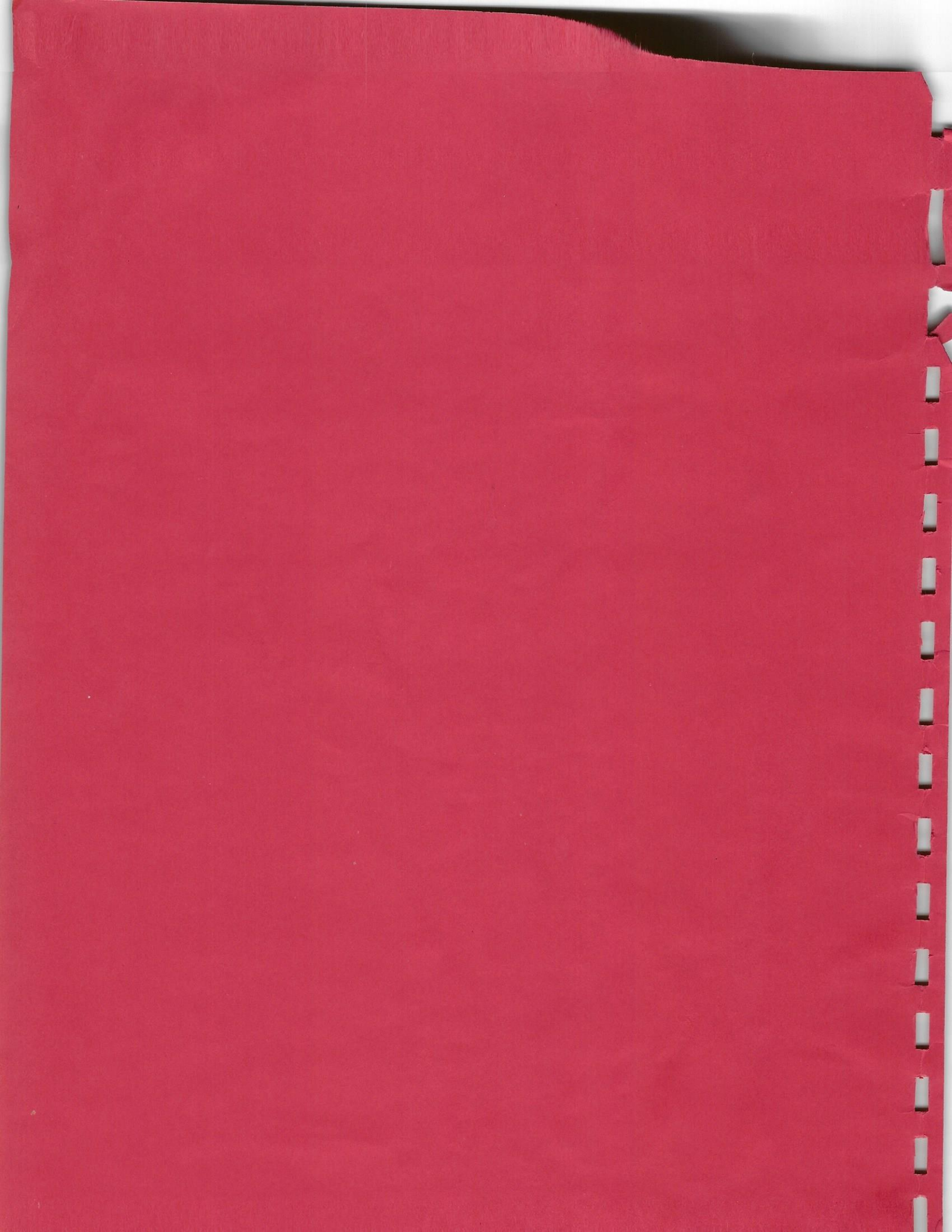




THE
HOME
MUSIC
CLUB
OF
TORONTO
H.M.C.

1897
1997



THE HOME MUSIC CLUB

ONE HUNDRED YEARS OF INTIMATE MUSIC MAKING

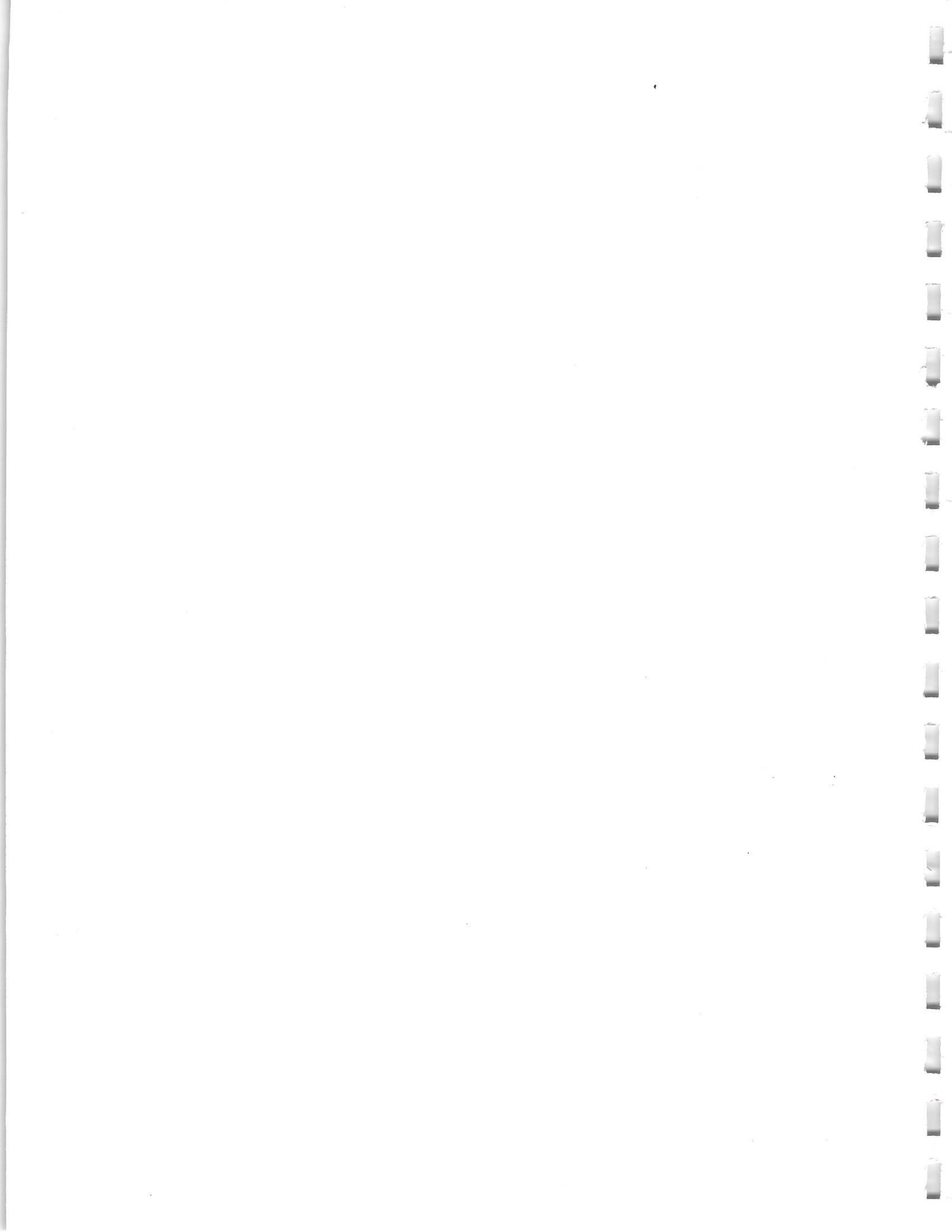
1897 - 1997



Historical Committee: Jane Blackstone, Louise Morley
John Whittaker, Don Williams

Photographic Consultant: Alice Chrysler

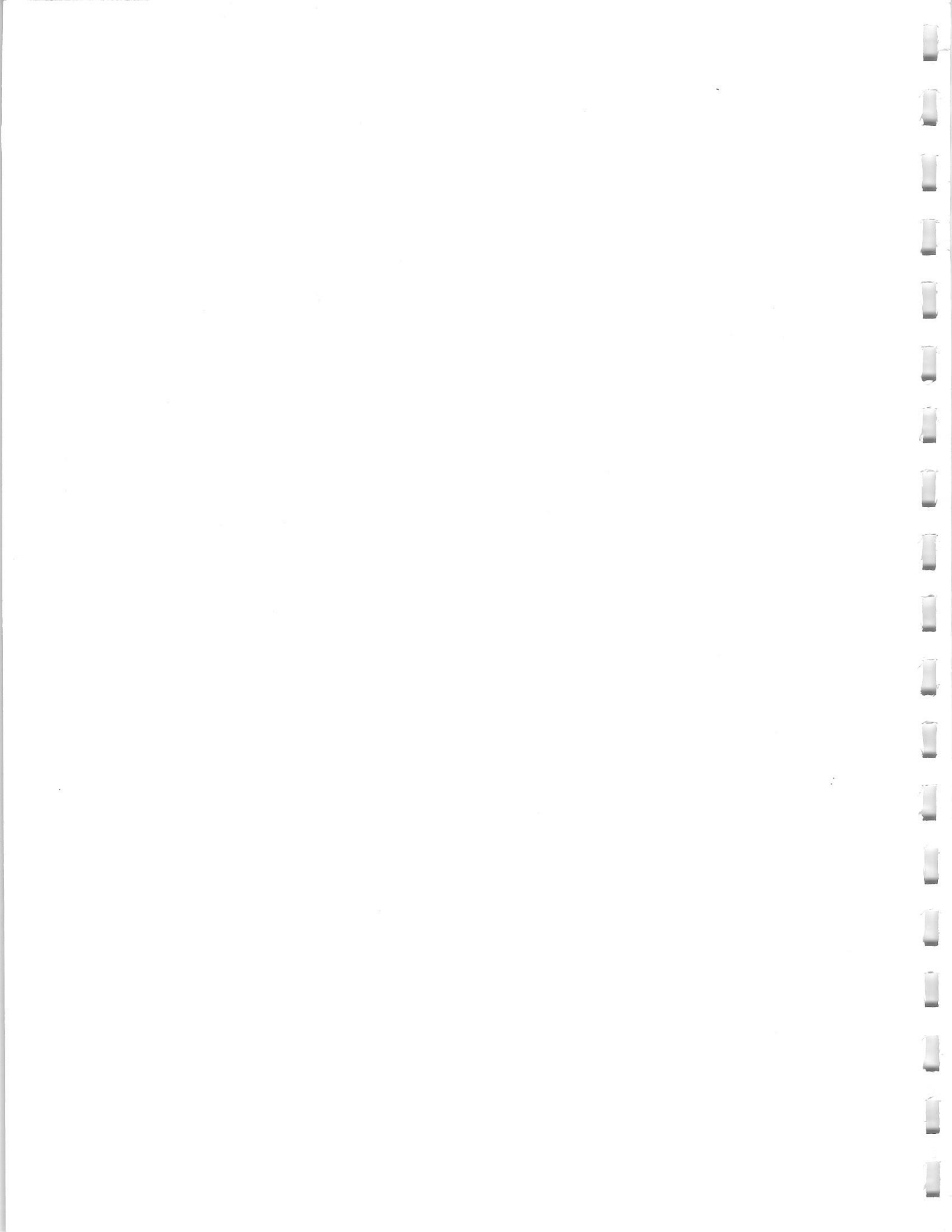
Louise Morley, Editor



THE HOME MUSIC CLUB

TABLE OF CONTENTS

	Page
1. Introduction	1
2. The Original Home	2
3. Portraits of Two Founding Members	3
4. The Story of the Home Musical Club - A Paper Delivered to the Club by Florence Richardson in 1955	4
5. Biography and reviews of Anna Butland (1897)	11
6. Biography of Elizabeth McGillivray Knowles	12
7. Article in the Cammac Journal, 1986, by Geoffrey Cooper	13
8. Reminiscences of Current and Former Members	15
9. Concert Venues of the Past	34
10. Interiors of Homes for Concerts Today	36
11. Members' Biographies	41
12. Music Composed by Past Members - Early in the Century	63
13. Selected Programmes	65
14. Centennial Projects and Events	87
15. Finale	89
16. Membership Lists: 1966 (earliest known) & 1997	93
17. The Constitution	97
18. Acknowledgements	100



INTRODUCTION

This history of the Home Music Club has been assembled to celebrate one hundred years of musical activity undertaken by a small number of performers in the city of Toronto and its environs. The book provides insights into the musical life of an earlier Toronto. It is intended to be both informative and informal and gathers together facts about its members, their memories, opinions and attitudes.

Rather like the work on an archeological dig, the research on this project shows that much information has been lost through the natural, unselfconscious, every-day living of the individuals involved. People have gone to concerts, read their programmes, listened to the players, made intelligent or frivolous comments, partaken of refreshments, returned home, and thrown their programmes away. Board meetings have taken place and minutes have been discarded. Few photographs have been taken down through the years.

The Club has been fortunate to have such excellent writers as Florence Hagerman and Geoffrey Cooper, who have caught the essence of the Club at two different periods in its history. The loss of the enormous book containing documents going back to the earliest years is a disaster that is greatly mitigated by the initiative taken, by Florence Hagerman in 1955, to summarize and interpret its contents ("The Story of the Home Music Club). It is this paper that has formed the basis of much of the research into the history of this Club.

Little has been found in archives, libraries or newspaper files on the Club itself. It never was in the Club's mandate to publicize itself to the outside world. So one has had to make inferences from biographical information on members. Fortunately, it has been possible to include biographies from such sources as the turn-of-the-century periodical, Musical Canada, as well as the Encyclopaedia of Music in Canada, and the National Library of Canada.

Many past and present-day members, and others, have been generous with their time and their memories in informal interviews, or written contributions, and I thank them most sincerely.

The book includes these special articles and biographical material, as well as some photographs of members and pictures of houses and music rooms where events have taken place. The quality of reproduction varies as some photographs could only be reproduced from a photocopied version rather than directly from the original print. Programmes, from 1911, from the 30's and from the 60's on, are included, as well as membership lists and the current constitution.

The Editor offers this contribution to the Club with the hope that some historical enquiry will continue. There are probably other periodicals and documents that can be looked into, other people interviewed, and the records of other clubs investigated. Perhaps in the future, the records will be more completely documented by the person writing the history of the second century of this remarkable club, in 2097

THE ORIGINAL HOME



383 Markham Street - Home of Mrs. Charles Crowley - 1897

Where it all began..

PORTRAITS OF TWO OF THE
FOUNDING MEMBERS OF
THE HOME MUSIC CLUB



Solo Pianist

Miss Anna Butland, later
Mrs. T. B. Richardson (1875-1973)



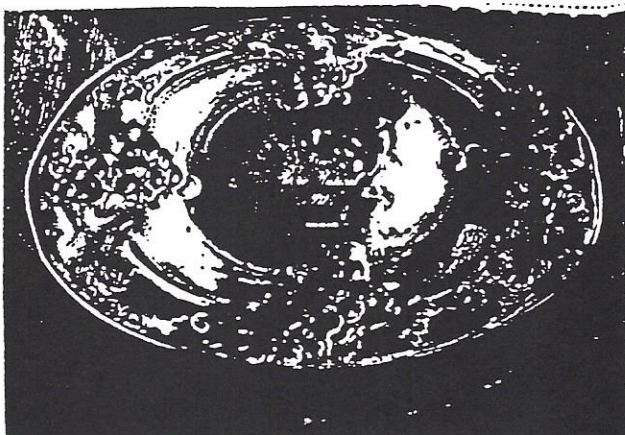
Miss Annie Beach, later
Mrs. Elizabeth McGillivray Knowles
(1866 -1928)

THE STORY OF THE HOME MUSIC CLUB

A PAPER DELIVERED TO THE CLUB BY FLORENCE HAGERMAN

AT THE HELICONIAN CLUB IN 1955

We have at home in our care, a most enormous book, like a ledger out of a Dickens' story. This book contains membership lists, cash accounts for the earliest years and receipted bills, correspondence and programmes up to April 7th, 1930, the closing meeting of that year. In the front of this book is a short history of the founding of the Club in which it says -- "During the winter of 1897, Mrs. Chas. Crowley invited a few of her musical friends to meet at her home in order to discuss the idea of forming a small club, the object of which would be the mutual improvement of its members. It was decided that a meeting would be held one afternoon each week at which each member would play or sing the composition she was studying. Only ladies were to be admitted; every member was expected to contribute to the programme; a fee of 25c was to be charged to defray expenses of postage etc, and Miss Butland was appointed secretary-treasurer. (That was my mother, and she retained that office until May 1904, the close of that season, when her family became too numerous and demanding for her to continue.)



The Sterling silver tray given to Anna Richardson by the Club on resigning as secretary in 1904.

In 1899 Mrs. Crowley left Toronto and Mrs. Dorset Birchall became the president. The year following she also left the city, whereupon Mrs. McGillivray Knowles was elected to fill her place. It was then decided to hold the meetings twice a month instead of weekly. In 1900, at Mrs. Knowles suggestion, the club was changed from an afternoon to an evening one and gentlemen were admitted. The rule regarding active members was then slightly relaxed in order that the non-musical husbands or wives of musicians might be included. In 1903, the club had increased to such an extent that it was found necessary to limit the membership to forty (40), a limit which, in 1905, was extended to fifty (50).” Then follows a list of the original members, 22 in all, but of all these ambitious people there were only 6 whom I came to know long after their performing.

Mrs. McGillivray Knowles, a painter of wide renown at that time, was a woman of most extraordinary gifts and personality; a most sympathetic and enthusiastic listener, and accompanist. Only a person with such an unusually endearing personality could, as she did, hold the position of President for 8 years. Mme. Farini, who suggested the name "The Home Musical Club", was a pupil of Liszt. Miss Dora McMurtry, soprano, known as "the adorable Dora", later became the charming wife of Mr. G.D. Atkinson who joined the club in 1902.

The season of 1898-99 is the earliest record. That year there were 15 members and the cash account showed a Balance on hand at the end of the year of 55c. There is a "sample programme" dated Nov. 6/99, when there were ten performers, each one playing or singing one number, except Mother who played a duo with Madam Farini (Piano 4 hands) Jensen's "Brantgesang" as well as a solo, Liszt's Waldesrauschen. It sometimes happened that two members were working on the same piece, but at that time, nobody minded hearing one play it in April and another the following Oct. It wasn't until 1907 that members were asked to "avoid using numbers used at the club, either by yourself or others within the past 2 years." Mother, just back from two years' study in Germany, was ready to play on every programme and usually did. My father had a beautiful bass voice and sang a great deal, solos, duets, and quartets, and sang Mephistopheles in a scene from "Faust" when Mrs. Atkinson sang Marguerite. He also served on the executive for several years after Mother left off. In the earliest years they often had a paper on a composer, and one night, Jan. 1900, they had an all Beethoven programme which concluded with the "Eroica" Symphony arranged for piano, four hands.

The street addresses of the members at that time are interesting to note, they were all so central except one who lived out on Empress Crescent, out by Sunnyside, and that must have been a long way out in those days. Bloor St. was the outer fringe of the city and the members lived in the then respectable areas of Sherbourne St., Carlton, Harbord, Ontario, Howard, Jarvis, etc.

In that first recorded year they achieved something that I doubt was ever achieved again – they had 3 women 'cellists on one programme – two played solos and the third played in the Gade Trio! On the first programme where men performed, Oct. 14, 1901, there were four: 1 violinist and 3 vocalists, of whom my father was one. In 1902 Mr. Frank Converse Smith's name appears as a member. At that time he played violin solos but when I knew him he was 1st violist in the New Symphony Orchestra under Dr. Von Kunitz. One is constantly amazed at the variety they achieved on some of their programmes. For instance, Jan. 20, 1902, they had a ladies vocal quartet, a piano trio, 2 'cello soloists, 2 violin soloists, besides piano and vocal solos. The attendance at that time varied between 11–28 for the 13 meetings, with a membership of 31.

The accounts for 1901-02 were simply fantastic by present day standards. They had in the treasury \$11.30 and spent \$10.65, leaving a balance of 65c for the start of the next season. Two of the interesting items of expense were printing of programmes \$2.25 (of which there is not one preserved) and tipping the elevator man \$1.00. At that time Mr. and Mrs. McGillivray Knowles had a studio in the Confederation Life Building where they entertained the Club, and it was their elevator man who was tipped. The next year they were fiercely economical, since they started out with a balance of 65c, and their whole expenditure for that year amounted to \$1.40 for post cards, stamps, and a 10c book. The fees that year brought in \$15.00, so that year they came out well on top with \$14.25 in the treasury at the end of the year.

The membership list for 1903-04 shows the names of Mr. Hayunga Carman and Mr. Fred Phillips and they were very active members. They were known for a long time as "the boys" and in fact Mother still thinks of them so to their great amusement. As Mr. Phillips has not sung for many years, many of you probably do not know that he had a very good tenor voice. At the end of that season Mother gave up the secretaryship, but up to that time everything is in her handwriting which, I may add, has scarcely changed since.

In 1904-05 the first printed matter of the club appears, and it was—Rules of the Home Musical Club. There were 6 rules:

- 1 - The Membership fee will be 50 cents a season, payable not later than the end of Nov.
- 2 - Any person wishing to propose a new member must submit the name to the Executive Committee. Only active members will be accepted.
- 3 - Officers must be voted upon annually, by ballot.
- 4 - The hostess at each meeting may invite not more than five guests. Any person wishing to take a friend must notify hostess. Members are requested to notify hostess if unable to attend.
- 5 - Members must send in a list of work to Secretary.
- 6 - Refreshments will be served as usual after each meeting, and must be restricted to coffee, lemonade, sandwiches and cake.

On the next page of this leaflet is a programme for the year, called Scheme of Work. The dates of the meetings were all listed with a type of programme beside it as, Russian and Polish Composers, American Composers, Canadian Composers, Grieg and Mendelssohn, Bach-Jensen-Brahms, etc., and only 3 Miscellaneous of the whole 15. A printed list of Composers of the various nationalities was sent with the above-mentioned Rules "for the convenience of members". In this year too, one finds Miss. Lena Hayes, better known to you as Mrs. Leo Smith, joined the Club, and Mr. Henry Saunders, 'cellist, played the Richard Strauss Sonate with a Madam Percy Coward. Mr. Saunders played in both the old symphony orchestra under Mr. Welsman and the new under Dr. Von Kunitz and Sir Ernest. The programme of music by women composers, March 1905, is quite an imposing array— Liza Lehmann, Maud Valerie, Chaminade, Mrs. Beach, Ellen Wright, Eleanor Smith, Ellen Cowdell, and Frances Allitsen. The Canadian Composers programme contained songs by four club members: Mr. Frank Welsman, Mr. G.D. Atkinson, Mr. Stewart Pigott, and my father. But there are other familiar names— J.H. Anger (harmony & counterpoint), T.C. Jeffers whom some of us knew at the Academy 15 or 20 years later, Dr. Albert Ham, also at the Academy, and Mr. Frank Blachford. Mr. Welsman played a composition of Mr. Donald Heins, and Mr. H.M. Field played two of his own piano compositions. The next year when Mr. Horace Corner became a member of the Club, two of his songs were sung on the Canadian Composers programme.

In the year 1905-06, the Club produced the first printed Constitution which was amended in 1920. On the same little leaflet with the Constitution, the Rules, somewhat revised from the previous year, were printed, and on the back page were listed the Officers and Executive. A vice President had been added to the offices of President and Secretary, and an Executive of two— Mother and Mrs. R.J. Dilworth. The Rule which to my mind was most startling to find was #3 -Imperative that each member perform at least three times each season. Any member absenting himself or herself for three

consecutive meetings without sufficient reason shall receive notification from the Secretary that their membership ceases. N.B. It is desirable that members should send to the Secretary the name of at least four works. The Scheme of Work for the year was again carried out, an idea which they followed pretty constantly through most of the years recorded in this big book. Sometime during the year of 1905 the McGillivray Knowles moved up to Bloor St. where they had their studio in a converted carriage house at the back of Westminster School, which is now the Medical Arts West Block. It was a most fascinating place which I barely remember, but I've heard how the meetings at the Knowles' studio were the highlight of the year.



340 Bloor Street West, Farquhar McGillivray Knowles in the studio where many Home Club meetings took place.after 1905.

In Feb. of that year the gentlemen of the Club were responsible for the programme, an Italian one, and the meeting was held at the R.S. Williams piano and music store at 143 Yonge St. They had a printed programme with all the names transcribed into Italian, i.e., Mr. Phillips' was Signore Filippino, and Mr. Piggott's name was Signore Roberto Spaghetti Pigotti. It was not only arranged by the men but performed too – imagine an all male programme! –and I wonder if they made the sandwiches, cakes and coffee themselves too!

In July 1906 a letter to the members on the first club stationery with a printed heading was sent out, in which it explains that the Executive has assigned each member to certain programmes for the year which will, in some cases, necessitate the learning of new music, and they ask the cooperation of the members “in furthering what everyone will admit to be a plan thoroughly helpful to us all.” Accompanying the letter was a notice of when the member was to perform, and underneath it says-- “kindly make an early choice of music and inform the President or Secretary by letter. This will insure the numbers appearing correctly on the programmes. The Executive are disinclined to have programmes appear with any numbers described merely as “selected”. A list of the principal composers duly classified is given to assist the members in choosing music.” On the back is the list of the 13 meetings with their nationality or type listed, and only the first on Oct. 8 is listed as miscellaneous. I notice they had increased the Executive to six members of whom two were men, Mr. G.D. Atkinson and my father. On the German programme that year they had a short talk by Mr. A.S. Vogt. Another programme was concerted songs with obligato which included Haydn's Toy Symphony with vocal parts sung by Mrs. Dilworth and Mrs. H.R. Tilley. 3 first violins, 2 seconds, one 'cello and all the toys. Dad conducted and I have often heard him tell how the singers could hardly restrain their laughter to sing at all and he didn't dare catch their eyes. It was such a success, apparently, that it was repeated two months later, in Jan. 1907, at the open meeting at the Knowles' Studio.

At the end of that year the Club was in the red, even though the fee at that time was 75c, so every member was asked to contribute 50c to pay off the debt.

The following Sept. another letter went out to the members advising them of the difficulties that the Executive has in arranging that each member participate at least twice during the season, owing to the increased membership, and the Executive have spent much time and thought in order that the projected work might be progressive and in advance of previous years. At the end of the letter it says-- “It has been felt that owing to the increased membership, those members who entertain the Club are put to considerable extra expense, and therefore it has been decided in future to limit refreshments to Coffee and Sandwiches.”

In spite of all their efforts for programmes arranged well in advance, they ran into difficulties, and the programme in Dec. was all marked up-- “Did not play”-- “Was not given”. Four of the six numbers were changed. There were other difficulties, too, for at the end of that year an Important Notice was sent out with the announcement of the Closing Meeting: THE FOLLOWING MOTION WILL COME BEFORE THE MEETING FOR DISCUSSION: “That It Is Advisable to Disband the Club.” The situation is described in another letter to the members after the last meeting of the year, March 30th, 1908. Apparently that same old bogey “No Time” was just as evident then as it is now, and it was because so many members felt they hadn't sufficient time for the club that they brought that motion before the club. The motion was lost by a majority of one, so the Executive sent out printed slips to each member on the rolls which said-- “I wish my name to be placed on the list of members

of the Home Musical Club for the season 1908-09. I shall be willing to participate in programmes when called upon." This was to be signed and returned or not, according to the wish of each individual, and apparently was very effective, for the programmes from here on seem to flourish.

Another big change came that year when Mrs. Knowles had to give up the Presidency owing to the lack of the necessary time for it. She was made Honorary President, an office she held till her death in 1928, when Mother and Mrs. O'Malley were elected to that office as the oldest living members of the Club.

And so the years roll on; more familiar names appear on the programmes-- Arthur Baxter (now Sir Beverley Baxter, who writes the London Letter for MacLean's), Mrs. George Barron, Mrs. Gordon Kennedy (Heliconian Club), Mrs. Harry Hodgetts (ditto), Dr. and Mrs. Harvey Robb now in London, Ontario, and Mrs. R. Y. Eaton. The programmes changed rather too, in that very often one person plays or sings two or even three times in one programme. The programmes are all printed at this time and followed the same design for 10 years. In March 1918 they celebrated their 21st birthday with an invitation musicale at the Heliconian Club rooms at 801 Yonge St. Miss Alma Cockburn played the Saint Saens Concerto in G Minor with Mr. Paul Wells at the second piano. Madam Leonora James Kennedy sang and Madam Evelyn Chelew Kemp and Miss Madge Williamson, a team which we were to enjoy so many times for many years, played a group for two pianos

Up to this time the meetings had nearly all been in homes, but with the season of 1918-19 there was a change in policy and 7 out of the 11 meetings were held at the Heliconian Club rooms. There are no membership lists in the big book at this period but I'm sure that the membership had outgrown most of the homes that had formerly entertained the Club. Mrs. Dilworth, Mrs. Eaton, Mrs. Robb, and Mrs. A.H. Proctor on Glen Road were among the few who could still accommodate the Club in their homes, but others acted as hostesses for the meetings in the Heliconian Club.

In 1920 the Constitution was amended, the chief difference being that the Membership should be either active or associate, the associate members being the husband or wife of active members. No associate member could be elected. And-- "The membership fee for either active or associate members shall be \$2.50 each". That year 6 of the 11 meetings were held in the Conservatory Lecture Hall or Recital Hall instead of the Heliconian Club, and so it was for two years till in 1922-23 they had all the meetings in homes again except two; one in Sherbourne United Church when Dr. Ernest MacMillan was guest accompanist at the organ, and the other at the Conservatory Recital Hall. In 1923 Horace Lapp's name appears both as composer and accompanist but I don't think he was a member.

Looking over the history of this club, one sees how it follows a pattern of cycles-- meetings in the homes, then the majority of the meetings in halls, back to the homes (larger ones this time) and back to one hall or another till here we are meeting in homes again. There was the era of meetings at the Dilworth's lovely home in Baby Point and Mr. Lee's in Port Credit when it involved considerable organization of transportation. There was the era of meetings in the Academy Concert Hall and sometimes organ room, the Arts and Letters Club where we put on an operatic night with Joan MacIver as a very reluctant Carmen, Sherbourne House Club, and the bleak era when our membership was too small for the Heliconian Club on Hazelton Ave. and too big (or so we thought) for any homes available then. It was a golden era indeed for us when Mother and Father were both so active in the club and entertained them in our Bloor St. house (next door to Helena Rubinstein).

The big event for us children on those occasions was the arrival of the rented chairs which seemed like a 1,000 and which offered such great possibilities for playing train, and school, etc. Of the music I remember little for I heard very little, but we did see all the grand ladies and gentlemen arrive and thought we weren't seen as we peeked around the corner of the staircase. And it was another golden era when we entertained the club in our Rusholme Rd. home in the 20's and 30's, and sometimes took part in the programmes as a family.

Through this long history runs a thread of names of faithful members, many of whom were members for many, many years, but there are only two with a record of 50 years' membership and more— Mr. Corner who joined the Club in 1905, and the one who is the only charter left— my mother.



Portrait of Mrs. T. B. Richardson painted by Thomas Leighton in 1948.

The history of the Home Music Club was written by Mrs. Florence (Richardson) Hagerman, daughter of Dr. & Mrs. T. B. Richardson.

I remember being at the Home Music Club meeting in November, 1955 when Florence presented this paper. I believe that she was President of the Club at this time. I also remember that my husband (Ralph) and I had as our guest that evening G. D. Atkinson and his second wife, Ina. We had purchased the Atkinson cottage at Dwight, on the Lake of the Bays, in 1952 and were great friends of the neighbours of G. D, and Ina until his death in 1965.

Meadia Richardson

BIOGRAPHY AND REVIEWS OF ANNA BUTLAND - 1897



MISS ANNA BUTLAND, the Gold Medalist of the Toronto Conservatory of Music in 1894, has since studied with Herr Fehr, of Bonn, Germany, where she continued her studies. At a concert given before leaving Germany she appeared before a large and critical audience. "The Bonner Anzeiger" says: "Miss Butland's vigorous rendering of the E-dür Polonaise of Liszt aroused great enthusiasm. Her technique was most finished and her phrasing showed great command of the resources of the instrument."

Miss Butland's Repertoire is extremely varied, and she is able to suit all classes of audience and all degrees of taste.

Press Notices

Milton Champion, April 11

Miss Butland, who appeared before a Milton audience for the first time, played two piano solos, Faust Waltzes and Hungarian Rhapsody, No. 14, by Liszt, and showed her wonderful skill of the instrument. It is to be hoped she may return soon.

Evening News, April 26

Miss Butland possesses a rare delicacy of touch, and executes in an exquisitely poetic fashion.

Mail and Empire, April 26

Miss Butland's refined performance of Chopin's Berceuse, and the brilliancy of her playing in the contrasting Liszt Polonaise served to illustrate the young lady's versatility and the thoroughness of technical training. Her phrasing and expression were at all times artistic and effective.

Sunday World, May 2

Miss Butland's genius is of the most delicate description, and her playing of Chopin has that dream-like quality which is necessary to a true interpretation of his compositions. Her touch is light and exquisite, and firm withal.

Bonner Zeitung, Germany, June 16

At a concert given in the Beethoven Halle, Miss Butland, a young American pianiste, rendered two numbers in most masterly style. She showed herself to be an artiste of great merit.

Saturday Night, May 1

Miss Butland's modesty and ingenuousness are only exceeded by her talent.

Miss Butland's piano recital at Nordheimer's last week attracted a large and very appreciative audience. Her programme embraced works by Bach, Lucas, Schumann, Chopin, Chaminade, Henselt, and Liszt. It may briefly be stated that the artistic manner in which the piano numbers were interpreted demonstrated the superior character of Miss Butland's work abroad, as well as the thorough nature of her previous study in Toronto under Mr. Harrison.

Whitby Chronicle, May 12

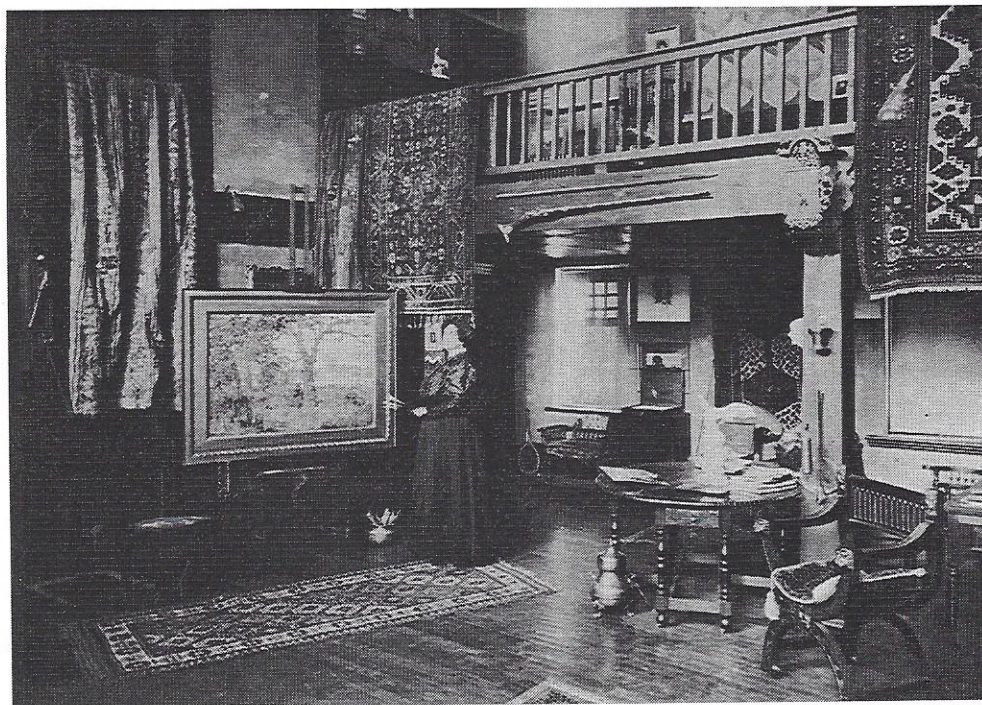
Miss Butland's performance undoubtedly showed that she has reached the front rank amongst Canadian pianists. She has all the characteristics of a born virtuoso—repose, fire, and sensibility.

Elizabeth McGillivray-Knowles was born in Ottawa in 1866. "Annie" Beach was encouraged by her father to study the piano at an early age. She was the niece of painter F.M. Bell-Smith, and, at nineteen, she came to study at the Toronto School of Art, where her future husband, Farquhar McGillivray-Knowles, was director. They married in 1895, and she went on to develop her talent as a painter, and became a member of the Royal Canadian Academy and the American Water Color Society.

Personally, Elizabeth McGillivray-Knowles was a woman of much charm and was always eager to recognize and encourage ability in others. She was a one-time president of the Home Musical Club and was extremely popular as a hostess. Among her special entertainments were musical programs given in the artists' studio every Saturday evening in the season - a sort of open house to friends of all professions. "We can hear again ... Mrs Dilworth and Mrs Faulds singing, .. the Toronto Ladies' Quartette, ..and a song from Frank Blachford or an obligato on his violin.." Florence Hagerman. Heliconian Papers. Archives of Ontario.

"Saturday receptions at the studio" were famous.. Katherine Hale, "Globe". June 25, 1910

She and her husband moved to New York in 1915. She died at her summer home in Tiverton, New Hampshire, in 1928.



Elizabeth McGillivray Knowles in the studio at 340 Bloor West.

The three McGillivray Knowles photographs are from the Gordon Conn collection in the E. P. Taylor Library at the Art Gallery of Ontario.

The Home Music Club

A number of CAMMAC members in the Southern Ontario Region are fortunate in having another venue for music-making; the Home Music Club was founded in 1897 for the purpose of arranging performance of song, piano music, chamber ensemble, and the like, in the homes of its members and with them and their friends as audience. Membership is by invitation, the number of members being constitutionally limited to sixty. The usual Executive Committee is elected annually to make arrangements for dates — six or seven per year — and locations for the concerts.

Currently it is usual for five or six of the meetings to take place in the homes of members, while the last meeting of the season is usually held in the Heliconian Club, which is a centre for women of most artistic persuasions. Graphics and paintings adorn the walls of a very pleasant and acoustically excellent recital hall.

Traditionally, the staple items of the programs have been piano solo or duet, piano with voice and string or woodwind instrument, but in recent years there has been a trend towards inclusion of more groups — strings with or without piano, woodwinds and the occasional brass instrument — covering a wide spectrum of vocal and instrumental repertoire. A recent survey actually showed that over the past 15 years an impressive total of 144 composers had appeared on Club programs. J.S. Bach was the top runner, with 29 appearances, closely followed by Mozart with 28.

Then came Brahms with 20, Schubert (16) Chopin (15) Beethoven (14) Schumann (13) and so on.

The undeservedly neglected Hummel had two appearances; his Septet Opus 117, for flute, clarinet, trumpet, violin, cello, bass, and piano (which is in the CAMMAC Library) on each occasion. The present writer was responsible for programming this likeable work; also a virtually unknown Nonet by Bertini (1798-1876).

It was a pleasure to find that two other Septets, for trumpet, strings, and piano, and by Saint-Saens and Alphonse Duvernoy respectively, were written in the 1880s for just such a musical group as the Home Music Club; a circle of musical friends who liked to gather at home and play together, calling their meetings "Soirées de la Trompette".

Incidentally, a facsimile of Saint-Saens' drawing-room, complete with piano on which the Septet might well have been played, may be seen in the Dieppe Museum, otherwise devoted to maritime exhibits. His home in Normandy was not far off.

This writer has also arranged Club performances of several works of J.S. Bach, drawing on the CAMMAC Library for material. The amusing "Coffee Cantata" — surely a self-caricature? — has twice been featured; also "The Hunt Cantata" (BWV 208, and the original setting for the well-known soprano aria "Sheep May Safely Graze" nowadays to be heard in innumerable arrangements, appropriate or otherwise) and a version without choruses of Cantata

207, written originally to celebrate the appointment of a professor to Leipzig University. All these required extensive editing to make the material performable. Similarly was a seventeen-member group convened to perform most of the sadly-neglected "Easter Oratorio", which must surely be the most exuberant work that ever came from J.S.B.'s facile pen. The choruses of Cantata 207, incidentally, are in the Library (AA 30) in an English version (1928) called "In Praise of Bach". This clever adaptation celebrates J.S.B. himself rather than now-obscure 18th century personalities.

CAMMAC members also took part in Club performances of two captivating 18th century works: the "Cantata Comica" of Paisiello (1740-1816) called "The Music Master" and a delicious spoof of a voice teacher, complete with "music lesson": and Thomas Arne's miniature opera "Thomas and Sally", all melodrama with the sailor hero arriving in the nick of time to rescue his lady from the foul clutches of the wicked Squire!

The Club is fortunate in having many of its members of professional calibre, and exciting performances of song cycles, piano sonatas, renaissance music, and 20th century pieces, are almost commonplace. Groups are preferably composed, of course, from paid-up members, but others may be invited to make up, and many a member has started in this way. CAMMAC not being a performing organisation per se, the Club forms an interesting complement in that it exists to arrange performances, if under particular circumstances.

GEOFFREY COOPER

Barbara Cooper, mezzo soprano, has performed as a singer and also in the capacity of President of the Club, from 1972. Geoffrey Cooper, trumpet, took over from Barbara as President and has also acted as arranger and conductor on several occasions as well as programme organizer for many years.

ANECDOTES

“Right from the beginning, my father attended - as well as played in - many concerts. This was in the 1900's. He might not dress in evening clothes for a Toronto Symphony concert, but he always got out his tuxedo for Home Musical Club meetings.”

.....E.A. Corner

“Refreshments were strictly organized: sandwiches, cakes and coffee. One hostess rebelled and served larger buns, not easily managed by the elderly guests.”

.....F. Hagerman

“We were touring in Germany, and visited Weisbaden. On my return to Canada, I was invited to play the Mozart B 1 Concerto at Shirley Morrison's . So I wrote back and ordered the score from the publisher in Weisbaden. But I had to learn the concerto so fast, I used a borrowed score. Well, the work went on and the performance finally took place.

The next day, the score arrived from Germany in the mail!”

.....Y. Amos

“Robert Merrill, the famous opera singer was invited to sing for the Queen Mother at the Canadian Club in New York and members were in for a surprise when the national anthem was sung to unfamiliar words. The executive had handed Mr. Merrill a printed card with the original words by Col. T.B. Richardson.”

.....Globe and Mail article, 1954, located at the National Library of Canada, T.B. Richardson fonds

REMINISCENCES ON THE HOME MUSIC CLUB

Isabel Woodward Abraham was born in St. Catharines, but lived there for only two months. She is not really an Ontarienne as she was raised on a farm near Senlac, Saskatchewan where her family lived for nine years. They had no running water or electricity. Her mother, Mary Fidelia Wilson, was a singing teacher. Her father, H.O. Wright, was born in Ottawa and fought in the Boer War. On his return from Africa, he married Mary and took up a land grant in Saskatchewan to become a farmer. He was elected as a Member of Parliament and while the family was living in Ottawa, Isabel met Florance Richardson and heard the family orchestra play. Donald Heins who taught violin for many years at the R. T. C. and later became a Club member, lived across the street. Mrs. Wright, Isabel's mother, sang in the church where he was organist.



When Isabel was nine, the family moved to Saskatoon, where she started formal piano lessons. She naturally played with her fingers absolutely flat - like Horowitz's - but her teachers forced her to change this natural technique. She worked at her music, playing a lot of two piano work - with Grace Henderson and with Walter Christopherson - and, in 1933, won the Hazel Ireland Eaton Scholarship. This had never before been awarded to anyone outside of Toronto. It was during the depression so the scholarship didn't cover everything. She lived at the R.T.C. residence at 1 Orde Street and took up her studies with Viggo Kihl, who was a very fine teacher, but could be trying in other ways. Like most conservatory students, she practised for many hours every day.

Isabel was chosen to play at Massey Hall on the 1st of May, and gave her graduation recital on the 10th, before four examiners, including Norman Wilks, Healey Willan, Ernest Seitz and Ernest MacMillan. She won the gold medal and was awarded another scholarship to come back to the conservatory. Her next teacher was Hayunga Carman.

Isabel's first husband, Dr. H. E. Woodward, scientist, attended her Massey Hall recital, became a fan and married her. He joined the Air Force and they moved to Montreal during World War 2. While he carried out research on vitamin C, she continued her studies at the Conservatoire National de Musique which had outstanding European refugees on staff. She studied with Isidore Philipp (aged 82 at this time), for two and a half years, an influential teacher who developed his own technical system, which is still very much in use today. Mona Bates also studied with him in Paris.

To become one of his students, Isabel expected to audition before a panel, but was led directly into a master class where she played the Fantasia Impromptu and Liszt's Gnomenreigen. He listened, and said, "When it is marked loud you play mezzo forte, when it is marked soft, you play mezzo forte". He then gave her what she was to study for the next lesson in two weeks: a Beethoven sonata, several Scarlatti sonatas, a large Schumann work, and exercises. She went back armed with an enormous range of dynamics!

"During his technical studies, you had to work your way through sets of diminished seventh arpeggios - then stop and press your hand down hard - then relax - then change one note to give you a bigger stretch between fingers... Sometimes he would put his hand on yours and you'd know exactly what he meant."

At this time, she gave several recitals on national radio.

After the war years, Isabel did quite a lot of playing with the Home Music Club, both solo piano and chamber music performances, but in 1959, she went to teachers' college and took up teaching music in the schools, and as she was also raising two daughters, she resigned from the Club.

She remembers many members with pleasure: Mrs. Cringan, whose son, Bob, was Head of Music at Earl Haig High School for years ; Myrtle Hare Brown, a singer with wonderful voice, whose husband was an architect (they had a beautiful music room in a house in Bennington Heights); Eva Sylvester, whose husband, Fred, was organist at Bloor Street United Church where Lois Marshall sang. Then there was Elizabeth Gallimore, pianist, organist, choir leader, and a recorder player whom she accompanied on the spinet; Greta MacNeil, who also studied with Viggo Kihl, and Marion Kilburn of the well known Toronto musical family.

Although no longer a member of the Home Music Club, Isabel continues to perform a wide range of piano music regularly, at many recitals.

Betty Wilkinson remembers her mother, Myrtle Hare Brown, in the following comments:

"I know that she always valued the opportunity provided by the Club, to give an annual performance, and remember her working up an appropriate "group" of songs to present. As a child, I had chronic chest problems which meant I was often home from school. One of my pleasures was to listen to mother, downstairs in the living-room, practising for the programmes. Then would come the excitement of the actual night, and I would watch mother putting on her long dress and topping it with, what I thought was absolutely magnificent, a long black velvet evening cloak with white satin lining!

These were my early memories. In later years, after mother contracted M.S., my father designed an addition to our house to include a downstairs powder room and resting area for mother but also provide her with a music room large enough for a grand piano. For several years after this the Christmas meeting of the Home Music Club was held at Bennington Heights, and it was a great event to which we all looked forward. I was married by this time, but whenever possible I would arrange to be in Toronto so I could attend."

Ms. Wilkinson also provided the following biography:



Myrtle Estelle Hare was born in Rainham Township on May 24th, 1906. In her early teens, she drove the horse and buggy from her home in Spruce Glen ten miles to Hagersville for weekly music lessons. In 1923, aged 17, she went to the Toronto Conservatory to study singing with David Dick Slater and piano with Miss Jean McLean. In 1906, she graduated with her A.T.C.M. piano (honours) and L.T.C.M. singing (gold medallist).

From 1924 onward, she appeared frequently in concerts as guest soloist, both in Toronto and beyond. She performed with the Conservatory Choir and Toronto Symphony Orchestra, and with the Conservatory Trio and Quartet.

From 1926 to 1944, she served as soloist at Park Road Baptist Church.

In 1929, Myrtle Hare married the Toronto architect, F. Bruce Brown, and between 1930 and 1942, she had five children.

From early years, she had many private pupils and from 1938-1941, she taught choral classes at Moulton College.

Her association with cellist and composer Leo Smith lasted for twenty-five years, until his death in

1952 and she appeared with him many times in recitals of his music, at Hart House, the Conservatory Concert Hall, the Heliconian Hall, Strachan Hall, and Trinity College, etc. In the words of Pearl McCarthy, a well known Toronto journalist of the time, Myrtle Bruce Brown was "his choice for his songs. Without her, he would not present anything for voices."

Mrs. Brown's recitals were given at intervals: 1928 with Muriel Gidley; 1939 accompanied by Muriel Gidley and 1947 with Madeline Bone and Leo Smith. Her musical activities were considerably curtailed by the demands of her growing family and she appreciated the opportunity provided by the Home Music Club for regular performance before an audience. She was a member from 1930-1968, and served as President earlier on and again from 1959-61.

In the mid-fifties, she developed multiple sclerosis and when the encroaching paralysis made performance less certain, she turned to composition. Several of her songs were published by the Waterloo Music Company.

She died on Christmas Day, 1972.



Florence (Richardson) Hagerman. Quotations taken from informal interviews, August 19th 1994, and November 22nd, 1996.

My family was involved with the Home Music Club right from the beginning. We lived on Bloor Street - it was called Doctor's Row in those days. My father was a surgeon, Dr. Thomas Bedford Richardson, and in order to offer space to the club, he took a wall out between two rooms and made a long, large music room. This was where we entertained the Home Club, right up to and during the First War. Everyone was so patriotic, then -- competing for the Red Cross.

Then I joined the Home Club. There was a meeting at the Academy Music Hall, on Spadina - a big recital hall -- just above Bloor. G. D. Atkinson was the organist at Sherbourne Street United Church and was very active in the club. He was very inventive - he set the Home Club constitution to music. My brother just reminded me: "The name of this organization shall be The Home Musical Club!" The men were all up there, singing this refrain. We certainly had a lot of fun! (We made the effort... it wasn't ready-made. There was no T.V., remember.)

My family formed a small orchestra: I played the violin, Mother played the piano, Ralph, the clarinet, Evelyn, the viola, Kathleen, the violin (under protest), and Hubert played the flute and my father, the 'cello. We entertained the club. There was a small music room connected with the dining room in Rusholme Road, where we lived at that time.

	Hubert	Marion	
	Mrs. Anna Richardson	Ralph	
	Kathleen	Dr. T.B. Richardson	
Florence		Evelyn	



We lived in Ottawa for two years at the end of the first war. Marion and I took piano lessons from Mr. Puddicombe. Oh, I loved Mr. Puddicombe! Then I started violin lessons with Miss Mollie Bonner, and then Mrs. Heinz. We were broken hearten when she went back to England. After two years, Dad was moved back to Toronto. I loved Ottawa - we lived on Carling Avenue and after Bloor Street, on "Doctors' Row", where there was nobody near us at all, there were children everywhere. Dad used to say we were like a flock of little birds - all together and then we'd all take off somewhere else.

When we came back from Ottawa, I got seriously into music with Dr. Von Kunitz and was a student of his for ten years. A marvellous man! He started the Toronto Symphony (in 1922). Mr. Wellsman had it up to the war and then it disbanded. So the string players came to him and asked him to start up the symphony again, and he did. He died in 1931.

At the end of my first year of study with Dr. Von Kunitz, he had a students' recital at Massey Hall. (I had to play there, and the whole family went down.) There were these clever Jewish pupils, Manny Roth and Louis Gesensway among them, who applied to the famous conductor of the Philadelphia Orchestra, Leopold Stokowski. He came and saw Dr. Von Kunitz, hunting for players. They were accepted.

Little Jack Cash used to play in the student orchestra that I was in. He was the cutest youngster - always a broad smile. When he first came to the orchestra, he was so small, his feet were up in the air like this - he had to turn a chair sideways to put his feet on. Years later, Joyce Hornyansky roped him into learning the Dohnanyi Trio with me. We worked up a program and played it for the Women's Musical Club in Quebec City. It made a nice trip. Jack hired a carriage and we rode all around the city.

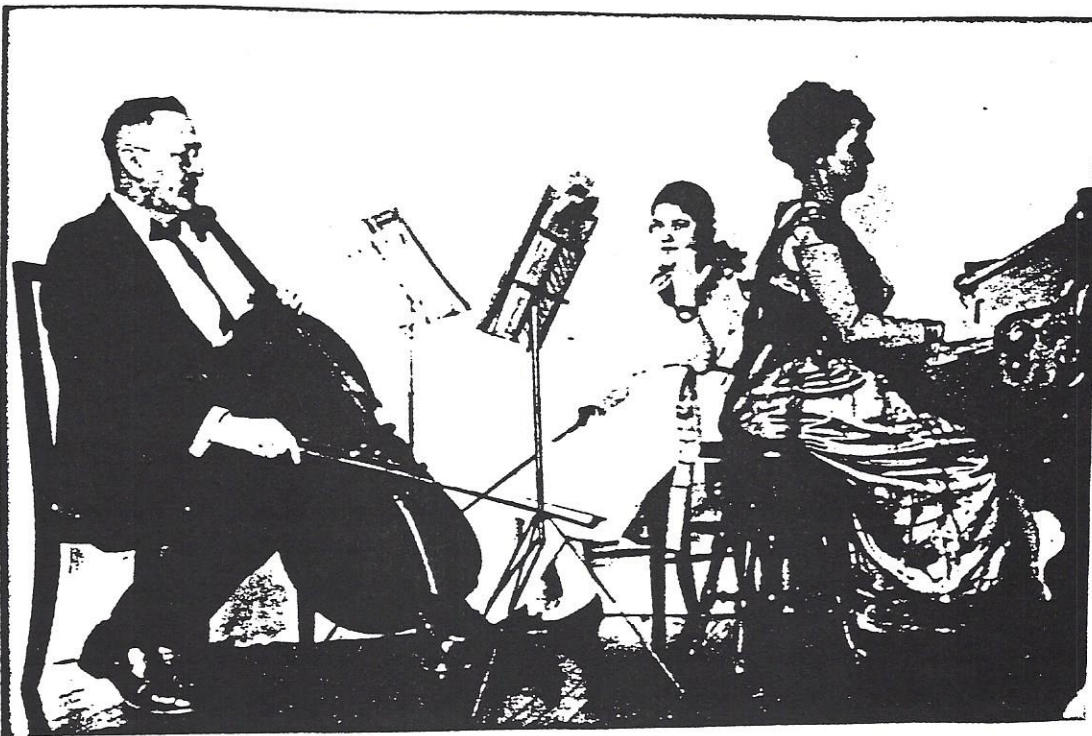
Lillian Sparling and I wanted to play in the symphony, but Dr, Von Kunitz wouldn't have women in the orchestra because, in Vienna, that was not done. But then Sir Ernest arrived on the scene, and Lillian and I got in. I played with the symphony for twelve years. Sir Ernest introduced me to the repertoire.

At that time, my father became interested in arranging, then composing, music. He arranged one of the Bach Gavottes, and he even set In Flanders Field to music for Eight-part chorus and orchestra. He composed songs and, in 1920, a small suite, The Toy Brigade, for Hubert, that included a march, an interlude, a mother's lullaby (to entice the child to bed) and a return to the march at the end.

Dad had an extraordinary instinct for music. Before the war, he was in the army - in the municipal corps - and spent time in the camp over in Niagara. He heard the band playing "O, Canada", and he had to find out what that wonderful tune was. He was so impressed! Well, he got the words - and, of course they were in French - so he translated them and sent the translation to Calixa Lavallee who approved of Dad's translation..So Dad had it printed and the Mendelssohn Choir sang it!..Then he arranged it for eight-part chorus, and I heard it was a wonderful sight: all the military were there in their red coats. And then, at the end, after terrific applause for "O, Canada", Dr. Vogt looks around and then up at Dad who was in the back row bass section of the choir.

However, it seems that Mr. Stanley Weir objected to the direct translation of the words, "beneath the shade of the Holy Cross, thy children owe their birth.." So he wrote different words. But, last night (at the opening of the Commonwealth Games in Victoria), I heard the singers combine the French and English words. I liked that! I think it was great!

The picture is of father and mother and me in Ottawa. She was a brilliant pianist and Dad was amazing because he had so few lessons. He never had time to do any practising in between lessons, so he really picked it all up himself. It was all so natural for him. He could sit down at the piano and play anything. Mother had great technique, but she couldn't do that! And the two of them, Mother and Dad, were both so anxious for all of us to play. So I started on the violin even before we went to Ottawa.



Mother lost her hearing when quite young - in her 20's - and in those days, she had to carry her hearing aid with its batteries, in a little bag on her arm. Yet, in spite of this, she continued to accompany and play chamber music at the Home Club. She and I played at various church concerts. When I was about 25, Kaye Irwin arrived on the scene and she began to accompany me. We worked up all sorts of things. There's nothing quite as wonderful as playing!

Mrs. Dilworth was president of the Heliconian when we came back from Ottawa and she put me up as a member - I was just coming up to age sixteen. Then, when I was 20, I toured all over the States with a male vocal quartet headed by Ernest Morgan, a well-known tenor. I really enjoyed that. The group got tired of having to catch the train at 1 AM in the morning and decided to buy a car. Well!

We had to drive across the desert in Texas, and we broke down! We couldn't make the concert! So the car didn't last long. We couldn't run the risk of snow in the north, anyway. We finished our tour in Portland, Oregon - for my 21st birthday. The quartet treated me to dinner and a play: The Green Hat. Quite a dashing play!

Back in Toronto, I gave a recital at Hart House, in the Theatre. I also played "twilight" concerts in the Main Hall. These were a series of Sunday evening concerts. You were lucky if you could get tickets, or a pass. All the students were on the main floor. We were up in the gods, if we wanted to attend a concert!

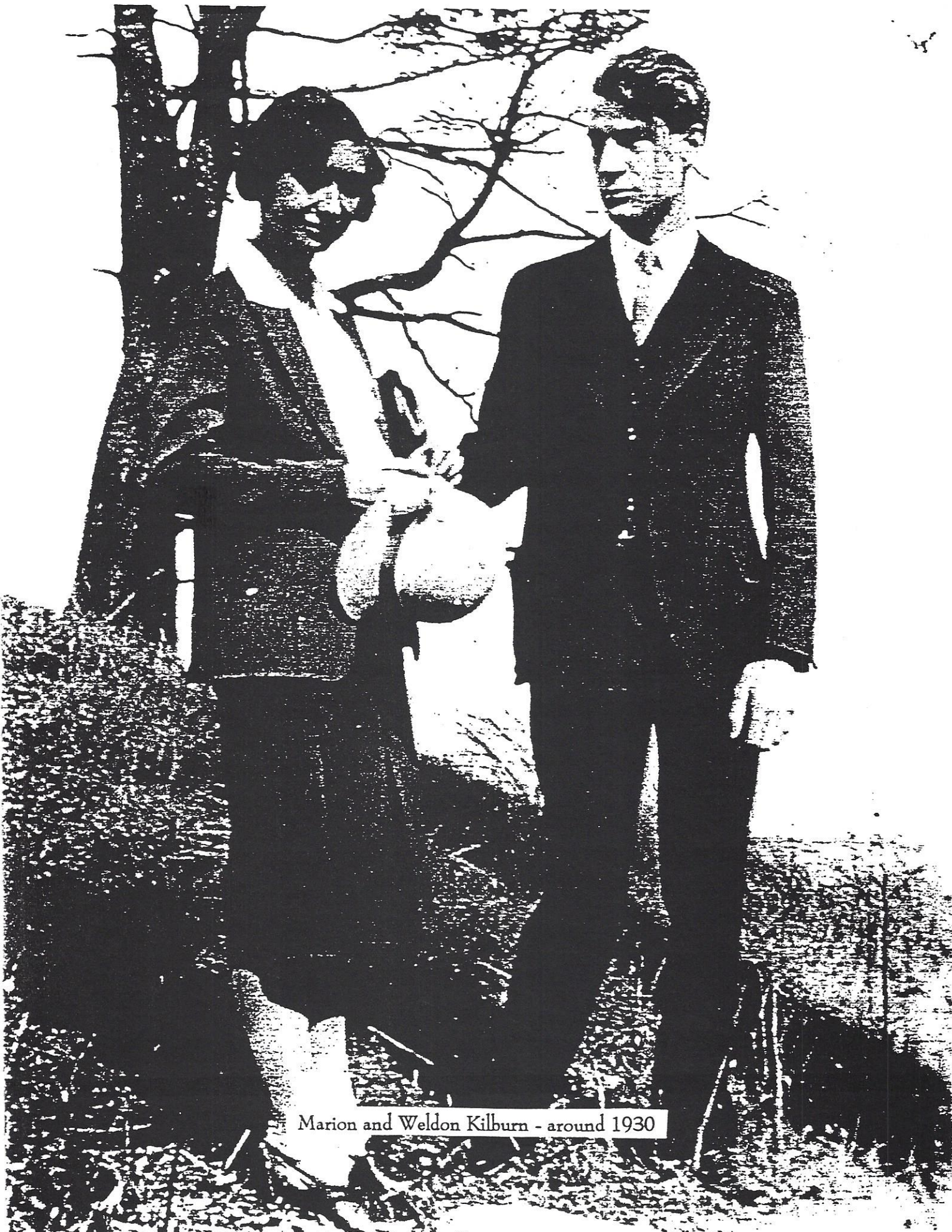
Joyce (Sands)Hornysky was first cellist in the symphony and was crazy about chamber music. We did a lot together. I used to get a group of people together to play chamber music for the Home Club. I loved to play with Weldon Kilburn (Paul is his son). I played a Brahms Quartet in a group with him.

Meetings generally took place in homes, but we did have one or two concerts in Sherbourne Street United Church. It was sometimes difficult to find homes big enough. There was Mrs. R. Y. Eaton - who had a beautiful hall, in a home up on a hill overlooking Mount Pleasant. She played the organ and there was a lovely one there in the hall. Early in the year, while the weather was good, we would meet at the Lee's in Port Credit, as well as Mrs. R.J. Dilworth's home out by Baby Point, overlooking the Humber River. Ada had a beautiful voice and sang in the Mendelssohn Choir under Dr. Vogt.

I was secretary-treasurer for one year, and must admit I was very glad to be able to stop when Myrtle Brown took it over. She had a lovely contralto voice - I remember a recital she gave in the old conservatory. The Bruce Brown house in Moore Park had a beautiful music room.

I'm so glad that the Home Club is still going. It was such a big part of my life, for a long time.

For the reminiscences and photograph of pianist, teacher and long time member Dorothy Joyce please see page 56a.



Marion and Weldon Kilburn - around 1930

Marion Kilburn is remembered by Pat Wardrop who, with Harvey Chusid, contributed the article on the Kilburn family to the Encyclopedia of Music in Canada:

“Marion Wibby Kilburn was born in 1907 and died in Toronto in 1968. She received her L.T.C.M. in 1930 and married pianist, organist, teacher and coach Weldon Kilburn in 1931.

When I first began lessons with her, around 1940, the Kilburns lived on Coldstream Avenue between Glengrove and Glencairn in North Toronto, close to Avenue Road. It was on my way home from school. I studied with her until the end of my first year at the University of Toronto in 1951.

She was a small, neat, reserved woman with a gentle voice, whose personality never intruded on her purpose. Manners, deportment and appearance were important. She had neat, precise handwriting (I still have samples in a lesson-practice book that she always wrote in). She was a good teacher. Not only did she try and instill the techniques of good piano-playing into my fingers, she also taught me the rudiments, theory, form and outlined my readings in music history, but sent me off to Sam Dolin for my lessons in harmony and counterpoint. Somehow the two of them managed to drag me through the required R.C.M.T. exams, despite an ear that is not very discriminating. She was patient but could not be diverted by excuses if one had failed to do the requisite amount of practice. She was quietly proud of her children.

I rarely heard her play the piano. I know she gave recitals (probably at the Heliconian Club, of which she was a member, and also for the Schmitz classes and groups): but she was, for her students (mostly earnest girls) always the “teacher”.

Both she and Weldon were forceful advocates, throughout the 40's, of the E. Robert Schmitz method of piano pedagogy (an application of the principles of physiology to the actual physical effort of piano-playing). There is much written about this pedagogue and friend of Debussy, who had a distinct influence on musicians in France, in the United States and in Canada. Some of the Canadians who either worked with him or were influenced by him were Harry Somers, Reginald Godden, Naomi Granatstein Adaskin Godden, Jean Leduc (who was co-director of his school for 16 years), and numerous pupils at the Ecole Normale de Musique in Montreal.

She was a good teacher because she opened you up to music. I do remember her telling me at the end of my first year at U. of T., when I was desperately cramming for exams, that I HAD to go to a concert at Massey Hall, to hear the R.C.M.T. orchestra, conducted by Ettore Mazzoleni, give the first performance in Canada, of the Bruckner Symphony No. 9 (17 April 1951 - program still in my scrapbook). The soloists, by the way, were Lois Marshall, Jon Vickers, James Milligan, and Margaret Stilwell (the latter was Jean's mother). Thank God I did it...I actually passed the exam the next day. Her point, made forcefully to me, was that I had the privilege, the golden opportunity because of the times, to hear such large orchestral works live - something that she had been denied as a youngster, when music was made at home, or in small settings.”

The photograph was provided by Nicholas Kilburn, first bassoonist with the Toronto Symphony Orchestra for many years and eldest son of the Kilburns.

Muriel Gidley Stafford was a member of the Home Musical Club in the 1930's, at the beginning of her eventful and distinguished musical life here in Toronto. She reminisced about the musical world from the 1920's to the 1990's in an interview given to Louise Morley in July, 1997, at her home which overlooks her beautifully lush and terraced garden:

"I remember playing on the organ at the R. Y. Eaton house and I often used to accompany and play chamber music as well. I played songs with Reta Swain at Sherbourne House and trios with Florence Hagerman. I also played with Elie Spivak and Frank Blachford in trios as a member of the faculty at the Conservatory ...and with the 'cellist, Leo Smith, too. Myrtle Hare Brown was another Home Musical Club member with whom I played. Leo Smith wrote songs especially for her voice. He used her on every occasion when his songs were performed. As a matter of fact, I have a programme here which was one that we did together in 1928. Bruce Brown, an architect and Myrtle's future husband, designed the ornate programme. We were concentrating on performance of modern compositions: piano pieces by Ravel and Scriabin as well as songs by Leo Smith and Healey Willan.

To support the avant-garde nature of the recital, the stage was set severely with two straight-sided planters - stiff tall green plants - one each side, and a black velvet curtain at the back. We wore long white dresses that we had made specifically for that occasion. My dress was very elegant. I remember because I went to "Martha", who was a quite well known couturiere at that time, and I paid what I thought, in those days, was a lot of money to have it made. It was backless, and had a fitted bodice adorned with rhinestones individually sewn into it. The skirt was made up of a multiplicity of large, floating chiffon handkerchiefs tacked on to the skirt. However, when I sat down at the piano, these lovely handkerchief pieces slid off my lap, and gave me the feeling it was all too transparent. I can remember vaguely trying to ruffle them up over my lap in order to maintain my decorum! Of course, you don't think about these things beforehand. We hadn't had a dress rehearsal. The funny thing was: after the recital, Elsie MacMillan, Dr. MacMillan's wife (later Sir Ernest and Lady Macmillan), came to speak to me and said, "The dress was lovely - it was so ...ethereal...." I'm sure I blushed to the roots of my hair! I suppose these funny things are the ones we remember because, in your early years, you are so terribly conscious of every detail that happens. You're at the beginning of your career and it makes so much difference if you look nice and you play well.

Another programme celebrated the re-opening of the concert organ in the old Conservatory after a thorough cleaning and tuning. A recital was given by members of the organ faculty, each playing a group of pieces. I was one of the performers and was rather proud of being the only woman in the midst of the men. There was Dr. Charles Peaker, T.J. Crawford, (Muriel Gidley) Professor Healey Willan, and Frederick Sylvester - pretty good company to be in. And then, to make matters even more exciting, Quentin McLean, who was a very clever theatre and concert organist and a contemporary of Dr. MacMillan's (both were in a German prison camp at the same time during the first world war and were great friends) came up to me after the concert and said, "You were the best of the lot!" I think he was delighted because I played French pieces which had a wonderful brilliance and subtlety of colour. They required quite comprehensive changes to the organ pistons after the combinations used by the previous players. I had to reset the pistons for the proper registration of those three pieces

beforehand so I could play them all without stopping. This took time, and caused a few little laughs and titters because I was pushing and punching so many pistons to change the combinations. I was delighted that it came off so well.

I always went to an endless amount of trouble in my playing. At St. Paul's, for instance, I was dealing with an unusually long reverberation. For my first recital there, I had to learn to cope with the acoustic situation. You daren't listen to what you are playing. You have to look at your hands to keep the beat. If you listen to the delayed sound in the nave, it's too late! This is always a problem for an organist. These are skills that you develop over the years. I took great trouble with the details because I was one of the few women doing church work in those days. I felt I was establishing something. I had to do well, or I wasn't going to make any headway among the male fraternity.

I came from a small town, Leamington, where one had to go up to Detroit to hear a good concert. When I arrived in Toronto, I had already passed my associate piano and "intermediate" organ exams. There were three levels at the Conservatory in those days: junior - intermediate - senior. I used to go from Leamington to Windsor to take lessons on a nice three manual organ. I would go up twice a week: once to practice, and once to have a lesson. This was arranged for by my organ teacher, and I always felt thankful he had such vision to anticipate my need for more advanced experience. So I really got my start that way, with a larger instrument and a little more colour. Of course, when I came Toronto to study, I wanted to carry on with both. So I was working for my licentiate in piano and doing organ at the same time. The first exam I took here was my associate in organ, when I got the gold medal for highest marks.

Ernest Seitz was my piano teacher in Toronto. He was marvellous. His pupils adored him. He was so good-looking, so quiet, and he played so perfectly. He was a great performer. We used to get the biggest thrill out of "the two Ernests"! Seitz would play a concerto with MacMillan conducting the Toronto Symphony Orchestra - it was a perfect combination. They both admired each other's work; both were tops in their field. It was an absolute joy when those two performed together. But I must say, you never seemed to get to know Ernest Seitz in the same way. I don't mean that he was unbending -- only in the studio - and, after all, he could be such a lot of fun. We used to have wonderful faculty parties in those early days.... everybody wore costumes! I remember right this minute Ernest Seitz as a little girl with a short skirt and a pink hair ribbon sitting on a blonde wig.... and I just couldn't believe it! Leo Smith was all in rags to which were tacked bits of paper from the Racing lists. He was a scream. Those parties were terrific. You know, we all like to see the people we revere playing crazy and acting up. And MacMillan was a absolute master at mimicry. I stayed in their house for a brief time during the first summer and he would come home after seeing some performance and give you a utterly realistic review of it. He'd play all the roles, part his hair in different ways, and take on any character, for example, a gum chewing American. He was so amusing!

I've just realized, I suppose more recently, since last year when I hit the 90's, you become...as I like to use the word .. "venerable". And, in every kind of sense, you realize that you're "history", representative of a particular era. When I came down to study in Toronto in 1925, we didn't have radio, T.V., we didn't have recordings... I always regretted that I hadn't heard a great deal of repertoire. You have to hear music a number of times in order to decide how best to interpret it. I relied on other people's reports for quite a long time until finally, Charles Peaker said, "you have to make up your own mind." There's no "right" way to perform a work. There's only good taste and musical understanding. You have to have the confidence of your own opinion. And in order to get confidence, you have to learn and perform a lot of music, hear a lot of other interpreters, and then establish your own standard of performance.

As a church musician - I was organist and director of music at Park Road Baptist Church - I was anxious to expose the congregation and choir to a wider selection of fine hymns. Sir Ernest himself led hymn singing sessions in Convocation Hall and I occasionally played the hymns on the organ for him. He would talk about the hymn and then, if he played it, the hymn sounded orchestrated, full of wonderful colours and effects. You could hear the horns, and the violins - he would assemble all the reeds of the organ and you'd get that tremendous bite. The next verse, he'd use only the diapasons. He taught me to be resourceful and to make the most of a small organ. If I was playing at the hall and he was conducting and wanted a certain effect, he might just come over and pull out the stops himself!

Speaking of acquainting audiences and congregations with little known music, I went through this early period of my church work experimenting with unfamiliar works...and it seems fabulous, almost unbelievable, that the old Christmas carols, the rare ones - which are works of art - and were not generally known in those days, are now to be heard on Muzak! This may be "progress", but I think there is a danger in making lovely music a background that is no longer listened to. To so much of it we have become unhearing. Living in this particular time, and living a long life - as many of us do now - one covers such a wide part of time and accomplishment. So much has happened so fast. The recording and reproduction world may be terrific. But it's also scary!

Toronto was a big city even in the 20's and many of the female students stayed in the conservatory residence on Orde Street which, since then, has been swallowed by the Ontario Hydro Building. It was almost like being in "finishing school" for the first year. I remember so well, we had our meals there - which were not too wonderful - and not too plenteous. One night, we were given one greengage plum on a plate for desert. But I gained weight somehow or other, in spite of it! Maybe, because of the discipline and the hectic pace at the school, just to get away from it all, I'd walk down University Avenue to Eaton's- and go in to have some of their ice cream. That was always a treat.

Living at the Conservatory was a great experience, because you could watch all the parades going down University Avenue. As I remember, at my own graduation piano recital in the Conservatory Concert Hall, which was for my licentiate exam, a band came down just as I started the slow movement of Beethoven's "Waldstein" sonata. Mr. Seitz was standing at the stage door, and he

gestured, telling me to stop playing. I waited until I got the signal to go ahead. The crazy part of the whole thing was, before I'd finished, the band started coming back again. However, I made it to the end of the movement in spite of them!

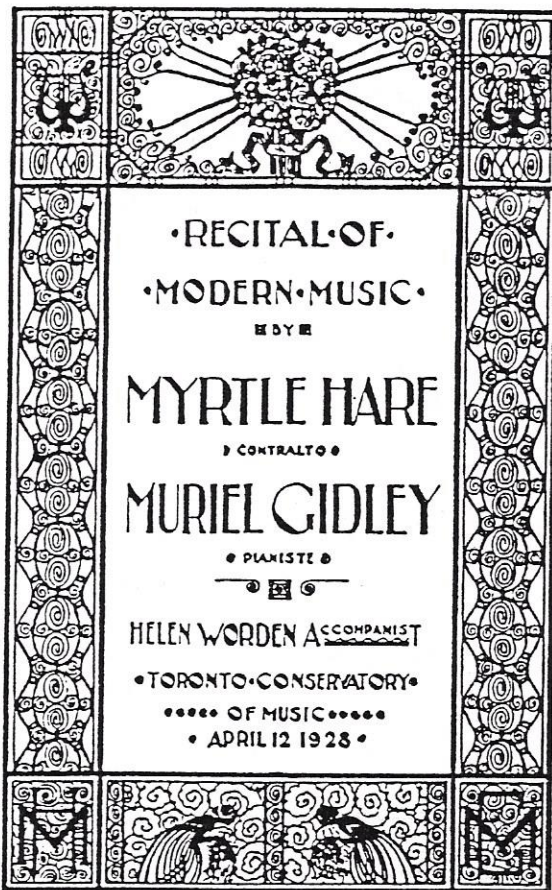
During the war years, quite a lot went on as far as the organ fraternity was concerned - although we didn't really get into our stride until the mid 50's. Many recitals and concerts were given to raise money for B.O.R.F (British Organ Restoration Fund). A sum of \$33,000 was raised for the new organ at Coventry Cathedral. I had the privilege of representing the College at the opening of the Cathedral in 1962. It was a high point in my career. The College of Organists became the Royal Canadian College of Organists in celebration of its Golden Jubilee during my presidency. I didn't have anything to do with the assembling of material needed to get the Royal assent. Ellen Fairclough (the first woman to become a federal cabinet minister - in the Diefenbaker government) was a Member of Parliament at that time. She was very interested in the arts. It was she who brought it to pass.

In addition to having been the first woman to become President of the Royal Canadian College of Organists, I was made an Honorary Fellow of the College at the end of my term, and was honoured again last year with the award of Honorary Vice President of the College.

Though I have spent many years playing the organ and the piano, the choir, in many ways, became more important to me than playing by myself. You have to know how to interpret a certain piece and then, you have to persuade the choir how beautiful it is. It doesn't come easily. You sometimes get so discouraged. I think that to get a group of people who are not professionally trained musicians - just ordinary people - to do a wonderfully musical job of expressing a good piece of music .. is a tremendous accomplishment. I remember doing one of Dr. Willan's pieces on my Christmas programme - I think it was the first time it really jelled. It was ...very moving. I was wishing that Healey could have been there to hear it. It was always a joy to hear the gallery choir at St. Mary Magdalene's sing so beautifully and, really, I think that he was my model for the sensitive phrasing and expression required for fine a cappella singing."



Muriel Gidley Stafford in the 1920's



GIDLEY, Muriel (Emily). Organist, choir director, teacher, accompanist, b Adrian, Mich, 1 Apr 1906; ATCM 1926, LTCM 1927, hon FRCCO 1959. She settled in Leamington, Ont, with her British parents in 1907. In 1921, after only six lessons from a local teacher, she became organist of St John's Anglican Church, Leamington. She studied 1925-7 with Ernest MacMillan, Healey Willan, G.D. Atkinson, and Ernest Seitz at the TCM and won the gold medal for organ in 1926. She became the first organist-choir-master of the new (1927) Park Rd Baptist Church and remained there 31 years. At this church Gidley directed an annual carol festival which became a model of unhackneyed programming, featuring little-known carols and such longer but intimate works as Willan's *Mystery of Bethlehem*, Martin Shaw's *The Crib*, and Britten's *A Ceremony of Carols*. In 1970 she was interim director of music at Yorkminster Park Baptist Church.

Gidley made her recital debut at the 1933 CCO convention and established her reputation as a concert artist by performances for the "Casavant Society, and in recitals in cities across Canada. She was a member 1927-52 of the staff and examiners' board of the TCM ("RCMT), teaching organ and piano. She became the first woman chairman of the Toronto Chapter of the "RCCO and also served 1957-9 as the first woman national president.

PROGRAMME

GOD SAVE THE KING

1. *Nicolai Rimsky Korsakoff (1844-1908)* . . . The Siren
Serge Rachmaninoff (1873-) . The Raising of Lazarus
Modeste Moussorgsky (1839-1881) . To the Little Star
Nicolai Mednikoff The Hills of Grutzia

Russian song of late years has won abundant popularity in Western Europe and America and has proved a rich field for the singer. The work of Moussorgsky alone would suffice to place it on the highest plane: the simple directness of expression, which characterizes all his best work is no less striking than the variety of emotional and pictorial suggestion which it conveys. Other composers have more refinement and technical skill, but for sheer creative power, Moussorgsky is equalled by perhaps some of his countrymen.

2. *Nicolai Medtner (1879-)* Two Fairy Tales
Improvisation
Alexander Scriabine (1871-1915) Etude Op. 8 No. 10

Medtner is the leading representative of the classical tradition among modern Russian composers; in the midst of the present-day emphasis upon rhythm and colour he remains true to the melodic, harmonic and structural methods of Brahms. Lacking entirely the sensational elements so common among present-day compositions, his works have qualities which will doubtless assure them a long life. Scriabine's early works for the piano are obviously Chopinque, but have many individual qualities; the present study was written before his more experimental works.

3. *Ernest MacMillan (1893-)* Sonnet
Healey Willan (1880-) Since Thou, O Fondest and Truest
Leo Smith (1881-) I Love the Jocund Dance

STAGE SET BY MR. FREDERICK COATES

4. *Maurice Ravel (1875-)* Jeux d'Eaux
Claude Achille Debussy (1862-1918) La Soirée dans Grenade
Golliwogg's Cake Walk
Manuel de Falla (1876-) Fisherman's Song
Ritual Fire Dance

Modern French music owes perhaps more to Spanish influence than is usually appreciated; both Debussy and Ravel owe much to certain elements in the folk-music of Spain, and traces of such elements may be found even in the works not associated in subject-matter with Spain. Debussy's "La Soirée dans Grenade" is, of course a Habanera. De Falla is unquestionably among the most outstanding of modern Spanish composers—indeed he may be numbered among the leading composers of the world. The two present numbers are from his opera "La Vida Breve."

5. *Arnold Bax (1883-)* Magnificat
John Ireland (1879-) Adoration
Granville Bantock (1868-) Adrift
Ernest Austin (1874-) Sigh No More, Ladies

It is unfortunate that in so many cases, British song is represented on concert programmes by second and third-rate composers, the really fine writers of to-day being sadly neglected. The present group includes works by some of the most notable British composers—Bax, the Romanticist; Ireland, the sincere and colourful craftsman; the highly versatile Granville Bantock and the ever melodious Ernest Austin.

PROGRAMME NOTES BY DR. ERNEST MACMILLAN

Lillian Smith Weichel became a member of the Home Music Club in either 1944 or 1945 and rarely missed a meeting in those early years, in spite of her busy professional career. Her debut recital took place in 1941 at the Toronto Conservatory. Augustus Bridle, music critic of the Toronto Telegram wrote: "There is no record of any Toronto singer having made a debut on a program of such high-art calibre as that presented by Lillian Smith..... few artists anywhere ever sang at a first recital such a variety of difficult and dangerous songs....what kept audience interest for a good deal of the program was the tremendous faculty of the singer for bringing out the beauty and the dramatic quality of her songs."

She made her debut with the Mendelssohn Choir and Toronto Symphony Orchestra as soloist in the St. Matthew Passion under Sir Ernest MacMillan's direction in 1943. From then on she sang many performances with the Mendelssohn Choir, encompassing every major oratorio. After Sir Ernest's retirement she continued singing under his successors--Frederick Sylvester, John Sidgwick, Ernesto Barbini and Walter Susskind. She was also soloist with local choirs in Hamilton, Kitchener, Ottawa, Thunder Bay, London and other smaller Ontario centres. She appeared in the B Minor Mass with the later formed Ottawa Choral Society Maureen Forrester was the alto soloist. Lillian performed in various programs conducted by Derek Holman, Drummond Wolff, Healey Willan and others. Dr. Boyd Neel enjoyed her singing so much he asked her to join the Hart House String Orchestra in a performance of Handel's opera "Semele." She was also his soloist in a Gilbert and Sullivan program the opening year of Ontario Place. Her oratorio reputation prompted an invitation to sing in the Ohio area with the Bowling Green State University Choral Society, The Toledo Symphony Orchestra and other choirs in the area. She had the privilege of singing the role of the Bride in the first concert performance of Healey Willan's opera "Transit through Fire." Her only operatic appearance was with the Poul Bai Opera Company singing the role of Nedda in "Pagliacci." She sang many recitals in Toronto with such musical organizations of the era as The Toronto Women's Musical Club, Art Gallery of Ontario, Toronto Men Teachers' Choir, accumulating a vast repertoire of songs and arias. She sang many chancel recitals with Dr. Melville Cook at Metropolitan Church, and was frequently soloist with his Festival Choir. During her many years of singing, she was soloist at Yorkminster Baptist Church in its glory days, and after her marriage became soloist at St. George's United Church. Later she conducted choirs in the Lutheran Church. She was a member of the original Festival Singers under Elmer Iseler's direction for ten years or so, and was heard as soloist on stage and on radio with them many times. She was the soloist in their recording of Poulenc's Mass in G. At one time she was a faculty member of the TCM and the U of T.

Her last major recital was given in Wigmore Hall, London, England in 1976. (Nancy Antonacci has a tape of the entire program, recorded at a rehearsal at her house.) Lillian has a recording of the first half, live from Wigmore Hall.

Some memories of the Club:

--expert accompanists such as Avey Byram, Dorothy Joyce (my fellow TCM graduate), Shirley Morrison and of course my long-time associate Nancy Antonacci.

--Geoff Cooper and his innovative Christmas programs and his sense of humour.

--a one and only duet performance of a Hanukah Song, sung by Alan Pollard and myself.

--a quartet we formed to sing "In a Persian Garden" with Marian Patterson, alto, Bill Thompson, Tenor, (I can't remember who the bass was.)

--a ladies octet singing Vaughn-Williams' "Folk Songs of the Four Seasons." Ena Moffatt was one of the second sopranos, Nancy Antonacci one of the ~~altos~~ altos.

--the 75th anniversary of the Club, celebrated at Glendon College with the orchestra conducted by Alain Baudot. At this concert I was privileged to sing Mozart's "exsultate Jubilate."

--pleasurable ensembles with Don Williams Recorder and Evelyn Rothstein's harpsichord.

--Christmas songs by Martin introduced to me by Juliette del Junco, who played the flute obligato.

--Bach duets with George Hiemstra. Handel, Bach and Telemann Cantatas with obligatos by Lloyd McHattie, oboe, Alice Chrysler and Elizabeth Mittler, violins.

--My first performance of Schubert's "Shepherd on the Rock" at Elizabeth Addy's house with Barry Craig playing the clarinet obligato.

--I remember all the gracious hosts and hostesses in their beautiful homes--the Richardsons and Florence Hagerman, Elizabeth Mittler, Dorothy Joyce, Juliette del Junco, June McBey and many others.

--It was always a great pleasure in my life to sing for such an appreciative and knowledgeable audience. That is still true to-day--we have many new talented members and gracious hosts and hostesses to carry on the tradition.

Lillian Weichel

CONCERT VENUES OF THE PAST



Richardson's Home 182 Rusholme Road 1920's and 30's



Del Junco's Home 196 Roxborough Drive 1950's and 60's



Murray's Home 56 Sandringham Drive 1940's to 60's



Brown's Home 40 Bennington Heights 1940's to 70's

INTERIORS OF HOMES FOR TODAY



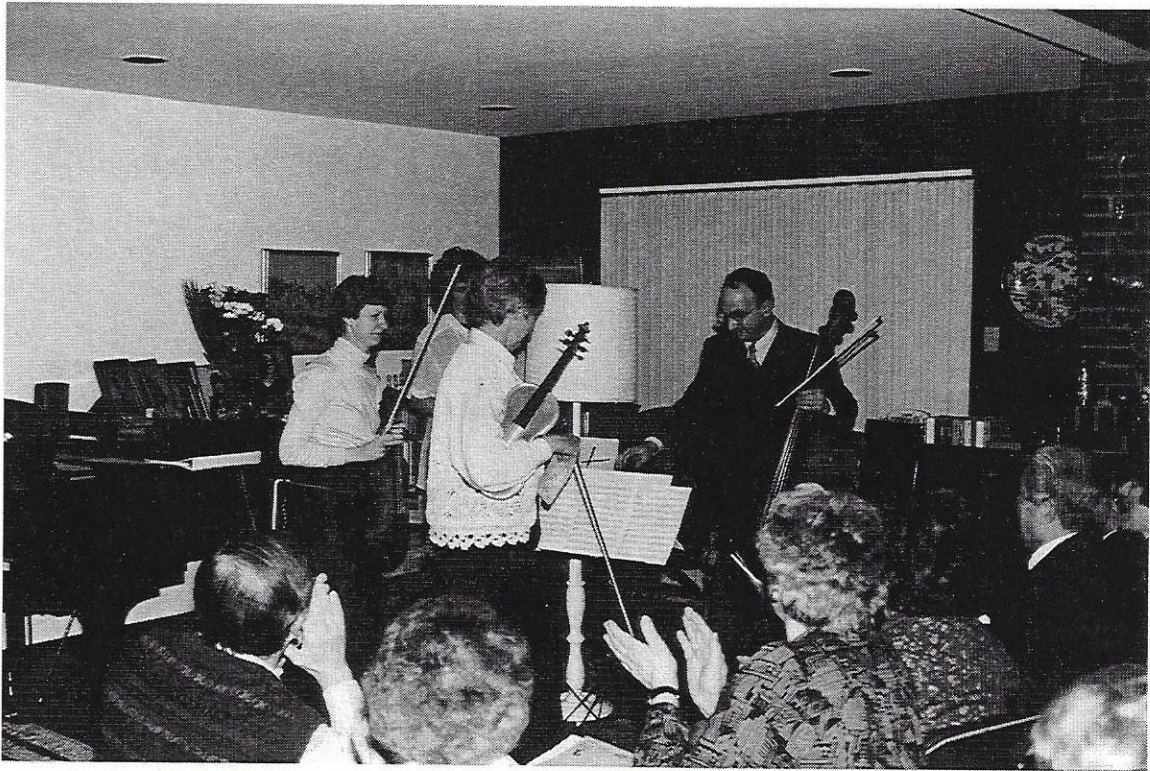
October -- at the de Mello's



November -- at the Antonacci's



December -- at the Joyce's



February -- at the Blend's



March -- at the Humber's



April - at the Heliconian Hall



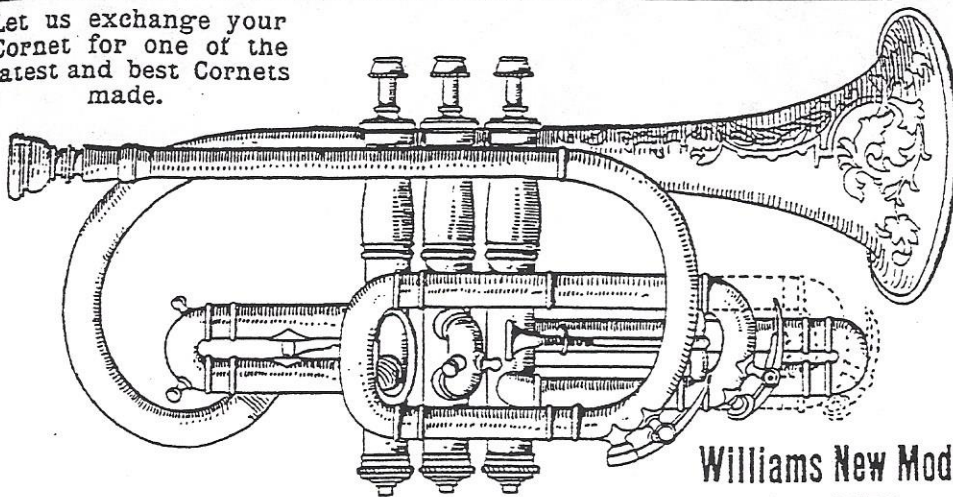
May -- at the Drew-Brook's in Elora

ST.
MARGARETS'
COLLEGE,
TORONTO.



A High Class Boarding and Day School for Girls. Modern equipment, Specialists of European training and of highest professional standing in every department. Thorough Musical department. Write for illustrated booklet. Mrs. George Dickson, Lady Principal. George Dickson, M.A., Director.
(Late Principal, Upper Canada College.)

Let us exchange your
Cornet for one of the
latest and best Cornets
made.



Williams New Model

Bb CORNET

Beautiful Model, Easy Blowing, Short Perfect Action. With quick change to A
For Theatrical work this is the Peer of all Instruments. A Big Favorite and an instrument you
should see before buying.

No. 125 In Brass	\$35.00
" 126 Triple Silver Plated, satin finish	43.00
" 127 Ditto with Gold Bell and Tips	46.50

SEND FOR OUR BIG CATALOGUE

THE **WILLIAMS** AND SONS CO., Winnipeg, Toronto.
R. S. LIMITED.

MEMBERS' BIOGRAPHIES

Gladys Aykroyd was born Gladys Constance Mary Thornborough in Brandon, Manitoba, on February 14, 1910. By 1956, Gladys Aykroyd was organist and choirmistress of the newly built Church of St. Christopher on "the Heights". Her husband, Woodruff Kerr Aykroyd, designed the church. Mr. Aykroyd was also a noted artist, member of the Canadian Painters/Etchers Society.

A concert pianist and teacher of piano and "some organ", Gladys continued her own music studies with post graduate work in England from 1937 to 1940, composition with Healey Willan, and in the 70's, study with K.U. Schnabel.

Muriel Stafford writes that "she enjoyed playing chamber music with other members and kept up her well-established repertoire under tutors Peter Kennedy, Margaret Brown and special classes with Schnabel. She was accompanist for people such as Dorothy Allan Park, and she continued a full teaching schedule."

For many summers Gladys enjoyed being part of the music ensemble at the Taylor Statten Camp on Canoe Lake. It was here that she met her future husband, Woody.



ANGER, (Joseph) Humfrey. Teacher, composer, organist, conductor, b Berkshire, England, 3 Jun 1862, d Toronto 11 Jun 1913; B MUS (Oxford), hon D MUS (Trinity, Toronto) 1902. Before being appointed head of the theory department of the TCM in 1893, he had been conductor of the Ludlow (Shropshire) Choral and Orchestral Society, a school teacher, and a church organist. He had enjoyed some success as a composer: his cantata *A Song of Thanksgiving* (Psalm 96, Novello 1897) had won the Jubilee Prize of the Bath Philharmonic Society, and in 1890 his madrigal *Bonnie Belle* (Novello) had won the London Madrigal Society Prize. While at the TCM, Anger wrote the widely used textbooks *Form in Music* and *A Treatise on Harmony*. In Toronto he was organist-choirmaster 1894-6 at the Church of the Ascension and later at the Old St Andrew's Presbyterian Church. After 1902 he was at Central Methodist Church. He conducted the Toronto Philharmonic 1896-8, served 1895-6 as president of the Canadian Society of Musicians and was dean of the Ontario chapter of the American Guild of Organists. He was for many years an examiner for the University of Trinity College (Toronto). In Canada Anger composed mostly church music and pieces for piano and organ, including *A Concert Overture* for organ (Whaley Royce 1895), a patriotic song, 'Hail Canada' (ibid 1911), and *Tintamarre, Morceau de Salon* (ibid 1911).

WRITINGS

Church Music (Toronto 1893)

Form in Music (Toronto 1898, rev ed Boston 1900)

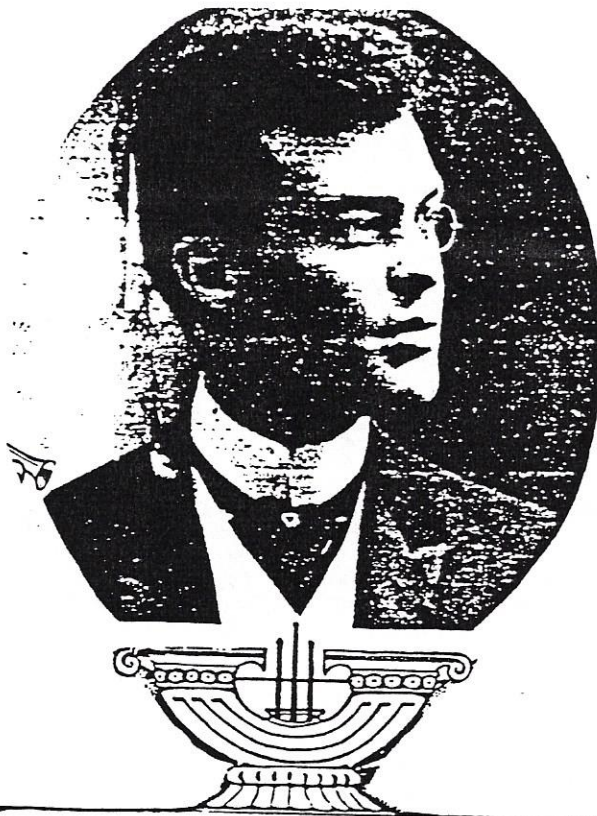
Elements of Harmony (Toronto 1902)

A Treatise on Harmony, 3 vols (Toronto 1905, Boston 1906-12); ed rev by H. Clough-Leightner based on posthumously incorporated annotations by the author (Boston 1919)

The Modern Enharmonic Scale (Boston 1907)

A Key to the Exercises in Part I and II of A Treatise on Harmony, 2 vols (Boston 1909, 1913)

(WLK)



VOL. V.—No. 1.

TORONTO, MAY, 1910.

PRICE, 10c. PER COPY.
ANNUAL SUBSCRIPTION, \$1.00.

MR. G. D. ATKINSON.

(Portrait on Cover Page.)

ATTENTION has been drawn during recent years to the unmistakably fine work which is being achieved in Toronto by some of our younger musicians. Among these a very prominent place must be accorded Mr. G. D. Atkinson, the talented organist and choirmaster of St. Paul's Methodist Church, the specially augmented choir of which won so brilliant a victory recently in the Earl Grey Dramatic and Musical Trophy Competition. Mr. Atkinson, as choirmaster and organist, for some years at Wesley Methodist Church, maintained a choir which occupied an enviable position among the most efficient church choirs of this city. For the past two years he has been secretary of the Toronto Clef Club, and for some years was a valued member of the executive committee of the Mendelssohn Choir, resigning last season owing to the pressing demands of his teaching, choir and other professional engagements.

As a member of the piano and organ faculties of the Toronto Conservatory of Music, and as music master at St. Andrew's College, Mr. Atkinson has been uniformly successful, his pupils taking high standing in public appearances or in the various examinations of the leading examining bodies of Canada. Mr. Atkinson, who is a native Canadian,

may be pointed to as one of the finest products of purely Canadian teaching institutions, his leading masters having been Dr. F. H. Torrington, Dr. A. S. Vogt, Mr. F. S. Welsman, Mr. W. E. Fairclough and Mr. W. J. McNally.

As a choirmaster his model has been the conductor of the Mendelssohn Choir, whose methods and aims Mr. Atkinson has made a close study of. The well earned victory of the St. Paul's Choir in the recent competition is a striking tribute to Mr. Atkinson's musicianship, his tactfulness in dealing with volunteer singers, and his superior gifts in infusing discipline and producing a charming ensemble with average choral material. It is not too much to predict that Mr. Atkinson's choral achievement in the future are destined to exercise no small influence on the work of our church choirs generally.

ATKINSON, George Douglas. Educator, organist-choirmaster, b Carp, near Ottawa, 1878, d Toronto 14 Sept 1964. A pupil in Toronto of George Fairclough, W.J. McNally, F.H. Torrington, A.S. Vogt, and Frank Welsman, he also studied briefly in Leipzig, in London with Tobias Matthay, and in New York with Rosina Lhévinne. After being organist-choirmaster in several Toronto churches he moved to Sherbourne St Methodist (later United) in 1911 and remained there until his retirement in 1950. His choirs won many honours. In 1922 he conducted the first Toronto performance of the complete *St Matthew Passion* at Sherbourne St Methodist Church, and in 1927 he prepared a 450-voice choir for a spring festival concert with Florence Easton and the New 50 under Luigi von Kunits. He taught for a few years at the Toronto College of Music and 1910-56 at the TCM, where his subjects were piano and pedagogy. His pupils included Samuel Dolin, Muriel Gidley, and George Ziegler. His studio club was among the largest and longest-lived in Canada. He also wrote many articles 1918-35 for the *Conservatory Quarterly Review*, about piano teaching, playing, and examinations and was co-author with Cora B. Ahrens of *For All Piano Teachers* (Oakville 1955). He was music master 1912-50 at the Ontario Ladies' College, Whitby. Atkinson composed the songs *A Lullaby* (Nordheimer 1902) and *A Christmas Nuptial* (London WCA 1903).

MR. FRANK E. BLACHFORD.

THE portrait presented this month on our cover page is that of Mr. Frank E. Blachford, our well known solo violinist, teacher, and leader of the Toronto String Quartette. It is with particular pride and pleasure that citizens of Toronto dwell on the career of Mr. Blachford, since he is indubitably one of themselves, a Canadian receiving his first musical impressions in Canada, and his first steps carefully guided by Canadian teachers. At the age of nine he played the violin with conspicuous success and accordingly a few years later took up the study of music in earnest, graduating from the Toronto Conservatory of Music as Gold Medallist in the year 1897. His destiny being now generally recognized he next proceeded to Germany and to the celebrated Conservatorium of Leipzig where he fully realized all expectations held concerning him in the land of his birth, graduating from Leipzig after five years incessant study and winning the much coveted Helbig Prize, a great mark of unusual distinction. His masters in Germany included such famous men as Hans Sitt, Carl Reinecke, Schreck, Beving, and others, all of whom were warm in their praises of the young Canadian violinist. In 1901, he played the B minor concerto of Saint-Saens before the exacting Leipzig audience and in other ways took a prominent position at this distinguished musical centre. Such experiences as these, no doubt helped to foster self-confidence in the young artist, who, in the autumn of 1901, on his return to Canada, gave a concert in Massey Hall, as which his talent was immediately and warmly recognized and a place henceforth assigned him among Toronto's leading professional lights. In many cases similar European experience, brilliant while it lasts, is soon a thing of the past, and the violinist, or pianist, or singer, as the case may be, is lost sight of in the tremendous competitive struggle of modern days. Not so with the subject of this sketch. Activity in many branches of his art has characterized Mr. Blachford's methods now for several years and he is prominently associated with such important enterprises as the Toronto String Quartette, an organization justly regarded as the leading instrumental quartette in Canada, and also the Toronto Symphony Orchestra, of which flourishing body he is at present concertmeister.

It is customary to speak of Mr. Blachford as a young man and young he still is, yet not so young as not to have formed very definite and honorable theories of his art and to take his proper place among musicians. As evidences of his activity may be noted the series of recitals with Miss Ella Walker some years ago, the work done with The Schumann Trio for three seasons, and his enthusiastic leadership of the quartette, in which he has certainly done his share in fostering a taste for a high

order of chamber music among his fellow citizens. As solo violinist his success is instantaneous, yet enduring, a notable instance of which was his playing last year at the first Popular Symphony concert when he received a magnificent ovation. As teacher, he is a leading member of the Conservatory staff and head of the violin staff at St. Margaret's College, Havergal College, St. Andrew's College, and other institutions. He is examiner in violin for the University of Toronto, and if he is less heard in recital throughout the country than his admirers demand it is only by reason of the great pressure of work here in Toronto. A word as to Mr. Blachford's playing. He produces a fine, round, even tone, equal to that of many older world famed artists and the dignity and restraint of his style give his rendering of the great classics a distinctive charm. In broad cantabile passages he is specially satisfactory, while his genuine musicianship is revealed in his work with the quartette. He is probably largely responsible for the keen interest displayed for the last two seasons in ensemble playing and deserves hearty thanks for this attitude towards one of the noblest forms of music.

BLACHFORD, Frank (LAWARD). violinist, teacher, conductor, composer, b Toronto 28 Dec 1879, d Calgary 24 Jun 1957; ATCM 1897. He studied at the TCM with Bertha Drechsler Adamson, graduating in 1897, and continued at the Leipzig Cons with Hans Sitt and Carl Reinecke. After graduating in 1901 with the Helbig prize he studied in Geneva with Henri Marteau and in Berlin. He returned to Canada in 1901 and taught at the TCM until his death. He was concertmaster of the Conservatory Orchestra 1906-8, continuing 1908-18 with the Welsman TSO, and was in the first violins of the TSO 1932-46. His solo career, in concerts and broadcasts, included tours of Ontario and Canada and appearances with the Welsman orchestra and in 1923 with the New SO. He was the founder in 1907 and first violin of the Toronto String Quartet, a member 1902-5 of the Schumann Trio and 1926-8 of the Conservatory Trio, and conductor 1914-25 of the TCM String Orchestra and 1920-30 of the Victoria College Orchestra. In the late 1920s he produced and conducted programs for local radio and in 1932 he formed the Blachford String Symphony, a group of 16 TSO musicians which performed in concert and on the CRBC (later CBC) network. He was president of the ORMTA 1936-7. In later years he concentrated on teaching, at the TCM and in public schools. His pupils included Albert Aylward, Jack Montague, and Harvey Perrin. Blachford died during an examining trip for the TCM. His compositions include violin teaching pieces and transcriptions for quartet or orchestra of baroque and romantic music. Concert works included *Idylle and Romance* for solo violin and strings and *Suite from the Ontario Northlands* for orchestra. He also wrote a number of songs, a 'Serenade' for men's voices, and an anthem, 'He Was Despised.'

WRITINGS

First 20 Lessons (F. Harris 1929)
Blachford Violin Class Book (GVT 1949)
Tunes for Strings (F. Harris 1953)

BIBLIOGRAPHY

'Musical bibliographies of Canadian composers - Blachford,' *Toronto Globe*, 17 Oct 1936
'Conservatory Portrait Gallery - Mr. Frank Blachford,' *QJR*, vol 15, Aug 1933 (RPn)

George Brough has been a member of the Home Music Club since 1981. The editor remembers observing him when she sang with the Mendelssohn Choir. He made a remarkable foil with his quiet musicianship - always so instantly responsive - to the mercurial conductor, Elmer Iseler.



Several years later, she shared playing and page-turning with him for a young violinist who was graduating from the U. Of T. Faculty of Music and the last piece he played with the graduating student was by Francois Dompierre. Suddenly, George was leaning over the side of the piano and drumming out the rhythms evoking a step-dancer beating with his clogs on the top of an overturned wooden boat. It was funny, and exciting!

George sometimes plays for the carols at the Christmas concert and impresses members by happily modulating through several keys during the singing of "The Partridge in the Pear Tree".

BROUGH, George. Pianist, organist, harpsichordist, opera coach, b Boston, Lincolnshire, Eng; ARCM 1938, FRCO 1938, LRAM 1943, D MUS (Oxford) 1943. He studied 1937-40 at the RCM with Kendall Taylor (piano) and George Thalben-Ball (organ). Moving in 1945 to Halifax, NS, he was organist-choirmaster at All Saints Cathedral and taught at the Halifax Cons ("Maritime Cons). He became an examiner for the "RCMT in 1947 and first worked with the "CBC Opera Company in 1949, later acting as coach and assistant conductor. He also worked 1958-61 at the "Vancouver International Festival and in 1965 began teaching each summer at the "Banff SFA. He was assistant conductor and accompanist 1958-66 with the "COC and in 1972 became opera coach at the "U of Toronto. He has been organist with the "Toronto Mendelssohn Choir and the "Ts and harpsichordist with the "Chamber Players of Toronto. Brough is recognized widely as one of Canada's most skilful, reliable, and versatile accompanists. He has provided secure support for hundreds of performers, from students in competitions to professional artists such as Heinz Holliger, Gervase de Peyer, Henri Temianka, Bernard "Turgeon, and Jon "Vickers.

DISCOGRAPHY

Handel - Haydn - Berg. I. Kombrink sop. Ca 1961. RCI 204
 Leclair Sonata No. 3 - Bloch Baal Shem Suite. Kathryn Wunder vn. 1967. CBC SM-55
 Martinu - Ferguson - Arnold. John Rapson cl. 1970. CBC SM-146
 Pergolesi Stabat Mater. St Augustine Boys' Choir. D. Hansen cond. 1968. PMS 116695
 See also Discographies for P. "Brodie; "Chamber Players of Toronto, CBC SM-289; "Festival Singers Make We Merry; G. "Depkat; F. "James; C. "Weait; D. "Zafer.

CARMAN, (Bertram) Hayunga. Pianist, teacher, b Morrisburg, near Cornwall, Ont, 22 Feb 1875, d Toronto 6 Jun 1965. His teachers were J.D.A. "Tripp in Toronto, Tobias Matthey in London (where Carman was the dedicatee of the English composer York Bowen's *Second Suite*), and Isabelle Vengerova and Xaver Scharwenka in Europe. Deciding against a concert career, Carman joined the faculty of the "TCM on his return to Canada in 1910. In the next 45 years he developed a reputation as one of Canada's leading piano teachers. His pupils included Edna (Victoria) Baggs, who continued to teach in his tradition at the "RCMT after his retirement in 1957, Patricia "Blomfield Holt, George "Haddad, Bruce Harding, Margaret Ann "Ireland, Muriel "Kilby, Patricia "Perrin Krueger, Percival "Price, Mary "Syme, and Gordon Wallis. (LCK)

Horace Corner was a member of the Home Music Club for over fifty years, second in longevity only to Mrs. Anna Richardson herself. His son, Mr. Ernest Corner, used to attend home Club events as a child, although he never took up music seriously as a youth. Nowadays, he is interested in playing both keyboard and violin and attends many musical events in the city. He contributed this biography to our book:

Horace Charles Corner was born in Portsmouth, England, in 1881. At the age of 14, he, his younger sister Marguerite, and his mother arrived in Toronto to settle permanently.

Horace - the breadwinner of the family - soon got a job. As a very young boy, he had taken up the violin seriously. On the trans-Atlantic trip to Canada, he entertained the salon passengers (as his mother claimed) almost to boredom!

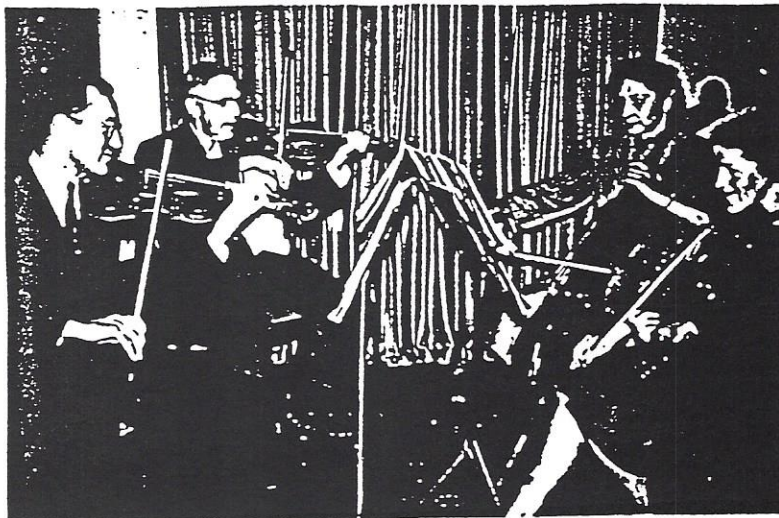
He needed to work at a daytime job for the family livelihood. But his avocation was the violin. In the years 1907 and 1908 he was in an orchestra under Dr. Torrington of the Metropolitan Church. Also in that period, he played in a forerunner of the Toronto Symphony Orchestra, conducted by Frank Welsman. I believe he shared first desk with Frank Blachford. He also headed the second orchestra when Dr. MacMillen conducted the St. Mathew Passion at Timothy Eaton Memorial Church.

He also tried his hand at composition, producing several songs, one of whose first page is reproduced later in this book, under a separate heading.

Horace was a member of the Arts and Letters Club and took part in their musical events. He served as archivist and editor of the A. & L. Letter. By now, he was working for the Copp-Clark Co. Ltd., and eventually became the Secretary-Treasurer, retiring in 1949.

During his early days of marriage, Horace became an active member of the Home Music Club and his wife, Alice, was secretary for many years. He continued to play the violin until he was cautioned by his doctor to stop, due to stress on his heart. He became legally blind at age 85, but continued to enjoy listening to music and going to concerts.

He died in 1977 at the age of 96.



Horace Corner Mrs Campbell
Frank Radcliff Florence Hagerman, October 1953

MR. A. T. CRINGAN.

To Mr. A. T. Cringan, whose portrait we reproduce on the front page, Toronto is indebted for valuable services in laying the foundation of that high development to which our church choirs and choral societies have attained. Teach the children to sing properly, and in after years the adults will sing well. It is perhaps impossible to justly estimate the importance of the work which was done by Mr. Cringan during the many years he was in charge of the teaching of music in the public schools. Not being in possession of other facts *MUSICAL CANADA* is indebted to the *Conservatory Bi-Monthly* for the following particulars of his career in Great Britain and in this country.

"Mr. Cringan's first musical experiences date from the time when as a boy of nine he attended rehearsals of the local choral societies in his native town of Carluke, near Lanark, North Britain, a portion of the Empire usually designated by the initials N.B., and which some people might perhaps take to mean New Brunswick if they were not otherwise informed. At ten years of age the talented boy joined the choir of the United Presbyterian Church at Carluke and remained with it for eleven years. The precentor was a fine type of musical and aesthetic genius, and not content with the work put into the choir, also undertook high-class cantatas and occasionally oratorio, notably the 'Messiah' and other standard works. The influence which this fine trainer of voices, Mr. James Rennie, had upon his pupils is best proved by the fact that of the original Carluke choir, no less than eight members now hold responsible positions as choirmasters in various parts of the world. At twenty years of age Mr. Cringan became choir-master of Bloomgate U.P. Church, Lanark, holding this post with conspicuous success for four years, but still part of this time was claimed by business, and it was not until after meeting with Mr. J. S. Curwen, so long associated with the system known as Tonic-Sol-fa, that Mr. Cringan seriously devoted himself to the pursuit of music. Going up to London he attended classes there, won the 'Glover' scholarship, studied privately with Emil Behnke, the great authority on vocal physiology, and in the year 1885 resolved to try his fortunes in Canada, coming directly to the city of Toronto, which had been described to him as 'the educational centre of the Dominion.' Henceforth Mr. Cringan's career simply keeps pace with the progress of Toronto. He has long been looked on as the authority on Tonic Sol-fa in this country, and, whatever may be the opinion among musicians as to the peculiar



Alexander T. Cringan

attributes of this system, it is clear that a knowledge of it as applied to the more generally known staff notation makes the teacher or singer just so much more the all-round and well-equipped professional. Mr. Cringan has been also largely and directly instrumental in improving the standard of singing in the schools of this province where his name must be a household word, especially as in recent years he has devoted much time to the training of teachers, who go forth from his inspiring and stimulating classes to many distant country towns and villages, where in their turn they are to impart the lessons in sight-reading, ear test and appreciation of what is good and worth while in music to those awaiting them.

"As a conductor Mr. Cringan's resonant voice and his good-humored and pleasing address contribute to the success with which he can handle large bodies of voices; two thousand, three thousand, and on one occasion—the arrival of the Duke and Duchess of York—six thousand, and in the open air! To each man his métier, and it seemed as if Mr. Cringan had found his career and asked nothing more, when an interesting development took place about the year 1900 in the form of several lectures delivered and papers read upon the new and highly important subject of 'Indian Music.' This work entailed much patient and somewhat exacting study. Two or three visits to the Iroquois Reserves were paid at the request of the department of Education in the days of the Hon. G. W. Ross, and the result was embodied in the different lectures alluded to. Mr. Curwen read one of these papers before the Imperial Institute, London, England, which was extremely well received with Mr. Fuller-Maitland in the chair, and other musicians of equal prominence among the audience."

CRINGAN, Alexander T. (Thom). Teacher, administrator, conductor, ethnomusicologist, b Carluke, near Glasgow, 13 Oct 1860, d Toronto 1 Feb 1931; *B MUS* (Toronto) 1899. After early training in Carluke he attended John Spencer Curwen's Tonic Sol-Fa College in London (licentiate 1886) and studied voice with Emil Behnke. He visited Toronto about 1885 and settled there in 1886, teaching school music and becoming music director for city schools. He was music director 1901-31 at the Toronto Normal School and in 1918 was appointed inspector of music for Ontario. He also taught tonic sol-fa at the Toronto College of Music and voice at the TCM ca 1900-20. He was the first president of the music section of the Ontario Educational Assn ("OMEA") 1919-22. He was choir-master at Central Presbyterian Church 1887-95 and Cooke's Presbyterian Church 1897-1900, a member 1900-11 of the Toronto Mendelssohn Choir, and often the organizer of massed choirs of school children for such public events as the opening in 1894 of Massey Music Hall ("Massey Hall"). His manual *The Canadian Music Course* (Toronto 1888) was the official music text of the Toronto Board of Education. Other books by Cringan include *Teacher's Handbook of the Tonic Sol-Fa System* (Toronto 1889), *The New Educational Music Course* (Toronto 1898-1907), *The Conservatory Sight-Singing Method* (Toronto 1901), and, in collaboration with P.G. Marshall, *The Canadian Song Series* (Toronto 1931-4).

47 Cringan also recorded ca 1897-1902 and transcribed about 100 Iroquois songs, analysing them mainly in terms of 'gapped' major and minor scales, usually pentatonic. The songs were published in a series of archaeological papers appended to the report of the minister of education of Ontario. These represented some of the earliest Canadian ethnomusicological research and pioneered the use in Canada of the phonograph for this purpose. Wax cylinders and tape recordings of the songs (about 50 minutes of music) are held at the National Museum of Man.

WRITINGS

'Iroquois music,' *Report of the Minister of Education of Ontario*: Appendix (Toronto 1898)
'Pagan dance songs of the Iroquois,' *ibid* (Toronto 1899)
'Iroquois folk songs,' *ibid* (Toronto 1902)
'Indian music,' *ibid* (Toronto 1905)
'Aboriginal Indian songs,' in 'A review of music in Canada,' *Modern Music and Musicians* (New York 1913)

BIBLIOGRAPHY

'Mr. A.T. Cringan,' *MJ*, 19, Jul-Aug 1888
'In memoriam,' *MCAN*, vol 12, Feb 1931
Beault, Diana, 'Alexander Thom Cringan, 1860-1931,' *Recorder*, vol 19, Jun 1977
Report of the reading of Cringan's paper 'Traditional songs of the Iroquois Indians' at the Imperial Institute in London, *MT*, vol 41, Feb 1900

RP:2

Jean Edwards was a member of the Home Music Club "quite a few years ago during a busy time of my life when I was raising a young family of five little boys all very close together in age.

Previously, music and singing had been a vitally important part of my life, but in those years, I had little spare time to devote to it. So, apart from a church solo job, the Home Music Club was the only other musical outlet I had at that time. Being a member enriched my life and fulfilled a great need in keeping my interest in music alive. It was a joy to be able to listen to good music, well performed, and to sing to a discriminating audience who enjoyed my singing.



When the family was a little older, I joined the Festival Singers of Canada under Elmer Iseler and sang many concerts with them, including tours of Canada and Europe. It was a marvellous experience.

Most of the money I earned with the Festival Singers I spent on collecting music and on singing lessons with Bernard Diamant. He helped me to improve my technique, expand my repertoire, my vocal range and improve the actual sound of my voice.

Later, I auditioned and won a place in the Toronto Consort, one of Canada's leading early music ensembles, and remained a part of this group for 10 years. It was musically and personally a great joy to perform, record and tour with this talented group of musicians who introduced me to a fascinating, marvellous and beautiful repertoire of music which had been previously unknown to me.

I produced a solo recording, "Song Spectrum", in 1989 which had good reviews and has been frequently heard nationally on various C.B.C. programs. Nancy Antonacci, a Home Music Club member, is my accompanist on this recording.

Finally, now, in 1997, at the age of 70, perhaps it is time to do less performing and more teaching. However, I still very much enjoy singing and performing and have recently fulfilled a long held cherished dream, that of making my first solo compact disc recording entitled "Do you remember", the repertoire of which consists of old parlour songs, and familiar Scottish and Irish songs universally known and loved by audiences everywhere."

HARRY FIELD IN CONCERT.

THE Dresden *Nachrichten*, February 10th, 1900, said: "The Dresden pianist, Mr. Harry Field, and Mr. Vernon d'Arnalle, a baritone singer, who has quickly become popular in Dresden, gave a concert at the Palmengarten, on Monday, February 5th, before a large audience. Mr. Field has brilliant execution carefully perfected in every respect to satisfy all demands for clearness and strength. He is an excellent Liszt player. Elegance of style, lightness of touch, and abundant capacity of modulation in tone production, are characteristics of his individual art. In addition to his skill as virtuoso, he has the power of poetic interpretation. He chose for his programme pieces by Chopin (including the "Berceuse") Weber, Sapellnikoff, (including the "Danse des Elfes") and Liszt "Ballade" in B minor, "Sonette del Petrarca," and Tarantella). His sterling performances were greeted with enthusiastic applause and a handsome laurel wreath was presented to him." Mr. Field is the well known Toronto pianist.

Musical Canada, v. 4, p. 67.

FIELD, Harry (Marshall). Pianist, teacher; b Aurora, Canada West (Ontario), 14 Dec 1862, d Hampstead, London, 1945? He was educated at Upper Canada College, Toronto, and studied the piano, first with his mother, a skilled pianist descended from the family of the playwright Richard Brinsley Sheridan, and then with Theodore Martens and Waugh Lauder. He continued his studies 1884-7 in Frankfurt under Hans von Bülow and at the Leipzig Cons under Carl Reinecke, the Liszt pupil Martin Krause, and others. In 1887 he made his piano debut in Leipzig, in 1888 he became a teacher at the Toronto College of Music, and later he taught at several girls' schools. In 1896 he went to Leipzig as Krause's assistant. He returned to Canada in 1900, opening a teaching studio in Toronto and heading the piano department at the Peterborough Cons. Moving to Dresden in 1906, Field appeared as soloist with orchestras in Germany and Scandinavia and gave recitals in Dresden, Leipzig, and elsewhere.

During World War I Field was interned at Ruhleben near Berlin (along with Ernest MacMillan), but in 1916 he was able to leave for England, where he became the head of the piano department of the Hampstead School of Music, retaining the post until his death. He specialized in the music of Chopin and Liszt and wrote a group of six *Klavierstücke* (Jost, Leipzig), said to be Chopin-esque. His Canadian pupils included Gladys Seward of Peterborough and Alice Roger Collins.

BIBLIOGRAPHY

Collins, Alice Roger. *Real People*, vol 5 (London, Ont [1936])

HK

Helen Greenberg has been a member of the Home Music Club since 1986. Her work has been performed and has given pleasure at Club recitals over the last decade, and hopefully will continue to do so in the future. She has contributed this biography to the Centennial Book:

Helen Greenberg, a native of Baltimore, Maryland, received her BA degree in English and secondary education from Goucher College. She has studied composition with Oskar Morawetz, Edward Laufer, and, most recently, Srul Irving Glick.

The composer has written a large body of secular and liturgical works, mainly for voice and piano, using Hebrew, Yiddish, and English texts. Her music is widely performed in concerts throughout Ontario and the United States, as well as in Europe and Israel and by such illustrious artists as contralto Maureen Forrester, oboist Senia Trubashnik, soprano Paulina Stark, and the Elmer Iseler singers. Some venues for concerts featuring her work include the Holocaust Museum in Washington, D.C., the Aspen Music Festival, and the 92nd Street "Y" in New York. In addition, Lorraine Muter-Humber, George Heimstra, Virginia Anderson, Nancy Antonacci, Erica Rao, and Mary Vandervennen have presented her music at the Home Music Club.

She has received commissions from the Holocaust Remembrance Committee of the Jewish Federation of Greater Toronto and from the Sisterhood of Holy Blossom Temple.

Two of her works, "Royt Knospn Oyfn Shney" and "Froyen Shtimme", are published by Transcontinental Music Publications of New York. Two songs based on poetry of Kenneth Patchen are scheduled for publication in Texas in winter of '97-'98. "Froyen Shtimme" has been selected for inclusion on the syllabus for Canada's Contemporary Showcase.

Ms. Greenberg is a member of the Association of Canadian Women Composers, the Guild of Temple Musicians of North America, SOCAN, and the Canadian League of Composers. She teaches English and Math privately.

LIST OF WORKS

Song Cycles:

- | | |
|-------------------------------------------------|--------|
| "Froyen Shtimme" (Women's Voices) Yiddish | 1990 |
| "Dos Goldene Fayfl" (The Golden Flute) Yiddish | 1994 |
| "Magic Breath" English | (1992) |
| "Four Songs" (poems by Kenneth Patchen) English | 1993 |
| "T'hillim" (Psalms) Hebrew | 1995 |
| "T'filat Chana" (Hanna's Prayer) Hebrew | 1996 |



Shorter Works for Voice and Piano:

- "Shalom Rav" (Grant Peace), "Ana Dodi" (My Beloved Calls), "Eyshet Chayil" (Woman of Valour), "Royt Knospn Oyfn Shney" (Red Petals in the Snow)

Choral Works: "Shirei Ahavah" (Songs of Love) Hebrew song cycle for SATB a cappella choir 1991
10 short choral pieces in Hebrew and Yiddish

Instrumental Work: "Elegy for Oboe and Piano" 1996

THE CONDUCTOR OF THE NATIONAL CHORUS.

DR. HAM was appointed to the position of organist and choirmaster of St. James' Cathedral, Toronto, eleven years ago, entering upon his duties on November 15th, 1897. At that time the choir was what is called a mixed one, composed of men and women, but at the end of three years it was decided that better results could be obtained by introducing boy singers to take the soprano and alto parts, and the wisdom of this decision is fully demonstrated by the great proficiency to which the choir has now attained. Dr. Ham, as an instructor of boy singers, has a reputation more than local, and with a choir now numbering sixty-two voices is rendering the musical services at the Cathedral in a manner which proclaims that he has the *premiere* male choir in Canada. When Sir Frederick Bridge visited Toronto, the Cathedral was selected as the proper place for him to give his illustrated musical lectures, and he was so delighted with the assistance given him by the choir, that on his return to England he wrote Dr. Ham as follows: "At the earliest possible moment I send you a few lines to express my deep sense of appreciation of the admirable help you gave me. . . It was a great satisfaction to me to give my address in the Cathedral and to have the anthems sung by the Cathedral choir. I was struck by the way in which the music was rendered, and delighted with the excellent singing. The boys are equal to the English Cathedral boys, and in fact better than many."

Praise from such an authority is praise indeed. There is no doubt that Dr. Ham's success with his pupils, his choir and the National Chorus, while primarily due of course to his thorough musicianship, owes something to his genial personality, and always courteous manner, and the present efficiency of his choir is due to the "esprit de corps" engendered by these methods. As a composer, Dr. Ham has, musically, a world wide reputation. His part songs and anthems are used wherever the language is spoken, and are highly esteemed by erudite musicians everywhere. Among his later more important works that have been produced here, may be mentioned his Coronation Anthem, which was sung by the Sheffield Choir on the occasion of their visit, and under the direction of the composer himself, created a most profound impression, and the March Militaire, "Canada," written especially for the Quebec Centenary, and played on that occasion before the magnificent gathering of Royalties and representatives from all over the world, since which time it has been adopted by all of the leading bands, as a concert number, both in Great Britain and Canada, from the Coldstream Guards down. In the many various compositions, which

so far have been allowed a public performance, Dr. Ham has showed a versatility of style and a thoroughness of methods of expressing his musical ideas, that bear the marks of genius and originality, and his *magnum opus* is looked forward to with pleasurable anticipation. As a vocal instructor, he has been favored above the average teacher in being able to send out as soloists a very large number of his pupils to almost every important point in the Dominion, clearly proving that the systems he has adopted and formulated are undoubtedly perfect

and correct. Owing to the increased demands upon his time as a vocal instructor, he has been obliged to sacrifice all the other branches of teaching such as organ, piano, etc., and devote his whole attention to this section of the art. At the Cathedral, Dr. Ham usually gives an annual special musical service in the form of a choral festival or a special Lenten service, and on these occasions has produced a number of cantatas in exceptionally good style, the work chosen last year being Stainer's "Crucifixion," the rendering of which won unanimous praise from the musical writers of the city press.

The National Chorus was organized in 1903, for the purpose of taking part in the series of concerts given as the Mackenzie Festival, and under the direction of Dr. Ham, on that occasion gave successful performances of Elgar's "Banner of St. George" and Mackenzie's "Cotter's Saturday Night." The approbation with which the organization was received was so pronounced, that it was determined to carry it on as a permanent society; and from that time on it has given each season a number of artistic concerts in so satisfactory a manner, each year showing an improvement on the previous one, that the wisdom of the decision has been fully proved. As an English musician, Dr. Ham has naturally a preference for the works of British composers, as will be seen by the following list of a few of the more important works which have been (and are to be) produced by the National Chorus, nearly all for the first time in Canada, in addition to those mentioned above.

"Death of Minnehaha," Coleridge Taylor.
 "Ode to the North East Wind," Cliffe.
 "The Pied Piper of Hamelin," Sir Hubert Parry.
 "The Flag of England," Sir Frederick Bridge.
 "John Gilpin," Cowen.
 "Lord Ullin's Daughter," Hamish MacCunn.
 "He giveth His Beloved sleep," Cowen.

But while leaning to the writings of British subjects, Dr. Ham by no means neglects the works of other great composers and on his programmes will be found the names of Beethoven, Brahms, Mendelssohn, Berlioz, Max Bruch, Tchaikovsky, in fact almost every well known composer of note.

As a conductor, Dr. Ham is at rehearsals most careful, patient and painstaking, suffering no legitimate detail to go by default, and at the public presentations, judicious, watchful and commanding. While not in any sense of the word a martinet, he is most insistent that his readings of the works being studied, shall be followed to the fullest extent to the extremest letter of his requirements. He has great ideals, and these backed up by his thorough musicianship and knowledge of the art; make his demands upon his singers and players not only possible, but reasonable and gracious; and he thus secures artistic performances which give pleasure to both chorus and orchestra, and also to his audiences.

To Dr. Ham and the committee of management of the National Chorus, Toronto is indebted for the yearly opportunity of hearing one of the greatest (if not the greatest) orchestras in America, the New York Symphony Orchestra under Mr. Walter Damrosch. There is also due them unstinted praise for their habit of sparing no expense in bringing on solo artists of the highest standard, in order to make the "National" concerts "THE" artistic musical events of the season.



Albert Ham

HAM, Albert. Choir conductor, teacher, composer, textbook author, organist, b Bath, 7 Jun 1858, d Brighton, 4 Feb 1940; FRCO 1883, D MUS (Dublin) 1894, hon D MUS (Toronto) 1906, hon DCL (Bishop's) 1933. In Bath he began his studies with Joseph Hewitt and James K. Pyne and was a chorister and later organist at All Saints' Church. Further studies were with James Higgs and Varley Roberts in London and Julius Stockhausen in Frankfurt. He was organist 1880-93 at Ilminster and 1893-6 at Taunton. He moved to Toronto and served 1897-1933 as organist-choirmaster at St James' Anglican Cathedral. He also taught voice, organ, and composition 1897-1919 at the TCM, 1919-24 at the Canadian Academy, and again until 1932, at the TCM. After 1908 he lectured and examined at the U of Toronto. Jeanne Gordon, W.H. Hewlett, Leslie Holmes, and Helen Davies Sherry were among his pupils. He was the founder and the only conductor 1903-28 of the National Chorus, and a founder and the first president 1909-21 of the Canadian Guild of Organists (RCCO). He was an examiner 1923-36 for Bishop's U. His greatest distinction was, perhaps, his work as a choir trainer and perpetuator of the British choral tradition. In 1936 he retired to England.

Ham's most substantial work is the cantata *The Solitudes of the Passion*, performed in Toronto in April 1925. His compositions were published by Anglo-Canadian, Ditson, Gray, Hawkes & Harris, Nordheimer, Novello, and Whaley Royce.

SELECTED COMPOSITIONS

3 marches
 Canada. Whaley Royce 1908
 The Queen's Own. (pre-1915)
 Heroes of Canada. 1925
Imperium et unitas. 1909. Orch
 Hear, O Ye Kings. 1910. SSAATTBB, orch
 Hope of the Ages. Pre-1903. Choir, orch. Nordheimer 1903
The Solitudes of the Passion, cantata. Nov 1917
 Suite. Pre-1926. Orch (Minuet and Trio art for org. Novello 1926)
Advent Cantata. Soli, choir, orch
 Also a *Berceuse* for vn, pf (pre 1915), anthems, songs, etc. composed mostly before 1914

WRITINGS

A Manual on the Boy's Voice and Its Culture (London 1902)
 Canadian Music Text-Book series (London): vol 1 *Musical Ornaments and Graces* (1914); vol 2 *The Rudiments of Music and Elementary Harmony* (1919); vol 3 *Outlines of Musical Form* (1924)
 The boy's voice and its training, CQR, vol 1, Nov 1918
 The study of singing, CQR, vol 1, Aug 1919
 The A.T.C.M. teachers' diploma in singing, CQR, vol 11, Winter 1928

BIBLIOGRAPHY

Distinguished Canadian organist, Dr. Albert Ham, MT, vol 50, Sep 1909
 Hamilton, H.C. 'Albert Ham,' MCan, vol 10, Apr 1929
 'Albert Ham,' Toronto Telegram, 30 Jun 1933 (RPn)

AT THE CAPITAL.

OTTAWA, May 30, 1907.

A MUSICIAN, very much in the eye of the Ottawa public at present, is Mr. Donald J. Heins, of the Canadian Conservatory of Music. He has recently added fresh laurels to his reputation, when he succeeded in bringing together from the ranks of Ottawa amateur musicians, not only the chorus, but also the orchestra, organist, and soloists necessary to give the notable presentation of "The Creation," which was recently sung in Knox Church, under his direction. Mr. Heins is well known here as an eminent violinist, he has also given proof of his ability as an orchestral conductor, but it remained for him to prove himself a very capable conductor of the highest form of Choral music. With a chorus of forty voices and an orchestra of twenty, some splendid results were obtained. The work of the chorus throughout was eminently satisfactory, the sopranos and contraltos being especially good. One can hardly say enough of the soloists, upon whom no little share of the success depended.

The part of Gabriel was allotted to Miss Louise Baldwin, one of Ottawa's fresh young soprano voices, of whom much may be safely anticipated in the future. Her singing of the Recitative and aria "With Verdure clad" and again of "On Mighty Pens" was characterized by rare finish and beauty. To Mr. Arthur Dorey (organist of Christ Church Cathedral) was allotted the no light task of organist, and a large share of the success of the work depended upon him. It need hardly be said he fulfilled his part with distinction. Preceding the oratorio, Miss C. E. Bertha Ostrom, contralto, sang Van de Waters' "The Good Shepherd," which she sang so well one regretted she was not to be heard in the oratorio. Mr. Heins came to Ottawa about four years ago from Hereford, England, where he was conductor of the Hereford Orchestral Society, and the Hereford Choral Society, both societies having a membership of 300. He is frequently heard as a soloist in concerts here, and is a violinist with fine technical ability and finish. He studied in Leipsic, and is a pupil of Wilhelmj. He has written several numbers for violin, amongst them a "Berceuse," dedicated to Marie Hall, Musical Canada, v. 2, p. 65.



DONALD J. HEINS

HEINS, (Francis) Donald (Donaldson). Violinist, violist, conductor, organist, composer, teacher, b Hereford, England, 19 Feb 1878, d Toronto 1 Jan 1949. He studied 1892-7 at the Leipzig Cons with Gustav Schreck (harmony), Richard Hoffmann (orchestration), and Hans Sitt (violin), and continued his training in London with August Wilhelmj, also playing in the first violins of orchestras conducted by Elgar, Parry, and others. Heins settled in Ottawa in 1902 and lived there until 1927,

teaching at the Canadian Cons of Music (established by his brother-in-law Harry Puddicombe) and founding, and directing 1903-27, that institution's orchestra, with which he presented the Ottawa premieres of symphonies by Mozart, Beethoven, Dvořák, Tchaikovsky, and others. In 1910 this orchestra became the Ottawa SO. Over a period of 23 years Heins was organist successively in three Presbyterian churches and for three years conducted the Royal Artillery Band of the 43rd Regiment. In 1918, assisted by 14 teachers whom he had trained, he set up a program for teaching violin in Ottawa public schools and then organized and conducted a student orchestra which performed approximately four times a year. Sometime after 1918 he studied with Leopold Auer in New York.

After moving to Toronto in 1927 Heins was concertmaster of the TSO until 1931, then principal violist until 1938. He remained a member of the viola section thereafter until his death and also was asst conductor 1931-42. He taught at the TCM 1927-48, was violist of the "Conservatory String Quartet 1929-34, and conductor of the TCM SO 1930-4. Heins also was organist at St Mary the Virgin Anglican Church. He is supposed to have performed his *Concertino in D Minor* for violin and orchestra at the Chicago Musical College and to have played with the Chicago SO, but corroboration and dates have not been found.

Heins composed two short operettas for the CBC, *An Old Tortugas* (1936) and *Yellow Back* (1939), as well as several motets, various pieces for string instruments, and a *Messe de Sainte Ursule* for female choir and small orchestra. *The Awakening*, a symphonic poem, was performed in 1910 in Ottawa.

BIBLIOGRAPHY

Donald Heins of T.S.O., musician, 70, is dead. *Toronto Daily Star*, 3 Jan 1949
Catalogue of Canadian Composers
Kallmann History of Music

(L-GA)

Lorraine Muter Humber, a Home Music Club member for many years, has given pleasure to the club in several ways: as a listener; as a pianist; as a composer; and as a hostess for recitals. She has contributed the following biography:



LORRAINE MUTER HUMBER
North York Branch

Lorraine Muter Humber is a teacher, composer, accompanist, chamber music performer and duo pianist.

Piano lessons for Lorraine began as a special birthday present from her sister Gloria on her 11th birthday. Her principle teachers include Miriam Russell Smith-Tor, Professor Lloyd Powell of the Royal Schools of Music, London, England, Dr. Damiana Bratuz, University of Western Ontario, London, Ontario and Dr. Samuel Dolin (composition), University of Toronto. Lorraine received her Licentiate from the Associated Board of the Royal Schools in London, England and her Fellowship from Trinity College of Music, also in London, England.

At the age of 16, Lorraine started teaching her first student and continues to find it very satisfying to be teaching ten second generation students, including her grandson. Many of her students have become music teachers and also professional performers in other instruments as well.

Ms Muter Humber has composed several works for oboe, English horn, French horn, cello, bassoon, clarinet, guitar, voice and piano. She has had several world premieres including two performances at Contemporary Music Workshops. *My Merry Music Book* for beginners was written for her daughters and nieces and was illustrated by her husband Bill, an en-

gineer/consultant. It was published by BMI, has had a second printing and has been transcribed into Braille by the CNIB.

Lorraine performs at concerts and workshops. In June 1993, on the occasion of the 50th anniversary of the Kivanis Festival, along with another three generation family, she performed in a Gala Concert with her daughter and grandson at Roy Thompson Hall. This included a set of Mozart Variations with 2 pianos, oboe, cello, triangle and conducting. What fun that was!

In 1949, she became a member of the O.R.M.T.A. and has been active as a Toronto Zone Representative and an executive member of the North York Branch, working on auditions and awards recitals. Along with a few special colleagues, Lorraine carried out some fundraising for scholarships, approached many music companies, started advertising, organized a Bowl-a-thon and participated in Teachers' Concerts.

It was very exciting for Lorraine and two other colleagues to meet with the task force at the Ministry of Education to try to obtain school credits for private music studies in grades 12 and 13. It felt very good when her daughters came home from high school one day to announce that the music teacher and the guidance councillor had said: "Tell your mom that she did this for the whole province!" Twenty years later, these credits are being enjoyed by many students.

Both Lorraine and her husband participate in an inter-generational group at York Mills Collegiate in North York. This program was started by a former student and friend of 45 years. Lorraine is also a member of the Home Music Club which will celebrate its 100th anniversary next year. She is also actively involved in the Alliance of New Music Projects (Contemporary Showcase), the Association of Canadian Women Composers, the music committee of her congregation, Holly Blossom Temple, and the Ontario Folk Dance Association. Her hobbies include international folk dancing, theatre and family travel.

In January 1997, Lorraine will have taught for 50 years!

COMPOSITIONS

Rhapsody for Oboe, English Horn and Piano (for 2 players), dedicated to her daughter, Wendy
Three Movements for Three Reeds (trio for clarinet, oboe and bassoon)
Quartet for Piano, Clarinet, Oboe, and Bassoon or 'Cello
"Cadenza" for the Double Piano Concerto by Mozart
Concertino for Piano-Four-Hands and Orchestra
Wedding Song of Songs (Text from the Bible) for tenor or soprano, flute, oboe and guitar

Paul Kilburn has been a member of the Home Music Club since 1960. His mother, Marion, one of the Club's presidents, played the G minor Rhapsody of Brahms exactly eleven months before he was born, on March 7, 1935. Both he and his mother were members until she died in 1968.

Paul remembers performing the Chopin Posthumous Waltz in E minor for a 75th anniversary programme where the audience appeared in Edwardian costume. For the occasion, he wore tails and rented a top hat, cane and gloves.

KILBURN. Toronto family of musicians: 1/Weldon and his sons 2/Nicholas, 3/Michael, and 4/Paul.

BIBLIOGRAPHY

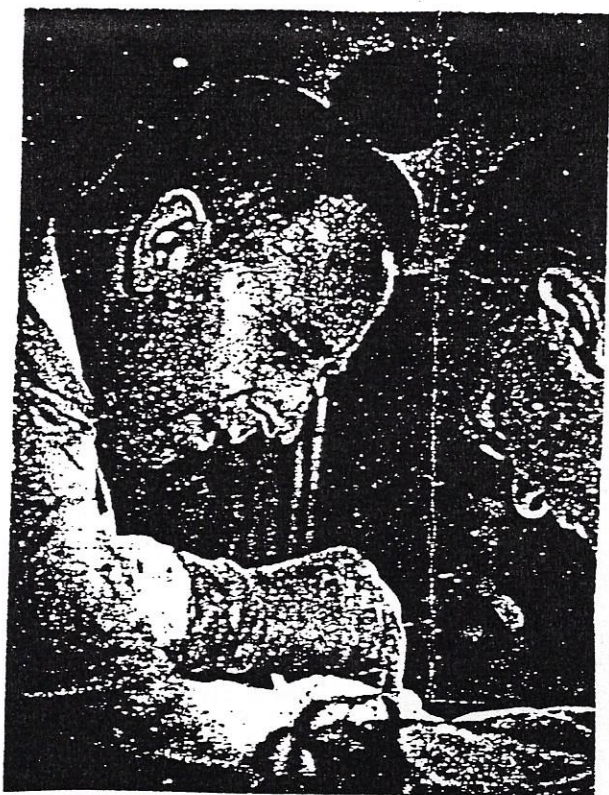
Kirby, Blaik. 'Kilburn's musical dynasty,' *Toronto Daily Star*, 17 Mar 1962

1 (Nicholas) Weldon. Teacher, pianist, organist, coach, b Lloydminster, Alta, 9 Sep 1906, d Toronto 6 Mar 1986; ATCM 1925, LAB. He studied piano, organ, cello, and voice in Edmonton before moving to Toronto in 1926; he then studied piano and organ at the *TCM with Viggo *Kihl, Norman *Wilks, and Healey *Willan while serving as organist-choirmaster at St Alban's Church and coaching singers. In 1930 he joined the TCM as a piano teacher and vocal coach. During the 1930s he gave recitals in Toronto. In 1936 he became the voice teacher and accompanist of Lois *Marshall and continued in that capacity until 1971, also recording with her. During the early 1940s he took masterclasses with E. Robert Schmitz in Denver and San Francisco. Influenced by Schmitz's application of physiology to piano playing, he advocated major changes in the RCMT piano syllabus. In 1960, after an eight-month tour with Marshall in western Europe, the USSR, and Australia, he left the RCMT to establish his own studio. His voice pupils included Bob Bossin, Victor *Braun, Constance *Fisher, Glenn Gardiner, Marie-Lynn *Hammond, Ilona Kombrink, Phyllis *Mailing, Kathryn McBain Rose, Welford *Russell, and Ben *Steinberg; among his piano pupils were Norma *Beecroft, Howard Cass, Samuel *Dolin, John *Fenwick, Stuart *Hamilton, and Godfrey *Ridout. Udo *Kasemets described Kilburn as 'not only an expert accompanist but also possibly the greatest vocal pedagogue this country has produced' (*Toronto Daily Star* 30 Jan 1961). Kilburn's first wife, the mother of his four sons, was the pianist and teacher Marion Wibby (1907-68, LTCM 1930). Lois Marshall was his second wife, and Jean Clancy his third. In 1987 the Kilburn family established a scholarship in his memory at the RCMT for students excelling in piano accompanying.

4 Paul. Pianist, teacher, composer, b Toronto 7 Feb 1936; BMUS (Toronto) 1958. His teachers at the *RCMT included his father (piano) and Samuel *Dolin (piano, theory, and composition). At the *U of Toronto he studied composition with John *Beckwith and Oskar *Morawetz. In 1976 he took masterclasses with Karl Ulrich Schnabel at the RCMT. Kilburn began teaching piano and theory privately in Toronto in 1958 and continued to teach there in 1990. His piano compositions, written 1970-2 in the 12-tone idiom, include *Trio for Piano Solo*, *Reflections on Ice*, and *Sonata*, all premiered (and the sonata recorded) by Antonin *Kubálek. Kilburn performed his own *Five Pieces* on CBC radio's 'Arts National' in 1978.

Harvey Chusid, Patricia Wardrop

Helen, Gordon and Rosalind Murray



Right from the beginning, the Home Music Club has had members who fitted the epithet: "renaissance man". Dr. T.B. Richardson was a prime example. Dr. Gordon Murray might be counted as another. While he was violinist with the Club, he was also a renowned Canadian surgeon with an amazing skill and ingenuity in diagnosing and treating patients. In 1950, his book, Medicine in the Making was published by Ryerson Press. He was born in Stratford, Ontario, and married 'a daughter of the manse', Helen. Together, they entertained at "Farnley", a beautiful home in York Mills (Please see "Concert Venues of the Past").

Helen, a scholarship student, graduated from the Royal Toronto Conservatory with the Gold Medal at the age of 19 and was appointed to the teaching staff. She started out as an organist and later took up the piano seriously, becoming an artist on the concert stage and on radio. She took advantage of the trips overseas that she and her husband took together to study with well known European teachers.

Their daughter, Rosalind, a graduate of Victoria College in Anthropology, was also a post-graduate at Radcliff, and is a fine singer.

Don Williams reports that Helen "was a good pianist and their daughter sang at meetings in the early 1970's. At their beautiful house, we did the "Battle of Prague" - about 1973; the programme is probably with the original 1790 edition that I have stored somewhere! Helen played the piano part (with hilarious programme notes next to the music such as "rattling of sabres", "cries of the wounded", "God save the King!"...). Geoffrey Cooper, dressed in a too short tuxedo, top hat and black pointed moustache played the bugle; I played a borrowed drum, for the first and last time in my life. I don't remember who played the string parts, possibly Dorothy Cox on viola."

Dorothy Joyce recalls a prodigious achievement of Helen's: "Fifty years after the fact, she performed the L.T.C.M programme that she had prepared for her licentiate. Amazing! She hadn't been playing as a soloist, just occasionally accompanying her daughter Rosalind."

ROBERT STUART PIGOTT.

Few artists in Canada are more widely known or more deservedly popular than Mr. Robert Stuart Pigott, one of the members of the faculty of the Conservatory of Music, although he has had his residence in Toronto for a few years only. Mr. Pigott has become widely known by his versatile talents and his artistic gifts: he has become popular by virtue of his apparently inexhaustible good nature. Does a stranger musician come to this city then Mr. Pigott takes him by the hand and introduces him to the professional fraternity in addition to helping him to get "business": does the family of some deceased musician require help, then Mr. Pigott is found taking a leading part in starting a fund for their relief: does anyone require assistance in getting up a dramatic entertainment or a concert then Mr. Pigott is applied to for assistance: does some harassed reporter find that he has five concerts to attend in a single night, then Mr. Pigott is appealed to for aid, and when professional engagements do not interfere, always successfully. There is a tendency to impose upon Mr. Pigott at times, but this is the penalty of good nature. With regard to Mr. Pigott's career I cannot do better than reprint the sketch which appeared of him in the Conservatory bi-monthly, as follows:

The prominence Mr. Pigott has gained in musical and dramatic circles during his three years' residence in Toronto is little short of marvellous. He first became known here in June, 1903, as a member of the famous "Woodland Players," who gave the pastoral performances of Shakespearean dramas at the University. In the company he held the positions of stage manager and musical director, arranging the music, drilling the glee singers, singing all the solos and playing many important parts. Everywhere the glee singing shared the honors with that gifted actress, Edith Wynne Matthison, one New York critic going so far as to say: "Great actresses we have heard before, but never such wonderful Shakespearean glee singing. Mr. Pigott's "Under the Greenwood Tree" and

"Blow, Blow" were almost perfect examples of this difficult branch of musical art. Added to his gifts as a singer he has the discretion of the true artist, he sang to and for the characters on the stage, not at the audience." His success led to an engagement with H. W. Savage, but accidental injury to his spine compelled him to forego his public career, and he came to Toronto to teach in response to an invitation extended during the pastoral performances. For six months or more he was able to do comparatively little work, although he gave Toronto one of its greatest treats by presenting "Enoch Arden," with the Richard Strauss music, the celebrated English organist, Mr. E. H. Lemare, assisting. The following season was given to teaching and the management of the King Edward Hotel Soiree Musicales, devoted to Toronto artists.

Late in the season he scored a success in the Press Club's first theatrical night, when "The Bachelor's Romance" was presented. The season of 1905 began with the performance of Tennyson's "Maud," (music by Arthur Somervell) at the Women's Morning Musical Club. Mr. Welsman presided effectively at the piano. Throughout the season Mr. Pigott appeared in special programmes of songs by Liszt, Dvorak, Franz, Schubert, Schumann, Hugo Wolf and Von Flieitz.



ROBERT STUART PIGOTT

On May 1st, "Enoch Arden," with Mr. Welsman at the piano, was repeated by request, before a large audience, in the Conservatory Music Hall, Grieg's Melodrama "Bergliot," completing the programme. This was even more noteworthy than the first rendering. At the second Press Club theatre night, Mr. Pigott played the leading part in "Liberty Hall," winning enthusiastic praise.

This artist inherits his love for music and drama. The family history shows that from the time of Queen Elizabeth some member of the family has been associated with one of both arts. In 1673 Thomas Pigott, while in residence at Wadham College, Oxford, made some discoveries which helped to "lay the foundation of the laws for melody and for counterpoint." At the same time another member of the family was organist at Magdalen. He

was succeeded by his son, who later became organist of St. George's Chapel, Windsor. And during most of the reign of her late majesty, Queen Victoria, an uncle of Mr. Pigott held the position of Public Censor. A cousin has been the manager of the company which gave the celebrated performances at the Memorial Theatre, Stratford-on-Avon.

Mr. Pigott's career has embraced almost every branch of the allied arts. He began as a chorister in Plymouth, England; then went to Italy to study. There his voice, mistaken for a tenor because of its unusual range, was almost ruined. Then he turned his attention to dramatic art, and after a time his voice began to return. He then studied in Germany and France, preparing for grand opera: but the charm of Shakespeare could not be denied and he returned to England and became a member of the Augustin Daly Company, rising to the position of leading singer and light comedian, playing "Aniells" (with songs) in "As You Like It," with Miss Rehan as star. Then came an offer to sing grand and light opera in English, and three years were devoted to this line of work, in a repertoire of such operas as "Carmen," "Faust," "Cavalleria Rusticana," "Pagliacci," "Trovatore," "Feste" (with songs), in "Twelfth Night," "Gratiano," in "The Merchant of Venice," and "Tranio," in "The Taming of the Shrew." In the last named part he was praised by Sir Henry Irving for his "beautiful reading and spontaneous acting." A short season followed Mr. Daly's death.

"Martha," "Bohemian Girl," "Fra Diavolo," "Shamus O'Brien," "The Highwaymen," "Three Dragoons," "Geisha," "Runaway Girl," "San Toy," (English production), and most of the Gilbert and Sullivan operas.

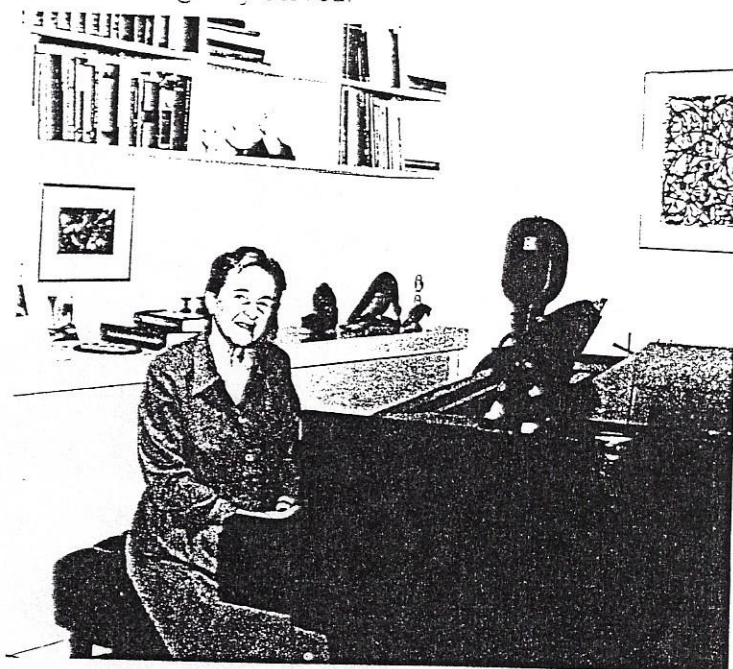
The revival of "Everyman" led to Mr. Pigott's return to the drama, and he was specially engaged to arrange Ben Jonson's "Sad Shepherd" for performance. This necessitated weeks of research in the British Museum, transcribing the fragmentary music written by Nicholas Lanier for production as a masque. This work, Mr. Pigott thinks his greatest achievement, and he had to supply the missing parts, compose suitable instrumental pastorals and score them. The English triumph was followed by a success at Wellesley College, near Boston, Mass., when B. J. Long, a dean among American musicians, congratulated Mr. Pigott and asked him what instrument or instruments he had used to produce such characteristic and charming results. The Boston papers wrote at length about his work and he was asked to give a course of lectures on the music of the Elizabethan period.

Musical Canada, v. 2, p. 69-71.

Dorothy Joyce has been a member of the Home Music Club for forty-nine years. When she joined, she was working on her Licentiate Diploma, as was her friend and fellow member, Lillian Weichel. Other close friends and members were Anne Drake, Muriel Gidley Stafford and Marion Kilburn. Dorothy has great affection for the Club which provided a much needed forum for her at this time. The sociable, musical, sympathetic and keen-eared members lent encouragement and opportunities for ensemble work and accompanying. Such a discerning and therefore demanding audience was challenging. "I always felt that if I could perform a piece well for the Home Music Club, I could play it well anywhere!"

She remembers Myrtle Brown, a lovely singer. Christmas at the Brown home on Bennington Heights was a very special occasion. Concert dress was de rigueur. There was a raised platform for performers. Carols were conducted by John Hodgkins, Fred Sylvester, and Leslie Bell on different occasions. Refreshments, including sandwiches, were elegantly served.

The performance of "On Wenlock Edge" by Vaughn Williams, with Dorothy as pianist and Irwin Powrie as soloist, was a highlight for her. Gifted with a lovely voice, he was the soloist at Yorkminster and Park Road Baptist Church, where Muriel Gidley Stafford was organist and choir director. This performance took place at the charming little house of Elizabeth Addy, interior decorator and friend of Myrtle Hare Brown. Lillian Weichel also remembers singing Schubert's "Shepherd on the Rock" there at another recital. Another performance included "The Toy Symphony" which she recalls with delight.



Avey Byram has been remembered warmly by many club members. She was a pianist who taught for many years at the Conservatory (as well as coaching singers). She performed at many meetings and attended faithfully up to the end of her long life. She was a quiet yet fiery person, a unique combination, very kindly towards her pupils, of whom she had many. She always charged a minimum fee, because her main purpose was to instil a love of music in those she taught. A great character.

This will be the 20th year that Dorothy and Douglas Joyce have hosted the Club's Christmas concert, continuing on in the tradition from Juliette del Junco, who gave these parties in two of her homes, one on Roxborough Avenue overlooking the ravine. Christmas carols have often been accompanied by George Brough and conducted by Betty Thomas in a splendid festive atmosphere.

Ralph Richardson was a member of the Richardson family ensemble and played for the Home Musical Club at a very young age. His mother tried to teach him the piano but he didn't find it a sympathetic instrument. Nordheimer's Music Store, at one time, sent his father an old single manual organ - not in good condition, but they thought he might be interested in the case as a piece of furniture - and Ralph found the sustained organ sound more exciting than that of the piano. He even tried to tune the brass reeds, but found this impossible. This fascination may account for his having chosen a wind instrument as a child.

He had less time to play the clarinet as he pursued a vocation and raised a family, but in the 50's, he joined the Etobicoke Symphony Orchestra as a clarinetist. On moving to Burlington in 1966, Ralph heard of the founding of the Oakville Symphony Orchestra. He became lead clarinetist and treasurer until he retired from the O.S.O. in 1976 because of the deterioration of his hearing.



His two children, Ruth and John, took piano lessons from Avey Byram, and it was she who encouraged him to return to playing in small ensembles again, thus coming back to the Home Music Club, where he, and his wife, Meada, also served as hosts.

Ralph remembers, with pleasure, playing with Shirley Morrison, June McBey and Lillian Weichel, among others, in the sixties.

A Note on Lieut. Col. T.B. Richardson

T.B. Richardson was born Dec. 18, 1867, in Waterdown, Ont. He was the son of the Methodist preacher, Rev. Geo. Richardson. It was in Waterdown at the age of 6 that he started music lessons. It was in Stratford at the age of 15 (after moves to Milton, Aylmer and London) that young Bedford became Church Organist in his father's Church and a year later Choir Director as well -all at no salary. About this time he decided to quit school and wanted to be a musician. It was at this time too that his mother died. His father decided that he must learn a trade and suggested tinsmithing. "Good heavens, imagine being a tinker : I did, however, become an apprentice in a cabinet factory, where I worked 6 days a week, from 7 a.m. to 12 noon and from 1 to 6 p.m. During much of the time I was engaged in piling lumber in the dry kiln. The chap at the bench next to mine, was powerfully built and hopelessly ignorant and vulgar. But he could work much faster than I would ever be able to do. In short, he was much more likely to become a successful craftsman than I. Sweating over my plane and my lumber piling, I began to do some serious thinking, and finally wrote to father that if he was willing I would go home to school. The following summer I matriculated and in Sept of the same year (1886) entered Trinity Medical College as a freshman." In the spring of 1890 Bedford graduated M.D. C.M. (Doctor of Medicine Master of Surgery) from both Victoria and Trinity Univ. and also qualified to practice in Ont. by passing the examinations set by the Ont. College of Physicians & Surgeons. After graduation he set off with a chum to make their fortunes as Doctors in California. In 1893, his bride of 4 months died in the second month of pregnancy and he decided to go abroad for post graduate studies. In 1894 he became a Fellow of the Royal College of Surgeons, Edin. and returned to Toronto at the end of 1895. Soon after his return he was appointed a demonstratorship in Anatomy at Trinity Medical College and when Trinity amalgamated with Toronto University was made a demonstrator in Clinical Surgery. Giving clinics in surgery in conjunction with his hospital connections opened the way to a surgical career.

On April 3, 1900, Bedford married Anna Butland, a young concert pianist who had recently returned from studying piano

in Germany after having won the Gold Medal at Toronto Conservatory. Together they produced a family of 7 children, six of whom lived to adulthood. Bedford had a rich bass voice and was a member of the Mendelssohn Choir. He played cello. Anna played piano and as the children grew they were encouraged to study a musical instrument. In the late teens and early 1920's they had their own family orchestra and played for the enjoyment of others.

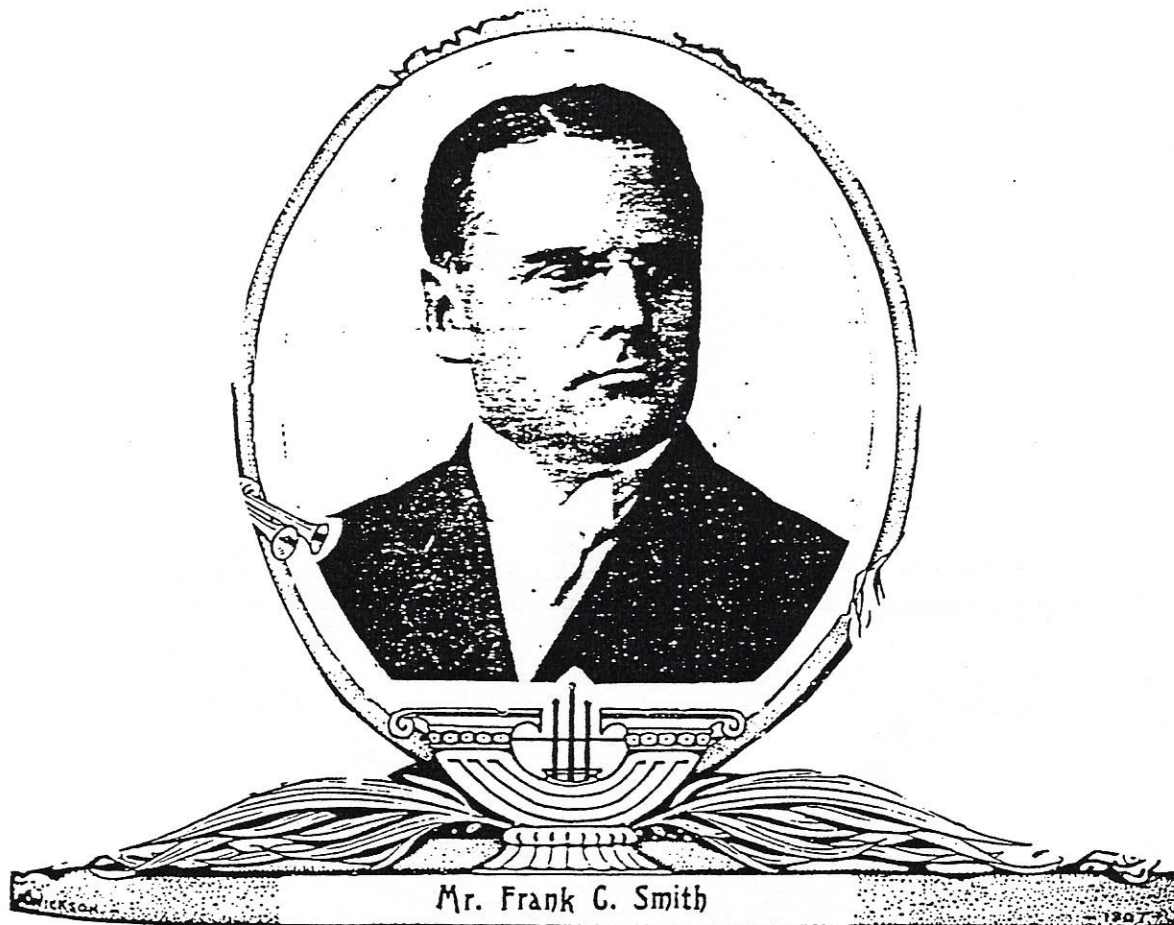
Bedford served as Officer Commanding the Base Hospital at Niagara Camp during World War I and after the war was with the Pension Board at the old Christie Hospital in Toronto. It was while serving on the pension board - frustrated by the Govt. whittling down the pensions he had recommended - that he began his magnificent carving of furniture. We have many of these articles in our home to-day and some of you have seen and admired them. Possibly his early apprenticeship in the cabinet factory helped him in his endeavours.

The Richardson home was the setting for countless evenings of musical enjoyment for various musical groups.

Two weeks ago a young man from the Musical Branch of the Archives in Ottawa came to our home here to pick up the letters to T.B. Richardson from Judge Routhier and Sir Wilfrid Laurier to make copies for a display to be presented in the Archives in Ottawa in June of this year to mark the Centennial of the creation of "O Canada". A postage stamp is to be issued to honour the centennial too.

Richardson also wrote a book of poetry under the nom de plume Frank Matchet which is in the Literary Manuscripts Collection of the National Library of Canada. Richardson composed and arranged many songs and works for instrumental ensemble; several pieces were published and he had some public performances. He is best known for having made the first English translation and musical arrangement of "O Canada", published in 1906, and praised by Routhier, the author of the original French text.

Richardson died December 1, 1940 in Toronto.



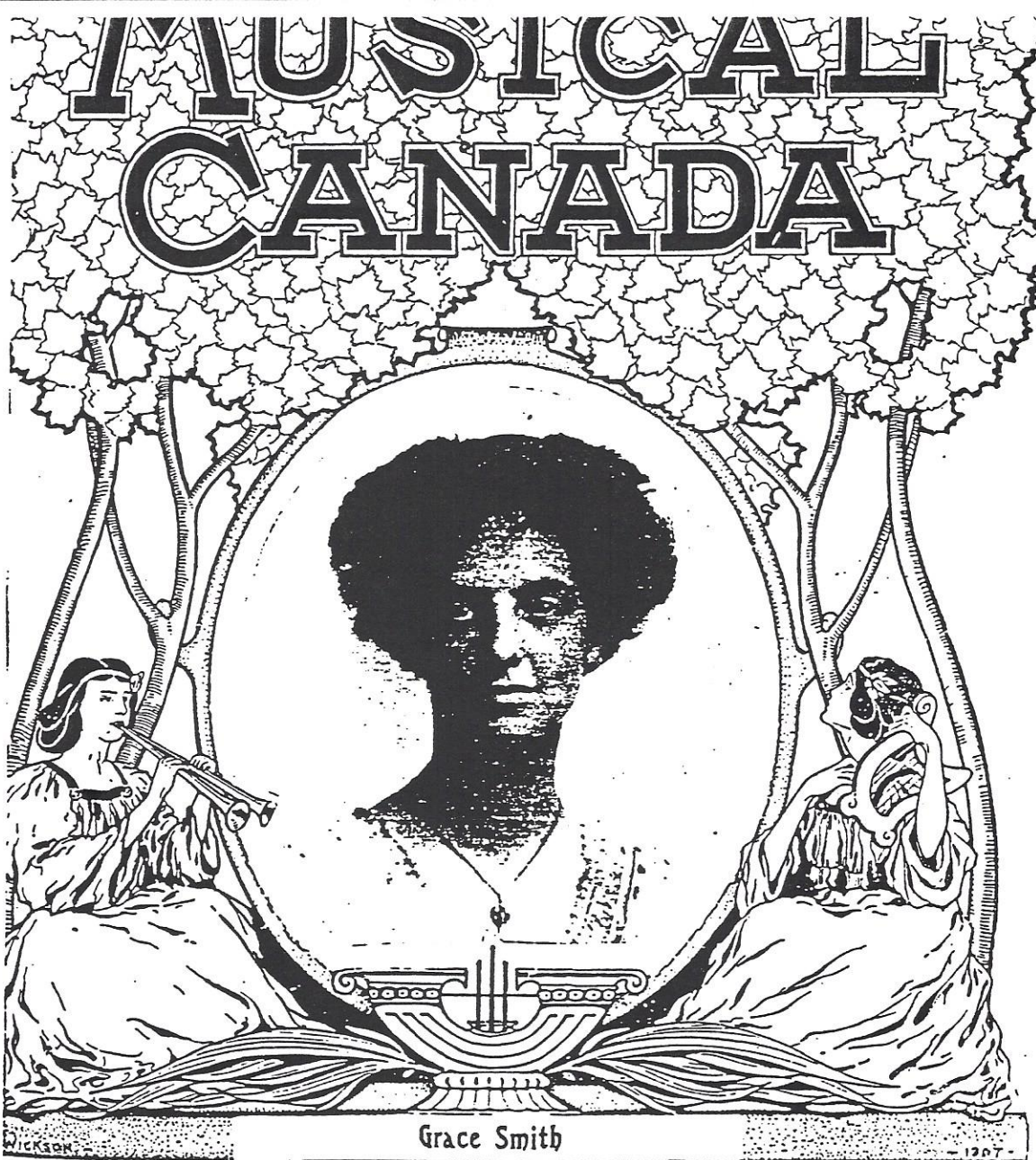
VOL. III.—No. 6.

OCTOBER, 1908.

MR. FRANK C. SMITH.

We take pleasure in reproducing on the front page of this issue, a picture of Mr. Frank C. Smith, one of the leading musicians of Toronto.

Mr. Smith was a pupil of Herr Yunck at the Detroit Conservatory of Music, and later went to Chicago, where he studied under the celebrated violinist, Max Bendix, at that time concert-master of the Theodore Thomas Orchestra. He is well and favorably known here, both as a soloist and ensemble player, for apart from his many appearances in recitals, he is a member of the Toronto String Quartette, and leader of the violas in the Symphony Orchestra. Mr. Smith has been most successful as a teacher, having in his classes a number of very talented young violinists. He has been appointed by the Senate of Toronto University, examiner in the violin department.



VOL. IX.—No. 1

TORONTO, MAY, 1914

PRICE, 10c. PER COPY.
ANNUAL SUBSCRIPTION, \$1.00.

GRACE SMITH

Miss GRACE SMITH, the English pianist who now holds such a prominent position in Toronto's musical life, is the youngest daughter of the late Rev. Samuel Smith, first chaplain to the Deaf and Dumb in England. Born in London, it was here after years of study with Mlle. Colmache, one of the finest teachers in Europe, that she made her first public appearance as a pianist, thus beginning the career that has so developed and placed her in the front rank of musicians, where she stands to-day. Further study with Mme. Carreno, and as a member of Signor Busoni's class in Weimar, established her position on the concert platform and led to many successful performances in London and the provinces in recital and orchestral work, as well as on tour with the famous Jan Kubelik in England and Ireland, in addition to a Royal command to play before H.M. Queen Alexandra at Buckingham Palace. She came to Canada in 1908 and after touring for two seasons, she

settled in Toronto to take up her present position as pianist, teacher and lecturer. She has had the honour of visiting and playing before their Royal Highnesses, the Duke and Duchess of Connaught, and H.R.H. the Princess Patricia, and this summer she is returning to London and will give a joint recital with Miss Winifred Hicks-Lyne, soprano, in the Aeolian Hall, New Bond Street, on the evening of June 23rd, returning in September to continue her work here.

* *

SMITH, Leo (Joseph Leopold). Composer, cellist, writer, teacher, b Birmingham, England, 26 Nov 1881, d Toronto 18 Apr 1952; B MUS (Manchester) 1902, hon FRMCM (Manchester College) 1925. Smith's mother was an accomplished pianist, his father a teacher. One of seven children, Smith was a child prodigy on the cello, studying with W.H. Priestley in Birmingham and Carl Fuchs in Manchester. He gave a full solo recital at eight during the Harrison concert series at Birmingham Town Hall. Studies followed at the Royal Manchester College of Music, where he was later a junior instructor, and with Henry Hiles at Manchester U. A cellist in the Hallé Orchestra, he also played in chamber groups and (on a freelance basis) on tours to various centres in northern England. Compositions from his years as a student and young professional include a *Symphonic Movement in E Minor* (now lost) and many songs, among them some to texts by his brother Arnold, a poet. He was for five years a member of the orchestra of the Royal Opera House, Covent Garden. From this period he recalled playing under such conductors as Richter and such composers as Delius, Elgar, Debussy, and the young Bartók.

Smith emigrated to Canada in 1910, almost immediately joining the TCM and becoming principal cellist for that orchestra during its last season (1917-18). His appointment to the



Leo Smith

teaching staff of the TCM was announced in the fall of 1911. There he taught theory, composition, history, and cello and played in the Cons Trio and later (1929-41) in the Cons String Quartet. He was also a member of the Toronto String Quartette and the Academy String Quartet. Revealing gifts as a literary stylist, he became a contributing editor 1918-35 to the *Conservatory Quarterly Review*, often writing more of the contents of each issue than his title would suggest. Early in his Toronto years Smith married the violinist Lena Hayes (1887-1956).

Smith's professional career broadened considerably in the 1930s and 1940s. He was principal cellist 1932-40 in the TSO and held a similar position with the Toronto Philharmonic Orchestra ('Promenade Symphony Concerts) from 1938 to the mid-1940s. He also wrote the program notes for the latter. Smith played an active, though characteristically little-publicized, role as executive committee member 1946-51 of the AF of M Toronto local 149. Acquiring skill on the viola da gamba, he encouraged other musicians to cultivate the viol family, using the historic chest of violis belonging to 'Hart House. He later gave concerts on these instruments and introduced them into some of his works.

Composition, writing, and teaching continued to absorb Smith. His three textbooks, *Musical Rudiments* (Boston 1920), *Music of the 17th and 18th Centuries* (Toronto 1931), and *Elementary Part-Writing* (Oakville, Ont, 1939), all achieved wide use and went into several editions. Appointed lecturer in the Faculty of Music, U of Toronto in 1927, he became a professor on the inauguration of the honour music program in 1938, a post he held until his retirement in 1950. Remembered as a gentle, soft-spoken (at times even dreamy) Englishman, an erudite scholar, and a sensitive performer, Smith influenced a large number of young professionals through several generations that saw crucial changes in higher education in music. His pupils included Marcus Adeney, Louis Applebaum, John Beckwith, Keith Bissell, Howard Fuller Brown, Kenneth Peacock, Margaret Sargent, and Bertha Tamblin. On his retirement, Smith was persuaded by friends to take up a position as critic with the *Globe and Mail*, where he provided a model of thoughtful, elegantly expressed comment until his death in 1952.

Smith said of his own music that he wished 'to pipe Canadian tunes' but feared they would always be 'sung to an English ground bass.' Though showing liberal acceptance of modern trends, he preferred in his own music to continue in the vein of impressionism, tinged with modality and Celtic lilt, which marked the music of composers in his youth such as Bax, Delius, or Edward MacDowell. He applied this approach with success to settings based on Canadian folk sources or texts by leading Canadian poets. He incorporated Quebec fiddle tunes in *Tambourin* for violin and piano, arranged West-Coast Indian songs for concert use, and set well-loved verses such as Duncan Campbell Scott's 'When Twilight Walks in the West' with the same sensitiveness found in his leisurely, finely felt settings of Shakespeare, Blake, Swinburne, and other poets of the English tradition. Though at its best in understated and perhaps elegiac harmonies, as seen in the Scott song or the Delius-like *A Summer Idyll*, and leaning frequently on 6/8 folk-dance rhythms, Smith's music can also achieve dramatic impact, as in his version of the Tsimshian song 'Nalkina,' taken from Marius Barbeau's collection and translated by Scott as 'Whose Brother Am I?' His later output contains several works for voices with a few instruments, the major cycles of these being the *Four Trios* for high voice, cello, and piano, on Elizabethan English lyrics, and *London Street Cries* (also titled *Old London Street Cries* in some copies) for one or two solo voices, cello, and piano - the latter an interesting revival of a genre cultivated by Weelkes, Gibbons, and their contemporaries. His *String Quartet in D* was performed in Canada and also in Britain as part of a BBC program in 1935 devoted to music in Canada. His *Cello Sonata in E Minor* won a CPRS prize in 1943. Smith's manuscripts and writings are held in the NL of C.

COMPOSITIONS

ORCHESTRA

An Ancient Song (Henry VIII). Ms
Divertissement in Waltz Time. Orch (pf). Ms
Elegy for Small Orchestra. Ms
Little Pretty Nightingale. Ms
Occasion for Strings. Ms
A Summer Idyll. 1945. Cl, str. Ms. RC1 233/Cap ST 6261 (CSC Wpg O)

CHAMBER

Celtic Trio. Pf trio. Ms
Four Pieces from The Book of Irish Country Songs. Vc, pf. Priv publ
Four Pieces on an Old English Style. Vc, pf. Schmidt 1946
A Horse Race Ballad. Vn, vc, hp. Ms
Old London Street Cries. 2 singers, vc, pf. Ms
Quartet in D. 1932. Str quar. Ms
Shakespearean Music (arr). 2 treb viol, gamb (viol, gamb, hpd). Ms
Sonata in E Minor. 1943. Vc, pf. Ms
Three Ravens. Pf trio. Ms
Trio (Pavane). Treb viol, gamb, hpd. Ms
 2 arr of French Canadian folk tunes for vn, pf: *Tambourin and Trochaïos* (both 1930). Both FH 1960
 4 trios for v, vc, pf: *The Passionate Shepherd, Her Reply, Spring's Welcome, Little Peggy Ramsay*
 Several other works for vc, pf, including *Father O'Flynn* and *Indian Romance* (1935). Both ms
 Many other arr publ by FH and G. Schirmer

PIANO

Suite for Piano. Ms
Three Pieces for Piano. FH 1937
 Many arr for pf publ by GVT and others

CHOIR

'Beloved and Blest' (Swinburne). Male vs. G. Schirmer 1914
 'Christmas Bells,' part song (Longfellow). G. Schirmer 1916
 'Fresh from the Dewy Hill' (Blake). Female vs. Alexander & Cable 1929
 'Night' (Swinburne). Male vs. G. Schirmer 1914
 'On Dante's Track' (Swinburne). Male vs. G. Schirmer 1914
 'We Are the Music Makers' (O'Shaughnessy). Female vs. Alexander & Cable 1930

VOICE

Five Songs (Blake, Browning, Swinburne). Ca 1912. V, pf. WR 1912
Four Songs (Leigh Hunt, Poe, Swinburne). V, pf. G. Schirmer 1914
 'To One in Paradise' (Poe). Ca 1924. V, pf. Ms
Songs of Experience (Blake). 1941(?). V, pf. Ms
Three Songs (D.C. Scott). V, pf. FH 1930
 Also 33 other works for v and pf, 3 works for v and instr, and arr for v and instr
 Many other arr, including 5 of French-Canadian folk-songs, 6 of Elizabethan songs and ballads, and several arr of Old English songs using Elizabethan instr

WRITINGS

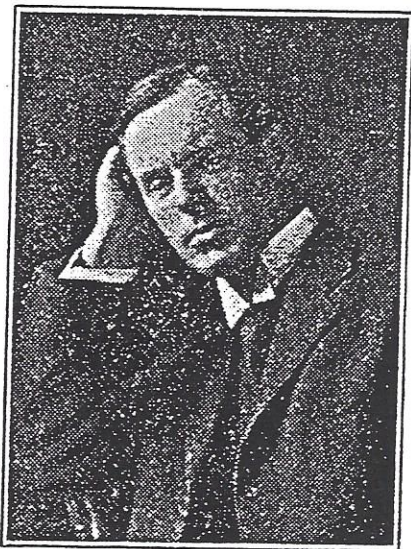
'The development of string music,' *Canadian Courier*, vol 12, 12 Oct 1912
 'On having phobisms,' 'Coloured music,' *Can/JM*, vol 2, Sep 1915
 'A survey of music in Canada,' *British Association for the Advancement of Science Handbook of Canada* (Toronto 1924)
 'Music in our universities,' *Canadian Forum*, vol 5, Aug 1925
 'Music,' *Encyclopedia of Canada* vol 4 (Toronto 1936)
 'William Byrd: instrumental music,' *CRMA*, vol 2, Aug-Sep 1943
 'Competition reveals outstanding talent,' *CRMA* series, vol 2, Oct-Nov 1943, Dec 1943-Jan 1944; vol 3, Feb-Mar, Apr-May 1944

BIBLIOGRAPHY

McCarthy, Pearl. *Leo Smith: A Biographical Sketch* (Toronto 1956) JB

TORONTO SYMPHONY ORCHESTRA.

THE Toronto Symphony Orchestra gave their first concert under the management of Mr. H. C. Cox and his committee at Massey Hall, on December 8th, before the largest gathering they have yet attracted. There is vitality in this organization as is proved by the steady development they have made since inauguration under the intelligent and musicianly direction of Mr. Frank Welsman. What one specially admires as betraying the influence of Mr. Welsman is the refinement of tone and phrasing being manifested in their playing as a whole, and which is remarkable for so young an orchestra. With increased support from the To-



MR. FRANK WELSMAN

ronto public and with patronage from outside points the orchestra must become a leading musical institution of Canada. The principal work given was Schubert's Unfinished Symphony, in which some critics profess to find a story or programme, but which to me is simply very beautifully elaborated music by a master composer. It was in this work that Mr. Welsman revealed his most luminous powers of interpretation and in technical details the results of his patient rehearsing and instruction. The music was disclosed in its delicacy and symmetry and in the forte sections anything like boisterous storminess was avoided. The overture to "Eury-anthe" was excellently played in the main essentials, and the Berlioz Racoczy March, one of the Slavonic dances of Dvorak, the Danse Macabre by Saint-Saëbs were all creditable achievements. The audience were delighted and from every hand came eulogies of the work of the orchestra. The solo singer was Mme. Gadski, whose voice and singing were supremely satisfactory, and a joy to hear. Elizabeth's aria from "Tannhauser"; Schubert's "Erl King," and Brunhilde's call from the Walk evoked fervid demonstrations of applause. The rendering of the Schubert song was a revelation of its dramatic significance and its wondrous play tonal nuances. The concert altogether will long be remembered as one of the most enjoyable events of the season.

WELSMAN, Frank (Squire). Conductor, teacher, pianist, b Toronto 20 Dec 1873, d at his summer home, Lake Joseph, Muskoka, Ont, 2 Jul 1952. He studied violin and piano at the Toronto College of Music and attended the Leipzig Cons 1894-7, working with Martin Krause (piano) and Gustave Schreck and Richard Hofmann (theory). Later, also in Germany, he studied piano with Arnold Mendelssohn. On his return to Toronto he began a career as a pianist, playing in Canadian cities from Quebec to Victoria, and taught at the Toronto College of Music. In 1906 he joined the staff of the TCM. After 1907 he virtually abandoned his career as a pianist, though he continued to play chamber music. In 1914 he founded the Welsman Studio Club, which for more than 10 years presented bi-weekly piano music programs by students and teachers at the TCM. In 1908 the TCM SO, which he had organized two years previously, became the Toronto Symphony Orchestra (identified throughout EMC as the Welsman TSO to distinguish it from the later TSO) and survived until 1918. He also conducted the "Anglo-Canadian Leather Company Band in Huntsville, Ont, during the summers of 1923 and 1924. In 1918 he left the TCM to teach at the "Canadian Academy of Music, and in 1922 he became the latter's music director. However, in 1924 when the two institutions amalgamated, he returned to the TCM and remained on staff until his retirement in 1951.

Welsman's pupils included Roy Angus, G.D. Atkinson, Margaret Miller Brown, Percy Faith, H.K. Jordan, and Kate Bryce Marquis Nelson. He was music director 1928-31 of Alma College in St Thomas, Ont, and often crossed Canada as an examiner and a festival adjudicator. He composed several songs and instrumental pieces - eg, a Minuet for piano (Whaley Royce 1900) and Two Songs (Church 1904). Undoubtedly, however, his main contribution was the establishing of Toronto's first relatively durable symphony orchestra, a group which more than any other prepared the ground for the future TSO.

BIBLIOGRAPHY

- 'Conservatory portrait gallery, no. 10 - Frank S. Welsman,' CQR, vol 12, Winter 1930
Editorial, 'Frank S. Welsman,' Toronto Globe and Mail, 5 Jul 1952
The Welsman Memoranda, compiled by Mary E. Jolliffe (Toronto 1971)

MUSIC COMPOSED BY PAST MEMBERS

EARLY IN THE CENTURY

By I. B. Richardson

Papillon

Piano

Pap-ill-on, beau pe-tit- Dis moi de quelle man-ière tu vis Pap-ill-on

beau ps-tit Dis moi de quelle man-ière tu vis Dansant dans la lum-ière

Sol-él Dis moi de quelle man-ière tu vis Dansant dans la lum-ière sol-él.

rit

BC

63

Words by
Robert Herrick

I Dare not ask.

Music
Horace Coover

Slower & fervently

I dare not ask a kiss... I...

heats

dare not beg a... smile... lest

having that on this union... I...

might grow proud the while... I...

otto

SELECTED PROGRAMMES

The earliest record of a Club programme is found in Musical Canada: November 11, 1911.
The concert was given at the home of Mrs. Edward Faulds.

PROGRAMME

Tchaikowski "To The Forest" Mrs. R.J. Dilworth

Franz "Im Herbst"
"Serenade" Mrs. H.R. Tilley

Handel "Air Varie"
Glinka "L'Alouette"
Weber "Il Moto Continuo" Miss Grace Smith

Puccini "One Fine Day"
Rummel "Ecstasy" Mrs. R.J. Dilworth

Leschetiszky "Andante Finale from "Lucia"
Zazembski "Etude" Miss Yates

Hahn "L'Incredule"
Bemberg "Chant Hindou" Mrs. George Barron

Office Bearers for 1911: Hon. Pres. - Mrs. McGillivray-Knowles
 Pres. - Mrs. Edward Faulds
 Vice Pres. - Mrs. John Walker
 Sec'y. - Mrs. R.J. Dilworth

Musical Canada refers to five programmes in 1912:

... at the Art Studio of Mr. and Mrs. McGillivray-Knowles

Liza Lehmann "In a Persian Garden"

"Under the direction of" Dr. Russell Marshall -- Miss Laura Homuth Miss Winifred Parker
Mr. Arthur Baxter Mr. Chauncey Johnson

... at the home of Miss Grace E. Williams (January 9th)

Numbers by the "better known French composers": Bachelet, Vieuxtemps, Debussy, Lalo, Saint-Saens.

Performed by: Mrs. Dilworth, Miss Freda Spencer, Mr. Faulds, Mrs. Atkinson, Mrs. Faulds,
Miss Parker

Women Composers: Salter, Alliston, Carreno, Beach, Finden and Adele Ohe.

Performers: Mr. F.W. Lee, Miss Kemp, Miss Homuth, Miss Grace Williams, Mr. E. Faulds,
Miss O'Sullivan, Mrs. Faulds.

American and Canadian Composers: Logan, Tadman, Hartmann, Drake, Pigott, Nutting.

Performers: Mrs. John A. Walker, Mr. Johnson, Mr. H.B. Lister (vocal),
Miss Waste and Mrs. Craig (pianists)

...at St. Paul's Methodist Church.

A lecture by Mr. and Mrs. G.D. Atkinson, on the organ, with illustrations. A duet for violin and organ with Mr. Frank Converse Smith. Songs by Mrs. Atkinson. A "quartette" by Saint-Saens, with Miss Flook, violin, Mr. F.C. Smith, viola, Miss Turner, piano, and Mr. Atkinson (organ).



Home Musical Club

(Founded 1897)

Harkminster Church

Monday Evening, March 3rd, 1930

Hostesses—Mrs. Carnahan, Mrs. Barron,
Mrs. Sherris, Mrs. Robb

Oratorio and Organ

1. In Thy Hands (God's Time is Best) - - - J. S. Bach
Lord to Thee Each Night and Day (Theodora) - - - Handel
Myrtle Hare Brown
At the Organ—Mary Scott
2. Jesu dulcis Memoria - - - (Vittoria—1540-1630)
Jesus Im Garten (17th Century)
Cherubic Hymn (Russian Liturgy) - - - Gretchaninoff
Mrs. Robb Mr. Defoe
Mrs. Sherris Mr. Cole
Miss Tamblyn Mr. Jackson
Mrs. Barron Mr. Smith
Mr. G. D. Atkinson—Conductor
At the Organ—Dr. Russell Marshall
3. Introduction, Fugue and Variations - - - *Caesar Franck*
Violin — Horace Corner
Piano — George Buckland
Organ — Russell Marshall
4. Quartette
The Three Lilles (Old Breton Carol)
Once Upon a Black Friday (Provencal Easter Carol)
both arranged by H. B. Gaul
5. Organ Duet
Sonata in D minor - - - *Merkel*
Fred Silvester
Charles Peaker
6. I Mourn as a Dove (St. Peter) - - - *Benedict*
Hear ye, Israel (Elijah) - - - *Mendelssohn*
Lillian Willcocks Sherris
At the Organ—Russell Marshall
7. Adorn Thyself, Dear Soul (Chorale prelude) - - - *J. S. Bach*
Prelude on "BACH" - - - *Liszt*
Harvey Robb

GOD SAVE THE KING



Home Musical Club

(Founded 1897)

Arts and Letters Club

Hostesses—Ladies of the Executive

Monday Evening, April 7th, 1930

1. *Bach-Kreisler* - - - - - Gavotte
Miche - - - - - Quandvient l'Automne
Miche - - - - - Desir
Sarasate - - - - - Bolero

Florence Richardson

At the Piano—Mrs. T. B. Richardson

2. Spring dropped a song into my heart - - - - - *Fenner*
Listening - - - - - *Maurice Besley*
Songs my Mother taught me - - - - - *Dvorak*
Drop me a flower - - - - - *Tennyson-Stanford*
Charmant Oiseau - - - - - *Felicien David*

Betty Priestman

Flute—Mr. Arthur Semple (Guest Artist)

At the Piano—Jessie Allen

3. *J. S. Bach* - - - - - Concerto in C. Minor (for two pianos)
Allegro — Adagio — Allegro
Mabel Steele Grubbe — Jessie Allen

4. Robin M'aime - - - - - Adam de la Hale (1285)
(From the first French Opera comique "Robinet Marion")
Cantatille - - - - - *Lancel*

(Dedice a la Marquise de Pompadour)

- L'Insensible (Menuet) - - - - - *Inconnus* (1735)

(de Parodies Nouvelles et Vaudeville)

Joan Maciver

String Quartette accompaniments arranged

by Dr. T. B. Richardson

5. String Quartette
Glazounow - - - - - "Quatuor Slave" Op. 26
1. Moderato. 2. Interludium. 3. Alla Mazurka.

Florence Richardson — 1st Violin
Horace Corner — 2nd Violin
Frank Blachford — Viola
Eric Bartmann — Cello

GOD SAVE THE KING



Home Musical Club

(Founded 1897)

Thursday Evening, November 2nd, 1933

at nine o'clock

Hostess—Mrs. R. H. Eaton

Programme

- I. (a) J. S. Bach - - - - - Prelude in B minor
(b) Paul Paray - - - - - Nostalgie (from "Three Impressions")
(c) Dietrich Buxtehude - - - - - Fugue in F major
(17th Century)
T. J. Crawford
- II. (a) Mendelssohn - - - - - On Wings of Music
(b) Caracciolo - - - - - Tuscan Folk Songs
From Far Away
O Happy are the Blind
A Streamlet full of Flowers
(c) Mendelssohn - - - - - Autumn Song
Betty Priestman and Joan Maciver
At the Piano—Weldon Kilburn
- III. (a) Karg-Elert - - - - - Two Chorale-preludes
Nun danket alle Gott
Mit ernst, O Menschenkinder
(b) Healey Willan - - - - - Scherzo
(c) Widor - - - - - Intermezzo from Symphony No. 6
Muriel Gidley
- IV. (a) Verdi - - - - - Te sol, te sol, quest' anina
(Attili Act 3)
(b) Verdi - - - - - Qual volutta trascorrere
(I. Lombardi Act 2)
Lillian Sherris, Lorne Davidson and Norman Cherrie
At the Piano—Helen Cherrie
- V. Saint-Saens - - - - - Serenade
for piano, organ, violin and 'cello
Muriel Gidley, G. D. Atkinson
Frank Blachford, Erich Bartmann
- GOD SAVE THE KING**



Home Musical Club

(Founded 1897)

Thursday Evening, March 7th, 1935

at nine o'clock

Hostesses—Mrs. U. P. Grubbe, Miss Margaret Brown
Miss Jessie Allen, Mrs. Graham Gore.

Programme

- | | | | | | |
|------|----------------------|---------------------|---|----------------------------|-----------------------------------|
| I. | (a) Matthew Dubourg | - | - | - | Jig and Sarabande |
| | (b) Chopin | - | - | - | Etude in C Sharp Minor |
| | (c) Brahms | - | - | - | Rhapsody in G Minor |
| | | | | Marion Kilburn | |
| II. | (a) Dora Brown | - | - | - | The Blue Cloak |
| | (b) Muriel Herbert | - | - | - | Loveliest of Trees |
| | (c) Martin Shaw | - | - | - | Cuckoo |
| | (d) Herbert Howells | - | - | - | Gavotte |
| | (e) Herbert Hughes | - | - | - | A Love Letter |
| | | | | Reta Swain | |
| | | | | At the Piano—Muriel Gidley | |
| III. | (a) Wilson MacDonald | - | - | - | The Song of the Ski |
| | (b) Wilson MacDonald | - | - | - | I Love Old Things |
| | (c) Wilson MacDonald | - | - | - | Maggie Swarty |
| | (d) Lord Lytton | - | - | - | At the Opera |
| | | | | Lawrence J. Lugsdin | |
| IV. | (a) Roger-Ducasse | - | - | - | Prélude |
| | (b) Ravel | - | - | - | Pavane (pour une Infante Défunts) |
| | (c) Ibert | - | - | - | Le Petit âne blanc |
| | (d) Ravel | - | - | - | Jeux d'Eau |
| | | | | Constance Martin | |
| V. | John Ireland | - | - | - | Phantasie in A Minor |
| | | Florence Richardson | - | Violin | |
| | | Joanne Fox | - | 'Cello | |
| | | Muriel Gidley | - | Piano | |

GOD SAVE THE KING



Home Musical Club

(Founded 1897)

Sherbourne House Club

Monday Evening, December 7th, 1936

at nine o'clock

Hosts and Hostesses: Mrs. T. P. Grubbe, Mrs. Percy Sherris,
Mr. J. T. O'Halley, Mr. H. J. A. Carnahan.

Programme

1. Veracini — A Tre - - - - - Sonata
Adagio
Andante Affettuoso
Vivace (non troppo)
Affettuoso (andantino poco allegretto).
Arcangelo Corelli - - - - - Sonata
Preludio (largo)
Corrente (allegro)
Adagio
Allemanda (presto)
Jessie Allen, Florence Richardson, Madge Annetts, Joseph Sheard
2. Taylor Harris - - - - - Come sing and dance
John Attey—1622— - - - - Sweet was the song
Traditional—arr. Frederic Austin - - - - - Twelve days of Christmas
Amy Fleming
At the Piano—Muriel Gidley
3. Schumann - - - - - Sonata G minor
Andantino
Scherzo — molto
Presto Marcato—presto
Margaret Brown
4. (a) Rudyard Kipling - - - - - "IF"
(b) Rudyard Kipling - - - - - "The Glory of the Garden"
(c) Wilson Macdonald - - - - - "You are a Haven"
(d) Wilson Macdonald - - - - - "The Song of the Ski"
Lawrence J. Lugsdin
5. (a) A. H. Brown - - - - - When Christ was born of Mary free
(b) Reger - - - - - The Virgin's slumber song
(c) Praetorius - - - - - Lo, how a rose e'er blooming
(d) Waits Carols arr. by Vaughan Williams - We've been awhile a-wandering
(e) Arr. Vaughan Williams - - - - - Sussex Carol

GOD SAVE THE KING

THE HOME MUSIC CLUB
PROGRAMME

Thursday November 4th 1948
Heliconian Club Rooms, 35 Hazelton
8.30 p.m.

MYRTLE HARE BROWN LOIS MARSHALL
Contralto Soprano

GLEN GOULD
Pianist

MURIAL GIDLEY & WELDON KILBURN
Accompanists

To none will I	Strauss
Song of the Night	Lowe
If Love have entered	Marx
Twilight	Berger
To Spring	Wolf

Myrtle Hare Brown

Fantasia in C Minor	Mozart
Variations on a theme of Rode	Czerny

Glen Gould

Non mi dar from Don Giovanni	Mozart
Lois Marshall	

Impromptu Opus 36	Chopin
Etude Opus 25 ♯7	"
Waltz in A Flat	"

Glen Gould

Beau Soir	Debussy
Romance	"
Soir	Faure
Les Roses d'Ispahan	"
Chanson Triste	Duparc
Le Coucou	arr. by Canteloube

Lois Marshall

Guest Fee 50¢

THE HOME MUSIC CLUB

1961 - 1962

Now that the fall has arrived again your Executive has been busy planning the dates and programs of what we hope will be a delightful season. The opening meeting will be held on Tuesday, October 10th at the home of

Mrs. A.R. Hagerman

122 Garfield Ave.

at the usual hour of 8:30 p.m. The performers will be:

Amy Timmins, Contralto, Avey Byram at the piano

John Dalton, Tenor, Avey Byram at the piano

Clarinet Quintette with
Florence Hagerman, violin
Elizabeth Mittler, violin
Dorothy Cox, viola
Mary Star, cello
Ralph Richardson, clarinet

If you would like to bring a guest to this meeting please telephone the hostess a day or two before. Her telephone number is HU.3-8806.

The dates for the future meetings are:

Tuesday, November 14th
Tuesday, December 12th
Tuesday, February 13th
Tuesday, March 13th
Tuesday, April 10th

Enclosed with this notice is a copy of the Constitution and Rules which has been printed in a handy card form. We hope you will save it for future reference.

John Ridyard, Secretary.

HOME MUSIC CLUB

FOUNDED 1897

SEVENTY-FIFTH ANNIVERSARY YEAR

The Seventy-fifth Anniversary of the founding of the Home Music Club will be observed throughout the 1971-72 Season. The Executive is attempting to present programs which will include "Flash-backs" from earlier years.

The first meeting of this season will be held on Tuesday, October 19, 1971 at 8:30 p.m. at the home of

Dr. & Mrs. Gordon Murray
56 Sandringham Drive
Toronto 12, Ontario

P R O G R A M

Brass Trio Poulenc
Doug Valteau French Horn
George McRae Trombone
Geoffrey Cooper Trumpet

ARIA: O Isis and Osiris (Die Zauberflöte) Mozart

ARIA: O Mio Babbino Caro (Gianni Schicchi).... Puccini

DUET: La Ci Darem La Mano (Don Giovanni) Mozart
Mary Bennett Soprano
Keith Bennett Bass
Russell Collier Piano

Quartette .opus 45 - in D minor Faure
Clara Schranz Violin
Leonard Odynski Viola
Nelson Dempster Cello
Shirley Morrison Piano

Surprise Happenings

* * * * *

Come and join in the spirit of our Anniversary "Specials".

Anyone wishing to bring guests, please contact the hostess at 489-8463.

Please reserve the following Tuesdays for future Home Music Club Programs:

November 23, 1971 December 14, 1971
February 8, 1972 March 14, 1972
April 25, 1972

Fees for the 1971-72 season are now due and payable to the Treasurer:

Mrs. G. H. Cox
10 Randall Cres.
Scarborough, Ontario

Home Music Club
Founded 1897
75th Anniversary Year

The second meeting of this season will be held on Tuesday,
November 23rd, 1971, at the home of

Miss Shirley Morrison,
45 Oriole Parkway,
Toronto 7, Ontario.

PROGRAMME

Sonata for Violin and Piano.....Debussy

Helen Elsaesser.....Violin

Ralph Elsaesser.....Piano

Clarinet and Piano Duet

Barry Craig.....Clarinet

Alain Baudot..... Piano

Kreisleriana.....Schumann

Ralph Elsaesser..... Piano

Anyone wishing to bring guests, please contact the hostess at

481-9673

VOLUNTEERS WANTED: Players are needed for the following instruments of the HAYDEN TOY SYMPHONY due to be programmed at the meeting on December 14th; Cuckoo, Triangle, Drum and Toy Trumpet. Members, especially those who are not regular instrumental performers, that are interested, please contact Geoffrey Cooper at 489-4770.

Fees for the 1971-72 season are due and payable to the Treasurer

Mrs. G. H. Cox,
10 Randall Cresc.,
Scarborough, Ontario.

HOME MUSIC CLUB

FOUNDED 1897--75TH ANNIVERSARY YEAR

The Fourth Meeting of the 1971-72 Season will be held on
Tuesday, February 8, 1972, at 8:30 P.M. at the home of

Miss Shirley Morrison
45 Oriole Parkway
Toronto 7, Ontario

P R O G R A M

Susse Stille Sanfte Quelle reigher Gelassenheit!	Handel
Zlammende Rose, Zeirde der Erden	Handel
Was Goot tut, das ist Wohlgetan	Bach
Sich Uben im Lieben	Bach
Roselind Murray Bradford	Mezzo Soprano
Joan Rasmussen	Violin
Hugh Lawford	Cello
Helen Murray	Piano
Juliette del Junco	Flute
Tony Mancktelow	Oboe

* * * * *

Sonata in C minor	Beethoven
Clara Schranz	Violin
Shirley Morrison	Piano

* * * * *

Vocal Selections -	
Erwin Pourie	Tenor

* * * * *

Quartette for Flute and Strings	Mozart
Juliette del Junco	Flute
Joan Rasmussen	Violin
Dorothy Cox	Viola
Jacqueline Birn	Cello

* * * * *

Anyone wishing to bring guests, please contact the hostess at 481-9673.

Outstanding fees are now due and payable to the Treasurer:

Mrs. G. H. Cox
10 Randall Crescent
Scarborough, Ontario

NOTE: Please reserve the following dates:
Tuesday, March 14 for the Annual Meeting
Tuesday, April 25 for our final Anniversary
Year Program.

75TH ANNIVERSARY CONCERT



Home Musical Club
(Founded 1897)

Assisted by THE GLENDON ORCHESTRA
Director: Alain Baudot

TUESDAY, APRIL 25, 1972

8:30 P.M.

Glendon College, (Old Dining Hall)
Bayview & Lawrence, Toronto 12.

PROGRAMME

Overture - "The Wasps" Vaughan Williams

The Glendon Orchestra

Motet - "Exsultate, Jubilate" Mozart

Lillian Weichel, Soprano

Concerto for Cello and Strings Boccherini

Nelson Dempster, Cello

INTERMISSION

Concerto in E flat Major, for Two Pianos Mozart

June McBey and Shirley Morrison, Piano

Symphony No. 3 Mendelssohn

The Glendon Orchestra

The Home Musical Club gratefully acknowledge the co-operation of Glendon College of York University in providing its orchestra and facilities to make this 75TH ANNIVERSARY PROGRAM a very special event.

The Toronto Home Music Club

(founded 1897)



Wednesday, February 9, 1994
8:00 p.m. at the home of Kathy Blend
12 Douglas Crescent, Toronto, Ontario
Tel.: (416) 921-5897
Convenor: Alain Baudot



Programme

Cujus Animam, from *Stabat Mater* ♪ GIOACCHINO ROSSINI (1792-1868),
arr. by Domenico Liverani (1805-1877)
Sonata in E flat for clarinet & piano, Op. 120 No. 2 ♪ JOHANNES BRAHMS (1833-1897)
1. *Allegro amabile*. 2. *Appassionato, ma non troppo allegro*.
3. *Andante con moto, Allegro non troppo, Piu tranquillo*.

Barry Craig, clarinet
Nancy Antonacci, piano

Berceuse, Op. 16; *Sicilienne*, Op. 78 ♪ GABRIEL FAURÉ (1845-1924)
Trois Gymnopédies; Gnossienne No. 1; Pour sortir ♪ ÉRIK SATIE (1866-1925)

Susan Fox-Limare, flute
Alain Baudot, piano

Eight Variations on a Theme by Count von Waldstein ♪ LUDWIG VAN BEETHOVEN (1770-1827)
Four Waltzes from Book Two of Reflets de l'Allemagne ♪ FLORENT SCHMITT (1870-1958)
1. *Vienne*. 2. *Dresde*. 3. *Nuremberg*. 4. *Munich*.

Louise Morley & Ena Moffatt, piano duet

Trio in A Minor for oboe, horn & piano, Op. 188 ♪ CARL REINICKE (1824-1910)

Lorraine Muter Humber, piano
Wendy Humber Bornstein, oboe
Carol Marx, French horn



☞ Next Meeting: Tuesday, March 8, at the home of Jane & Laurie Wilson
Convenor: Ena Moffatt (889-9360)

The Toronto Home Music Club

(founded 1897)



Wednesday, February 8, 1995
8:00 p.m. at the home of Ralph & Kathy Blend
12 Douglas Crescent, Toronto, Ontario
Tel.: (416) 921-5897
Convenor: Alain Baudot



Programme

LORRAINE MUTER HUMBER *Three Movements for Three Reeds* (1994)

I. *Waltz* II. *Polka* III. *Quod Libet*

Wendy Humber Bornstein, oboe
Barry Craig, clarinet
Richard Lloyd, bassoon

ALEC WILDER *Suite* (1964)

I. 5/4 ♩ = 88-92 II. 6/8 ♩ = 78, then 48
III. 3/4 ♩ = 72 IV. 5/8 ♩ = 144

Brenda Moodie, clarinet
Doug Valleau, horn
Ena Moffatt, piano

WOLFGANG AMADEUS MOZART *Sonata in E flat major*

Originally in C major for piano four-hands, K. 521;
transcribed and edited by MICHAEL WEBSTER (1991)

I. *Allegro* II. *Andante* III. *Allegretto*

Barry Craig, clarinet
Alain Baudot, piano



☞ Next Meeting: Tuesday, March 7, at the home of Nancy & Tony Antonacci
Convenor: John Whittaker ([905] 826-4692)

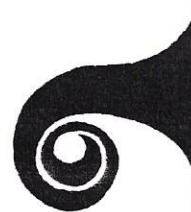
THE HOME MUSIC CLUB OF TORONTO

TUESDAY, MARCH 8, 1995.

AT THE HOME OF TONY AND NANCY ANTONACCI.

11 ALBION CLOSE, THORNHILL. 905-889-3945

The HOME MUSIC CLUB
of TORONTO



DEBUSSY - EN BLANC ET NOIR
THREE PIECES FOR TWO PIANOS
NANCY ANTONACCI AND ENA MOFFATT

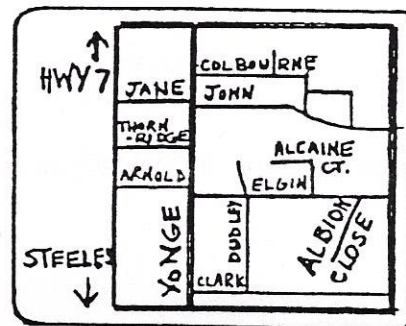
TELEMANN - SONATA IN C MINOR
Andante - Allemande - Minuet - Aria - Gigue - Rejouissance
PAT HOSACK, ALTO RECORDER
SHAUNY YOUNG, VIOLA (BAROQUE)
JUDY GINSBERG, CELLO (BAROQUE)

ALBRECHTSBERGER - CONCERTINO IN D MAJOR
Moderato - Andante - Minuet - Allegro
ALICE CHRYSLER, FLUTE
ROBERT HALL, OBOE
JOHN WHITTAKER, VIOLIN
JUDY GINSBERG, CELLO
DOUGLAS WILKES, GUITAR

BRAHMS - SONATA No 2 IN A MAJOR
Allegro Amabile - Andante Tranquillo - Allegretto Gracioso (Quasi Andante)
JOE DE MELLO, VIOLIN
JOHN BRADLEY, PIANO

VICTOR DAVIES - RONDO
FROM THE MENNONITE PIANO CONCERTO
NANCY ANTONACCI, PIANO
ENA MOFFATT, PIANO

OUR NEXT MEETING WILL BE HELD
AT THE HELICONIAN HALL
ON WEDNESDAY, APRIL 5.
CONVENOR - NANCY ANTONACCI



THE HOME MUSIC CLUB

*Tuesday, January 14, 1997 at 8 pm at the home of
Nancy and Tony Antonacci
11, Albion Close, Thornhill
(Telephone 905-889-3945)*

PROGRAMME

Sonata for Flute and Piano (1936)

Paul Hindemith

Heiter bewegt - Sehr langsam - Sehr lebhaft - Marsch

*Judy Wong - flute
Louise Morley - piano*

Sonata No. 2 in F major, Opus 99

Johannes Brahms

Allegro vivace - Adagio affetuoso - Allegro passionato - Allegro molto

*Patricia Hiemstra - 'cello
Mary VanderVennen - piano*

Sonata in G Major, Opus 14 No.2

Ludwig van Beethoven

Allegro - Andante - Scherzo

Paul Kilburn - piano

Sonata in D minor, Opus 121

Robert Schumann

Ziemlich langsam; lebhaft - Sehr lebhaft - Leise, einfach - Bewegt

*Barry Craig - clarinet
Michel Allard - piano*

Directions to Antonacci home: North on Yonge Street to Elgin Street, 4th traffic light north of Steeles Avenue. Turn east from Yonge Street. Albion Close is the second street on the right.

Next Meeting: Wednesday February 5, 1997 at the home of Erika Rao. Convenor Anne van Egmond (782-6375).

THE HOME MUSIC CLUB

Wednesday, February 5, 1997 at 8 pm at the home of
Erika Rao
4 Norden Crescent, North York
(Telephone 416-445-3370)

PROGRAMME

Trio Sonata, BWV 1039

Johann Sebastian Bach

Adagio - Allegro ma non presto - Adagio - Presto

*Erika Rao - oboe
Anne Van Egmond - violin*

Sonatine, Opus 100

Antonin Dvorak

Allegro risoluto - Larghetto - Scherzo - Allegro

*Alberto Behar - violin
Ena Moffatt - piano*

Concertino, Opus 107

Cecile Chaminade

*Tony Antonacci - flute
Nancy Antonacci - piano*

Sonata, Opus 35 No. 2

Carl Nielsen

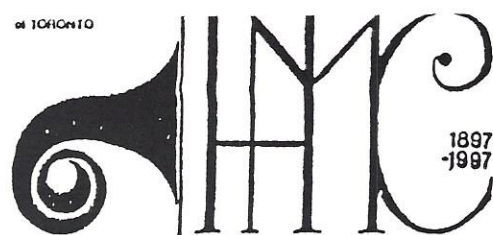
Allegro - Molto adagio - Allegro piacevole

*Helen Elsaesser - violin
Ralph Elsaesser - piano*

Directions: Follow Lawrence Avenue East past Leslie Street, turn north on first street (Tremont) past rail road level crossing, turn left on Gladwyn, right on Norden.

*Next Meeting: Tuesday, March 18, 1997 at the home of Lorraine and Bill Muter-Humber.
Convenor: John Whittaker (905-826-4692).*

TUESDAY, MARCH 18, 1997, at 800pm
At the home of Ralph and Kathy blend,
12 Douglas Crescent, Toronto, M4W 2E7
Tel. (416)921-5897



THE PROGRAMME

SCHUBERT

String Quartette, Op. Post.
Allegro, Andante con Moto,
Minuetto, Presto.

The Brookshire Quartette
Helen Stringer, V1; Marie Boulerice, V2
Esther Bogoyo, Va; Norman Rosenbloom, Cel.

VAUGHAN WILLIAMS

Song Cycle: On Wenlock Edge
For Tenor, Piano and Strings.

Bill Bates, Tenor: Fred Kurban, V1
Anne Van Egmond, V2; John Whittaker, Va
Simone Desilets, Cel.; Ena Moffatt, Pno.

Poems from: "A Shropshire Lad"
by A. E. Housman.

DVORAK

Two Slavonic Dances
1. E minor 2. A major

Nancy Antonacci and Ena Moffatt

Quintette for Piano and Strings, Op 81.

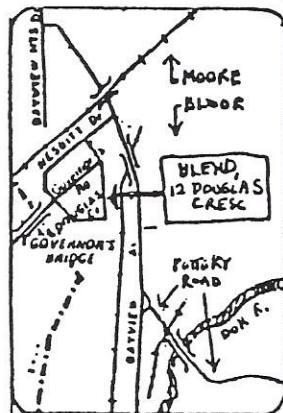
Allegro ma non Tanto.
Dumka: Andante con Moto
Scherzo: Furiantissimo-Molto Vivace.
Finale: Allegro.

Fred Kurban, V1; Joe de Mello, V2
Julio Iribani, Va; Linda Perkins, Cello.
Meri Gec, Piano.

THAT'S NOTHING
-IM 200!



THE NEXT MEETING WILL BE HELD
ON WEDNESDAY, APRIL 16 at 8.00pm
AT THE HELICONIAN HALL,
35 HAZELTON AVENUE.
CONVENER, NANCY ANTONACCI, Tel. 905-889-3945



THE HOME MUSIC CLUB

Wednesday, April 16, 1996 at 7:30 pm at the
HELICONIAN HALL
35, Hazelton Avenue, Toronto

(A short business meeting will precede the programme)

PROGRAMME

Liebeslieder Waltzes, Opus 52, nos. 1,6,9,15,18.

Johannes Brahms

*Virginia Anderson - soprano Jane Wilson - alto
Michael Arden - tenor David Briggs - Bass
Lorraine Muter-Humber and Betty Mayo - piano*

Sonata in A major

Franz Schubert

Allegro moderato - Andante - Allegro

Gladys Odegard - piano

Elegy for Oboe and Piano

Helen Greenberg

*Erika Rao - oboe
Nancy Antonacci - piano*

Two Psalms from the Song Cycle T'hillim

Helen Greenberg

*Shiru Ladonai, psalm 96
Hal'luyah, psalm 150*

*Virginia Anderson - soprano
Nancy Antonacci - piano*

*Serenade in D major, Opus 11
(Original version)*

*Johannes Brahms
(Reconstructed by Alan Boustead)*

*Allegro molto - Scherzo, allegro non troppo
- Adagio non troppo -
Menuetto - Scherzo - Rondo*

*Henneke Cats - flute Barry Craig and Kaye Royer - clarinets
Geoffrey Trump - bassoon Avram Selick - french horn
Fred Kurban - violin Richard Nurgitz - viola
Eric del Junco - 'cello Jennifer Macdonald - contrabass
Jason Collins - conductor*

(Next meeting will be on Sunday, May 25, 1997 at the home of Lorraine and Hugh Drew-Brook in Elora: the convenor is Donald Williams, (416) 766-2259)

THE HOME MUSIC CLUB OF TORONTO
(Founded 1897)

Sunday May 25, 1997 at 3:00 pm at the home of
Lorraine and Hugh Drew-Brook
(SW corner of Gold and John Streets), Salem (Elora)
Tel: (519) 884-0334
Convenor: Don Williams

PROGRAMME

Fantasy in F minor, opus 103

Franz Schubert

Nancy Antonacci and Ena Moffatt - piano, 4 hands

Trio Sonata in E major

Georg Philip Telemann

Soave - Presto - Andante - Scherzando

*Anthony Antonacci - flute, Alberto Behar - violin
Simone Desilets - 'cello, Nancy Antonacci - piano*

Six Songs from "To Julia"

Roger Quilter

Cancelled due
to illness

Poems by Robert Herrick, 1906

*The Bracelet The Night Piece
The Maiden's Blush Julia's Hair
To Daisies Cherry Ripe*

Jay Lambie - tenor, Louise Morley - piano

Sonatina for violin and piano, opus 137 #1

Franz Schubert

Allegro molto - Andante - Allegro vivace

Alberto Behar - violin, Ena Moffatt - piano

SHORT INTERMISSION

Sonata in F major, opus 54

Ludwig van Beethoven

In Tempo d'un Menuetto - Allegretto

Paul Kilburn - piano

Trio Sonata in C minor

Frederic Duvernoy

Adagio - Allegretto, Rondo

*Deena Rasky - violin Douglas Valleau - natural horn
Gladys Odegard - piano*

Fantasia, opus 19 #2

Alexander Scriabin

Louise Morley - piano

A pot-luck supper follows the programme. Each person must bring enough food for three people: wine and soft drinks will be provided. Please try to arrive between 2:30 and 2:50 pm to avoid a last minute bottleneck in the kitchen.

CENTENNIAL PROJECTS AND EVENTS

1. Home Music Club T-shirts designed by John Whittaker and worn for the first time by the quartet of flutists: Judy Wong, Tony Antonacci, Alice Chrysler and Rosalie Goldberg, at the November 1996 meeting at the Antonacci's.



2. Performance of the Centennial Madrigal, words by John Whittaker, set to music by W. S. Gilbert, from the MIKADO. Performers: Louise Morley, Jane Blackstone, William Bates and John Whittaker; Pianist: Ena Moffatt.

Now we've reached a hundred years,
Party time is here and many'll
Want to celebrate centennial
With some music less severe.

We want froth with plums to follow,
Schoenberg would be hard to follow,
And some works are far too long,
Oh, some works are far too long, too loong.

Of our Home Music Club we're proud,
But it's a party, for crying out loud!
Let's get out our party pieces:
Scherzos, bagatelles, caprices,
Fa la la la, Fa la la la la la

We're now a hundred years, a hundred,
A hundred years!

3. Premiere of the "Elegy" for Oboe and Piano and Two Psalms from the Song Cycle "T'hillim" by Helen Greenberg. Performers: Erika Rao, Oboe; Virginia Anderson, Soprano; Nancy Antonacci, Piano. The two premieres were given at the Heliconian meeting on April 16th, 1996.
4. Reference to the Home Music Club's history and current activities in an article by Ulla Colgrass on music performed in the homes of Torontonians today in the Globe & Mail, June 7, 1997.
5. The centennial book: The Home Music Club: One Hundred Years of Intimate Music Making
6. The centennial concert, October 24th, 1997, to be convened and organized by Jane Blackstone and John Whittaker. Printed invitations designed and produced by Shawnie Young.

THE GERHARD HEINTZMAN PIANO

Mark the stage of perfection reached in scientific piano building, and is to-day recognized as the modern measure of piano quality.

GERHARD HEINTZMAN, Limited

97 YONGE ST.

TORONTO

A. S. VOGT

STUDIO:
TORONTO CONSERVATORY OF MUSIC

W. O. Forsyth

(Director Metropolitan School of Music)

Planist and Teacher of the Higher Art of
Piano-Playing, Etc.

Private Studio—NORDHELMERS, TORONTO.

DR. FREDERIC NICOLAI
(From Brussels, Belgium)
'CELLIST

Concert Engagements Accepted.
Limited number of Pupils.

Studio: Room 219 St. James Chambers,
79 Adelaide St. East.

FRANK S. WELSMAN

PIANIST

* *

Studio for Lessons—Toronto Conservatory of Music.

Residence, 32 Madison Avenue.

ROBERT STUART PIGOTT

Singing Master

* *

Toronto Conservatory of Music.

DONALD C. MACGREGOR

BARITONE

CONCERTS RECITALS MUSICALES

793 Lansdowne Ave., Toronto

Dr. Albert Ham

Voice Production and Singing * *

TORONTO CONSERVATORY OF MUSIC or
381 JARVIS ST.

W. Y. ARCHIBALD

BARITONE

Oratorio, Concert, Recital Teacher of Singing

Studio: NORDHELMERS, TORONTO.

FRANK C. SMITH

SOLO VIOLINIST AND TEACHER
CONCERT ENGAGEMENTS * *

Address:

143 YONGE ST., TORONTO

A. T. CRINGAN, Mus. Bac.

Teacher of Vocal Culture and the Art of Singing.
Careful attention given to tone placing and development.

Studio—Toronto Conservatory of Music.

Residence—633 CHURCH STREET, TORONTO. * *

MARIE C. STRONG

Tone Production and Singing.

SOLOISTS SUPPLIED FOR SACRED AND SECULAR CONCERTS

STUDIO. . . . 97 YONGE STREET

Mr. J. M. Sherlock

Tenor Singer, and the Famous Sherlock Male
Quartette and Sherlock Concert Company.

Address, Room 3.

Nordhelmer's, Toronto.

** Members of the Home Music Club

FINALE

SUMMARY OF THE REPORT ON THE FIRST ONE HUNDRED YEARS

When you look back at the Home Music Club in the years after 1897 and compare it with the group today, you see a number of differences.

Canada's population at that time was more representative of the three predominant cultural groups: Indigenous, French and English. Ontario's cultural ties were largely with Great Britain, and the Home Music Club was pretty much a "WASP" organization. Today, reflecting Canada's world view, it is natural that the membership should come from many different backgrounds.

In 1897 and for the first half of the 20th century, Canada was involved periodically in wars: the Boer, the Great ("the war to end all wars"), and the Second World War. So patriotic feeling formed a large part of our psychological make-up, and were reflected in the words of sentimental ballads. More recently, Canada's involvement in wars has been peripheral to U.S. initiatives, and feelings of patriotism have become so shrunken that there is a self-negating cliché that abounds in our society (and with which the editor emphatically disagrees) that "we don't know who we are". Certainly this particular sentiment, this love of country, is laughably missing from the lyrics of current pop music.

The musical scene in Toronto at the turn of the 20th Century was smaller and closer knit. The fact, that an association founded by young and talented women should go on to include the conductor of the first Toronto Symphony Orchestra, the National Chorus, and musicians and singers who were well known artists of their day, tells us that the city moved at a more stately pace, with fewer distractions, than today.

Many members were winners of the Gold Medal for the highest marks taken in their Licentiate exams from the Royal Conservatory of Music. Anna Butland, for example, was Gold Medallist in 1895. This is quite a remarkable fact, as the first person graduated from the Conservatory only two years before. A list of winners, furnished by Wally Cochrane of R.C.M Examinations, goes back only as far as 1934, naming C. Isabel Wright as the first winner. She opens the section, "Reminiscences on the Home Music Club", under the name of Isabel Woodward Abraham. The names of winners are sprinkled through out this book. Any effort at a statistical report comes to a dead stop when one considers that there is a gap in the list of Gold Medallists extending from 1895 to 1934 and no Club membership lists from 1897 to 1966, only oblique references and a few programmes. The difference between 1897 and now is that many performers today may not take the R.C.M. Licentiate exam at all, preferring to take performance degrees from Canada's Universities for their musical credentials.

Many illustrious names appear later, people who joined the Club for the opportunity to perform before a small, sympathetic and musically knowledgeable audience; Lois Marshall, for example and Glen Gould, at the age of 14. But they left as their careers became more demanding. Musical activity has proliferated in Canada as elsewhere in the Western world, and the pressures of conducting and performing on the world stage preclude membership in an association of performers dedicated to fostering a discerning and non-threatening atmosphere for their recitals.

Canada has changed in other ways. With the rise of T.V., commercial sport, computer games, and the power of the press writer, many Canadians have become passive spectators and cynical observers of the passing scene. I think that our members today are proud of the fact that we are rebelling against this trend and maintaining the original impulse of the Club to actively perform.

Manners have changed and continue to do so.

Many have become less polite. "In-your-face" seems to be a prevailing style of communication today, and colloquial language contains a blossoming of "—ing" adverbs before adjectives.

We have certainly become more informal:

- in our behaviour in inter-relationships: for example, use of first names rather than Mr. and Mrs., and the absence of such conversational taboos as religion, politics and sex;
- in our dress: just imagine Mrs. Crowley's reaction to the sight of the shorts-wearing audience at a Shaw Festival play; and
- in our homes: a certain lived in-look is preferable to the formal, stage-setting of the "parlour".

How is the rise of Feminism reflected in the Club? A strong contrast is harder to draw here than with the above-mentioned differences. The women who launched the Club were already independent and creative people who could pass as role models today. And the women do continue to be the ones largely responsible for producing refreshments after the meetings - the kitchen detail? True, we don't label wives with their husband's first names - and often not with their last names either. But on the whole, the equal sharing of power in Club decision-making has remained unchanged over the century.

To sum up, there may be a diminuendo in the size of our music rooms and the formality of our dress and behaviour. Certainly the Club is enriched by the crescendo in the proliferation of variety in our cultural backgrounds. But the essential character of the Home Music Club has remained unchanged: the serious commitment to the highest quality of music and its performance, contributing to the enlightenment and pleasure of our fellow players. May it remain so through the second century of our Club's existence.

Louise Morley

Louise Morley
Editor

September 1997

About the Editor: Louise Morley won the Trail Woman's Musical Club Scholarship at the age of 16 and went to Vancouver to study piano privately with Frances Adaskin, while working on her B.A. at the University of British Columbia. After graduating she took her A.R.T.C. and remembers being examined by Greta Kraus. She then married and travelled east to Ottawa. Here, she played solo and chamber music, mainly broadcasting on the C.B.C. Ottawa's "Thursday Recital". After a year's French study in Quebec City, she shifted careers and took a M.A. in Linguistics and a job in linguistics



research in the Federal Government of Canada. After 4 years she returned to the University of Ottawa to take a Bachelor of Music degree, studying with Jean-Paul Sevilla, Karen Holmes and, particularly, Cynthia Floyd. She took her final year as a special student at the Faculty of Music, University of Toronto. Since then, she has accompanied students of both the Conservatory and the Faculty, performing in recitals of chamber music at Walter Hall, Hart House, and the Metropolitan United Church. She plays at Home Music concerts as well as at the Heliconian Club.

STATISTICS - 1996-97

POPULATION

Distribution of members by status	<u>Performing</u> 65	<u>Associate</u> 12	<u>Inactive</u> 2
Distribution by gender	<u>Male</u> 32	<u>Female</u> 47	
Distribution by choice of instrument	<u>Vocal</u> 8	<u>Piano</u> 19	
	<u>Strings</u> 21	<u>Woodwinds</u> 15	
	<u>Brass</u> 3	<u>Miscellaneous</u> 1 Guitar 1 Vibraphone	

FINANCES

Balance at year-end for 1898-99 (earliest record)
55c

Balance at year-end for 1997
\$1533.00

THE BOARD OF THE HOME MUSIC CLUB 1996-1997

Members at large



Don Williams
The Executive

Anne van Egmond

Mary Vandervennen

John Whittaker



Barry Craig
Secretary

Nancy Antonacci
Vice President

Ena Moffatt
President

Louise Morley
Treasurer

MEMBERSHIP LISTS

1966

Aykroyd, Mrs. W. (Piano)	117 Mildenhall Rd. Toronto 12	HU-1-2879
Aykroyd, Mr. W. (Associate)	" " "	"
Brown, Mrs. Bruce (Soprano)	40 Bennington Heights Dr. Tor. 17	425-2552
Brown, Mr. Bruce (Associate)	" " "	"
Byram, Mrs. A. (Piano)	20 Roxborough St. West Tor. 5	922-8737
Budd, Mr. Philip (Oboe)	407 St. Clair Ave. East Tor. 7	488-9452
Bixley, Mr. Brian (Clarinet)	142 Hilton Avenue, Toronto 4	534-7327
Capling, Miss Mabel (Piano)	170 St. Clair Ave. East Tor. 7	HU-5-0034
Corner, Mr. H. (40 Alberta Ave. Toronto 6	LE-5-1714
Cox, Mrs. G.H. (Viola)	10 Randall Cresc. Scarboro	AM-7-0061
Del Junco Mrs. E. (Flute)	196 Roxborough Dr. Toronto 5	924-5248
Dembeck, Mrs. J. (Piano)	219 Wanless Ave. Toronto 12	489-6432
Dempster, Mr. N. (Cello)	4 Earl Street Toronto 5	922-5746
Edwards, Mrs. S. (Soprano)	25 Montessor Dr. Willowdale	221-9734
Elsaesser, Mr. R. (Piano)	484 Church St. Apt. 1206, Tor. 5	924-5104
Ferguson, Mrs. G. (Soprano)	46 Robina Avenue Toronto 10	LE-6-6823
Ferguson, Dr. G. (Associate)	" " " "	" "
Fleming, Mrs. A.L. (Associate)	63 Rosedale Heights Dr. Tor. 7	HU-9-4766
Foley, Mrs. V. (Piano)	1 Fairfield Rd. Toronto 12	HU-5-6340
Foster, Mrs. Wm. (Piano)	5 Highbourne Rd. Toronto 7	928-3456 (office
Frick, Mr. Martin (Tenor)	179 College St. Toronto 5	923-9051 - - -
Fistell, Mrs. I.	203 Sandbourne Cresc. Willowdale	223-7298
Hagerman, Mrs. A.R. (Violin/Viola)	122 Garfield Ave. Toronto 7	HU-3-8806
Holmes, Mrs. M. (Piano)	27 Hemford Cresc. Don Mills	444-2454
Holmes, Mr. M. (Bass)	" " "	" "
Joyce, Mrs. D. (Piano)	58 Colin Ave. Tor. 12	HU-1-7462
Jones, Mrs. G. (Soprano)	86 Brooklawn Ave. Scar.	AM-1-3534
Jones, Mr. G. (Violin)	" " "	"
Kilburn, Mr. Paul (Piano)	482 Woburn Ave. Toronto 12	789-3978
Kilburn, Mrs. Weldon (Piano)	176 Coldstream Ave. Toronto 12	HU-8-5102
McBey, Mrs. R. (Piano)	54 Morewood Cresc. Bayview Gdns Willowdale	223-3709
Malone, Mr. Brian (Baritone)	244 Cedarvale Ave. Toronto 12	691-3129
Mittler, Mrs. N. (Violin)	199 Inglewood Drive, Tor. 7	HU-5-5801

Moir, Miss Alice (Soprano)	111 Oriole Parkway, Tor. 7	483-7101
Morrison, Miss Shirley (Piano)	45 Oriole Parkway, Tor. 7	481-9673
Murray, Mrs. Gordon, (Piano)	56 Sandringham Drive, Tor. 12	489-8463
Murray, Miss Rosalind (Mezzo Soprano)	" " "	"
Patterson, Mrs. A.M. (Contralto)	450 Roselawn Avenue Toronto 12	
Powrie, Mr. Erwin (Tenor)	382 Brookdale Avenue Toronto 12	787-9937
Pratt, Dr. K.E. (Viola)	94 Roxborough Drive " 5	
Rasmussen, Mrs. Joan (Violin)	1 Harewood Ave. Scarborough	266-5148
Richardson, Miss Marion (Associate)	122 Garfield Ave. Toronto 7	HU-3-8806
Richardson, Mrs. R. (Associate)	640 Huron St. Toronto 5,	WA-2-5349
Richardson, Mr. R. (Clarinet)	" "	"
Ridyard, Mr. John (Bass)	48 Lawton Blvd. Toronto 7 Apt. 18	924-5638
Rueter, Miss Greta (Piano)	130 Bannockburn Ave. Tor. 12	RU-2-8750
Rutledge, Mrs. Megan (Soprano)	17 Lascelles Blvd. Tor. 7 Apt. 104	HU-1-2807
Scherk, Prof. P. (Cello)	247 Yonge Blvd. Toronto 12	485-5800
Schienze, Mr. Walter (Tenor)	174 Parkview Ave. Willowdale	221-3161
Thompson, Mr. W. (Tenor)	42 Duplex Ave. Toronto 7	HU-5-4622
Thompson, Mrs. W. (Associate)	" "	"
Timmins, Mrs. H. (Alto)	323 Cortleigh Blvd. Tor. 12	RU-2-0751
Van den Bergh, Mrs. R. (Soprano)	343 Sugar Maple Lane, Richmond Hill	884-4141
Valleau, Mr. D. (Fr. Horn)	33 Woodlawn Ave. We. Toronto 7	924-3947
Ward, Mr. Harry (Baritone)	7 Spring Garden Blvd. Tor. 18	BE-1-5377
Weichel Mrs. A.E. (Soprano)	361 Greenfield Ave. Willowdale	225-6917
Woodward, Mrs. H.E. (Piano)	14 Sandalwood Place, Don Mills	447-6286
Williams, Mr. Donald	23 Bridge view Ave, Toronto 9	
Ralph Richardson	890 Park Avenue West, Burlington, Ont.	
Zacour, Norman P. (oboe)	17 Stuart Cresc., Willowdale	
Hugh Lawford (Cello)	140 Golfdale Rd. Toronto 12	
Mr. B. Hadidian (Violin)	4 Overland Drive Don Mills	
Alain Beaudot (Piano?)	1365 Bayview Ave	

October/66

THE HOME MUSIC CLUB

Membership List (1997/98 Season)

Michel	Allard	Piano	31 Dittmer Cres.	Rexdale	M9W 4P7	(416)-745-7139
Virginia	Anderson	Soprano	43 Newbury Dr.	Newmarket	L3Y 4P9	(905)-895-6486
Anthony	Antonacci	Flute	11 Albion Close	Thornhill	L3T 2H8	(905)-889-3945
Nancy	Antonacci	Piano	11 Albion Close	Thornhill	L3T 2H8	(905)-889-3945
William	Bates	Tenor	4653 Dreyber Court	Pickering	L1V 3H8	(905)-683-3774
Alberto	Behar	Violin	45 Meadowcliff	Scarborough	MLM 2X8	(416)-265-1816
Mildred	Bennett	Piano	204 Strathearn R.rd.	Toronto	M6C 1S4	(416)-782-1585
Jane	Blackstone	Piano	740 Eglinton Ave W. #305	Toronto	MSN 1C4	(416)-781-2009
Ralph	Blend	Clar/Cello	12 Douglas Cresc.	Toronto	M4W 2E7	(416)-921-5897
Wendy	Humber Bornstein	Oboe	149 Elgin Mills Rd. W.	Richmond Hill	L4C 4M1	(905)-737-0699
George	Brough	Piano	4 W. Sherbourne St. #401	Toronto	M4W 2T1	(416)-921-3072
Henneke	Cats	Flute	16 Gwendolen Cres.	North York	M2N 2L7	(416)-226-4306
Alice	Chrysler	Flute	27 Kelway Blvd.	Toronto	MSN 1H2	(416)-487-7094
Geoffrey	Cooper	Tenor	322 Douglas Ave.	Toronto	MSN 1H1	(416)-784-1223
Barbara	Cooper	Contralto	322 Douglas Ave.	Toronto	MSN 1H1	(416)-784-1223
Dorothy	Cox	Inactive	10 Randall Cresc.	Scarborough	MLM 3J8	(416)-267-0061
Barry	Craig	Clarinet	44 Viewmount Ave.	Toronto	M6B 1T4	(416)-783-2867
Rita	Wilder Craig	Associate	44 Viewmount Ave.	Toronto	M6B 1T4	(416)-783-2867
Juliette	del Junco	Flute	58 Hogarth Ave.	Toronto	M4K 1K1	(416)-465-7478
Joseph	deHelleo	Violin	12 Warton Court	Thornhill	L3T 2P4	(905)-771-6547
Rosamaria	deHelleo	Associate	12 Warton Court	Thornhill	L3T 2P4	(905)-771-6547
Simone	Desilets	Cello	1340a Danforth Avenue	Toronto	M4J 1M9	(416)-463-0319
Lorraine	Drew-Brook	Soprano	Box 249	Elora	N0B 1S0	(519)-846-5786
Hugh	Drew-Brook	Associate	Box 249	Elora	N0B 1S0	(519)-846-5786
Ralph	Elsaesser	Piano	470 Parkwood Court	Waterloo	N2L 4A8	(519)-884-0334
Helen	Elsaesser	Vln/Vla	470 Parkwood Court	Waterloo	N2L 4A8	(519)-884-0334
Laura	Findlay	Clarinet	163 Kingsdale Ave.	Willowdale	M2N 3W8	(416)-226-5845
Meri	Gec	Piano	560 Finch Ave. W.	Willowdale	M2R 1N7	(416)-736-4694
Judy	Ginsberg	Cello	176 Moore Ave.	Toronto	M4T 1V8	(416)-489-3888
Rosalie	Goldberg	Flute	28 Wildgingerway	Downsview	M3H 5X1	(416)-635-5730
Esther	Goodman	Violin	8 Delia Court	Downsview	M3H 3G8	(416)-633-1847
Len	Goodman	Associate	8 Delia Court	Downsview	M3H 3G8	(416)-633-1847
Hans	Goudsmit	Violin	20 Baif Blvd. #309	Richmond Hill	L4C 8T1	(905)-737-6319
Anneke	Goudsmit	Associate	20 Baif Blvd. #309	Richmond Hill	L4C 8T1	(905)-737-6319
Helen	Greenberg	Associate	5 Canary Cresc.	Willowdale	M2K 1Y9	(416)-223-1717
Bernard	Hadidian	Violin	4 Overland Drive #303	Don Mills	M3C 2C4	(416)-447-6733
Lorraine	Muter Humber	Piano	49 Warlock Cresc.	Willowdale	M2K 2H8	(416)-226-5266
William	Humber	Associate	49 Warlock Cresc.	Willowdale	M2K 2H8	(416)-226-5266
Julio	Iribarne	Vln/Vla	29 Banstock Drive	Willowdale	M2K 2H5	(416)-223-8372
Dorothy	Joyce	Piano	58 Colin Ave.	Toronto	M5P 2B9	(416)-481-7462
Paul	Kilburn	Piano	879 Sheppard Ave. W. #2	Downsview	M3H 2T4	(416)-638-7332
Fred	Kurban	Violin	22 Michael Drive.	Willowdale	M2H 2A3	(416)-493-8149

Denis	Lehotay	Vln/Vla	46 Thornhill Ave.	Toronto	M6S 4C5	(416)-763-5374
Joan	Lehotay	Vibraphone	46 Thornhill Ave.	Toronto	M6S 4C5	(416)-763-5374
Richard	Lloyd	Bassoon	71 Riverside Blvd.	Richmond Hill	L4J 1H8	(905)-889-6068
Jennifer	Macdonald	Double Bass	1055 Bay St. Apt. 712	Toronto	M5R 2M6	(416)-968-5924
Jerry	McKin	Piano	17 Hillcrest Ave.	Willowdale	M2N 3M4	(416)-223-1836
Sheila	Conolly McKin	Soprano	17 Hillcrest Ave.	Willowdale	M2N 3M4	(416)-223-1836
Margaret	MacMillan	Piano	109 Fred Varley Dr.	Unionville	L3R 1T1	(905)-513-0293
Carol	Marx	Fr. Horn/Pno.	44 Brookshire Circle	Thornhill	L3T 7B4	(905)-731-3389
Theresa	Kathers	Flute	76 Gates Avenue	Toronto	M4C 1T6	(416)-693-7848
June	McBey-Thomson	Piano	54 Morewood Cresc.	Willowdale	M2K 1L7	(416)-223-3709
Jin	Thomson	Bass	54 Morewood Cresc.	Willowdale	M2K 1L7	(416)-223-3709
Klisabeth	Mittler	Violin	199 Inglewood Drive	Toronto	M4T 1H8	(416)-485-5801
Ena	Hoffatt	Piano	171 John Str.	Thornhill	L3T 1Y8	(905)-889-9360
Louise	Morley	Piano	136A Euclid Avenue	Toronto	M6J 2J9	(416)-603-2834
Gladys	Odegard	Piano	62 Wellesley St W, #1805	Toronto	M5S 2X3	(416)-966-1897
Linda	Perkins	Cello	184 Gough Ave.	Toronto	M4K 3P1	(416)-463-6353
Alan	Pollard	Vln/Vla/Ten.	60 Covington Rd.	Toronto	M6A 1G3	(416)-787-6608
Flora	Pollard	Associate	60 Covington Rd.	Toronto	M6A 1G3	(416)-787-6608
Erika	Rao	Oboe/E. Horn/Vla	4 Worden Cresc.	North York	M3B 1B6	(416)-445-3370
Joan	Rasmussen	Violin	5 Massey Sq/Penthouse #15	Toronto	M4C 5L6	(416)-699-5324
Morman	Rosenblum	Cello	77 Brookshire Circle	Thornhill	L3T 7B4	(905)-886-9773
Evelyn	Rothstein	Pno/Hpscnd	33 Harbour Sq. #2081	Toronto	M5J 2G2	(416)-366-6166
Howard	Sagmur	Oboe/E. Horn	5 Morewood Cresc.	Willowdale	M2K 1L8	(416)-224-2118
Avram	Selick	French Horn	37 Heathview Ave.	Willowdale	M2K 2C2	(416)-226-4249
Peter	Solomon	Piano/Bass	251 Old Forest Hill Rd.	Toronto	M6C 2H5	(416)-781-4745
Belen	Stringer	Violin	354 Wenlock Ave.	Richmond Hill	L4C 1M9	(905)-884-0816
Bill	Thomas	Bass	10 Eckart Ave.	Unionville	L3R 1P2	(905)-477-4288
Betty	Thomas	Pno/Cl/Hpscnd	10 Eckart Ave.	Unionville	L3R 1P2	(905)-477-4288
Douglas	Valleau	Fr. Horn	980 Broadview Ave. #905	Toronto	M4K 3Y1	(416)-465-7794
Mary	Vander Vennen	Piano	1 Massey Sq. #1910	Toronto	M4C 5L4	(416)-690-4774
Anne	van Egmond	Violin/Vla	461 St Germain Ave.	Toronto	M5M 1W9	(416)-782-6375
Lillian	Weichel	Soprano	150 Royal Valley Drive	Caledon	L7C 1B3	(905)-843-3724
Arthur	Weichel	Associate	150 Royal Valley Drive	Caledon	L7C 1B3	(905)-843-3724
William	Westcott	Piano	184 Gough Ave.	Toronto	M4K 3P1	(416)-463-6353
John	Whittaker	Bar/Viola	15 Amity Rd.	Mississauga	L5M 1P1	(905)-826-4692
Dorothea	Wiley	Inactive	23 Mill Road	Port Dover, ON	N0A 1N1	
Douglas	Wilkes	Guitar/Pno	147 Chartwell Rd.	Oakville	L6J 3Z7	(905)-845-0534
Nancy	Wilkes	Associate	147 Chartwell Rd.	Oakville	L6J 3Z7	(905)-845-0534
Donald	Williams	Recorder	255 Glenlake Ave. #1712	Toronto	M6P 1G2	(416)-766-2259
Jane	Wilson	Vln/Vla/Bass	65 Carrington Drive	Richmond Hill	L4C 8A5	(905)-884-1210
Judy	Wong	Flute	25 Bedford Rd. #408	Toronto	M5R 2K1	(416)-926-3709
Shawnie	Young	Viola	25 Birdsall Ave.	Toronto	M4R 2B7	(416)-486-7630

Please inform the Secretary, Barry Craig, of any change/error in this list. Thank you.

Home Music Club Executive Committee, 1997 - 1998

President	Ena Hoffatt	Members at large	Anne Van Egmond
Vice President	Nancy Antonacci		Mary Vander Vennen
Treasurer	Louise Morley		John Whittaker
Secretary	Barry Craig		Donald Williams

THE CONSTITUTION AND RULES OF THE HOME MUSIC CLUB
(as amended March 1987)

CONSTITUTION

ARTICLE

1 The name of the association shall be The Home Music Club of Toronto.

2 The Club exists to provide a forum wherein its members may perform, and hear performed, vocal and instrumental music at the highest attainable standard.

3 The officers of the Club shall be the President, the Vice-President, the Secretary and the Treasurer who, with four additional members, shall be elected at a general meeting to act as an Executive Committee. The immediate Past President shall be an ex-officio member of the Executive Committee for a period coinciding with the term of the succeeding President.

4 The Executive committee shall be responsible for ensuring that the affairs of the Club are conducted in an efficient and timely manner, and for bringing to members' notice any significant deviations from the Constitution or Rules of the Club. The President shall be the Convener and Chairman of the Committee, and its spokesman when required.

The Vice-President shall act as assistant to the President, and as his deputy on occasions of his absence.

It shall be the duty of the Secretary to take minutes of business meetings, compile and send notices of meetings, write letters, etc.

The Treasurer shall collect fees, notify those in arrears, pay expenses and keep the accounts.

5 The Executive Committee shall meet as necessary to conduct the business of the Club and shall fill any vacancies that may occur; such appointments to be valid for the remainder of the season. Five members of the Executive shall constitute a quorum. The Executive Committee will draw up a slate of officers for the coming season and present it at the Annual General Meeting.

6 Candidates for membership must be proposed and seconded by club members and approved by a majority of the Executive. In approving new members the Executive shall give due consideration to the balance of active and associate members and to the balance of instruments and voices as well as to musical proficiency.

7 There shall be 4 classes of membership, Active, Associate, Life and Inactive. An Active member is one who participates in programs. The husband or wife of an Active member may be an Associate member. A formerly Active member may be privileged to retain Associate membership. Further Associate members may be elected only at the discretion of the Executive. The Executive Committee may recommend for confirmation by the Club that Life Membership be conferred on an Active or Associate member who has, in their opinion, been a valued member over a long period of years. Life members shall be exempt from fees. Inactive members are formerly active members who plan to become active again in future and, meanwhile, wish to remain on the mailing list. Combined active and associate membership shall be limited to a number fixed in the rules.

8 Membership fees shall be fixed in the rules.

9 There shall be an Annual General Meeting for election of the Executive, for fixing the fees for the coming year, for amending the constitution, if necessary, and for any other business. Any member wishing to bring business before the Annual Meeting must give notice to the Executive at least three weeks beforehand.

10 The constitution may be amended at the Annual Meeting. Notice of the proposed change must be circulated to the membership at least two weeks before the said Annual Meeting and the change must be approved by a two-thirds majority of those present. A quorum for such a meeting shall be 25 active, associate and life members.

11 The rules may be amended at any regular meeting of the Club. Notice of the proposed change must be circulated at least one week before the meeting and the change must be approved by a majority of the members present. A quorum shall be 20 members.

12 Proposals for changes in the constitution or rules must be brought forward by the Executive. However suggestions for such changes are welcome at any time from the membership.

RULES

1 Essentials of membership shall be that members participate as performers and, with reasonable regularity, as listeners. Since the size of the Club is limited for reasons of accommodation it may be necessary for members who do not participate to make room for new members.

2 Size of membership: the number of active and associate members is limited to 75.

3 It is the responsibility of the members to prepare music to be offered for performance and to advise the Executive of their availability.

4 It is the responsibility of the Executive to select the performers and programmes and to ensure that, as far as is practicable, every active member has a chance to perform.

5 Performers, and the Executive, should give priority first to members, then to guests who are applicants for membership, before inviting non-members to participate in performances.

6 Performers must inform the Secretary of the details of their program items and the names of the participants not less than two weeks before the meeting date.

7 Before making a recording of a performance, the permission of all the performers must be obtained.

8 Guests may be invited to meetings but the host should be contacted beforehand to make sure there is enough space.

9 Membership Fees:
Active or Associate - \$12 per year.
Couple - \$20 per year.
Inactive - \$2 per year.
Life - no fee.

10 Failure to pay fees by the last meeting of the year, when notice has been sent, shall be grounds for termination of membership.

11 Expenses: hosts will be reimbursed for reasonable expenses. It is recommended that refreshments be provided on a modest scale.

Members will notice that this Constitution is out of date: for instance, fees in 1996-97, instead of being \$12 - \$20 - \$2, were \$20 - \$30 - \$5. The board will be meeting in November to make the amendments necessary for our current needs.

ACKNOWLEDGEMENTS

The photograph and the biography of the young Anna Butland was kindly provided by her daughter, Mrs. Kay Kennedy.

The portrait of Elizabeth McGillivray Knowles and the photographs of the Bloor Street Studio are from the Gordon Conn Collection, in the E.P. Taylor Library, and are reproduced here with the permission of the Art Gallery of Ontario.

All members' biographies that are initialled by the contributors to the Encyclopaedia are reproduced by authority of the Encyclopaedia of Music in Canada unless otherwise identified.

The programme of the concert given by Myrtle Hare and Muriel Gidley is reproduced with the kind permission of Muriel Gidley Stafford.

The music from the song "Papillon" and the "Note on Lieut. Col. T. B. Richardson" are from the Thomas Bedford Richardson fonds; courtesy of the Music Division, National Library of Canada, and are reproduced with the permission of the Richardson family.

The first page from the song "I dare not ask", by Horace Corner, is reproduced by permission of his son, E. A. Corner. (Both songs, in complete form, and other music by the two composers can be found in the Club archives).

A collection of programmes from 1961 to the present is almost complete and is held by the President in the Club archives. Photocopies of photographs not appearing in this book (for example, the McGillivray Knowles studio in the Confederation Life Building) are also available in the archives.

The cover of the centennial book was designed by artist John Whittaker.

The frontispiece is decorated with a line drawing, modified by Louise Morley - with apologies to the painter- of a painting by Moritz von Schwind. She also did the drawings of the homes from the past.

Photographs of Interiors of Homes for Concerts Today and of the Club Executive were taken by Alice Chrysler. Alice also photographed some Club members and several pieces of Richardson family memorabilia such as the silver tray, the portrait of Anna Richardson, and the Richardson family trio.

The Editor would like to thank her husband, David, for sharing in the stresses of producing this book, as well as for proof-reading and advising on the most effective use of the computer.





Home Musical Club

(Founded 1897)