal Albert Hall, Queen's Hall, Bechstein and Aeolian Halls, Crystal Palace, Steinway Hall, all of London, Eng., and also of the principal continental cities, Leipsic, Copenhagen and others.

The following press criticisms speak for themselves :

The Lady (London)

Mr. Viggo Kihl who gave a Pianoforte recital at Steinway Hall on Friday evening is a countryman of Queen Alexandra, and is, moreover, a pianist of singular charm and talent. He had selected a programme that was replete with interest and variety, and each item was characterized by an individuality and depth of musical feeling that were altogether admirable. Beethoven's beautiful Sonata in A flat major Op. 26, was given with effective restraint and Mr. Kihl's playing was delightfully easy and fluent. This latter quality was further evidenced in Weber Henselt's brilliant and exacting "Rondo Brilliant" and Liszt's "Rigoletto" Paraphrase, whilst a group of Chopin pieces revealed considerable poetic insight and refinement. Mr. Kihl played three delightful little waltzes by Brahms, touching them off with exquisite lightness and grace.

The Times (London)

Miss Kitty Woolley and Mr. Viggo Kihl played Grieg's Sonata in F major for violin and piano and both played solos. The latter gave a finely finished performance of a group of Chopin pieces (Impromptu

F sharp Op. 36, Etude F minor Op. 25, No. 2, and Andante spianato and Polonaise Op. 22).

Musical Times (London)

On October 31st a highly successful recital was given at Steinway Hall by the Danish pianist, Mr. Viggo Kihl. This programme was a varied selection of familiar works which he interpreted with attractive and well-chosen expression and with unfailing skill. The principal numbers were Beethoven's thirty-two Variations in C minor and Sonata in F major (Op. 10, No. 2) and Chopin's B flat minor Sonata.

The Rand Daily Mail (Johannesburg, South Africa)

Mr. Viggo Kihl played Schubert's Impromptu and Liszt's Polonaise E major with brilliancy and power and was vociferously encored, responding with "Caprice Espagnole" by Moszkowsky.

The Star-Johannesburg

Mr. Kihl was in excellent cue for his solos and achieved some rare tonal and technical effects in the intricate, elusive Moszkowsky piece.



Mr. Viggo Kihl



PROPOS of the very interesting appointment on the piano staff of the institution of this talented virtuoso, the London September "Musical Times" remarked:—

"Mr. Viggo Kihl, who for some years has practised his profession as a pianoforte teacher and performer in London, has accepted an important position as a pianoforte professor at the Toronto Conservatory of Music, of which, as stated in our last issue, Dr. Vogt is now the Principal.

Mr. Kihl was born at Copenhagen on November 11, 1882. He entered the Leipsic Conservatoire in 1898, and remained there for three-and-a-half years. He then returned to Copenhagen and performed frequently at concerts. In 1907 he came to London. He has performed with success at the Aeolian, Bechstein, and Steinway Halls, the Royal Albert Hall, and the Crystal Palace, as well as in the provinces. Last year he went on tour with a concert party to South Africa. During recent years he collected foreign news for the Musical Times. He sailed from England on August 16, and will take up his new duties early in September. The friends he has made in London and elsewhere wish him great success in his new sphere of work."



Song for a Child

By Stark Young

Hast thou not seen the quiet blue
That bends from out the quiet skies,
And watcheth thee the long day through?
It is thy mother's eyes.

Hast thou not seen the tender sun
That lights thy heaven there above,
And sends the stars when day is done?
It is thy mother's love.

Hast thou not heard each leaf and tree
Forget the daytime's heat and noise,
While sleep comes stealing over thee?
It is thy mother's voice.

—Scribner's.

Mr. Paul Wells

Musical America (O. B. Jacob, Berlin Correspondent),
March 1, 1913

Paul Wells, a young American pianist, made a most praiseworthy debut in Beethoven Hall on Friday last. Mr. Wells has personality, a technic above the average, and excellent sense of rhythm and, above all, a splendid musical temperament. With his initial number he at once established himself in the good graces of his large audience.

The Continental Times, Berlin, February 8, 1913

The young pianist Paul Wells, who appeared in concert with the Philharmonic Orchestra at Beethoven—saal last week, is uncommonly well prepared musically, technically, and in all those important artistic details without which the modern public performer can scarcely hope for success.

His tone is vital and extremely powerful where required, and in the unaccompanied passages of the Henselt F minor Concerto was shown to be subject to a control that extended over a wide variety of coloring. His masterly playing of this very satisfying work likewise revealed the fact that he is endowed with an abundant measure of natural musical gifts, force, enthusiasm and mentality.

In his performances one feels the presence of personality; one however which is agreeable, and never evident in a degree to be disturbing. Furthermore, his work is distinguished by a beautiful cantilena—an artistic singing of the themes and melodies, whether they are found in the top tones of successive chords or in single tone passages.



MR. PAUL WELLS

Without doubt Paul Wells is one of the best equipped and most promising of the young pianists who have appeared in Berlin this season. He was justly applauded by an enthused audience throughout the evening.

Mr. Paul Wells, one of the newly appointed teachers of piano playing at the Conservatory, comes from several years residence in Europe, principally in Berlin and Vienna; during which time he appeared often in concert, and continued his piano studies under such masters as Josef Lhevinne, Leopold Godowski, and Ernest Hutcheson. Perhaps his most important appearance in concert during the previous winter was that with the Berlin Philharmonic Orchestra, on which occasion he scored such a success that he was at once engaged to appear as soloist at one of the Tuesday night concerts of the Philharmonic Orchestra. Before going to Germany Mr. Wells was instructor for several years in the Peabody Conservatory of Music at Baltimore, Md. During the coming winter Mr. Wells will appear in numerous concerts in Canada and the United States, and his debut recital in Toronto will take place on Oct. 15th in the Conservatory Music Hall.

According to the announcements of the Toronto Symphony Orchestra, a most interesting season's work may be expected from that organization. Eight concerts, six of which will employ the services of world famous soloists are to be given. The first will take place on October 30th, when the soloist will be the great violinist, Fritz Kreisler.

Mrs. Ethel Reese Burns, A. T. C. M., a graduate of the Conservatory School of Expression, has been appointed directress of the Department of Expression in the Columbian College of Music of Alberta, in Edmonton.

Mr. G. H. Knight



NEW member of the Faculty is Mr. G. H. Knight, an Englishman of sound training and ample experience who is already a valued personality among musical circles in Toronto, having assisted at last year's Oratorio Society's concerts and been heard in several important organ recitals. In England he was a private organ pupil of Dr. Kendrick Pyne of Manchester Cathedral and also studied with Dr. Henry Hiles at the Manchester Royal College of Music and Owen's College. He is an associate of Trinity College, London, (1894) and Mus. Bac. Victoria University, Manchester, England. His list of notable prizes is as follows:—

Trinity College (Manchester Section) Harmony Prizes 1892, 1893.

Victoria University Prizes (Harmony and Composition) 1895, 1896.

"Musical Herald" Prizes (prize carol and prize part-song) 1897, 1898.

Ear Test Prize and Certificate, Conference of Choirmasters, Manchester R. C. M., 1897. Compositions (publisher's copyrights outright) include:

Three Secular Part-Songs.—Banks and Co., York, England.

School Operetta.—Messrs. Weekes and Co., London, England.

Curwen & Co., Weekes & Co. (London).—Part-songs, carols and responses.

Oliver Ditson Co. (Boston).—Six Introit Anthems.

Oliver Ditson Co. (Boston).—Magnificat and Nunc Dimittis in "A."

Boston Music Co.—Cantata, "The Christ Child."

Boston Music Co.—Anthem, "Peace I Leave With You."

Boston Music Co.—Six Introit Anthems, etc., etc.

As organ recitalist he has given public recitals in Manchester (including Free Trade Hall), Sale, Oldham, Halifax (including two in the Victoria Hall), Darwen, Scarborough (8); in Canada, at Moncton (5) N.B.; Dartmouth (N.S.), Summerside (P.E.I.), and many others. Including three public recitals given in Toronto the total list of organ recitals given in Canada and in England must be between 50 and 60. In Canada he "opened" new organs at Central Methodist Church, Moncton, N.B.; Methodist Church, Summerside, P.E.I.; second opening recital, First Baptist Church, Moncton, N.B.; West Presbyterian Church, College street, Toronto, etc., etc.

At present Mr. Knight is organist and conductor of St. Paul's Methodist Church, Toronto, and is an ex-member of the Council (of the Manchester Section) of the Incorporated Society of Musicians. His last English appointment was organist and choirmaster of Holy Trinity Church, Scarboro', England (an important appointment as English churches go), his English choir experience being chiefly with male choirs, and trainer of the Scarboro' "Crescent (Male) Quartette" which won 1st, 2nd (2) prizes at the York, Keighley (Summerscale's) and Blackpool (2) open competitions. As a result of the recent St. Louis Pianoforte Compositions competition the Art Society of St. Louis offered to purchase the copyrights of three pieces in suite form from his facile and well-trained pen.

Miss Meta Jewel, who for the past year has been a member of the Bloor Street Baptist Church Choir, and a pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music, has been appointed soprano soloist of Victoria Presbyterian Church (Mr. Donald C. MacGregor, choirmaster).

The Mendelssohn Choir



R. VOGT, the conductor of the Mendelssohn Choir, has announced the engagement of the following soloists to take part in the concerts of the society, to begin in February next: Miss Florence Hinkle and Miss Mildred Sotter, soprano and contralto, respectively; the well-known tenor, Mr. Reed Miller, and Mr. Horatio Connell, baritone. Mr. Harold Baner, the eminent pianist, has also been engaged. The entire forces of the Chicago Symphony Orchestra of ninety players, under Mr. Frederick Stock, will, for the sixth consecutive season, co-operate with our premier choral organization in the presentation of five programmes of exceptional interest and educational value. As regards the personnel of the 1914 chorus, Dr. Vogt is convinced that it will be, if anything, superior to any former chorus, 500 new voices, as well as 200 of the former members, having been examined in efficiency and tonal excellence. The choral numbers on the programme will introduce many names new to Toronto audiences, Dr. Vogt's recent year abroad having been of great value to him in bringing to his notice worthy compositions of many of the world's foremost composers; for instance, compositions by Nowowiejski, Moussorgsky, Rachlew, Wostenholme, Sibelius, Max Reger, and others, will be interesting novelties in addition to recent compositions by the more well-known composers, such as Elgar, Parry, Percy Pitt, Granville Bantock and Coleridge-Taylor. Then, in addition, will be found works by Saint-Saens, Sir Hubert Parry, Wolf-Ferrari, Verdi and Palestrina, the whole forming an array of selections seldom found on any programmes of one society, and of exceptional interest to the musical community of Toronto.

Arrangements have just been completed with the publishers, Messrs. Novello & Co., by Dr. Vogt, for a performance of Saint-Saens' new oratorio, "The Promised Land," at the concerts of the Mendelssohn Choir in February next. This important work is to receive its premiere at the Gloucester, (England) Festival next month, under the composer's own direction. "The Promised Land" will undoubtedly prove to be the most important choral novelty of the coming season. It requires a double chorus, an unusually large orchestra and a quartette of soloists. Besides this modern French work, the new British school of composition will be represented by Coleridge-Taylor's exquisite "Swan Song" for solo, chorus and orchestra, "A Tale of Old Japan," Verdi's splendid "Quattro Pezzi Sacri" for double choir and orchestra, which Dr. Vogt heard in Berlin under Siegfried Ochs' direction last winter, will also be taken up for study. Shorter works for chorus and orchestra will include the stirring Austrian ballad "Prinz Eugen;" Nowowiejski's brilliant Slavonic dances, which have been specially published with English text for the Mendelssohn Choir by Bote & Bock, of Berlin: Mousorgsky's "Joshua" for contralto and bass soloists, chorus and orchestra, and Julius Harrison's fine "Viking's Song" for men's voices and orchestra. Among the a cappella compositions may be mentioned a classic, "Jesu Salvator," for men's voices from the old Italian School by Cordans, a work which Dr. Vogt heard by the Dom Choir of Berlin and in St. Mark's, Venice, and of which a special edition has also been published by Bote & Bock, Berlin, for the Toronto chorus. Percy Pitt's "Der Trauernde Jager," in eight parts, which is dedicated to Dr. Vogt, and Bantock's six-part "Nocturne," which was one of the test pieces at last season's Blackpool Festival, besides other new works by Von Holst, Wolstenholme, Max Reger and others, will be included in the works to be taken up for study this season. It is possible that Wolf-Ferrari's "The New Life," the principal

novelty of last season, or at least a portion of the work, may again be produced in the concerts of next February. The first rehearsal of the society for this season will be held in the Music Hall of the Conservatory of Music on September 9 next.



The Conservatory in the Northwest

THE very important and extensive Northwest examinations for the institution were again this year entrusted to Mr. J. W. F. Harrison, who conducted them also in 1909, but who had been absent from this trip for four years. Mr. Harrison's itinerary for 1913 included the following places, large and small: Port Arthur, Winnipeg, Brandon, Boissevain, Lethbridge, Hamiota, Carberry, Edmonton, Nelson, Banff, Prince Albert, Saskatoon, Red Deer, Moosomin, Indian Head, Neepawa, Moose Jaw, Dauphin and Vancouver, nineteen in all. The trip in itself would be of no common interest, but added to the pleasures of revisiting these wonderfully progressive and entertaining towns, there was, as always in these cases, the necessity of keeping every appointment (which meant, catching every train on schedule) made several weeks before starting on the long journey. This was accomplished by Mr. Harrison, who was not five minutes late on any occasion, a record he should be proud of, which also speaks well for the train system of that region. Many old friends of the Conservatory were greeted, among whom were Mr. and Mrs. J. D. A. Tripp, of Vancouver; Mrs. Peter and Miss Sara Dallas, also of Vancouver, and Signor and Mdme. D'Auria. Mr. Harrison was entertained right royally by these and other kind friends and he also met in Winnipeg Mrs. Nichols, late of the Conservatory staff, Miss Grace Crosby, a graduate of the Conservatory, and many others. In every instance, much

interest was expressed in the Conservatory's present standing and future progress, the appointment of Dr. Vogt being naturally an uppermost topic in the minds of all. Mr. Harrison spent a delightful week at Banff among the mountains where he made several sketches of the noble and effective scenery in the neighbourhood and enjoying the hospitality of Mr. Clarke, Park Superintendent at Banff, and father of Miss Margaret Clarke, late of the Residence, and a successful piano pupil of Mr. Harrison. Altogether the trip was a most enjoyable and profitable one, reflecting great credit on Mr. Harrison's ability and social qualities while attesting to the firm hold the Conservatory has in these distant parts of the Dominion.



On Concerts

SOME people enjoy themselves at concerts. But "some people" and "concerts" are vague terms. You must go with the right people, and you must go to the right concerts. These right conditions will, of course, vary according to taste and cultivation. The right people for you are in all cases the people with whom you are musically in sympathy. The right concerts for you are the concerts you can at least in some measure enjoy and understand. The classical pedant sneers at people who delight in ballad concerts and hate Wagner; but the greatest composers have not been above ballads, and although there are bad ballads, yet the characteristics of a ballad—namely, that it should be lyrical, simple, and easily understood—are not bad characteristics. Some of the greatest men have been infinite losers because they happened to be generally unintelligible, while inferior people have exercised an influence out of proportion to their merits, simply because they made themselves generally un-

derstood. And be it observed, that this element of intelligibility is one common to the ballad and all the greatest works of art. The greatest men all "strike home." The transfiguration is simple—so is the Moses of Michael Angelo. There are other kinds of mixed concerts which have their excuse, but they are private; there are no contradictions, no aggravations, no jolts in them. We are not shocked out of one phase of emotion into another; we are not compelled to swallow an Italian buffo song after a duet from Mozart's requiem, or a ballad of Hawley, followed by a bit of Spohr's Last Judgment.



The Toronto Conservatory of Music Alumni Association, Toronto

A banquet will be tendered to Dr. A. S. Vogt on Wednesday evening, October 22nd, under the auspices of the Toronto Conservatory of Music Alumni Association, in recognition of his appointment to the position of Musical Director of the institution.

Editorial Notes



WITH the present number the Conservatory "Monthly," for several years known as the "Bi-Monthly," comes to an end. We owe it to our subscribers and to the Alumni Association to state that it is hoped some arrangements may be made in the future to continue the magazine on partly similar, partly novel and larger lines.

The editorial pen can hardly be laid down without some word of farewell to those who have been our readers for the past seven years. No educational journal is altogether an easy proposition to edit, on account of certain obvious limitations, but we trust that well-meant efforts have at least been partly understood and that in the endeavour to cater for the "music lover, student and teacher" we have not gone too far astray. One thing we might divulge; it is always difficult, and perhaps unfair, to judge of any serial or periodical by a single number. Taken rather in the aggregate, such a publication as our little Conservatory magazine appears to have been of some use in recording the progress of the institution during its most successful decade in the past, especially under the guiding hand of Dr. Fisher. We might also point to the gallery of portraits, a not inconsiderable feature in itself.

The year of 1913-1914 will doubtless be one of marked activity inside Conservatory walls and among Conservatory pupils and graduates wherever bestowed and the best wishes of the "Monthly" will follow all schemes for the perpetuation of what has been rightly called our National Institution, The Toronto Conservatory of Music.

Personals

Mr. and Mrs. W. J. McNally spent a very pleasant summer, as usual, at their cottage near Miner's Bay.

Dr. and Mrs. Ham, with their daughter, Miss Lorna Ham, were at Algonquin Park for most of the summer.

Mr. and Mrs. F. E. Blachford were at their island in Muskoka. Miss Lina Adamson was at her cottage in the Georgian Bay, and Mrs. Adamson in Scotland. Miss Winnifred Stalker was at Lake of Bays.

Miss Beatrice Maclean, so long an important member of the office staff, has left the institution to be married. All good wishes will follow this capable and attractive young lady, late cashier.

The following interesting announcement reached us too late for our July number: "Mrs. M. A. Flook announces the marriage of her daughter, Jessie May, to Oskar P. Ziegler, F.T.C.M., on Monday, July the seventh, nineteen hundred and thirteen, Vancouver, B.C." Both the young people are clever graduates of the Conservatory and may be looked to to uphold the traditions of the institution in various directions. Both possessed of unusual talent, Miss Jessie Flook and Mr. Oskar Ziegler must be regarded as important factors in any musical community and warmest wishes for all future happiness will go out to this successful and popular young couple from all concerned with their respective careers here in Toronto.

At Covent Garden (London, Eng.) during July, Miss Edyth Miller, the Canadian mezzo-soprano, known as "The Manitoba Nightingale," made a successful debut on the operatic stage in the role of Maddalena in Verdi's "Rigoletto." Madame Melba

took the part of Gilda, and the other leading artists were the Irish tenor, John McCormack, and Monsieur Dihn Gilly. The audience, which was both large and fashionable, gave the Canadian singer the warmest welcome. She and the other leading artists were called seven times before the curtain at the close, amid rapturous applause, Madame Melba generously giving her colonial compatriot the central place in the triumph. Subsequently Col. George Harvey, the well-known New York publisher, was the host at a gay supper party at Claridge's Hotel in Miss Miller's honor, the guests including prominent Canadians here and many Americans and leaders in grand opera. Miss Miller was married on July 23rd at St. George's, Hanover Square, to Mr. Max Colyer Fergusson, grandson of Sir James Ranken Fergusson, Bart. Lord Strathcona gave the bride away. The honeymoon was spent in Canada, the couple's special object being to visit Miss Miller's mother at Portage la Prairie.

Miss Julia O'Sullivan, who went to St. Petersburg last year to study with Professor Auer, and who is now attending his summer school near Dresden, has just had a most enjoyable visit from her mother, who has now returned to Toronto. Mrs. O'Sullivan says the young ladies, about 30 in number, are all delightfully situated, living in charming villas within easy access of the professor's studio. His pupils are from all parts of the world, and the two Canadian girls, Miss O'Sullivan and a young lady from Halifax, are more than sustaining the name Canada has won for producing some of the cleverest and most conscientious musical students in Europe, such as Kathleen Parlow, for instance, who is also an Auer pupil. Miss O'Sullivan thoroughly appreciates and enjoys the atmosphere of the Auer studio, and those who knew her here as a pupil of Mr. Frank E. Blachford, violin teacher, of the Toronto Conservatory of Music, feel sure that in a couple of years her name

will be among those of the very best Canadian violinists.

A card from Miss Eugenie Quehen, piano teacher, at the Toronto Conservatory of Music, dated Paris, July 22, stated that she was leaving for Vienna that evening, and would again visit the French capital on her way back. Her stay in England was somewhat spoiled by the cold, wet weather, but the bright, sunny days in France more than sufficed to dispel the disappointment caused by the malicious caprice of the English weather god.

Miss Holly Whitling, one of Dr. Albert Ham's most promising pupils at the Toronto Conservatory of Music, has been appointed soprano soloist at the Church of the Redeemer.

Mr. Healey Willan, F.R.C.O., of London, England, who has been appointed head of the Department of Theory of the Toronto Conservatory of Music, sailed for Canada on August 16. Prior to his departure from London a banquet was tendered him by a number of the leading organists of the Metropolis. Mr. Willan reached Toronto, August 25. He receives a warm welcome in this city where he is already well known through the excellent church and other compositions which have been used by many of our leading musicians during recent years.

Miss Helen Wilson, who has been studying piano in Germany for the past two years, has returned to Toronto, and has been appointed to the staff of the Conservatory of Music.

Dr. Edward Broome returned recently from England. He is busy hearing new voices for membership in the Oratorio Society.

Mr. A. I. Yule, who has been organist and choir-master of Division Street Presbyterian Church, Owen

Sound, has left for England on a year's leave of absence, in order to continue his work in voice and organ at London.

Miss Eugenie Quehen has returned from Europe to resume her teaching at St. Margaret's College and the Toronto Conservatory of Music.

Mr. Roy Pipher, a pupil of Mr. Russell G. McLean, has been very successful as baritone soloist in an important church in Detroit, Mich.

Miss Elizabeth L. Walker, formerly a successful vocal teacher of London, has returned to Canada, after spending several years abroad studying in Berlin and Paris. Her many friends will be pleased to learn that she intends residing in Toronto, having connected herself with the vocal department of the Conservatory of Music.

Mr. Francis Coombs, the well known teacher of singing, and organist and choirmaster of St. Alban's Cathedral, has joined the vocal faculty of the Toronto Conservatory of Music. At a date soon to be announced, a recital, illustrating the results of Mr. Coombs' teaching, will be given by several of his advanced pupils in the Music Hall of the Conservatory.

Miss Muriel Bruce, who won the gold medal upon her graduation from the Toronto Conservatory of Music in June, has been appointed instructress of singing at St. Margaret's College. Miss Bruce was a pupil of Miss H. Ethel Shepherd.

Miss Constance Martin, pupil of Mr. Welsman, has been appointed on the piano staff of the institution.

Conservatory Announcements and Events

The exceptional efficiency and strength of the organ department of the Toronto Conservatory of Music are to be further developed through notable acquisitions to this department's teaching forces and additions to its general equipment. In the number and excellence of its pipe-organs, both as regards the fine modern concert organ in the Music Hall and the practice organs of the institution, the Conservatory has possessed facilities equalled by very few music schools either in Europe or America. At the present time one of the practice organs is being entirely rebuilt and enlarged by the Cassavant firm and will be ready for use on September 1st. Among recent additions to the organ faculty may be mentioned Mr. Otto James, the newly appointed organist and choir-master of the Church of the Redeemer. Mr. James has already taken up his duties at the Church of the Redeemer and has created a most favorable impression both because of his skill as an organist and his gifts in handling a choir. Mr. James came to Toronto from an important appointment in the Eastern States. He has enjoyed advantages of study under some of the most eminent masters of the present day and is a decided acquisition to the musical forces of the city.

Mr. Healey Willan, F.R.C.O., is at present organist and choirmaster of St. Paul's Church (Anglican) Bloor Street, a very popular appointment indeed.

Mr. T. J. Palmer, of the piano and organ staff, has recently been appointed to the organ of the Metropolitan Methodist Church in this city.

A most important addition to the teaching forces of the Toronto Conservatory of Music has been made through the appointment of the eminent Scandinavian pianist, Viggo Kihl, to the pianoforte faculty of the institution. Mr. Kihl's recent recital successes in Germany, Denmark and England stamp him as a soloist of most brilliant attainments, who will prove a distinct acquisition to the artistic forces of Toronto. Although only thirty years of age, Mr. Kihl is already well known as a teacher of exceptional ability. His London recitals have embraced appearances in Queen's Hall, Crystal Palace, Aeolian Hall and Bechstein Hall. Amongst his most important recent successes in the provinces may be mentioned recitals and appearances with the prominent provincial orchestras of Liverpool, Bournemouth, Brighton and other centres. Mr. Kihl began his duties at the Conservatory on September 1.

The first of Mr. Healey Willan's fortnightly analytical lectures on standard musical composition was given at the Conservatory of Music on Thursday morning, Sept. 18th, at 11.30 a.m., instead of Wednesday, as originally announced. These lectures thereafter will be given regularly on Thursdays. The subject of the first lecture was Beethoven's Sonata Op. 53 (dedicated to Count Waldstein). The lecturer had the assistance at the piano of Mr. Viggo Kihl, the eminent Danish pianist, one of the newly-appointed professors of piano-playing at the Conservatory. Outsiders may attend these lectures on making the necessary arrangements at the office of the Conservatory.

The Toronto professional debut of Mr. Paul Wells, of Berlin, Germany, one of the newly-appointed professors of piano-playing at the Toronto Conservatory of Music, will take place in the Music Hall of the Conservatory on the evening of October 15 next. Mr. Wells' recent Berlin triumphs won for him the most enthusiastic encomiums of the leading critics of the German capital. Besides several attractive recitals

last winter, his engagement with the famous Philharmonic Orchestra in March last, in the Henselt Concerto, was one of the most strikingly successful events of the kind in Berlin's recent musical season. Mr. Wells for the past three years was a distinguished pupil of Lhevinne and Godowsky in Berlin and Vienna. He is one of the most important artistic acquisitions Toronto has had for some years past.

The first of a series of free faculty organ recitals was given on the splendid concert organ of the Conservatory of Music on Saturday afternoon, September 27, at 3.30 o'clock by Mr. Otto James, A.R.C.O., organist of the Church of the Redeemer, and a newly-appointed member of the organ faculty of the Conservatory. The programme embraced Rheinberger's Sonata in F sharp, Bach's Prelude and Fugue in C minor, and other numbers by Lemare, Parker, Dunham and Mendelssohn.

Miss Hope Kammerer, a graduate of the Toronto Conservatory of Music, under Mr. McNally's tuition, has been appointed to the staff of Bishop Bethune College.

Miss Elizabeth L. Walker, formerly a successful vocal teacher of London, has returned to Canada, after spending several years abroad studying in Berlin and Paris. Her many friends will be pleased to learn that she intends residing in Toronto, having connected herself with the Vocal Department of the Conservatory of Music.

Miss Rhea Beatty, of Kenora, who is studying organ with Mr. F. A. Oliver at the Toronto Conservatory of Music, has been appointed organist of the Christian Church at Newmarket.

Home and Foreign Notes

Dr. Albert Ham has been invited to act as an adjudicator at the Saskatchewan Musical Festival, to be held at Saskatoon in May next, but owing to other important professional engagements he will not be able to leave Toronto at that time.

Mr. and Mrs. Reed Miller, soloists for the Mendelssohn Choir concerts, have just returned to New York after an extended trip abroad, during which they visited London, Ostend, Cologne, Eisenach, Coburg, Nuremburgh, Munich, Geneva and Paris. While in the latter city Mr. Miller made twelve phonograph records for the famous firm of Pathe Freres.

The Flonzaleys sail for this country from Lausanna, Nov. 8, on the steamship Mauretania. In this season's repertoire is included a duo for violin and 'cello by Emmanuel Moor.

Ernest Seitz, the talented Toronto pianist, a former pupil of Dr. A. S. Vogt, sailed last week for Germany on the steamer Kronprinzessin Ceceilia. He will resume his studies in Berlin with Josef Lhevinne.

In France alone at the present day there are thirty-one conservatories. The greatest and perhaps the most celebrated school of music in the world is the "Conservatoire de Paris,"

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which was founded in 1795. Its present yearly subsidy is 256,700 francs. Not only is the instruction free, but on occasion especial encouragement and subventions are forthcoming in favor of especially talented students. In 1877, 24,000 francs were disbursed in the form of maintenance grants to students.

Messrs. Chappell & Co., in the Canadian Courts, recently obtained an injunction against the issue by Gourlay's Music Store, of Jasper West, of the songs "Dear Heart" (Mattei), "Willow, Tit Willow" (Sullivan), and of the "Merry Widow" (Lehar). All copies had to be forfeited, and certain claims had to be paid.

Richard Strauss has finished a new composition, "Deutsche Motette," Op. 62. The work is for four solo voices and 16-part a cappella chorus.

The Grand Prix de Rome for composition has this year been won by a young nineteen-year-old lady, Mlle. Lily Boulanger, with a cantata "Faust et Hélène" (text by M. F. Adenis).

The Toronto Conservatory School of Expression re-opened for the fall term on Tuesday, September 30. In addition to the regular work of the school, leading to graduation, students may enroll for special classes or private lessons in any of the subjects: Expression, platform reading and repertoire,

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literature, dramatic work, voice culture and physical culture. Also instruction in any of these subjects may be secured in evening classes. Students may enter for private lessons immediately. The principal, Dr. Kirkpatrick, will be at the Conservatory each day from now on, from eleven until twelve o'clock in the morning, and from four-thirty until six in the afternoon, to interview intending students and to give information desired concerning the school and courses.

Among the artists engaged for the forthcoming English opera season at Covent Garden, beginning November 1, is the Canadian heroic tenor, Lissant-Beardmore, who has been for some time past a member of the Leipsic Opera. He will be heard in Wagner roles, in which he has had most successful experience in Germany. He will also take the first tenor part in "Joan of Arc." At present Mr. Lissant-Beardmore is working at his repertoire in his Berlin home. He will leave for London next week. Mr. Beardmore is a son of Walter Beardmore of this city, and his host of friends here will be glad to know of his rapid rise in the operatic world. Before going abroad Mr. Beardmore coached in German opera with Henry J. Iautz, our well-known composer, of the Toronto Conservatory of Music.

Recent deaths abroad have included Francis Torbay, songwriter, of Hungarian extrac-

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tion; John Thomas, celebrated Welsh harpist; Barton McGuckin, well-known tenor of the the Carl Rosa Co.; D. Emlyn Evans, prominent Welsh musician; John Skelton Bumpus, distinguished writer on Church music, and Clifton Bingham, writer of innumerable lyrics for music.

Toronto.—Much fame and esteem has lately accrued to the National Chorus (conducted by Dr. Albert Ham) from the success of the concerts given at Toronto and Buffalo in conjunction with the New York Symphony Orchestra last season. The fine qualities of tone and expressive power achieved by this choir of 200 voices under the inspiration of Dr. Ham's knowledge and insight into choral matters were conspicuously shown in interpretations of Coleridge-Taylor's "Sea-drift," Max Bruch's "Morning song of praise," and Parry's "Blest Pair of Sirens," that earned universal admiration.—Musical Times.

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