

MUSICAL CANADA

MUSICAL CANADA: A STUDY OF MUSIC CRITICISM AND
JOURNALISM IN AN EARLY TWENTIETH CENTURY CANADIAN MUSIC
PERIODICAL

BY

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Abstract

As one of Canada's longest continuing music periodicals, Musical Canada (1906-1933) is an important representative of musical sentiment at the early part of this century. Due to its extensive coverage of Canadian musical events, the journal appealed to both music lovers and professional musicians alike. Throughout its publication history, Musical Canada tried to uphold its ideal of providing Canada with an indigenous music journal which would reflect the thoughts and interests of its musical community, and thereby fill a void in Canadian music journalism of that time. As a thorough chronicle, Musical Canada now can function as a valuable resource for information on the concerts, competitions, musicians, and general musical sentiment of its period.

Apart from examining the details of the publication, this thesis discusses the editors, critics, journalists, and composers who contributed to Musical Canada, what they contributed, and the influences that they had upon the journal. Issues raised throughout Musical Canada's twenty-seven years are evaluated with particular emphasis on nationalism and musical items of interest to the nation. A selection of original articles and compositions from the

music supplement are compiled in two appendices - the former is indexed chronologically, then by author/composer.

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INTRODUCTION

During its twenty-seven years of existence, from 1906 until 1933, Musical Canada stood as a witness to the changes and growth that were taking place in the musical world, particularly in Canada. Considering the extraordinary events that occurred outside the musical world during this period (World War One, and the stock market crash, followed by the Depression), it is remarkable that any publication could survive. It is perhaps even more remarkable that a magazine devoted to the arts could thrive, especially in a country with such an unwelcoming artistic environment as was found in Canada during that time.

In its initial year of publication, 1906, the magazine was entitled The Violin. The following year the name was changed to Musical Canada. As a specialized music journal, Musical Canada reflected the new complexity in musical life which appeared after the turn of the century. Music magazines were now catering to the needs of individual groups: educators, concert-goers, and businessmen.¹ Perhaps the greatest strength of Musical Canada was the diverse audience which it attracted. Not only was it appealing to

¹Helmut Kallmann, A History of Music in Canada 1534-1914 (Toronto: University of Toronto Press, 1960), p. 195.

the average music lover, but also to the many types of professional musicians (vocalists, organists, bandsmen, pianists, etc.) active at that time in Canada.

Musical Canada was a magazine that urged Canadians to take pride in and to promote the Canadian musical cause. Its aim was to raise the status of the Canadian musician and to improve the conditions that affected music in this country. The following observations, reprinted in the various issues of Musical Canada which appeared shortly after it commenced publication under this title in 1907, attest to the void that this periodical filled, and the spirit with which it was welcomed.

"...there is a variety in the articles contributed which renders the publication unusually attractive." Canadian Courier²

"[Musical Canada] is now equal to, if not better than the musical papers of the United States."³
Allan R. Morash, Mayor of Lunenburg, Nova Scotia

"...it is expected that the new publication will soon be regarded as an authority on musical subjects in Canada."⁴
Henry Warshawski, San Francisco

"...[Musical Canada] compares very favorably with the best musical magazines for it is bulky and devoid of padding. It is talked about already in England and quoted from."⁵
W.H. Breare, Harrogate Herald

²Musical Canada 2 (July 1907): 129.

³Allan R. Morash, Musical Canada 2 (August 1907): 175.

⁴Henry Warshawski, Musical Canada 2 (August 1907): 187.

⁵W.H. Breare, Musical Canada 2 (August 1907): 187.

"...[Musical Canada is] a real factor in the development of art sentiment in Canada."⁶
Mail and Empire

Musical Canada had its work cut out for itself, considering all of the developments in the musical realm taking place during its years of existence. The following pages will survey the changing Canadian musical scene, which served as the backdrop for the activity of the journal.

The first decade of this century was a period of transition for music in Canada. Music education was on the rise in the public school system and conservatories were flourishing.⁷ It seems that it finally had become acceptable to show more than a passing interest in the arts. During this period, amateur musicians were maturing into professional musicians, resulting in the development of professional musical communities.⁸ This does not mean that the amateur choral societies and chamber groups diminished in popularity. Although a new age of musical interest and professionalism was beginning, amateur groups were still very much a part of the musical life in Canada.

Some areas of musical endeavor did not seem to make any real progress prior to World War One. One such area was composition. Canada was still exhibiting strong ties to

⁶Musical Canada 2 (December 1907): 381.

⁷Clifford Ford, Canada's Music: An Historical Survey (Agincourt, Ontario: GLC Publishers Limited, 1982), pp. 52-53.

⁸Ibid., p. 121.

France and England, carrying with it a strong "colonial" causality that was reflected in a mistrust of Canadian musicians and composers.⁹ Thus, most compositions tended to imitate the European prototypes. As Helmut Kallmann has noted:

...there is no history of orchestral writing for the same period [nineteenth and early twentieth century], only an accumulation of examples, examples that have everything to do with European models and European teachers, and almost nothing with one another.¹⁰

Although most of the music from this time-period also tends to be conservative in style, there are some notable exceptions. For example, "Tintamarre" by J. Humfrey Anger, "Trois Préludes" by George Brewer, "Trois Pièces brèves" by Georges-Emile Tanguay, and "Trois Préludes" by Rodolphe Mathieu all reflect the influence of Debussy.¹¹

Frequently, musicians not intent on composing would be obliged to write music for specific occasions. For example, choir directors, band leaders, and teachers often found themselves in the position of having to compose for a particular event. Therefore, the music from this time also had a tendency to be utilitarian, written either to fulfill

⁹Ibid., p. 52.

¹⁰The Canadian Musical Heritage Society, Piano Music, vol. 6 ed. by Helmut Kallmann (Ottawa: Canadian Musical Heritage Society, 1990), p. v.

¹¹Ibid., p. vi.

a pedagogical or a liturgical function.¹² After the First World War, composition did take a step forward, to the extent that some pieces took on national characteristics through the setting of Canadian poetry, the use of folk material, and "landscape settings".¹³

Even after 1930, when composition had stylistically improved, it was difficult for Canadian composers to have their music performed in their own country. This was partly due to the concert managers who felt that the inclusion of Canadian works on a programme would result in an empty house. Also, apart from the orchestral and choral groups, most of the concert performers were from outside Canada, and therefore works by Canadian composers were foreign to them.¹⁴ It became apparent that any indigenous composer wishing to establish a reputation had to do so outside of Canada.

The period between the First and Second World Wars was one of development in the area of performance. Many ensembles were established during this period, particularly orchestras.¹⁵ Bands and choirs continued to lead a healthy

¹²Godfrey Ridout, "Fifty Years of Music in Canada? Good Lord I Was There for All of Them!", in The Arts in Canada, ed. W.J. Keith and B.-Z. Shek (Toronto: University of Toronto Press, 1980), p. 127.

¹³Ford, p. 146.

¹⁴Ridout, p. 126.

¹⁵Ford, p. 104.

existence even while the wave of professionalism was gathering force.

Music criticism was an area that was slow to progress. Reviews were either non-committal or inclined to extremes - severe in condemnation or high in praise.¹⁶ It is quite reasonable to expect criticism to be trivial during this time, considering that Canada was a young country and that its own music had not yet developed to a stage which could withstand a truly critical scrutiny. As J.D. Logan has noted, in a young country aesthetic taste needs careful "mothering" in order to be genuine.¹⁷ It also requires education on the part of both the critic and the audience, which is idealistic even in an older country with a long-standing music tradition, but exceptional and improbable in a country with a brief musical history.¹⁸

The technology which produced radio broadcasting and the phonograph did much to bring the rural and more isolated communities across Canada up-to-date. The first broadcasting on a regular basis began in 1919 and by 1927 there were forty stations across the country.¹⁹ Although

¹⁶J.D. Logan, Aesthetic Criticism in Canada - Its Aims, Methods and Status (Toronto: McClelland, Goodchild, and Stewart Publishers, 1917), p. 8.

¹⁷Ibid., p. 7.

¹⁸Ibid., p. 27.

¹⁹Timothy J. McGee, The Music of Canada (New York: W.W. Norton and Co. Inc., 1985), p. 83.

radio was able to generate a new sense of national awareness, it did have some negative side effects. Because broadcasting emanated from cities with large musical communities, it tended to focus mainly on their activities, thereby adding to the already divisive situation of regionalism in Canada.²⁰

By 1930, education outside of the public school had fallen on hard times. The conservatories that had profited before World War One were now suffering economically. The sad joke among music teachers was "my music pupil comes today".²¹

As a specialized music journal, Musical Canada can offer insight into the above-mentioned changes. Through its contemporary account of current musical events and the testimony of those active in the musical community, such a periodical can add sentiment and understanding to historical facts. Thus, this thesis will not merely catalogue the content of Musical Canada, but will provide a detailed study of the journal as a reflection of music criticism, journalism, and musical life during this important period in Canadian musical history.

The first chapter of the thesis discusses the publication history and format in detail. As will be shown, the publication history mirrors the changing musical

²⁰Ford, p. 103.

²¹Ridout, p. 118.

situations in Canada, while the format reflects changes in ownership and editorship, which in turn had an affect on the readership.

One reason for the success and popularity of Musical Canada was its contributors. Thus, the second chapter examines the editors, writers, and composers who contributed to this periodical. Biographical information on their background as writers and musicians is studied. The value of their contributions to Musical Canada and through the journal, to Canadian musical life, is assessed.

The third chapter is a critical examination of the issues raised throughout Musical Canada's long existence. Particular emphasis is placed on issues and events that are of a national interest (including education and criticism), which is understandable considering, among other things, the title and editorial philosophy of the journal.

The fourth chapter is comprised of a series of conclusions, drawing together the elements discussed throughout the thesis and judging the degree of success which Musical Canada was able to achieve with respect to its policies and aspirations.

The final section consists of two appendices; the first is a selective catalogue of the major original articles and reviews of the journal, indexed chronologically. The articles that are included in this

appendix have been chosen because they fulfill one or more of the following criteria:

- 1.) they have been cited in the text of the thesis
- 2.) they represent important articles by editors and major contributors
- 3.) they are of topical interest
- 4.) they are of biographical interest
- 5.) they are part of a series

The second appendix catalogues the compositions that appeared in the music supplement of Musical Canada. It is also indexed chronologically.

It should be noted that two complete volumes of Musical Canada are missing from the appendices (1922 and 1923), and that several years are incomplete with fewer than six representative issues (1906, 1911, 1918, 1919, 1920, and 1921).²²

²²Despite investigating the holdings of the libraries indicated in the Union List of Music Periodicals in Canadian Libraries and frequent inquiries through the auspices of the McMaster University Mills Memorial Library, these issues were not located. Instances where libraries were reported to hold certain issues which they in fact did not hold were not uncommon. Conversely, the Hamilton Public Library did house a large collection which only received a cursory mention in the Musical Canada entry in the Encyclopedia of Music in Canada.

Chapter One

The Publication

The purpose of this chapter is to provide a largely factual account of Musical Canada (its publication history, editors, physical appearance, departments, etc.), which is accompanied by some personal observations. The editors, authors, composers, and the particular topics of the journal will be discussed in detail in succeeding chapters.

The Publication and Its Editors

In 1906, Musical Canada was established under the title The Violin. The name was chosen by the journal's founder and editor, Edwin R. Parkhurst, because of his particular interest in that instrument. Although the name was changed to Musical Canada in May of the following year (with a new volume number), The Violin remained with the magazine in the form of a distinct department until the December number of 1910.¹

¹In spite of Parkhurst's labelling of "department", The Violin appeared to act more as an individual magazine in combination with Musical Canada. Not only did it have its own masthead with the date and volume number, but it also listed E.R. Parkhurst as its editor and proprietor.

Even at this early stage in its artistic development, it seems that Canada viewed itself as a country with musical potential.² Although the subtitle of the magazine was "A Monthly Journal of Musical News, Comments and Gossip for Professionals and Amateurs", the first issue in March of 1906 claimed:

Its chief design is to reflect the opinions, ambitions and the aims of the makers of music in the Dominion, something that no foreign journal can satisfactorily do. The musical doings of Canada assume very microscopic proportions when chronicled in the United States or British journals, and events of great importance to us are treated with perfunctory brevity.³

In its first year of publication, the journal maintained only one regular staff member along with various other contributors. After 1907, Musical Canada expanded its operation, boasting representatives in Hamilton, Winnipeg, Montreal, Ottawa, Oshawa, New York, London, a travelling correspondent in Europe, and temporary correspondents in Florence and Dresden (who made only infrequent contributions). Occasionally St. Catharines, Saskatoon, and Vancouver would also be represented. In addition, there were the regular directors of the various departments (which will be discussed shortly). However, during the early years of the First World War, the number of correspondents was

²Augustus Bridle, "How Canada Became Musical," Musical Canada 9 (May 1928): 4.

³E.R. Parkhurst, "Our Foreword," The Violin 1 (March 1906): 9.

severely trimmed to those in Hamilton, Ottawa, Oshawa, Montreal, New York, and London - all with irregular appearances.⁴ As the War continued, Musical Canada sporadically printed correspondence from St. Catharines, Brantford, Guelph, and eventually - on a more regular basis - Winnipeg.

Musical Canada remained under the ownership and editorship of Parkhurst until 1920, when it was bought by A.L. Robertson, after which Parkhurst briefly remained with the journal in the capacity of associate editor. Robertson did not become managing editor until the July issue of 1924. Prior to this, Augustus Bridle had acted as editor, followed by H. Cecil Fricker.⁵ After Robertson took over the editorship, Fricker took on the rank of associate editor, along with Mrs. M.H.T. Alexander of Edmonton; Miss Evelyn C. Gray of Vancouver; Miss J.E.M. Bruce of Victoria; Miss Lillian Scarth of Winnipeg; Duncan Mackenzie, M.A. of Toronto; and Harvey Grace of London, England. In February of 1924, Miss Jessie Hill of Guelph joined the team of associate editors, who functioned as correspondents,

⁴At the outbreak of the First World War, many artists cancelled their concert engagements. Although some eventually resumed touring, musical entertainment was largely restricted to recitals performed by local musicians, thus possibly resulting in a diminished need for representatives. Such a cutback may also have arisen from a financial restriction or a lack of men available to contribute to the journal.

⁵See Table 1.2 at the end of this chapter for a summary of the proprietors and editors.

reporting the various musical activities of their respective areas.

With Robertson as the new managing editor in July of 1924, changes began to occur: the magazine moved its publication office to 145 Yonge Street in Toronto;⁶ it was then published by the Musical Canada Publishing Company instead of the Murray Printing Company, which had been publishing the magazine since 1917; and more importantly, it appeared jointly with The Canadian Bandsman and Orchestral Journal, a periodical which Robertson had previously edited. Originally called The Canadian Bandsman and Musician, the monthly had begun publication in 1913, in Toronto.⁷ It was hoped that "the combined magazine will be published monthly in the interests of Canadian music and musicians, to promote development in this great part of our nations [sic] progress."⁸ The combined venture with The Canadian Bandsman

⁶The original office was located at Parkhurst's home on D'Arcy Street, in Toronto, followed by several relocations within the city, including to the home of the Frickers, on Powell Avenue. It is interesting to note that the Yonge Street address was also the address of R.S. Williams and Sons Company, who according to The Canadian Bandsman 3 (July 1944): 2, published Musical Canada. There is no other evidence to support this claim. It is possible that the author of the article had The Canadian Bandsman and Orchestral Journal in mind, which, according to the Encyclopedia of Music in Canada, s.v. "Musical Canada," by Helmut Kallmann, had been edited by Robertson while it was a house publication for the company.

⁷This is the date given by the EMC, 1981 ed., s.v. "Periodicals", by Helmut Kallmann. However, according to The Canadian Newspaper Directory (Toronto: A. McKim Limited, 1922), p. 236, the journal was established in 1912.

⁸Musical Canada 5 (July 1924): cover.

and Orchestral Journal was to expand the topics previously treated by each magazine and to "cover the whole of Canada, both city and rural, as it should be covered."⁹

The next few months of 1924 saw some minor changes in the personnel of Musical Canada. H. Cecil Fricker took on the position of sub-editor in the December issue of that year, and in the March installment of the following year, Percy Waddington became the associate editor for the city of Hamilton. Two months later, Justine Mansfield of New York joined the associate editors, and in December of 1925, Hubert Norbury replaced Mrs. M.H.T. Alexander of Edmonton. Perhaps these changes were an indication of a financial growth made possible through the amalgamation of the two magazines.¹⁰ It may also be that Musical Canada was acting on its new policy to cover more regions, even to the extent of including (once again) a major American music centre.

In 1928, Musical Canada came under a new owner, Charles F. Thiele, who brought with him a list of improvements for the journal. First on order was the physical enlargement of the publication from 6.5" X 10" to 9" X 12", so that it might be possible to accommodate a

⁹H.C. Fricker, "A New Venture," Musical Canada 5 (August 1924): 5.

¹⁰The editorial of the August issue of 1924 states its desire to "widen the field of musical interest previously covered by each journal through a reduction of the overhead expense of publication."

music supplement. Also included in Thiele's plans was the re-introduction of self-contained departments which had gradually begun to disappear during the three years prior to the First World War. These sections would cover the various areas of music, such as school music, choirs, and individual instruments.

Thiele also made plans for competitions involving Canadian composers (with the intent of publishing the works of the winners), for sections on coming events, and for the publication of new compositions. Perhaps two of his most ambitious projects were the plans to compile a musical history of Canada and its musicians (to be published serially) and to set up a reference library of new compositions at the office of Musical Canada for the perusal of its readers. Unfortunately, neither of these plans came to fruition.¹¹

The new editor hoped that "Musical Canada will mean what the name implies", and that it would be "a real magazine for Canadian Musicians and music lovers."¹² Thiele wasted no time in attempting to bring this about. The June issue of 1928, one month after the announcement of the new management, already began to show the influence of its new

¹¹An attempt was made at publishing a series of articles on Canadian music history. A section entitled "Musical History of Canada" appeared only once, in June of 1928.

¹²C.F. Thiele, "Under New Management," Musical Canada 9 (May 1928): 3.

leader. The main publishing office now had a new location in Thiele's home town of Waterloo, although it did maintain its Toronto mailing address. Once Thiele became managing editor, A.L. Robertson replaced H. Cecil Fricker as sub-editor. H.C. Hamilton joined the magazine in October of that year, as associate editor, and although he no longer acted as associate editor after October, 1931, he did continue to contribute important biographies of Canadian musicians and composers.

An unusual shift in editors occurred in the December issue of 1931 and the January issue of 1932. For these two months only, Edward W. Wodson, critic for the Toronto Telegram, acted as editor for Musical Canada, until the return of C.F. Thiele to the position in the February issue of that year. With the exception of this editorial change and the appointment of H.E. Jarman as advertising manager in August of 1929, the permanent staff of Musical Canada remained constant until 1933, when the journal was sold to Gordon V. Thompson.¹³ Unfortunately, the journal did not survive to see its first issue under his proprietorship.

Dimensions and Cost

As mentioned earlier, Musical Canada began as a magazine that was small in physical size. In its first

¹³See Table 1.2.

year, under the name The Violin, it was also slight in length, consisting of a mere eighteen pages (including both covers), at the price of \$.10 per issue or \$1.00 for a year's subscription. However, it did not take long for the new journal to expand. In the following year, Musical Canada was able to boast anywhere from forty-seven to seventy-one pages for the same price. By 1913, however, the periodical dropped to only twenty-five to thirty-five pages per issue and continued to shrink to about sixteen pages during the First World War. It was not until 1920 that the price was finally increased to \$.15 for a newsstand issue and \$1.50 for a one-year subscription.

The above cost was retained until July, 1924, when Musical Canada was combined with The Canadian Bandsman and Orchestral Journal. Now that it had grown to about forty-eight pages (as a result of this new incorporation), one might expect an increase in the price. But the exact opposite occurred. Musical Canada then charged the old price of \$.10 and \$1.00 for a single issue and a one-year subscription, respectively. It may be that the magazine was passing along any savings it might have incurred as a result of lower overhead and an anticipated increase in circulation.¹⁴

With the enlargement in the size to 9" X 12" in September, 1928, the price finally increased to \$.20 and

¹⁴See Table 1.1.

\$1.50, followed in the next month by a rise in the cost per issue of \$.05, with the subscription fee remaining the same. It was at this level that the price stayed until the journal's demise in 1933. Since the magazine was now physically larger than before, the number of pages decreased to thirty in each monthly publication, and eventually to twenty-six in November of 1930, and finally to twenty-two by 1933. This trend also perhaps reflects the influence of the Depression and the generally moribund state of the journal in its latter years.

Circulation and Competition

A journal's success may be measured in part by its longevity. As one of the longest running Canadian musical periodicals, Musical Canada may perhaps be considered to have been one of the most successful, for it was able to maintain a regular publishing record as well as survive competition that could have threatened its success. The only other periodicals with equal or greater longevity were The Canadian Music Trades Journal (1900-1933) and Le Passe-Temps (1895-1949). Others that have survived for at least twenty-seven years have been either irregular in publication or have been bulletins for particular associations.

Competition for readership would have arisen from three, possibly four, journals that existed concurrently with Musical Canada: The Canadian Music Trades Journal (1900-1933), The Canadian Journal of Music (1914-1919), The Canadian Bandsman and Orchestral Journal (prior to its amalgamation with Musical Canada in 1924), and Le Passe-Temps. As of 1980, Le Passe-Temps represented Canada's longest surviving music periodical.¹⁵ However, as it was a French-language magazine and focused upon several areas other than music, Le Passe-Temps and Musical Canada probably did not compete for the same readership.

One journal that could have posed competition for Musical Canada was the Canadian Music Trades Journal (1900-1933). Initially, the latter magazine published music as well as news of trade and musical interest.¹⁶ However, with the growth in the music business, and (as suggested by Kallmann) the foundation of Musical Canada, the journal mainly concentrated on news associated with the music industry.¹⁷ Thus, although the circulation numbers for the two periodicals remained close for many years,¹⁸ reading one magazine would not have precluded subscribing to the other.

¹⁵EMC, s.v. "Le Passe-Temps," by Nadia Turbide.

¹⁶EMC, s.v. "Canadian Music Trades Journal," by Helmut Kallmann.

¹⁷Ibid.

¹⁸See Table 1.1, below.

It would appear from the circulation statistics that The Canadian Journal of Music presented the primary competition for Musical Canada.¹⁹ Although the Encyclopedia of Music in Canada states that this journal existed from 1914 until 1919,²⁰ the The Canadian Newspaper Directory lists circulation numbers for the magazine up to 1923.²¹ Given the subtitle, "A Monthly Magazine of Musical Life in the Dominion and Musical News the World Over," The Canadian Journal of Music necessarily had a similar content to that of Musical Canada. In common are the reports on the musical life of Canadian cities, listings of Toronto concerts, and the listings of new music. With the exception of its last two years of publication, when the two magazines had an equal circulation rating, The Canadian Journal of Music consistently had a larger audience than did Musical Canada.

Although The Canadian Bandsman and Orchestral Journal was established in 1912, The Canadian Newspaper Directory did not publish a figure for the journal's circulation until the 1921 edition. For that and the following year, its ratings were superior to those of Musical Canada. Prior to the amalgamation of the two magazines, they shared an equal readership. After their combination, the rating of Musical Canada reached a new

¹⁹See Table 1.1.

²⁰EMC, s.v. "Periodicals," by Helmut Kallamann.

²¹The Canadian Newspaper Directory, (1924), p. 252.

high, surpassing its only remaining competitor, the Canadian Music Trades Journal, for the next three years.

The following table presents the circulation statistics for Musical Canada and its potential competitors. The information has been compiled from statistics available in The Canadian Newspaper Directory, which initially was published every second year until 1917, after which it appeared annually.²² Unfortunately, the figures for Musical Canada's circulation were not printed after the journal was taken over by Thiele - therefore, it is impossible to determine any change in readership that might have resulted during his editorship. It should be noted that the year listed in the table represents the edition of The Canadian Newspaper Directory, and therefore designates the average circulation for the journals' previous calendar year ending in September. It should also be stated that the publishers of the respective journals provided affidavits of the average circulation for that period.

As can be seen in the following table, Musical Canada was not always a forerunner where circulation was concerned. Unlike the Canadian Music Trades Journal, which appeared to have a steadily increasing circulation, Musical Canada's numbers tended to fluctuate. However, in spite of an apparent period of instability during and after the First

²²The Canadian Newspaper Directory (1907, 1909, 1911, 1913, 1915, 1917-1929).

World War, Musical Canada managed not only to hold its own against its competitors, but also to surpass them in terms of longevity.

TABLE 1.1. SUMMARY OF CIRCULATION FOR MUSICAL CANADA (M.C.), LE PASSE-TEMPS (P.-T.), THE CANADIAN MUSIC TRADES JOURNAL (C.M.T.J.), THE CANADIAN JOURNAL OF MUSIC (C.J.M.), AND THE CANADIAN BANDSMAN AND ORCHESTRAL JOURNAL (C.B.O.J.)

| YEAR | M.C. | P.-T. | C.M.T.J. | C.J.M. | C.B.O.J. |
|------|-------|-------|----------|--------|----------|
| 1909 | 1,500 | 1,750 | 750 | | |
| 1911 | 1,500 | | 750 | | |
| 1913 | 1,500 | | 1,000 | | |
| 1915 | 1,500 | | | | |
| 1917 | 1,000 | | 1,000 | | |
| 1918 | 1,000 | 9,000 | 1,250 | 2,750 | |
| 1919 | 1,000 | 8,250 | 1,250 | 2,000 | |
| 1920 | 1,000 | 7,500 | 1,250 | 2,000 | |
| 1921 | 1,000 | 7,500 | 1,250 | 2,000 | 2,000 |
| 1922 | 1,250 | 7,000 | 1,250 | 2,000 | 2,000 |
| 1923 | 1,750 | | 1,000 | 1,750 | 1,750 |
| 1924 | 1,750 | | 1,250 | 1,750 | 1,750 |
| 1925 | 2,750 | | 1,250 | - | - |
| 1926 | 3,000 | | 1,250 | | |
| 1927 | 2,750 | | 1,250 | | |
| 1928 | 2,000 | | 2,250 | | |
| 1929 | 2,000 | | 2,250 | | |

The issue of American competition for Canadian readers remains disputable. According to W.H. Kesterton, Canadian general-interest magazines of the twentieth century have suffered because of the aggressive actions employed by American publishers. Such practices as "overflow publications" (the unloading of American magazines into Canada at such low prices that Canadian magazines could not compete), "split runs" (the substitution of Canadian for American advertising in U.S. magazines without change in

editorial comment), and "Canadian editions" (American magazines with a small insertion of Canadian editorial matter along with the replacement of American advertising by Canadian advertising) posed a threat to the survival of Canadian magazines.²³

Although Kesterton claims that American competition was not the main source of difficulty for the Canadian cultural magazine,²⁴ it is evident that Musical Canada felt pressure from its American competitors. As early as 1908, Musical Canada was offering special subscription rates to readers in the United States:

Tell your friends in the United States of America that Musical Canada will be sent for twelve months to any address in the United States for \$1.00.

Each Canadian in the United States should have "Canada's National Musical Magazine" as a regular visitor.²⁵

In 1909, Musical Canada advertised another special offer which would allow new subscribers the opportunity to receive a combined subscription with the Boston magazine, The Musician, for only \$1.75 for one year.

The following statement attests to both the threat and the outrage felt by Canadian publishers with respect to their American rivals:

²³W.H. Kesterton, A History of Journalism in Canada (Toronto: McClelland and Stewart Limited, 1970), pp. 170-171.

²⁴Ibid., p. 174.

²⁵Musical Canada 3 (September 1908): 170.

Magazines from the United States, with their advertising pages, are allowed to enter into Canada duty free. The materials which enter into their production would be subject to duties as follows: printing ink at 20%, paper at 25-35%, machinery at 10-25%, advertising at 15 cents per pound, and reading matter, imported as books or pamphlets, 10%. When these enter separately as raw materials they are subject to taxation, yet when they are assembled by foreign labor, the finished produce enters Canada duty free. In effect it means that United States and foreign magazines are encouraged and protected by Canadian legislation at the expense of Canadian printers' product. A most peculiar condition.²⁶

Thus, from its earliest years, Musical Canada endured varying degrees of pressure from its American competitors. It would appear that the journal attempted to contend with this situation in several ways: by infiltrating the American market, by combining efforts with a potential competitor, and, finally, by speaking out against the injustices of a system which allowed its American counterparts to compete in Canada at the expense of Canadian publishers.

General Contents

The format of Musical Canada was not strict in the sense that articles and reviews would fall into any particular order. Each issue would contain articles mainly consisting of historical, biographical, or pedagogical content. Most were descriptive in style, although some were

²⁶"A Curious Situation," Musical Canada 6 (February 1930): 1.

analytical and critical, often evaluating and passing judgment on a particular matter. During the period from 1915 until 1928, most (if not sometimes all) of the columns were reprints from American and British periodicals, which may reflect a long-term hardship resulting from the effects of the First World War.

1.) Advertising

In its first year, The Violin had a proportionately high amount of advertising, despite its small size. The first issue contained approximately ten pages of advertisements, located not only at the beginning and the end of the magazine, but also interspersed throughout. After 1907, it was not uncommon for an issue of Musical Canada to devote over half its pages to advertisements. Initially, there was a wide variety of topics: shoe shining parlors, stationers, tailors, cocoa, private schools, ale, American hotels and music companies, British publishers and violin makers, the Canadian Pacific Steamship line, and even a chiropody and massage practice! These appeared alongside the typical calling cards of instructors and performers, advertisements for musical instruments, publications (books and music), records, phonographs, contests, band uniforms, and music schools and conservatories. By about 1910, the subject matter had become almost solely musical in content.

Only on occasion would there be the exceptional advertisement for cigars, typewriters, house assurance, dance schools, or a retail store specializing in gowns. Perhaps this change is indicative of a transformation in readership as the journal began to cater to a more specialized audience.

Two to three pages of advertising (or five to nine in the early years) would usually appear at the end of the magazine. One of these pages was entitled "Subscribers' Wants", which was initiated in 1924.²⁷ Similar to a classified column, it would list items either to be sold or wanted, as well as employment for performers.

2.) Cover Photography

With the exception of 1916-19, part of 1928, and almost all of 1929, Musical Canada featured on its front cover photographs of Canadian (and sometimes American and European) musicians. Not all were of national repute. Some had local importance (mainly in Toronto, perhaps in association with their church), while others had won contests or recently performed a successful recital in the area. When photographs were not used, the cover would

²⁷It is likely that the page originally was a feature of The Canadian Bandsman and Orchestral Journal.

consist of a table of contents for that issue.²⁸ The photographs served the avowed purpose of the journal's editors, to foster the growth of Canadian music and to promote Canada's talented artists. Some of the more notable Canadian artists who were portrayed on the cover of Musical Canada are chronologically listed below:

F.H. Torrington
 A.S. Vogt
 Charles A.E. Harriss
 Albert Ham
 W.O. Forsyth
 Frank Welsman
 Kathleen Parlow
 Susie Frances Harrison ("Seranus")
 J.W.F. Harrison
 Edouard Hesselberg
 Reginald Stewart
 Charles O'Neill
 C.F. Thiele
 John Slatter
 H.A. Fricker

3.) Editorials

Strangely, it was not until approximately 1924 that an editorial was published. The average editorial was usually about half a page in length and placed under the masthead (which stated the title, volume, number, date, price, office address, names of the proprietor, managing editor, and usually the names of the sub-editor and associate editors).²⁹ The page functioned as a podium from

²⁸See Figures 1.1-1.5 at the end of this chapter.

²⁹See Figures 1.6-1.8 at the end of this chapter.

which the editor could comment upon local musical events and issues.

Each editor had his favourite themes. For instance, while managing editor, and later, sub-editor, H. Cecil Fricker wrote many editorials on the importance and appreciation of music. However, when A.L. Robertson took over the editorial page in 1925, he tended to concentrate upon performers (their reactions to radio broadcasting, small audiences, etc.) and audiences (how they should behave, what they enjoy, etc.).

It was C.F. Thiele who made the most significant contribution to the editorial page, proclaiming the need for improvement in Canada's education system (with respect to music), attempting to elevate the state of music criticism in Canada, and broaching other subjects of national concern. Thiele's strong support for the Canadian musician and composer manifested itself in many editorials, for the purpose of motivating the spirit of Canadians. This cause can be seen in the following typical passage from an editorial:

As Canadians we are too prone to regard our American friends as hopeless enthusiasts, and sit back with a rather superior air and regard such enthusiasms as unseemly. What we in Canada need is more of the spirit of adventure, the cautious conservatism of our British friends has no place in a new country. Let us venture, and above all let us do.³⁰

³⁰C.F. Thiele, "Canada Must Wake Up," Musical Canada 11 (May 1930): 1.

Prior to the two months under the editorship of Wodson came several months of guest contributors to the editorial page. Arthur H. Rackett wrote editorials for the June and July issues of 1930, while Captain Charles O'Neill, George W. Weaver, and H.C. Hamilton wrote the editorials for the June, July/August, and September issues of 1931, respectively. The contributions made by the former three were quite typical of the average editorial. However, the item by Hamilton was (by today's standards) very controversial.

Using the editorial page as a platform to speak out against what he considered to be barbarism in music - i.e. jazz and Chinese, Italian, Turkish, Persian, and Egyptian "modes" - Hamilton stated that "as a white race we must hold in respect the musical creations of our people and by that is implied the best work of our foremost composers." He continued:

Alien hordes are ever ready to contest white supremacy, and they can, if allowed, use their music as an opening wedge. We do not need to pander to such questionable "new" things.

Hamilton concludes that the white race, which he claims to be "centuries in advance" of these other cultures, should not give in to the "weird wailings which may intoxicate the ear of an Asiatic."³¹ Although this does not necessarily represent the attitude of Musical Canada in general, it is

³¹H.C Hamilton, "Our Musical Heritage," Musical Canada 12 (September 1931): 1.

neither an unprecedented commentary nor an opinion unique to the author. Fortunately, remarks of this nature are uncommon in Musical Canada.

When Edward Wodson became the "new" editor for Musical Canada, in December, 1931, he outlined the direction that he wished the magazine to follow:

We want Musical Canada to become a kind of aesthetic trading post, where readers may find and exchange ideas and enthusiasms to the happiness and profit of all. We want it to express Canada musically - which is saying a very great deal indeed. But though a musical magazine it is by no means addressed exclusively to the professional musician, or even to the "musician" in the sense that the ordinary man-in-the-street uses the term to describe someone who plays or sings in public or semi-public. The humblest music-lover should find something he wants in Musical Canada.³²

Of particular interest is Wodson's statement of what appears thus far to have been Musical Canada's unspoken review policy.

With the New Year Musical Canada enters its 25th year of publication, and perhaps this is a hopeful augury for the present Editor - who is also "new". A few words in this connection may be pardoned by regular readers, just as they may be demanded by new subscribers. Musical Canada makes no attempt to record concerts and musical recitals in detail. This is the duty of the daily press. Neither does it specialise in criticism of individual or collective musical performances. We hold this last to be the particular business of professional musicians, who should circulate criticism among themselves for their own good and for the good of the Art.³³

³²Edward Wodson, "Editorial," Musical Canada 12 (December 1931): 1.

³³Ibid.

4.) Reviews

Reviews were usually descriptive in form and mainly covered events in Toronto and the surrounding area. Usually consisting of a brief paragraph that outlined the "who, what, when, and where" of the concert or recital, they would normally appear under titles such as "Toronto Concerts", "Things Musical in Toronto", "Toronto Notes", etc., covering from twelve to twenty concerts in a given month.³⁴

Some of the concert reviews in these sections were reprints from the local newspapers, often from Saturday Night and The Globe. Kallmann suggests that the large number of reprints which appeared in periodicals at this time was a direct result of the indifference on the part of the Canadian reader and writer.³⁵ Another possible explanation may be found in the fact that small, non-institutionalized journals were highly dependent upon the editor, who often did most of the work as well as provide the main financial support for the magazine.³⁶ With this in mind, it is interesting to note that with C.F. Thiele as the new proprietor in 1928, Musical Canada became totally self-sufficient with respect to its contributors - no longer was

³⁴It would seem that the intention of these "reviews" was to appeal to the social rather than the aesthetic aspects of concert-going.

³⁵EMC, s.v. "Periodicals," by Helmut Kallmann.

³⁶W.H. Kesterton, p. 174.

it necessary to reprint material from other periodicals. Prior to his ownership of Musical Canada, Thiele founded the Waterloo Music Company.³⁷ Thus, it is not unreasonable to conclude that he was a man capable of providing the necessary financial support for his magazine in order for it to publish original contributions.

From the beginning, various Canadian cities (and some foreign cities) were represented in review articles under descriptive titles, such as "From the Capital", "Hamilton Notes", "Our Montreal Letter", etc. As of 1924, they were extended to cover musical life in other centres such as London, St. Thomas, and Victoria. In an attempt to report on the totality of Canadian musical life more thoroughly, these sections would contain reviews of concerts and recitals by local performers as well as notices and announcements of local interest. During the First World War, these contributions began to appear with less frequency and were eventually replaced by more substantial reviews.

The performance review was not the only type of review that appeared in Musical Canada. Individual reviews of books and newly published music would also be presented, albeit with the emphasis remaining on the regular features from the various cities. It is interesting to note that some of the books chosen for review were scholarly in

³⁷EMC, s.v. "Thiele, Charles (Frederick)," by Edward B. Moogk.

content (for example, The Musical Red Book of Montreal by B.K. Sandwell; Aural Culture, Based Upon Musical Appreciation, edited by Stewart Macpherson; and The First Book of the Gramophone Record, by Percy A. Scholes), thereby suggesting an academic rather than amateur appeal.

Conversely, however, most of the published music was of a trivial nature and was so treated. The titles of new music were listed according to their publishing companies and accompanied by a brief annotation. Perhaps this contradiction is indicative of Musical Canada's diverse readership.

5.) Feature Articles

The feature articles of a magazine testify to the changing environment in a particular society, reflecting that society's growth as well as its set-backs. Music journals are no exception. However, their articles not only mirror the evolving music community but also are influenced by the community outside of the music circle. Such was the case with the feature articles of Musical Canada.

In the years prior to the First World War, Musical Canada offered a broad scope of articles, almost all of which were original material.³⁸ The reprints that did appear were from noted American and English newspapers and

³⁸See Appendix A for a listing of articles from this period.

magazines. Also quoted were Canadian newspaper items. Areas of interest were (and continued to be) of a pedagogical, historical, or biographical nature, usually treated in a descriptive manner. During this period of Musical Canada, fictional stories - both musical and non-musical in content - were prevalent features. To the modern reader, the inclusion of these fables in a music magazine are a charming voice of a more innocent and naive past.

Paralleling the decline of contributions from city representatives during the First World War, original articles also disappeared from the pages of Musical Canada. During the final two years of the War, almost all items were reprints from foreign magazines and newspapers. Even after the War had ended, Musical Canada retained this practice of reprinting material from other sources.

It was not until 1928, when Thiele became editor, that original and substantial articles returned. Accompanied by a new confidence in style and in content, their reappearance marked a maturity in both the musical community in Canada and the journal. No longer was it necessary to "pad" the pages with stories or to reprint articles whose content had little to do with music in Canada. Evidently, music had grown enough in this country to warrant the inclusion of feature articles written by

Canadians, which addressed matters of concern to Canadian musicians.³⁹

6.) The Departments

In its early years, Musical Canada consisted of many small departments, each with a title related to its subject matter, some with their own directors. It was characteristic for these sections to offer specific advice and instruction, besides covering the current topics of importance. The following is a brief description of the departments that were a part of Musical Canada, in order of their chronological appearance in the journal.

a.) "Piano and Organ"

Appearing from 1907 until early 1908, the "Piano and Organ" section was one of the more short-lived and inconsistent departments, making only six appearances during that period. Aside from the usual advice and profiles, this section also provided its readers with the specifications of some noted Canadian organs.

³⁹See Chapter 3 for a discussion of some of these topics.

b.) "Band and Orchestra"

Announcements, reports, profiles, and the odd review were typical subject matter to be found in departments such as the "Band and Orchestra" (May, 1907 - November, 1909). Originally directed by John Slatter, its aim was "to improve the conditions now existing in our Canadian bands and orchestras, as well as endeavor in every legitimate way to raise the status of the Canadian musician."⁴⁰ After Slatter's departure at the beginning of 1908, the department was run by "The Staff" for one year until W.J. Robson took over in the January of 1909, remaining its director until April of that year. The department made its final appearance in the November number of 1911, under the direction of the "Editorial Staff".

c.) The Violin

As mentioned earlier, The Violin did not simply change its name to Musical Canada in 1907. The Violin instead became a secondary magazine within Musical Canada, which was also under the editorship of E.R. Parkhurst. Like the departments of the larger journal, the usual advice, instruction, anecdotes, profiles, and the occasional reprint

⁴⁰John Slatter, "Introducing Ourselves," Musical Canada 2 (May 1907): 37.

were to be found in it. However, this section differed from the others in that it tended to feature more focused articles from a wider variety of contributors.

Also peculiar to The Violin was the advertising material, which was restricted to subjects that were only related to the string family, in particular, to the violin. It may be that The Violin retained its "magazine" status in order to avoid losing an advertising clientele that it might have attracted in its first year as an independent publication. It may also have been hoped that its specialization and rank within Musical Canada would generate further interest from advertisers. The Violin made its final appearance in the December number of 1910.

d.) "A Business Causerie"

One department of particular interest was "A Business Causerie", by H.H. Wiltshire. This was a one or two page report on the financial position of the various instrument manufacturers. As a regular (and consistent) feature of Musical Canada until 1911, this must have appealed to a very specific type of reader, for it is unusual to expect the amateur musician or music lover to be concerned about the month-to-month state of the industry.

e.) "Opera and Drama"

"Opera and Drama" (1907-1912), another regular section of Musical Canada, was the department of perhaps the highest critical integrity to appear in the journal. With Hector Charlesworth as the main contributor, a column, under the title "Toronto Theatres", would cover the operatic and (more frequently) dramatic events of the city. Occasionally the happenings of Montreal, New York, and Paris would be discussed by the following critics:

Sydney C. Dalton
James Hanratty
Philip A.H. King
Henri Langlois
E.R. Parkhurst

f.) "Vocal"

Broader in scope than the "Piano and Organ" department, the "Vocal" section (July, 1907-November, 1911) concerned itself with discussing and evaluating issues of importance to vocalists. Although there were some announcements and advice columns, the majority of articles were of a more critical nature than those of the other departments.

g.) "The Church Choir"

"The Church Choir" began in the August number of 1907 under the direction of Edmund Hardy, who remained director until its final entry in the January issue of 1909. It is interesting to note that this was also the title of a monthly magazine. In its listing of Canadian periodicals, the Encyclopedia of Music in Canada cites its publication dates as "ca. 1905-07?".⁴¹ Therefore, it is probable that Musical Canada absorbed the journal in 1907, incorporating it as a regular department.

With the intention of covering the choral organizations of churches, Hardy stated in his first contribution that the department "will avoid all injudicious and indiscriminating criticism."⁴² Considering that a church choir was never actually reviewed, this was an easy promise to keep.

The typical article in "The Church Choir" usually dealt with the roles and interactions of the individuals involved in church music: the choir director, the minister, the soloist, etc. Other topics of interest were the function of music in the church and the description of churches and their organs.

⁴¹EMC, s.v. "Periodicals," by Helmut Kallmann.

⁴²Edmund Hardy, Musical Canada 2 (August 1907): 166.

h.) "Chronicle and Comment"

A chronicle of news and events, this regular section was introduced in October, 1910. Directed by Donald MacGregor, "Chronicle and Comment" served as an update of the concerts and recitals during the Toronto season, announcing those to come and listing the programmes of those already past. Somewhat "gossipy" in content, this feature would report on appointments and resignations within the musical community. With MacGregor's resignation due to heavy teaching and concert demands, "Chronicle and Comment" made its final appearance in the February issue of 1912.

i.) "Passing Notes"

Commencing in March, 1911, "Passing Notes" was a feature that was specially written for Musical Canada by J. Cuthbert Hadden. Hadden continued to contribute until his death in May, 1914, after which two posthumous items were printed; he was succeeded by Clement Antrobus Harris. Each month the author would discuss two or three issues of varying nature, some anecdotal and some more controversial. Topics of interest could range from how opera characters die to the exclusion of musicians from relief fund benefits during World War One. In the November issue of 1914, Harris

made his final contribution, marking the passing appearance of "Passing Notes".

j.) "Canadian College of Organists"

Contrary to the statement made in the Musical Canada entry in the Encyclopedia of Music in Canada,⁴³ the Canadian College of Organists did not begin to use Musical Canada as the vehicle for its bulletin in 1928. The first appearance of their bulletin was as early as June, 1921. In this specialized section, the main focus was on reporting news from various centres across Canada, providing the minutes of the organization's meetings, and printing short reviews, biographies, and articles.⁴⁴ In May of 1925, their bulletin disappeared from the pages of the journal but returned in the October issue of 1928 and remained with Musical Canada until the demise of the journal, in 1933.

⁴³EMC, s.v. "Musical Canada," by Helmut Kallmann.

⁴⁴That the Canadian College of Organists chose Musical Canada for the publication of their bulletin may provide insight into not only the periodical's readership but also the breadth of its circulation. Naturally a bulletin of this sort would need to appear in a journal which would normally appeal to and be read by the members its society. It would also have to ensure that it actually reached these members. Thus, the bulletin would need to be published in a magazine which had a national circulation.

k.) The Canadian Bandsman and Orchestral Journal

As previously mentioned, Musical Canada and The Canadian Bandsman and Orchestral Journal amalgamated in 1924. The first incorporated edition was published in July of that year. The Canadian Bandsman and Orchestral Journal had been in circulation since 1913. Although it had previously been under the editorship of A.L. Robertson, The Canadian Bandsman and Orchestral Journal did not specify an editor after it combined with Musical Canada, suggesting that Robertson functioned as editor for the united magazines. The amalgamation resulted in a larger publication of approximately forty-eight pages instead of the former size of about thirty-two. Of course this also meant that the number of advertisements would also increase, and in fact, it practically doubled.

The Canadian Bandsman and Orchestral Journal would normally be placed about half-way through the magazine, sometimes occupying the entire second half. With the main emphasis on bands rather than orchestras, this department reported on band news from various Canadian centres, meetings of band associations in Canada and the United States, and the results and remarks of important competitions.

A regular feature of The Canadian Bandsman and Orchestral Journal was a column entitled "Homeland

Newslets", which was a series of notices of band (and sometimes orchestral) events that had taken place in the "Mother Country" (i.e. England), written by "Musicus". Also common were profiles on some of the bands and bandmasters from across Canada. For a few months in 1931, Alfred E. Zealley edited the "Salvation Army Page Publicity", a segment of The Canadian Bandsman and Orchestral Journal giving news, sketches, and biographies of Salvation Army Bands and their bandmasters in Canada and the United States.

Not just limited to brief notices and profiles, The Canadian Bandsman and Orchestral Journal also contained many substantial articles on current subjects of interest, as well as biographical, pedagogical, and historical items. Unlike Musical Canada, it would seem that the department did not suffer from any lack of original contributors. Unless an article from an outside source was of particular importance, a reprint was not to be found, even during the times in which Musical Canada consisted almost solely of columns from other periodicals.⁴⁵ Some of the more prominent personalities in the band community who contributed on a regular basis are listed below:

⁴⁵It may be possible that because of the specialized nature of the subject, the department had little material to reprint. Or perhaps, due to the popularity of military bands in Canada at that time, there was an abundance of eager and capable contributors to be found within the country. Certainly the editor played some role in the decision to print exclusively new material.

E. Garry Allighan
Captain Charles O'Neill
A.H. Rackett
Arthur E. Semple
John Slatter
J. Andrew Wiggins
Alfred E. Zealley

In November, 1931, The Canadian Bandsman and Orchestral Journal appeared in Musical Canada for the last time. No announcement of its cessation was made, although a new department was included in that same issue. It would seem that "Musical Activities from Sea to Sea" was to replace The Canadian Bandsman and Orchestral Journal's coverage of band news from across the country, in a province-by-province fashion. Even though the affairs of the band community were reported upon with a greater national focus, it was no substitute for the significant role played by the original department. Biographies, pedagogics, and polemics of the former days were relegated to the remaining pages of Musical Canada. The new section functioned only to report on concerts, meetings, deaths, and other notices.

1.) "The Radio Department"

Always catering to the interests of its readers, in 1924, Musical Canada began to feature a new section - the "Radio Department". As a reflection of the popularity of

radio at the time, the department was an informative, albeit minor, addition to the journal.

First presented in the September issue of 1924, the department produced just one article a month - "Radio Notes", under the authorship of "Crotchet". In the days before crowded airwaves, radio broadcasts from such distant cities as New York, Albany, and even Boston and Pittsburgh could be received in southern Ontario. "Crotchet" would inform the Canadian reader of past and future concerts that could be heard from these American stations as well as from Canadian stations.

In May, 1925, the department no longer featured "Radio Notes", but instead began to reprint articles, mainly from the Radio Times. This meant that the focus was now on British broadcasting and issues concerning the B.B.C. Perhaps because it was no longer of any service to a Canadian audience, the "Radio Department" disappeared from the pages of Musical Canada after the November issue of the same year.

m.) "The School Music Department"

The issue of school music education was one of great concern in the early part of this century. There was a constant outcry from the musical community for an

improvement of educational standards and for heightened qualifications for teachers. One of the first changes made by C.F. Thiele was to create the "School Music Department" which first appeared in June, 1928, just one month after the publication of his first issue as editor. This was an independent section, edited by J.L. Yule, the Director of Music for the Kitchener-Waterloo Collegiate and Public Schools.

Since the "School Music Department" was a forum for school music teachers, articles were often written with the intention of improving standards and methods. Eventually, "Question Drawer" became a brief feature to which teachers could contribute their queries concerning the instruction of school music. Another part of the "School Music Department" was a "Who's Who in Music Education", which provided a profile of outstanding people in educational circles on a bi-monthly basis. With the editorial change to Harry Hill in May of 1929, the format and content of the department remained the same.

In June, 1930, the department acquired a new title, "School Music Bulletin". Still under the editorship of Hill, it became a forum for the music section of the Ontario Educators Association (O.E.A.), which had W.E. Capps as Vice-President, Leonard Richer as Secretary, and a Committee consisting of Hope Kammerer of Toronto, Roy Fenwick of Hamilton, E. Berthour of Toronto, and W.N. Bramfitt of

Toronto. It continued in the same vein as the previous department, with the addition of reports from meetings of the music section of the O.E.A.

Two months before the section became a bulletin for the O.E.A., a series of articles had been initiated by Harry Hill under the title "School Music for Canadians". The articles addressed practical instruction and the proper method of teaching music in the school, beginning with the Kindergarten year and progressing to the "senior third [book]" (presumably grade four or five).⁴⁵

n.) Music Supplement

Another realization of Thiele's aspirations was the inclusion of a music supplement, which occurred simultaneously with the expansion of the magazine in September, 1928. The objective was to feature two to four compositions per issue that were written by Canadians for Canadians. Originally most of the supplements were for piano, but eventually songs and works for organ, cornet, trombone, clarinet, and saxophone were included.

⁴⁵In "School Music for Canadians," in Musical Canada 12 (September 1931): 95, the "first book" was stated to be at the level of the second grade.

Some of the composers whose works were published in Musical Canada are listed below:⁴⁷

Earnst Dainty
 Frederic Tristram Egener
 W.O. Forsyth
 Leslie Grossmith
 Albert Ham
 Clifford Higgins
 Arthur Wellesley Hughes
 Captain Charles O'Neill
 H.A. Vander Cook
 Luigi von Kunits
 Ludwig Waizman
 Charles Wheeler

Unfortunately, in its last two years, Musical Canada did not remain as devoted to the publication of Canadian composers as originally had been intended, and instead began to reprint transcriptions of music by composers such as Schubert, Donizetti, Verdi, and Meyerbeer.

o.) "Vocal Page"

From July, 1930 until February, 1931, Musical Canada featured a department called "Vocal Page", edited by Emily Taylor. As the title implies, this was a section directed at the vocalist, mainly concentrating on issues such as the young voice and its development. It also reported on some of the larger events of the year, including the Exhibition Chorus at the Canadian National Exhibition and the gold medal winners of the Exhibition's contest.

⁴⁷See Appendix B for selections from the journal's Music Supplement

p.) Miscellaneous Departments

Some departments had an even shorter life-span than the above-mentioned page. One such department was the "Musical History of Canada", a feature that C.F. Thiele had hoped to present on a serial basis. It only appeared in the June, 1928 issue, with a biography of Augustus Stephen Vogt written by H.C. Hamilton. Another one-time section was "Reviews of New Publications", from the January, 1930 issue. And finally, there was the "Music Teachers' Forum" (December, 1930 and January, 1931), set in a question and answer format.

Conclusions

As one might expect, a periodical changes with shifts of editors. Musical Canada is no exception to the rule. Under its founder, E.R. Parkhurst, the magazine grew not only in size but also in substance. With A.L. Robertson as editor, Musical Canada expanded even further in its combined publication with the Canadian Bandsman and Orchestral Journal. As can be seen from the above outline, it was C.F. Thiele who brought about the most progress with his addition of a music supplement, the return of distinct departments, and an increase in staff members. Of great

significance was his emphasis on the nation's aspiring musicians and composers.

From this overview, it is apparent that Musical Canada was intent upon filling the void that existed in music journalism in Canada. Throughout its many years of publication, the magazine strove to uphold Parkhurst's ideal of giving Canada its own music journal which would reflect the interests of its musical community. This was primarily achieved through its coverage of the many different areas of musical interest. With its departments, Musical Canada was able to cater to a wide readership. It provided information not only to specialized organizations but also to the average music enthusiast. Perhaps it was because of this versatility that Musical Canada withstood one World War and part of the Depression, becoming one of Canada's longest published music periodicals.

TABLE 1.2. SUMMARY OF PROPRIETORS, MANAGING EDITORS, AND SUB-EDITORS

| <u>YEAR</u> | <u>PROPRIETOR</u> | <u>MANAGING EDITOR</u> | <u>SUB-EDITOR</u> |
|--------------------|-------------------|------------------------|-------------------|
| 1906 | Parkhurst | Parkhurst | - |
| 1920 | Robertson | Bridle | Parkhurst |
| 1922 ⁴⁸ | | Fricker | - |
| 1924 | | Robertson | Fricker |
| 1928 | Thiele | Thiele | Robertson |
| 1929 | | | Hamilton |
| 1931/32 | | Wodson | - |
| 1932 | | Thiele | - |

⁴⁸It is probable that Bridle ended his editorship of Musical Canada in 1922, for this is the year, according to the EMC (s.v. "Bridle, Augustus (John)," by Maud McLean), that he joined the Toronto Daily Star.

FIGURE 1.1. COVER FROM THE FIRST ISSUE, MARCH, 1906

THE VIOLIN

A Monthly Journal of Musical News, Comment and Gossip for
Professionals and Amateurs.

Publishing Office, 106 D'Arcy St. Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

VOL. I., No. 1.

MARCH, 1906.

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FIGURE 1.2. EXAMPLE OF COVER FROM 1913.



FIGURE 1.3. EXAMPLE OF COVER FROM 1928, PRIOR TO ENLARGEMENT OF MUSICAL CANADA



FIGURE 1.4. EXAMPLE OF COVER FROM 1928, AFTER ENLARGEMENT OF MUSICAL CANADA

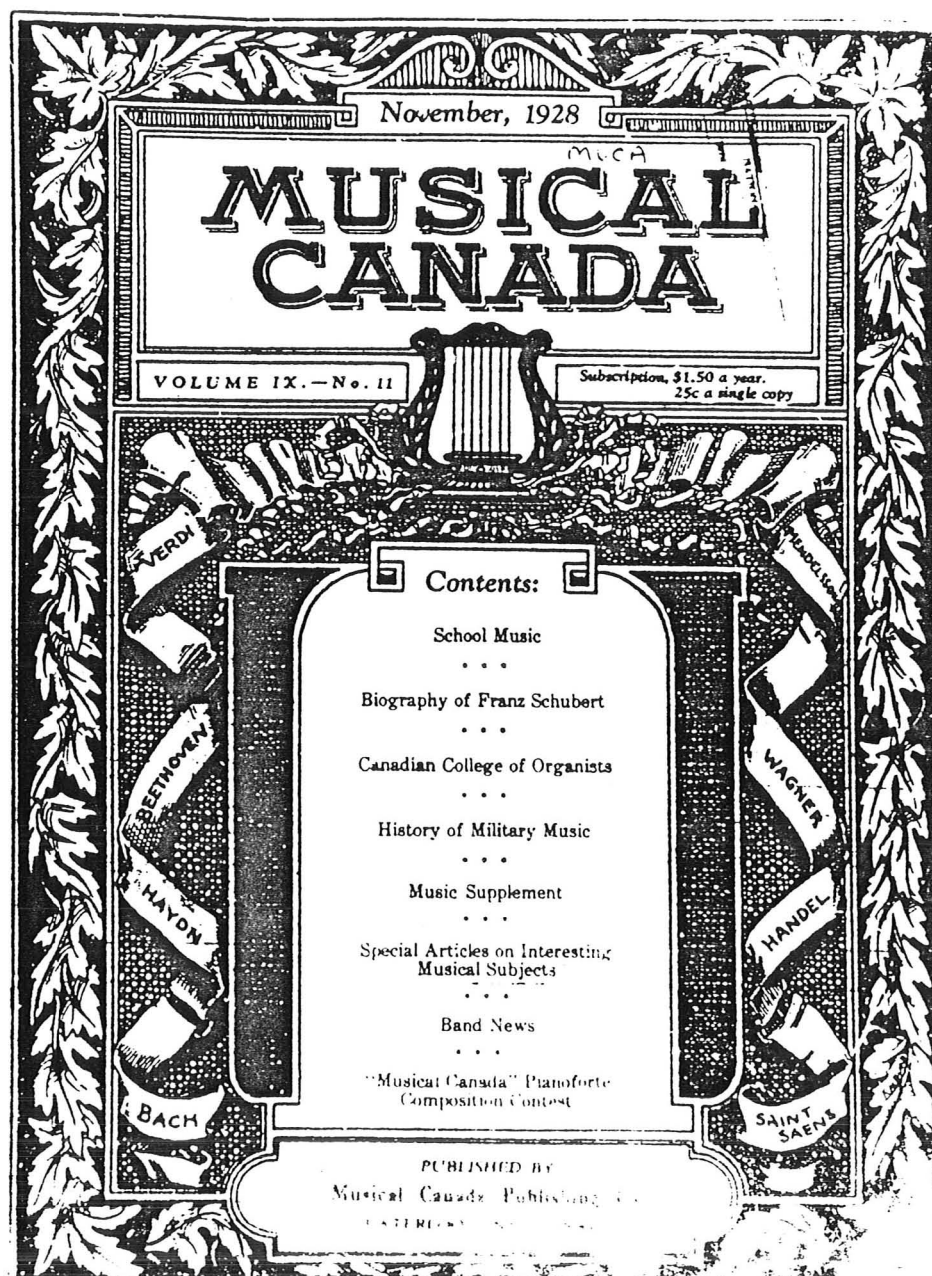


FIGURE 1.5. EXAMPLE OF COVER FROM 1929

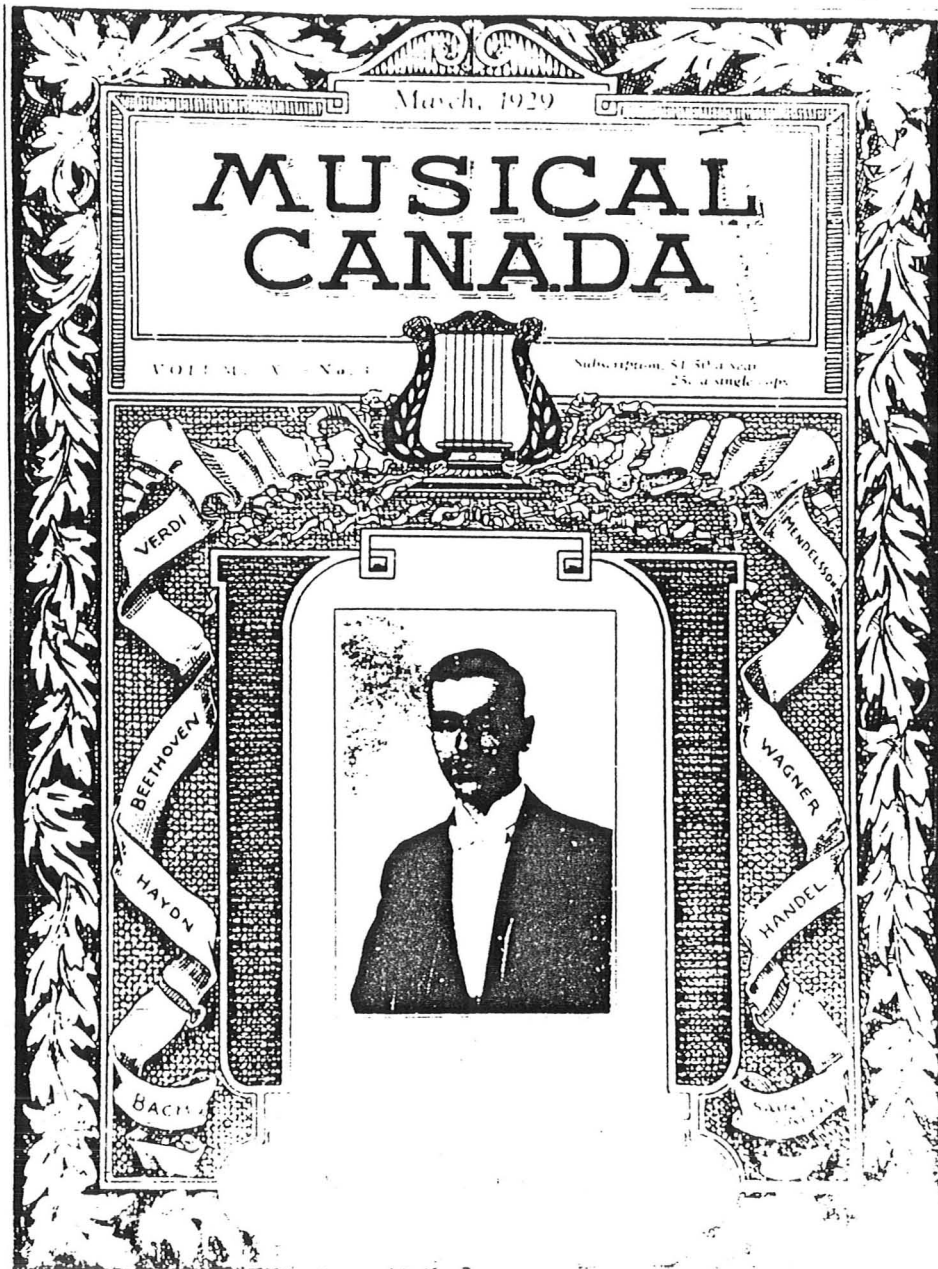


FIGURE 1.6. EXAMPLE OF MASTHEAD FROM 1915



Publishing Office, 14 Metropolitan Apartments, Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

Entered according to Act of the Parliament of Canada in the year 1915 at the Department of Agriculture.

Vol. V.—No. 6 TORONTO, OCTOBER, 1915

Price 10c Per Copy
Annual Subscription \$1.00

FIGURE 1.7. EXAMPLE OF MASTHEAD FROM 1928

MUSICAL CANADA

Entered according to Act of the Parliament of Canada in the year 1907
at the Department of Agriculture.

C. F. THIELE
Managing Editor

A. L. ROBERTSON
Sub-Editor

MISS MERCIA WELLS
Toronto Representative

MISS E. KNOWLTON, MISS A. WOOD
Toronto Representatives

H. C. HAMILTON
Associate Editor

J. L. YULE
Editor School Music Page

DR. H. SANDERS
Editor C. C. O. Page

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Chapter Two

Contributors and Contributions

The following chapter examines both contributors and their contributions to Musical Canada, under the following three categories:

- 1.) Editors
- 2.) Music Critics and Journalists
- 3.) Composers

Relevant biographical information is considered along with an assessment of selected writings.

1.) Editors

Musical Canada's founder, Edwin R. Parkhurst (b. Dulwich, near London, 1848, d. Toronto, 1924),¹ acted as editor until the sale of the journal to A.L. Robertson in 1920. As mentioned earlier, Parkhurst had a particular interest in the violin, leading him to choose The Violin as the original name for the magazine. While studying the instrument under George Hart, the London violin maker and

¹Encyclopedia of Music in Canada, s.v. "Parkhurst, Edwin (Rodie)," by Helmut Kallmann.

dealer, he gained considerable knowledge about the history and characteristics of old Italian violins.²

In 1872, two years after immigrating to Canada from England,³ Parkhurst became a reporter for the Toronto Daily Mail and the following year, he joined the parliamentary staff of the Globe, soon to become its city editor. In 1876, Parkhurst returned to the Mail in the capacity of music and drama critic. Changing papers once more, in 1898, he concurrently took on the positions of editor of the Weekly Globe and editor of music and drama for the Globe.⁴ Parkhurst remained with the Globe until his death.⁵ Musical Canada noted in its eulogy that in his seventy-sixth year, he was the oldest daily newspaper critic on the continent, with the exception of J. Raken Towse, drama critic for the New York Evening Post.⁶

Since there were no editorials in Musical Canada until after Parkhurst's proprietorship, it is necessary to examine the items in The Violin department in order fully to

²Canadian Men and Women of the Time, 2nd ed. (1912), s.v. "Parkhurst, Edwin R."

³Edouard Hesselberg, "A Review of Music in Canada," in Modern Music and Musicians, ed. Louis C. Elson (New York: University Society, 1913), p. xxxviii.

⁴Canadian Men and Women of the Time, s.v. "Parkhurst, Edwin R."

⁵International Cyclopedia of Music and Musicians, 10th ed., s.v. "Parkhurst, Edwin R."

⁶"Founder of Musical Canada Passes to Rest - Edwin R. Parkhurst," Musical Canada 5 (June 1924): 9.

evaluate his participation. Several unsigned articles appeared throughout the pages of The Violin. At least nine of them were concerned with the violin trade, specifically with Italian violins and violin makers. Therefore, it is probable that these articles were written by Parkhurst. It also is safe to assume that two articles written under the pseudonym of "The Fiddler" are also by Parkhurst, as both pertain to the string family.

In addition to the above-mentioned articles are a handful of reviews of Toronto concerts. Called "the dean of Canadian critics",⁷ Parkhurst had a style that has been described by John Daniel Logan as belonging to the "technico-literary" category of music criticism, which he defined as a technical approach to the music in conjunction with a literary appreciation of the performance. Thus, the result is of "general aesthetic and artistic appeal, spiced with humanized comments on the charms, mannerisms, idiosyncrasies, or personality of a soloist, and on the display of dexterous musicianship."⁸

After Musical Canada was sold to A.L. Robertson in 1920, Augustus Bridle (b. East Stour, Dorsetshire, England,

⁷Hesselberg, xxxviii.

⁸John Daniel Logan, pp. 25-26. The other two categories of Canadian music criticism, as defined by Logan, are the "strictly technical" and the "strictly literary" styles. The former examines the treatment of form, melody, harmony, etc., while the latter expresses the critic's personal aesthetic experience of the music.

1868, d. Toronto, 1952) took over the editorship. Like Parkhurst, Bridle brought with him many years of journalistic experience to the periodical. In 1903, he had begun his career as a journalist at the Stratford Herald, the Toronto News, and the Edmonton Bulletin. Prior to his editorship at Musical Canada, Bridle had been associate editor (1908-1916) and then editor (1916-1920) for the Canadian Courier. After leaving Musical Canada, he began a lengthy career at the Toronto Daily Star (1922-1952) as music critic, book reviewer, and film and drama editor.⁹

As was the case with Parkhurst, one must speculate about Bridle's contributions to Musical Canada, since his name does not appear in association with any article or review. In his initial year as editor, a number of unsigned reviews were printed that were somewhat more substantial in length and content than those that had previously appeared in Musical Canada.¹⁰

One such review, "Creatore as an Operatist", dedicated over one page to the performance of the pair of operas, "Cavalleria Rusticana" and "Pagliacci". In this article, the author passed unfavourable judgement on the conductor ("Creatore's memory has become one of excerpts..."), the plot and music of "Cavalleria" ("It is a

⁹EMC, s.v. "Bridle, Augustus (John)," by Maud McLean.

¹⁰By 1921, most of the reviews were reprints from Canadian newspapers.

thin plot, an indifferent stage setting. It gives the principals a good chance but presents few ensembles worth considering..."), and the performers of that same opera ("...[Paul Morenzo] seemed in endless need of the prompter, constantly stiff as an actor, and at the last went to pieces on his top notes...").¹¹

For "Pagliacci", the author praised the opera, categorizing it as a "classic". He then went on to outline the history of controversy over the costume for the role of Tonio in the Prologue, describing the circumstances of its inception and giving his opinion of the baritone David Bispham.¹²

The author's style of music criticism would then fall into Logan's category of the "technico-literary" type which is also the category under which he places the critical approach of Bridle.¹³ Such thorough reviews as the one just described are very rare in Musical Canada and therefore suggest an experienced and well-informed critic. Given Bridle's background in journalism, one can assume that this review and the other unsigned reviews from 1920 were written by him.

¹¹"Creatore as an Operatist," Musical Canada 16 (October 1920): 106.

¹²Ibid., pp. 106-107.

¹³Logan, p. 26.

Subsequent to Bridle's departure, H. Cecil Fricker became the managing editor of Musical Canada. Other than the fact that he was the son of Herbert Austin Fricker, the famous conductor of the Mendelssohn Choir, very little is known about his life.¹⁴ Reference to the younger Fricker was made in an article in Musical Canada that outlined Herbert's background and arrival in Canada from England.¹⁵ There it is stated that Cecil, the eldest of two sons, was a graduate of Leeds University and that prior to his role in the Royal Field Artillery during the First World War, he was planning to enter a course in the Agricultural Department.

Fricker made over thirty-five signed contributions to Musical Canada, at least thirty of which were editorials. In almost all of his editorials, Fricker managed to be very opinionated - he rebuked students for not spending enough time reading music,¹⁶ rebuked the teachers for exerting too much authority over their pupils,¹⁷ and rebuked the artist for being paid for radio broadcasts instead of accepting "a

¹⁴Canadian Who's Who, 2nd ed., s.v. "Fricker, Herbert Austin."

¹⁵"Safe in Toronto," in Musical Canada 12 (September 1917): 77-78.

¹⁶"Music for the Young - And Others," Musical Canada 5 (January 1924): 5.

¹⁷"Unmusical Music," Musical Canada 5 (March 1924): 5.

little national publicity as a recompense for their pains".¹⁸

Upon his return to the editorial page in 1926, after over a year of editorials by Robertson, Fricker showed himself to be even more dogmatic. He was concerned with advising the reader to be mindful of certain morals in life. For instance, one should not be too eager to have a task completed, as this can result in mediocrity.¹⁹ According to Fricker, one should also value the importance of modesty and remember always to strive to do better.²⁰ Of course, as advocated by Fricker, one should always be cautious not to look ahead more into the world of business than into one's own life!²¹

Such examples are typical of Fricker's contribution to the editorial page. Although some of his earlier editorials discussed topics related to music, very few of his later writings were even concerned with music. Because of this lack of musical relevance, it is difficult to discern his view of music and Canadian musical life.

¹⁸"The Present Broadcasting Evil," Musical Canada 5 (September 1924): 5.

¹⁹"That Final Effort," Musical Canada 7 (April 1926): 5.

²⁰"Facing Facts," Musical Canada 7 (August 1926): 5.

²¹"Whither are We Going?" Musical Canada 8 (December 1927):

A.L. Robertson (b. Scotland, ca. 1894, d. St. Petersburg, Florida, 1967)²² finally made his own contribution to the editorial page in the February, 1925 issue of Musical Canada. Prior to his purchase of the magazine, Robertson had worked with the Mendelssohn Piano Company until 1915, when he signed up with the infantry. In 1918, he briefly joined the Toronto office of the Montreal Star, after which he held the position of advertising manager for the R.S. Williams Company.²³

Following his purchase of Musical Canada, Robertson began his lengthy association with bands and their organizations. In 1921, he helped to initiate the first band competition at the Canadian National Exhibition.²⁴ In that same year, Robertson and Thiele created the Ontario Amateur Bands' Association and a decade later both men founded the Canadian Bandmasters' Association.²⁵ For twenty-five years (1942-1967), Robertson acted as secretary-treasurer for the Canadian Bandmasters' Association. During

²²EMC, s.v. "Canadian Band Directors' Association," by J. Paul Green, Fred Hall, and Patricia Wardrop. Although the EMC states in this entry that Robertson was born in approximately 1894, the article "A.L. Robertson" in The Canadian Bandsman 3 (July 1944): 2, indicates that he immigrated to Canada from Scotland with his parents in 1893.

²³The Canadian Bandsman, p. 2.

²⁴EMC, s.v. "Canadian National Exhibition," by Thomas C. Brown.

²⁵EMC, s.v. "Bands," by Helmut Kallmann, Jack Kopstein, and Patricia Wardrop.

this time he also edited the association's publication which appeared under two names: The Canadian Bandsman (1942-1949) and The Canadian Bandmaster (1949-1967).²⁶

Unlike Fricker's editorials, Robertson's were always germane to music. His contributions are good representatives of current musical thought. Somewhat critical in his approach, Robertson examined issues that affected the audience, performer, and critic. He was quite critical of the audiences of his time. In one editorial, he condemned the many latecomers who distracted the audience from the performance.²⁷ In another, while attempting to understand why great musicians have a difficulty in selling out their Toronto concerts, Robertson blamed the audience for being too provincial and for only wanting to hear their favourite artists.²⁸

From the perspective of the performer, Robertson, in a two-part editorial, elaborated on the importance of concentration and the possible distractions that may occur during a performance. The first of these was in the context of a live audience. The author believed that the performer should be capable of concentrating hard enough to block out

²⁶EMC, s.v. "Canadian Band Directors' Association."

²⁷"Audiences," Musical Canada 6 (November 1925): 5.

²⁸"The Greater the Smaller," Musical Canada 6 (March 1925):

the audience.²⁹ In the following month's editorial, Robertson reflected upon the radio performer who cannot sense the emotions of his audience and is therefore forced to concentrate solely on his art.³⁰

With respect to criticism, Robertson reproached those who adopt a "grouching" style of criticism - i.e. criticism that is filled with bitter opinions and exaggeration. The critic who subscribes to such methods, according to the author, does so out of a sense of inward personal failure, not of external disappointment (over the performance).³¹

In 1928, Musical Canada was sold to Charles Frederick Thiele (b. New York, 1884, d. Waterloo, 1954).³² Born in a slum in New York's Lower East Side to a German-American mother and a German immigrant father, Thiele, according to John Mellor, did not have the opportunity to receive a formal music education.³³ With the money that he

²⁹"Inspiration," Musical Canada 6 (August 1925): 5.

³⁰"Inspiration Again," Musical Canada 6 (September 1925): 5.

³¹"The Antis," Musical Canada 7 (January 1926): 5.

³²EMC, s.v. "Thiele, Charles (Frederick)," by Edward B. Moogk.

³³John Mellor, Music in the Park - C.F. Thiele - Father of Canadian Band Music (Waterloo: Waterloo Music Company, 1988), p. 1. The fact that Thiele did not receive a formal music education is contradicted by a statement in "Charles F. Thiele," The Canadian Bandsman 1 (May 1943): 2, which claims that he studied at the New York College of Music and that for several years he did post-graduate work in Europe.

earned photographing pedestrians in New York, Thiele was able to take music lessons. After learning to play the cornet, he was capable of making some further money by playing in bands in parades.³⁴ Eventually, Thiele took free lessons in composition, harmony, and arranging from the Carl Fischer Music Publishing Company, after which he held various positions as a band director and producer.³⁵

When the United States became involved in World War One, hysteria broke out against German Americans, resulting in Thiele's forced resignation from his band directorship. The Thiele family could only get casual work across the country.³⁶ By 1919, they were broke and desperate. Unable to find work, Thiele learned of a bandmaster's position in Waterloo. Having passed the interview, he and his family moved to Waterloo in April, 1919.³⁷

³⁴Mellor, p. 1.

³⁵Ibid., pp. 4-5.

³⁶Ibid., pp. 10-11. Thiele's wife and daughter were both accomplished players of the cornet, saxophone, piano, marimbaphone, and clarinet. During difficult financial periods, they would tour with the Lyceum and Chautauqua travelling circuits.

³⁷It is amusing to note that before leaving for the interview, Thiele advised his wife to borrow a French dictionary and to "brush up the kid's French, because all those Canadians speak French!" Upon his return he told her, "Forget that French dictionary, believe it or not, they all speak German up there!" Ibid., p. 12. (The Kitchener-Waterloo area had a large German-speaking population and at one point was actually called New Berlin.)

Among his many accomplishments, it is worth noting that two years after his arrival in Canada, Thiele founded the Waterloo Music Company,³⁸ and in 1924, founded the Ontario Amateur Bands Association.³⁹ He also established the Waterloo Metal Stamping Company in 1935.⁴⁰

After Musical Canada came under Thiele's proprietorship and editorship, very significant changes occurred in both the editorial page and the magazine. Thiele's editorials were more attentive to the state of Canadian music than those by any other preceding editor. As previously stated, this sense of nationalism evinced itself not only in several editorials appealing to Canadians to appreciate and encourage their native musicians, but also in a demand for music education in the schools. The following passage exemplifies both of these positions:

Come on Canada, let your leading musicians, many of whom can hold their own as artists with those to the south of us, take a new viewpoint. Awake, let us create not only musical masterpieces and masterly performances, but let us create intelligent listeners.⁴¹

Of particular interest is Thiele's attack upon the nation's music critics, exposing their lack of knowledge, unfair criticisms, and general incompetence. These

³⁸Ibid., p. 28

³⁹Ibid., p. 20.

⁴⁰Ibid., p. 52.

⁴¹C.F. Thiele, Musical Canada 10 (August 1929): 1.

editorials will be discussed in detail in the following chapter.

Thiele's control of Musical Canada had a rejuvenating effect on the magazine. As previously mentioned, the size of Musical Canada was enlarged so that a music supplement could be included, individual departments were reinstated, and original contributions replaced the reprints. Perhaps as a result of Thiele's views of music criticism, the paragraph "reviews" which merely acted as annotated listings of concerts in various centres began to give way to longer, more substantial reviews.

2.) Critics and Journalists

The following section examines the critics and journalists who wrote for Musical Canada along with some of their important contributions. The writers selected for discussion have been chosen either for their historical importance or for their prominent role within the journal. The material is divided into two subsections: original articles and reprinted articles.

a.) Original Articles

W.H. Breare, music editor for the Harrogate Herald, wrote at least four articles for Musical Canada from 1907 to

1914. All of them were critiques of either vocalists or choirs and were written specially for the magazine. No article was given less than one page of space and these pages were filled with insightful and well substantiated criticism.

For example, in a response to a request made by Musical Canada's editor to indicate the basis upon which the Mendelssohn Choir of Toronto would be judged on their forthcoming tour of England, Breare provided an in-depth analysis of the attributes of several choruses from the Yorkshire area, citing them to be the best in the country. In this critique, Breare stated the Sheffield Musical Union, under Dr. Henry Coward, to be the finest chorus in England at that time. Other choirs of significance were the Huddersfield Choral Society (under Coward), the Leeds Choral Union (also under Coward), and the Philharmonic Society of Leeds (under H.A. Fricker). To corroborate his choice of the Sheffield Musical Union as the best choir in England and to give advice to the Mendelssohn Choir, Breare outlined in detail the technical qualities of the chorus, attributing its success to the hard work and talent of Coward.⁴²

One of the most prolific contributors to Musical Canada was H.C. Hamilton. As stated earlier, Hamilton contributed to the editorial page of the journal. However,

⁴²W.H. Breare, "Yorkshire Chorus Singing," Musical Canada 2 (May 1907): 7-11.

his overall service to Musical Canada was much more extensive. Hamilton wrote over seventy articles for Musical Canada from 1928 to 1932. During this time, his writings consisted of general articles, reviews, and an important set of biographies.

From 1928-1932, Hamilton wrote over thirty biographies of Canadian musicians. Their value is evinced in the ten entries in the Encyclopedia of Music in Canada which list Hamilton as a bibliographical source.⁴³ Those biographies that cannot be found in such reference books are perhaps equally, if not more, important. The following represent biographies by Hamilton that are not listed in the Encyclopedia of Music in Canada:

W. Coulson
 Hope Kammerer
 Lieutenant Finlayson
 Arthur Hartmann
 Stanley Oliver
 D.R. Piette
 Cyril J.L. Rickwood
 Harvey Robb
 James A. Smith
 H. Matthias Turton
 Angela B. Vegara

The above-mentioned list of names attests to the fact that not all of those who helped to advance Canadian music were of national repute. Many were lesser-known talents who were of local importance in their respective

⁴³The ten entries that may be found in the EMC are Mona Bates, John Bearder, W.O. Forsyth, Albert Ham, Sir Ernest MacMillan, Percival Price, Herbert Sanders, Reginald Stewart, Bertha Louise Tamblyn, and Charles E. Wheeler.

communities. Information on these musicians is primarily limited to the periodicals of their time, which, like Musical Canada, often focused on the regionally recognized artist with as much frequency as the nationally renowned artist. Through this juxtaposition, it is possible to perceive Canada's musical regionalism and to gain insight into individuals of regional significance.

b.) Reprinted Articles

As previously stated, Musical Canada mainly published reprints from 1915 until 1928, perhaps indicating either hardship resulting from World War One, or a lack of interested (or capable) contributors, or both. Regardless of the reason for their presence, reprints can provide insight into the judgment of the editor and proprietor.

Reprinted articles were taken from both foreign and domestic newspapers as well as English and American periodicals. The New York Evening Post, New York Times, and London Times were often cited, while The Globe, Mail and Empire, Ottawa Citizen, Montreal Star, and Montreal Gazette were frequent Canadian sources. Magazines from which articles were often reprinted were The Monthly Musical Record, Musical Opinion, Musical Courier, Musical Times, The Musical Herald, and Musical America.

The subject matter of these reprints was variable, although obituaries and, during World War One, anti-German articles were predominant. Other more common topics of interest were aphorisms and reports on the occasional performance by a Canadian musician on tour either abroad or at home.

Under Parkhurst's editorship, reprints initially were not as prevalent in Musical Canada as they were after the outbreak of the First World War. The following are some of the authors whose articles were reprinted in the journal during Parkhurst's tenure as editor:

Herbert Antcliffe
Francesco Berger
A. Eaglefield-Hull
Percy Grainger
Sir George Grove
J. Cuthbert Hadden
Fritz Kreisler

While Robertson was proprietor, the practice of reprinting articles continued for some time. However, after he became the managing editor of Musical Canada in 1924, fewer reprints were published. Some of the notable authors whose reprinted articles appeared in the journal under his editorship are listed below:

Francesco Berger
M.D. Calvocoressi
Darius Milhaud
Ernest Newman

Reprints were not common during Thiele's editorship. Perhaps this was due to an improvement in finances that Musical Canada may have procured as a result of its new

proprietor. As the reprinted articles began to diminish in number, original articles replaced them. Thus, a restricted financial situation may not have been the only factor contributing to the lack of original material. There had to be an able body of writers willing and interested in contributing to a Canadian music magazine. Therefore, one may assume that this increase in original content was not just an indication of Musical Canada's progress but also of a growth within the musical community.

3.) Composers

Shortly after Thiele took over the editorship of Musical Canada, he incorporated a music supplement into the magazine which printed over one hundred pieces in four years. Through the medium of this journal, he was able to promote the music published by the Waterloo Music Company.⁴⁴ Prior to publishing a composition in Musical Canada, Thiele would send a flier to piano teachers so that they might know in advance the works that were scheduled to appear in the

⁴⁴Most of the compositions that were printed in the music supplement were copyrighted by the Waterloo Music Company. Those exceptions had either previously been copyrighted by the composer or another publishing company and then had all rights assigned to Waterloo Music. The majority of the works were copyrighted in the same year that they were printed in Musical Canada, suggesting that they appeared first in the journal, prior to further publication.

upcoming issue.⁴⁵ According to John Mellor, the teachers would return a coupon to the publishing company along with twenty-five cents so that they could receive a copy of the magazine, and by enclosing an additional ten cents they could receive a copy of the new composition.⁴⁶

With the exception of some transcriptions of works by Schubert, Donizetti, Verdi, Meyerbeer, Gounod, and Bellini for trombone, cornet, piano, and clarinet (all appearing in Musical Canada's last year of publication), most of the material in the supplement was simple parlour music for piano directed at the amateur music lover or student. This choice of music not only reflects the musical interests of some of the readers of Musical Canada but perhaps also Thiele's editorial policy of bringing music written by Canadian composers to the Canadian public in such a way that they could understand and learn the music first hand.

During the years when the music supplement was issued with Musical Canada, over fifty per cent of the pieces were for piano. Until February, 1930, the only exceptions were six songs and two organ pieces. After this point, an endeavor was made to broaden the appeal of the

⁴⁵Mellor, p. 36.

⁴⁶The idea that the teachers would send an extra ten cents for a copy of the music is somewhat dubious, as all of the issues of Musical Canada that were examined during the period from September, 1928 until February, 1933 already contained music supplements.

supplement by including more songs and works for cornet, trombone, saxophone, and clarinet (including piano accompaniment), although piano pieces were still predominant. This diversification could have been an attempt to retard the previously-suggested waning popularity of the supplement.

One of the most frequently published composers in Musical Canada was the American composer, bandmaster, and educator, H.A. Vander Cook. From 1930 until 1932, his works appeared at least fifteen times in the supplement - two of them were printed twice and another one was transcribed from cornet to trombone. The pieces chosen for publication were from a twenty-five part collection of polkas known as "The Flower Series"⁴⁷ - hence, they bore such titles as "The Wild Rose," "Polka Magnolia," and "Polka Heliotrope."⁴⁸

Some of the other noted composers whose music appeared in the supplementary pages of the magazine are listed below:⁴⁹

⁴⁷The New Grove Dictionary of American Music, s.v. "Vander Cook, Hale A(scher)."

⁴⁸For examples of works from the music supplement, see Examples 2.1 and 2.2 at the end of this chapter. The compositions that have been selected are typical representatives of the music published in the supplement. However, their lack of sophistication is not necessarily characteristic of Canadian composition at that time.

⁴⁹Lesser-known composers whose music was printed in the supplement were: Bert. R. Anthony, Alfred Fieldhouse, Ross Hunter, B. Percy James, C.W. Kern, P.H. Roos, A.H. Rosewig, E. Sparrow, Pearl Stafford, and C.W. Vinson.

Ernest Dainty
 Frederick Tristram Egner
 W.O. Forsyth
 Albert Ham
 Clifford Higgin
 Arthur Wellesley Hughes
 Luigi von Kunits
 Charles O'Neill
 B. Gunton Smalley
 Bertha L. Tamblyn
 Ludwig Waizman
 Charles Wheeler

In September of 1928, Thiele announced a forthcoming Musical Canada Pianoforte Composition Contest. With his usual enthusiasm, he asked the Canadian composers to:

...show what can be done. It has been too often said that Canada has no composers; let us change this. Contests of this character have been the means of developing many a composer in other countries - why can't it be done here. We do not expect to do wonders but if through this contest we have been the means of generating a desire to study composition we shall have achieved what we have aimed at.⁵⁰

The application for the contest stated that the competition was held with the hope that it might stimulate Canadian musicians to study composition more seriously.⁵¹ It was hoped that if this contest were even only partially successful, Musical Canada would hold future competitions for vocal, instrumental, band, and orchestral compositions. Unfortunately, no further competitions were held. However, as apparently the only Canadian music journal to have

⁵⁰C.F. Thiele, Musical Canada 9 (September 1928): 2.

⁵¹"Do You Compose? Musical Canada Pianoforte Composition Contest," Musical Canada 10 (October 1928): 9.

sponsored a composition contest,⁵² Musical Canada remains a forerunner in providing opportunities for amateur Canadian musicians.

For a \$1.00 entrance fee, the contestant had the opportunity to win \$100.00 for first prize, \$50.00 for second prize, and \$25.00 for third prize. The rules for the competition were that: all contestants be Canadian; only unpublished compositions would be eligible; although style and form were left to the discretion of the contestant, the composition should be neither too simple nor too difficult; the composition should be no longer than five or six pages of ordinary piano sheet music; the manuscript should be ready for publication; a "nom de plume" should appear on the manuscript instead of the composer's name; there would be no limit to the number of compositions submitted (as long as each had its own entry form and entrance fee); the winning compositions would be the sole property of Musical Canada Publishing Company and would be published in future issues of Musical Canada; the closing date of the contest would be January 1, 1929.⁵³

Initially the response was not good. In the January number of 1929, a notice appeared stating that because there were so few entries, the contest may have to be abandoned. Hoping to receive more applications, the deadline was

⁵²EMC, s.v. "Composition competitions."

⁵³"Do You Compose?"

extended to midnight, March 31. Entries must have sufficiently increased, for in the March editorial, Thiele reported a high number of applicants and stated that next month's issue would announce the winners of the contest along with a report from Frederick J. Horwood, the adjudicator. The winners were as follows:

First Prize - "Air de Ballet" by Leslie Grossmith
 Second Prize - "On the Village Green" by John H. Gatenby
 Third Prize - "Reverie" by Edith L. Smalley

The following received honourable mention:

"Album Leaf" by Gladstone Evans
 "Lahoma" by B. Gunton Smalley
 "By the Stream" by Percy Faith

The June, July, and August issues of that year published the works of the First, Second, and Third Prizes, respectively. Grossmith's work was accompanied by a brief biography.⁵⁴

The adjudicator of the contest, F.J. Horwood, was the object of a two page biography by H.C. Hamilton in the August number of 1929.⁵⁵ Almost four years later in the final issue, February, 1933, four of his piano pieces were printed in the music supplement of Musical Canada.

⁵⁴"Leslie Grossmith," Musical Canada 10 (June 1929): 7.

⁵⁵H.C. Hamilton, "Rev. F.J. Horwood," Musical Canada 10 (August 1929): 3.

Conclusions

Thus, a host of people with varied backgrounds contributed to the success of Musical Canada. For example, it was Thiele who brought about the most significant change in the magazine, yet of all its editors, he had the least writing and editorial experience. In the music supplement, works by established Canadian composers were printed alongside works by unknown composers. Similarly, in the Musical Canada Pianoforte Composition Contest, the winner of the first prize, Grossmith, was already somewhat recognized as a composer, while the winner of the second prize, Gatenby, was a school music supervisor.

Perhaps this diversity of contributors appealed to Musical Canada's broad readership, allowing insight into the opinions and music of the professional as well as the amateur musician. It may also have represented a duality in Canadian music at that time: the co-existence of the professional and amateur musician. As Clifford Ford has stated:

The significance of the contribution made by amateur musicians should not be underestimated for it was their indispensable role of carving out, in rough, a musical community - or, in fact, several musical communities across the country - that enabled the professional musicians of the twentieth century to achieve as much as they have both nationally and internationally.⁵⁶

⁵⁶Ford, p. 103.

Although this statement was made in reference to music prior to World War One, it clearly applies to the post-war years as well. As can be seen from the summary above, the amateur musician played an important part in the shaping of opinions and standards, and Musical Canada provided an arena for his ideas to be freely expressed and discussed.

EXAMPLE 2.1. "JASSAMINE", BY H.A. VANDER COOK

POLKA
Jassamine

CORNET SOLO

H.A. VANDER COOK

Andante Mod.

cresc.

CORNET in B \flat
recitante

mf

ad lib. *a tempo* *dolce*

p

POLKA

The musical score is written for piano and bass. It begins with a treble staff containing a series of rests, followed by a key signature change to one flat (B-flat major or D minor) and a 2/4 time signature. The piano part starts with a series of eighth and sixteenth notes. The bass part provides a steady accompaniment with eighth notes. The score includes several dynamic markings: *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). Tempo markings include *slowly* and *accel.* (accelerando). The piece concludes with a double bar line and a repeat sign. The final section features two endings, marked with '1' and '2', leading to a final cadence.

TRIO *mod.* *mp* *accel.*

rit. *mod.* *mp* *accel.*

slow *accel.* *dim.*

The musical score is written for a Trio, consisting of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and dynamics markings include *mod.* (moderato), *mp* (mezzo-piano), *accel.* (accelerando), *rit.* (ritardando), *slow*, and *dim.* (diminuendo). The score is divided into five systems, each with a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes various melodic phrases and rests.

slowly accel.
dim.
mf
mf
slowly accel.
mf dim.
Coda Oad. pesante
mod. mf dim. p faster
mf
furioso

EXAMPLE 2.2. "MA BELLE", BY LUDWIG WAIZMAN

Ma Belle

Mazurka caracteristique

LUDWIG WAIZMAN

Intro. *Maestoso*

p

f

ff

MAZURKA

p

mf

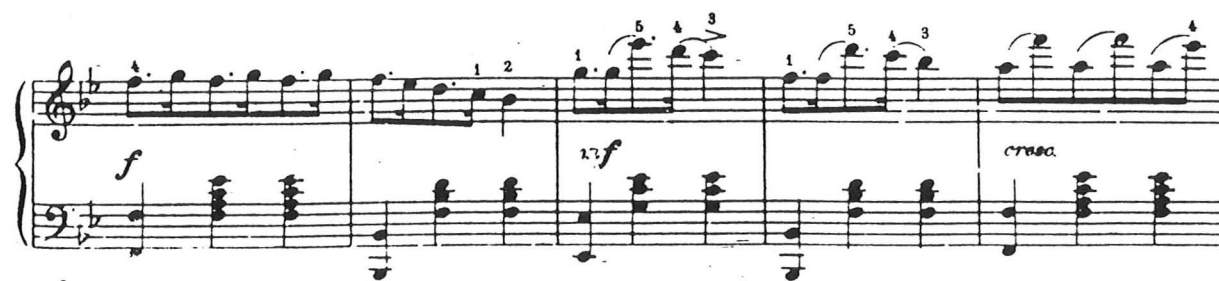
p

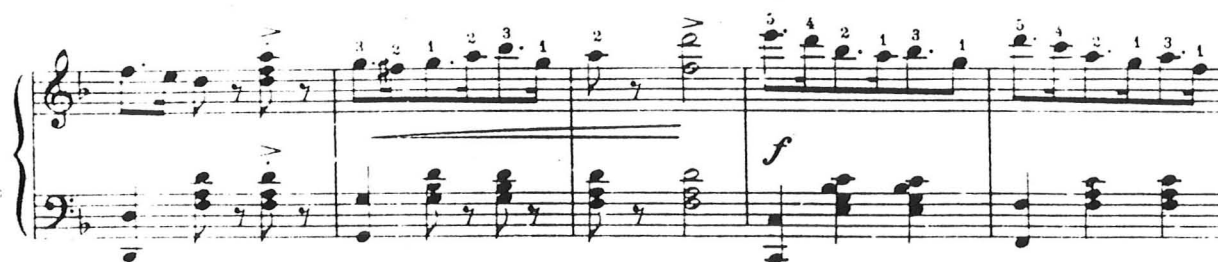
f



TRIO







Chapter Three

Nationalism, Critical Standards, and Pedagogy

Considering the name of the magazine, it is not surprising that Musical Canada was a strong supporter of Canadian musical talent. Although Canada's music and musical life at the time were not yet comparable to those in countries normally considered to be "musical", they developed within the context of a young country emerging from its pioneering mentality and discovering the enjoyment of the arts. As C.F. Thiele described in his editorial:

Let us be just. Canada is NOT musical in the sense that Italy is. Canada's sons a few generations back had far other business than to make songs and fiddle the hours away. Truly, here and there they found time and heart to pass along some well-loved echoes of the musical heritage that had been the possession of their forebears in a land and a day forever gone. But only the very sturdiest of music lovers did this - and they were not in the majority.¹

Almost sixty years later, in a speech delivered to the Social Sciences and Humanities Research Council of Canada in the Fall of 1990, Northrop Frye corroborated Thiele's statement. In his address, Frye noted that there are three interpretations of the word "culture" - either in

¹C.F. Thiele, "'Musical' Canada," Musical Canada 12 (November 1931): 1.

the context of lifestyle, shared heritage, or creativity.

With respect to culture in Canada, he concluded:

In the years following Confederation, Canada could hardly be said to have had a culture in any of these areas. There was no distinctly Canadian lifestyle; there was some sense of a common tradition in French Canada, but not much elsewhere; the arts and sciences were minor and provincial.²

In spite of its short history, Canada had great potential in its musical resources. Augustus Bridle expresses this sentiment in the following passage from his historical survey of the progress of music in Canada:

Being a new nation, except from the folksong angle, we have to judge our music development not so much by comparison as by performance and pedagogy. And we have many musical performers and pedagogues.³

At such a stage of musical development, a sympathetic, nationalistically inclined vehicle, such as Musical Canada, could both record the growth and help to bring about change. Thus, the present chapter will examine the journal's role in chronicling and promoting musical life across Canada, with particular emphasis on its endorsement of nationalism, critical standards, and pedagogy.

²Northrop Frye, "Northrop Frye's Canada," Globe and Mail, 15 April 1991.

³Augustus Bridle, "How Canada Became Musical," Musical Canada 9 (May 1928): 4.

1.) Nationalism

The following paragraphs will detail the journal's reflection of, and incorporation of, nationalism in its pages, a discussion that will be followed by a summary of Musical Canada's specific role in the advancement of Canadian music.

Musical Canada's goal, as outlined by Parkhurst in 1906, was "to reflect the opinions, ambition and the aims of the makers of music in the Dominion."⁴ Throughout its twenty-seven years, the journal maintained this position, albeit with varying degrees of intensity and success.

Prior to Thiele's assumption of editorship in 1928, Musical Canada appears to have taken a rather passive approach in encouraging Canadian music. By covering the events of cities across the nation, the magazine allowed isolated areas to partake in the musical happenings of the country.⁵ Through its profiles of Canadian musicians, Musical Canada introduced to its readers the names of many performers. Such sketches would have helped to educate the public, who could thereafter be in a position to recognize Canadian artists and appreciate their talents. The ultimate consequence of an informed Canadian audience could be a

⁴E.R. Parkhurst, "Our Foreword," The Violin 1 (March 1906):

⁵See pages 11-12 above.

cessation of Canadian musicians emigrating to other countries in order to seek acceptance.⁶

Nevertheless, in its initial stage, Musical Canada did not yet take an active role in discussing musical issues that were germane to the Canadian musician. Perhaps this was not an oversight of the journal, but rather an indication of a general lack of interest in Canadian music and of its low reputation at that time in comparison with the music of other countries. The outcome was that few articles discussed Canadian music and hardly any emphasized the importance of the issue of nationalism. The most popular reading remained the individual departments with their descriptions and advice.

During these early pre-war years there was one department that occasionally addressed the condition of the Canadian musician: the band section.⁷ In his introductory editorial to the "Band and Orchestra Department", John Slatter vowed "to improve the conditions now existing in our Canadian bands and orchestras, as well as endeavor in every way to improve the status of the Canadian musician."⁸

⁶T.J. Palmer, "National Designation to Canadian Artists," Musical Canada 7 (November 1924): 42.

⁷Perhaps because the band section of Musical Canada was read by a specific audience, i.e. "practicing" musicians, it was able to report on issues that directly affected the musical community, issues that would likely be of little interest to the average music lover.

⁸John Slatter, "Introducing Ourselves," Musical Canada 2 (May 1907): 37.

As the departments gradually began to disappear prior to the First World War, reports on the activities and recitals of the conservatories took their place. Most of the conservatories that received attention were in either Hamilton or Toronto. Though local, these accounts reinforced the national bias of Musical Canada by considering only the activities of Canadian conservatories.

As World War One progressed, communication from the centres across the country diminished, leaving Musical Canada to record news mainly from Toronto and its surrounding areas. Eventually, reprinted articles from foreign newspapers and magazines began to outnumber original articles. Naturally they contained no "Canadian content".

Apart from reviews of benefit concerts and the announcements of arrivals of artists from overseas, little mention was made of the effects of the war on Canada. Attention was focused on the state of music across the Atlantic. Before the First World War, Wesley Mills had begun a series of articles on theatrical and musical conditions in England.⁹ After World War One broke out, he

⁹Wesley Mills, "Important Musical Events in the English Musical World," Musical Canada 7 (January and April 1913); "Theatrical Conditions and Tendencies in London, England," Musical Canada 8 (July 1913); "The Theatre as It Is and as It Should Be," Musical Canada 8 (December 1913 and January 1914); "Currents and Counter Currents in the English Musical World," Musical Canada 9 (April 1914); "Events and Tendencies in the Musical and Dramatical World of England," Musical Canada 9 (August 1914).

continued the series under the new title of "The Musical and Dramatic World of England Before and Since the War Began."¹⁰

National awareness had not yet taken hold in the years immediately after the end of the World War One. Even with a new owner and various editors, Musical Canada still consisted almost entirely of reprints. It was not until Robertson became managing editor in 1924 that a strong sentiment of nationalism gradually came to be expressed in Musical Canada.

Although a reprint from the Ottawa Citizen, T.J. Palmer's two-part article, "The Nationalization of Band Music," provided a worthy attempt at motivating the Canadian composer and performer. In it, he prescribed:

If Canada is to develop as a musical nation her people must produce the music instead of paying others to do it. We are too young as a nation to boast of traditions, but this glorious land of ours, with its wealth of natural scenery that is unsurpassed by any in the world, is able to give an atmosphere of traditional environment such as to provide a rock foundation for the building of a superstructure of national art that will shine with intense radiance throughout the civilized world. Music will eventually spring from Canada and the time is now ripe for serious thought on the subject. Music of the people, for the people, by the people, is the motto we should always keep in mind and act accordingly.¹¹

One of the greatest problems facing the Canadian performer was the attainment of recognition at home. The

¹⁰Wesley Mills, Musical Canada 9 (February and March 1915).

¹¹T.J. Palmer, "Nationalization of Band Music," Musical Canada 5 (July 1924): 45.

result was that many musicians had to leave the country in order to succeed in their field. In another article reprinted from the Ottawa Citizen, T.J. Palmer addressed the issue of the country's international image and self-image.

He wrote:

The musical reputation of Canada has considerably suffered through obliterating the nationality of Canadian artists after winning international recognition in countries other than the land of their birth. The artists themselves are not to blame for this transgression, for they have more or less been compelled to migrate to obtain a high rank among singers, or instrumentalists, as their own people neglected them. It has the appearance that Canadians were not able to judge the merits (or demerits) of their own artists until they have been accepted and acclaimed by the critics and public abroad. The effect of this gives the outside world the false impression that Canada has not yet reached the stage to be able to produce native music artists of note, and therefore we are yet in the back woods regarding art.¹²

A secondary problem arose from Canadian musicians settling in another country. Those who achieved their success in the United States were often labelled Americans. Again, the artists were not to blame. Even when musicians referred to themselves as Canadians, the press and concert agents would not address them as Canadians.¹³

Such problems could only be resolved with Canadians gaining confidence in Canadian talent. As Palmer concludes:

Let us, as a nation, establish our own standard of musical appreciation and not be influenced, as in

¹²Palmer, "National Designation to Canadian Artists," p. 42.

¹³Ibid.

the past, with what other nations have to say. We are building a national standard of interpretive musical art, and let us take pride in it and develop it so that the designation "Canadian" will be internationally accepted as representing the finest on the concert and operatic platform.¹⁴

Although Palmer recognized the need for the establishment of a Canadian "standard of musical appreciation", he did not propose exactly how it was to be done. Yet, such a movement was already taking hold. After the First World War, technological advances such as the radio and the phonograph were helping younger communities catch up musically with older ones, making possible the formation of a national musical taste.¹⁵

After Thiele took over the magazine in 1928, Musical Canada became more active in promoting Canadian music. Not only did the journal discuss the status of the Canadian musician and report on the progress of musicians who were attaining some recognition abroad, it also actively promoted the Canadian composer, who perhaps suffered the most from lack of acceptance. In one of his editorials, Thiele outlined the need for more attention to be paid to Canadian composers, and proposed the following solution:

With all the musical activity at the Exhibition we ought to have more room for works by Canadian composers. Not necessarily competitions, but perhaps a day given over to the performance of

¹⁴Ibid.

¹⁵Ford, p. 103.

music by Canadian composers, rendered by the best artists available.¹⁶

Not merely limiting his enthusiasm to words, Thiele took action to promote his cause. Through the supplement of Musical Canada, he was able to bring compositions by Canadian composers to music lovers across the country. The supplement was a very welcome attempt at assisting composers across the nation.

The same attitude that hindered the Canadian musician also inhibited the prosperity of the publishing business and, thereby, also of the Canadian composer. Because of a "restricted domestic market", publishers were reluctant to publish works by Canadian composers.¹⁷ The large influx of foreign printed music also affected composers. Since performers could obtain the music of large works from foreign sources for a lesser expense than directly from Canadian composers, the market remained content with foreign publications, thus leaving the Canadian composer with little economic incentive to write music.¹⁸

These were also the circumstances in the magazine business. Because many magazines were imported from the United States, Canadian publishers had difficulty getting ahead in their own country. As Thiele stated:

¹⁶C.F. Thiele, Musical Canada 10 (September 1929): 1.

¹⁷Sir Ernest MacMillan, ed., Music in Canada (Toronto: University of Toronto Press, 1955), p. 6.

¹⁸Ford, pp. 60-61.

...When a country the size of Canada, with a population now several million, is such a long way from making its one solitary musical magazine the success it ought to be - we naturally would like to see a revival of interest, and, shall we say - loyalty?...

...It is not a paying business yet in Canada, to be an author or composer, and we may be safe in adding - or publisher.¹⁹

For those who had thought of trying their hand at composition, Thiele held the Musical Canada Pianoforte Composition Contest. Not just limiting the prizes to monetary rewards, the editor also promised to publish the works of the three winners in the forthcoming issues of the journal, ensuring that not only their names but also their music would be recognized by its readers.

Not all of the journal's observations concerning the Canadian musician were negative. Artists who did succeed nationally and internationally were used as models for other Canadian musicians. When Reginald Stewart conducted the London Symphony Orchestra in the Royal Albert Hall, Musical Canada reported on the praise he received from the London critics. Not missing the opportunity to point out the poor acceptance that the Canadian performer usually received from foreign critics, the review asserts:

Canadians will be quite pleased that one of their countrymen can go to London and receive praise of this kind from music critics who are usually rather hard on musicians from the colonies, who are considered as foreigners, and always compared

¹⁹C.F. Thiele, "Sleepers Awake," Musical Canada 11 (December 1930): 1.

with men like Sir Henry Wood and his contemporaries.²⁰

Similarly, in his profile of Mona Bates, H.C. Hamilton used the pianist as an example of just what can be accomplished by Canadian artists, even under such harsh scrutiny. He described how:

...Canadian born pianists are able to make clear to all, both at home and abroad, that musical talent is, in this new and virile Dominion, a redoubtable young giant. We have exponents of the art here, who have convinced the most exacting of critics, not only in Canada, but elsewhere; even in that land of musical thoroughness - Germany.²¹

Conclusions

It is evident from the above survey that Musical Canada did not begin to promote nationalism until after World War One. However, in its early years, it also did not attempt to establish an international focus. Perhaps by de-emphasizing international performers and music it felt it could elevate the position of Canadian composers and performers.

It remains speculative as to whether the eventual support of nationalism by Musical Canada was the effect of the editors or a new-found sense of national pride following

²⁰"Prominent Canadian Pianist and Conductor Receives High Praise in Europe," Musical Canada 11 (May 1930): 14.

²¹H.C. Hamilton, "Canadian Musician of the Month - Mona Bates," Musical Canada 12 (July/August 1931): 3.

the end of the war. Perhaps the most probable hypothesis was that it was a result of both factors, in combination with the advancement of broadcasting.

In 1920, the Canadian Marconi Company gave the first broadcast in North America.²² By 1927, there were forty radio stations across the country and in that year the first nationwide broadcast was held to mark the Diamond Jubilee of Federation.²³ As Keith MacMillan has stated:

Thereafter, in the minds of public and politicians alike, it was clear, for the first time since early colonization, that the vast land that had coalesced into Canada indeed could function as one nation.²⁴

It is perhaps no coincidence that Musical Canada's sense of nationalism was at its pinnacle during Thiele's editorship, which began one year after this first nationwide broadcast. However, due credit should be given to Thiele himself, whose resourcefulness and personal commitment never floundered, in spite of the many obstacles hindering the success of Canadian music. In recognition of Thiele's endeavor, Edward Johnson wrote the following in his letter to the editor:

Let me congratulate you on the splendid way you have developed your interesting journal and

²²EMC, s.v. "Broadcasting," by Keith MacMillan.

²³Timothy J. McGee, The Music of Canada (New York: W.W. Norton and Company Inc., 1985), p. 83.

²⁴EMC, s.v. "Broadcasting."

compliment you for standing behind the Canadian musical artist.²⁵

Perhaps Thiele's dedication arose from his own background. As the only North American-born proprietor and editor of Musical Canada, Thiele may have felt a personal obligation to promote domestic recognition, having experienced first-hand the struggle for achievement in his native country (the United States) and Canada.

The importance of Musical Canada in Canadian music is more than its functioning as a simple "mirror of concert life".²⁶ The noble efforts of the journal, particularly under the guidance of Thiele, cannot be disregarded. Yet the question of its effect on musical nationalism in Canada still remains open. Given the apathy of the Canadian public, the encouragement of the Canadian musician and music was very important to the growth of the art. However, such a task cannot be completed by just one journal. In order to achieve tangible results, there must be more than one promoter. Thus, Musical Canada perhaps acted more as a reflection of a desire and striving, rather than as a catalyst for change.

²⁵Edward Johnson to C.F. Thiele, September 1929, Musical Canada.

²⁶Kallmann, A History of Music in Canada 1534-1914, p. 195.

2.) Critical Standards

As previously mentioned, Canadian music criticism in the early part of this century had not yet matured beyond the level of the trivial, due to the critic's lack of experience and the fact that the music had not yet reached a stage capable of withstanding an in-depth critical examination. However, even though the music could not be critically scrutinized, the critic certainly could. During the editorship of Thiele, Musical Canada published several such articles which scrutinized the role of the critic.

In his editorial for the October issue of 1929, Thiele initiated what would be a seven-part commentary by himself and others on the state of music criticism. Thiele's introductory editorial illuminates the poverty of music criticism in Canadian newspapers, in particular in those of Toronto. To exemplify his sentiment, Thiele referred to a review of a recent concert given in Toronto by Percy Grainger, in which the artist was criticized for giving too technical a performance. According to the editor, this is quite ironic considering that most critics do not have enough technical background. Seizing the opportunity for Musical Canada to alter the situation, Thiele states:

So we would ask for Canada a new and more

sympathetic form of musical criticism. Let us lead the way in this and do some pioneer work.²⁷

Continuing this "expose" in the following editorial, Thiele comments upon the lack of knowledge amongst some music critics. Again, emphasizing Musical Canada's role, he concludes:

We expect and believe that Musical Canada will lead the way as far as musical criticism is concerned, for Dominion-wide intelligence in this matter.²⁸

These editorials were met with support in the following month by George Weaver in his article entitled "Ears Have They". Through the following rhetorical questions, Weaver insinuated that the ability of the critic was of a low standard: Is he capable of hearing and comparing? Does he in fact hold any form of standard? How influenced is he by the advertisers in his journal? Part of the problem with music and drama criticism at that time, as he accurately pointed out, was that the two arts were often handled by either a "society" reporter or just a reporter, neither of whom was a competent replacement for a critic.²⁹

The topic of criticism was not approached for several months until the June issue of 1930, when Arthur H.

²⁷C.F. Thiele, "Editorial," Musical Canada 10 (October 1929): 1.

²⁸C.F. Thiele, "Editorial," Musical Canada 10 (November, 1929): 1.

²⁹George Weaver, "Ears Have They," Musical Canada 10 (December 1929): 2.

Rackett wrote an editorial entitled "What is a Critic?".

Referring to the state of music criticism, he declares:

Critics and prejudice are synonymous terms when the subject is musical. There is no art or profession in the world that is more abused by critic and prejudice. From symphony to jazz the critics are on the job. The world is ready to listen to the man who tells us what we already believe. A modern critic should give himself room in his thinking to provide for a change of opinion. A critic's opinions should never be so fixed that he cannot change them.³⁰

Rackett concludes that Canadians "give too much credulity to critics and gabby thinkers," and that a proper critic should hold a university degree.³¹

This last thought was addressed in further detail in his editorial that appeared under the same title the following month. There Rackett rails against the critic who writes about an art prior to accomplishing any mastery of it himself and points to the fact that most critics cannot bear to undergo any form of criticism directed at themselves.³²

The subject of the critic returned to the editorial page in the November issue of 1930. Thiele, in reference to an article about the Canadian Choir of Brantford that had appeared in the Toronto Globe of October 11, complained of the unfair critics who know little or nothing about music.

³⁰Arthur H. Rackett, "What is a Critic?" Musical Canada 11 (June 1930): 1.

³¹Ibid.

³²Arthur H. Rackett, "What is a Critic?," Musical Canada 11 (July 1930): 1.

Lamenting the fact that established musicians must be subjected to these so-called "critics", Thiele decried their writing as "piffle which masquerades as musical criticism."³³

This particular editorial produced a letter of support from a Musical Canada reader to the editor. Signing the letter with the pseudonym "Concedo", the author states:

Toronto is now big enough to be less "provincial". Newspapers such as the "Globe" and the "Mail and Empire" could help the musical world in general by employing competent musicians - men who have mastered an instrument and with a general knowledge of the literature of music. Constructive criticism is very much needed.³⁴

Thiele followed with another editorial outlining a further offense committed by the paper concerning the same choir in its December 13 article, "The Canadian Choir Abroad". Having castigated the several misunderstandings in the article, Thiele states, "so this is how the critic of Canada's national newspaper forms an estimate of a young organization." He continues, "we leave it to our readers to judge if such a person is fit to criticise [sic] musical organizations." Eventually he concludes:

...it is about time that the "Globe" saw to it that the type of musical criticism appearing on

³³C.F. Thiele, "A Critic Criticized," Musical Canada 11 (November 1930): 1.

³⁴Concedo (pseud.), "Editorial Appreciated - re: 'A Critic Criticized'," Musical Canada 11 (December 1930): 27.

its columns was such that it could command the respect of serious musicians.³⁵

In the November issue of that year, George Weaver wrote an article which revealed his own enlightened view of criticism. He proposed that criticism need not mean fault-finding, and that a balanced judgment is bound to be what the less-informed "authorities" would consider "destructive." For, as Weaver maintained, any progress results in the destruction of former standards, and in order to expand the public's consciousness, the critic should be cautious not to cater to too low standards.³⁶

Conclusions

It would appear that Thiele, as editor, saw himself compelled to try to establish and uphold the standards of music criticism. Was he successful? The pages of the journal itself were examined to see if the reviews that appeared under his editorship were at least consistent with his view of criticism as outlined in the above discussion. For the most part, Thiele, as editor, was successful in applying his own standard of criticism to the pages of Musical Canada.

³⁵C.F. Thiele, "The Criticized Critic," Musical Canada 12 (January 1931): 1-2.

³⁶George Weaver, "Concerning Clay Feet," Musical Canada 11 (November 1930): 2.

Soon after Thiele became proprietor and editor for Musical Canada in 1928, the city reports that had eventually replaced the reviews disappeared, and thus the "society" reporter was superseded by the critic. It was at this time that H.C. Hamilton began to write reviews for the magazine. As music critic, Hamilton was both educationally and technically adept. Having studied at the Toronto Conservatory of Music under A.S. Vogt and J.D.A. Tripp, taught at the Hambourg Conservatory, composed, and acted as organist-choirmaster for many years, he was one of the most qualified staff critics for Musical Canada.³⁷

Although most reviews were still overwhelmingly favorable and descriptive, they matched the primary criteria for criticism that had been established in the discussion initiated by Thiele - i.e. that the critic must be more than a "society" reporter and that he be not only musically educated but also technically competent.

3.) Pedagogy

As Bridle intimated in his earlier-quoted article, pedagogy was very important to Canada's musical development, and thus was closely related to the topic of Canadian musical nationalism. Although Canada at the time could not be compared musically to countries with longstanding musical

³⁷EMC, s.v. "Hamilton, H.C.," by Mark Miller.

traditions, it could, because of its many teachers, look with hope to the future.

The pedagogue has two possible functions: to provide a specific education to a small number of people and to provide general information to a large number of people. Thus, this section will study the capacities in which Musical Canada served its readers as both a teacher and a monitor.

a.) Musical Canada As Music Teacher

In its earliest years, most of the journal's pedagogical articles were under the auspices of departments such as the "Band and Orchestra", whose policy was to pay equal attention to the professional and amateur musician. This was to be accomplished by providing educational and instructional articles along with practical lessons.³⁸

In keeping with this policy, a series of articles was written by John Slatter, director of the "Band and Orchestra" department. For over half the year of 1907, Slatter wrote a set of six lessons under the title "Phrasing and Expression in Music".³⁹ The series covered topics such as respiration, slurs, syncopation, articulation and attack,

³⁸John Slatter, "Introducing Ourselves," Musical Canada 2 (May 1907): 37.

³⁹John Slatter, "Phrasing and Expression in Music," Musical Canada 2 (May, July, August, September, October, November 1907).

and expression in group playing, all replete with musical examples.

The Violin had its own series of instructional articles. Five items entitled "How to Play the Violoncello - Letters to My Canadian Pupil", were written specially for Musical Canada by Arthur Broadley.⁴⁰ These mainly addressed hand positions and bowings, and contained several useful musical examples and bowing exercises.

During its second decade, Musical Canada published fewer pedagogical articles. Those that it did print tended to give advice rather than provide instruction. One example of this was an article written by Michael Hambourg, "Teaching Children to Play".⁴¹ In this article, Hambourg describes how and what teachers should instruct children.

In 1926, John Slatter wrote another series for Musical Canada, within The Canadian Bandsman and Orchestral Journal. "Musical Chats on How to Play Instrumental Music Correctly" ran for five consecutive months, explicating the various forms of embellishments.⁴²

⁴⁰Arthur Broadley, "How to Play the Violoncello - Letters to My Canadian Pupil," Musical Canada 2 (July, October, December 1907; February, March 1908).

⁴¹Michael Hambourg, "Teaching Children to Play," Musical Canada 11 (May 1916): 5.

⁴²Captain John Slatter, "Musical Chats on How to Play Instrumental Music Correctly," Musical Canada 6 and 7 (November, 1925; January, February, March, April, and May 1926).

Eventually, Musical Canada began to offer advice to music teachers. In September, 1929, Victor Kerslake began a column entitled "Letters to a Young Teacher" in which a fictitious series of letters was exchanged between "a young lady just starting to teach and her uncle, an experienced teacher."⁴³ The letters address elementary questions, such as: "What shall I give her [the pupil] in her first lesson?" "Shall I start Treble and Bass Clefs together?"⁴⁴ Future letters deal with the issues of hand position, timing, and music to be assigned. The series continued until May, 1930.

Harry Hill attempted to produce a real dialogue of this nature. Teachers were invited to write to the "School Music Department" with questions that would be answered in the "Question Drawer" feature. The objective was to create a "department devoted to school music problems, but any reasonable question along musical lines will be answered."⁴⁵ Questions addressed in this item were somewhat more sophisticated than those in the above-mentioned column. The following was the first issue to be raised in the "Question Drawer":

In Beethoven's Sonata, Op. 31, No. 3, in the last movement - "Presto con fuoco" - some copies are marked "non legato" and my own copy has no marking

⁴³"Letters to a Young Teacher," Musical Canada 10 (September 1929): 12.

⁴⁴Ibid.

⁴⁵"Question Drawer," Musical Canada 10 (October 1929): 4.

to indicate whether the bass should be played "non legato".⁴⁶

Other inquiries were not quite so advanced, but were relevant to classroom problems: how to handle primary pupils who sing in monotone⁴⁷ or what book might be recommended for a kindergarten class.⁴⁸ The reader response to this column could not have been very substantial, as the "Question Drawer" only was published for the October, November, and December issues of 1929.

Musical Canada made a valiant attempt to provide instruction and advice to its readers. However, it would seem that it may have been ahead of its time. Articles aimed at helping music students were published somewhat sporadically throughout the magazine, indicating that perhaps there was not a great demand for pedagogical articles. It may have been that the editors feared that they might intimidate either readers who were more musically advanced or those who were simply music enthusiasts, neither group having an interest in such subject matter. The sporadic nature of pedagogical offerings may also reflect the journal's general lack of a clearly defined direction.

⁴⁶Ibid.

⁴⁷Ibid.

⁴⁸"Question Drawer," Musical Canada 10 (December 1929): 5.

b.) Musical Canada As Public Educator

Musical Canada had more success in fulfilling the other aspect of its pedagogical mandate, bringing information to the "masses". This information would help the public to have a better understanding of instruments, repertoire, styles, and the importance of school music education, rather than providing specific instruction for amateur and professional musicians.

Several articles describe the various instruments and their development, merits, and disadvantages. Typical of this type were two items by W.J. Robson, successor to Slatter as director of the "Band and Orchestra" department, on the change in construction and character of brass instruments.⁴⁹ Another example was a pair of articles by T.R. Croger concerning the wind instruments, in particular detailing the history of the flute and piccolo.⁵⁰

Mention of music and composers after the Romantic era was almost non-existent in Musical Canada. Therefore, it is surprising that the magazine published articles by Herbert Antcliffe and Angelo M. Read discussing contemporary music and composers. The earliest of these was by

⁴⁹W.J. Robson, "About Brass Bands - On the Constituents of Brass Bands," Musical Canada 3 (January 1909): 366; "Brass Bands," Musical Canada 3 (February 1909): 408.

⁵⁰T.J. Croger, "The Wind Instruments of the Orchestra," Musical Canada 5 (February 1911): 302; "The Flute and Piccolo," Musical Canada 5 (April 1911): 359.

Antcliffe, written specially for Musical Canada. In this article, the author gave a general analysis of the styles of Debussy, Delius, and Cyril Scott.⁵¹ Over a year later, he returned with another article, this time describing the general style and characteristics of Impressionism.⁵²

In his three-part series, "Progressional and Conventional Attitudes in Music", Angelo M. Read was able to give the readers of Musical Canada a composer's perspective of contemporary music and its future. Over the three months, Read described what he foresaw for the music of the future, in particular the use of novel and complicated rhythms and the use of "other scales". Encouraging the readers to keep up with the times, he described the "scales" and other resources available for the contemporary composer.⁵³

A subject of particular concern to Musical Canada was that of school music education. Although music was a part of the school curriculum, it was still regarded as minor subject matter. It was not until Thiele took over the magazine, in 1928, that the issue became one of regular interest.

⁵¹Herbert Antcliffe, "Some Impressionists in Music," Musical Canada 9 (May 1914): 6.

⁵²Herbert Antcliffe, "Impressionism in Music," Musical Canada 10 (July 1915): 51.

⁵³Angelo M. Read, "Progressional and Conventional Attitudes in Music," Musical Canada 9 (April 1915): 280; 10 (May 1915): 12; 10 (June 1915): 32.

Several of Thiele's editorials outlined the importance of music in the Canadian school system. In one of his writings, he referred to a letter that appeared in a Toronto daily paper in which the author claimed that Shakespeare was not being taught in the schools with the objective of producing a class of playwrights. Similarly, music should be taught not with the intention of producing a class of composers but rather with the intention of producing a class of musically competent students. He concluded, "Why, then, do you lament the fact that so many of our people are jazz crazy? Do they understand and appreciate anything better?"⁵⁴

One of Thiele's tangible contributions to music education was the "School Music Department". The department first appeared in the magazine in June, 1928, just one month after the beginning of his editorship. Initially, it functioned more as a newsletter, reporting on meetings and new teaching methods. After almost a year of publication, the page began to feature the column "Who's Who in Music Education", which honoured members of its community.

For a short time, the department examined the details of school music.⁵⁵ One of the problems in the

⁵⁴C.F. Thiele, Musical Canada 10 (August 1929): 1.

⁵⁵When the department changed its name to the "School Music Bulletin", in 1930, it declared itself to be "the official organ of the Music Section of the O.E.A. [Ontario Educational Association]." After this, the section consisted primarily of notices, addresses, and reports from conventions.

education system was that many of the music teachers were underqualified for the position. Such was the focus of an article by J. Norman Eagleson, who pointed to the need for greater musical scholarship amongst grade school teachers as well as the possibility of benefiting from the pedagogical methods of both the British and American systems.⁵⁶

In the March number of 1930, Harry Hill, then director of the "School Music Department" and the future "School Music Bulletin", began his series, "School Music for Canadians". The articles appeared in twenty installments over a three year period until the final issue of Musical Canada, February, 1933. The purpose of the series was to establish a system which school music teachers could use as a guideline in the classroom. Hill outlined what should be taught in the particular grades and what the best methods were that the teachers could employ.

Hill felt very strongly about the need for improved musical conditions in the schools. He believed that a general lack of music education was partly to blame for the emigration of Canadian talent to the United States. As educational facilities increased and the public became more musically literate, Hill foresaw that it would not be long before "a Canadian born and Canadian trained musician will come into his own just as the American born and American

⁵⁶J. Norman Eagleson, "A Candid Word on School Music," Musical Canada 10 (March 1929): 6.

trained musicians are coming into their own at the present time."⁵⁷

Conclusions

Musical Canada's attempt to educate the public seems to have met with greater acceptance than its attempt to provide specific instruction. Presumably those who already played an instrument found the instruction too rudimentary, while those who did not play an instrument had no interest in learning the mechanics of music. However, both groups would have found interest in articles which outlined the history of a particular instrument, explained contemporary music, or discussed issues of public concern, such as school music education.

Poor music education had a direct effect on the Canadian musician. In his analysis of the lack of attention paid to the Canadian composer, Logan explained that part of the problem was that Canadians were ignorant of their own musical history. This situation, he claimed, had arisen because schools, colleges, and conservatories had neglected

⁵⁷Harry Hill, "School Music for Canadians - Article No. 1," Musical Canada 11 (March 1930): 5.

to include Canadian studies in their curricula.⁵⁸ The same theory may also be applied to the Canadian performer.

The issue of music education was one which Musical Canada addressed in various ways. As with nationalism, the journal reflected the sentiment of a need for change. However, in this instance, it was able directly to contribute to this change. Through its pages, Musical Canada attempted to educate its readers at various levels of sophistication. The magazine also proposed how a transformation might be achieved. For example, by answering the questions of private music teachers and providing outlines for school music teachers, the journal supplied solutions to their queries. Whether simply describing musical instruments, explaining contemporary music, or supporting the need for improved school music conditions, Musical Canada was able to keep its readers informed.

The effect of education was an important one, as a more musically educated society could produce a greater demand for concerts, thereby increasing the opportunity for musicians to perform in their own country. Thus, the sophistication of the national audience had a strong influence on the status of Canadian music.

⁵⁸J.D. Logan, "Musical Composition in Canada," in The Yearbook of Canadian Art, comp. The Arts and Letters Club of Toronto (Toronto: Dent, 1913), p. 112.

Chapter Four

Conclusions

Although for several years Musical Canada retained the subtitle "A Monthly Journal of Musical News, Comments and Gossip for Professionals and Amateurs", it attempted to function beyond this level and to fill an existing void in Canadian music by bringing journalism by Canadians and about Canadians to Canadian musicians and music lovers. As has been seen, Musical Canada met with varying degrees of success in terms of fulfilling its ambition to be a leading Canadian music magazine. In spite of its extensive list of representatives and associate editors from across Canada, Musical Canada remained centrally oriented, focusing on the concerts and events of the Toronto area. Even after its amalgamation with The Canadian Bandsman and Orchestral Journal, when it pledged to "cover the whole of Canada",¹ the journal tended to place more importance on the affairs of Ontario.

Yet, if one considers that the Canadian College of Organists, Canadian bandsmen in general, and the music section of the Ontario Educators Association used Musical Canada as a vehicle to circulate their news, announcements,

¹A.L. Robertson, "A New Venture," Musical Canada 5 (August 1924): 5.

and minutes of meetings, one must surmise that its circulation went beyond the province of Ontario. (In fact, early comments on the magazine attest to the fact that Musical Canada was being received as far away as California and England.)² Thus, it may have been appealing to readers outside of Ontario to learn about the current musical events in one of Canada's major music centres, as it is still common for artists to wish to keep abreast of the activities in cities all over the world.

Although Musical Canada had a distinct nationalistic bias, it probably was nevertheless a welcome relief for many Canadians to read about matters close to home. As Parkhurst has stated, "the musical doings of Canada assume microscopic proportions when chronicled in the United States or British journals."³ Given the dearth of attention paid to Canadian performers and composers on an international level, it was perhaps to the journal's advantage to have such a bias.

During the editorship of C.F. Thiele, Musical Canada truly lived up to its name. After 1928, the magazine became more concerned with the improvement of Canadian music and strove to make Canadians aware of their own musical talents and resources. Under his editorship, Thiele achieved several of his goals: he promoted the Canadian musician

²See page 2, above.

³E.R. Parkhurst, "Our Foreword," The Violin 1 (March 1906):

through reports and biographies, and he supported amateur composers through a monthly music supplement and a composition contest.

However, Thiele had two goals that never came to fruition: the establishment of a reference library of new compositions and a compilation of Canada's music history and musicians. When one considers that it was not until the establishment of the Canadian Music Centre in 1959, and the publishing of the Encyclopedia of Music in Canada in 1981, that such plans were realized, it would seem that Thiele's ideas were both visionary and ultimately practicable.

Not only were Thiele's plans prophetic, but in retrospect, his interest, advancement, and protection of the Canadian musician were prescient of Canadian musical life. Since the demise of Musical Canada, several organizations such as P.R.O. Canada, the Canadian Music Council, the Canadian League of Composers, the Canadian Music Centre, and the CRTC have been established and have attempted to ensure the protection and promotion of Canadian music.

Musical Canada's success can in part be measured by the fact that it was a self-supported magazine which was able to survive the apathy of Canadian readers, the scarcity of writers, as well as competition from other periodicals (domestic and American), and at the same time provide many Canadian musicians and composers with opportunities to make themselves known to their fellow countrymen. However, its

significance as a Canadian music journal is somewhat more difficult to determine. The dearth of studies about Canadian music journalism from that period precludes any definitive evaluations, but several general observations can be made, based on the pages of Musical Canada itself. Although its content was not particularly scholarly, it did bring a wide variety of news and entertainment to its readers across Canada. Perhaps its greatest significance was as both a foundation for future Canadian music journals and a beacon pointing towards the current state of Canadian music, musicology, and national identity.

Although a periodical cannot be expected to transcend all of the problems of its time, it can act as an "ombudsman" by reporting on these limitations. It is through such journals that the attitudes of the time can be determined, allowing historians to piece together a picture of another age. Periodicals can be a vital source of information for the musicologist, providing details that may not be found elsewhere. By documenting the progress of the musical community, journals provide insight to the musical thought and events of our past. As Imogen Fellingner has noted:

The intellectual history of an epoch is strikingly reflected in its periodicals. This applies not only to general journals but also to musical ones, the articles and reports of which offer a variety

of material for study as regards the outlook of the era.⁴

As one of the longest continuing Canadian music periodicals, Musical Canada not only stands apart from its competition, but also provides an important mirror and gauge of music sentiment at the early part of this century. Undoubtably, it will remain a valuable source for the study of Canadian music and criticism of those years.

⁴The New Grove Dictionary of Music and Musicians, s.v. "Periodicals," by Imogen Fellingner.

| APPENDIX A. SELECTED ORIGINAL ARTICLES | | |
|---|-----------------|---|
| 1906 (The Violin) | Author | Issue(s) |
| "Our Foreword" | E.R. Parkhurst | March |
| "Flagrant Evils of Musical Life in Germany" | W.O. Forsyth | March |
| "Modern Piano Teaching" [in Toronto] | A.S. Vogt | March |
| "The Tax on Old Violins" | unsigned | March |
| | | |
| 1907 (Musical Canada) | Author | Issue(s) |
| "Phrasing and Expression in Music" [series of instalments] | John Slatter | May July August September October November |
| "Yorshire Chorus Singing" | W.H. Breare | May |
| "Introducing Ourselves" | John Slatter | May |
| "Robert Stuart Piggot" | unsigned | June |
| "Mr. William Campbell" | unsigned | July |
| "How to Play the 'Cello - Letters to My Canadian Pupil" [series of instalments] | Arthur Broadley | July October December February, 1908 March |
| "Sunday Music" | John Slatter | July |
| "T.J. Palmer" | unsigned | September |
| "Dr. Edward Fisher" | unsigned | October |
| "H.A. Wheeldon" | unsigned | October |
| "W.E. Fairclough" | unsigned | December |
| "Master Ernest G. Seitz" | unsigned | December |
| "Is There a Best Language for Singing" | Wesley Mills | December |
| "Instructions and Advice to Beginners" [series of instalments] | John Slatter | December January, 1908 |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|-----------------|---------------------|
| 1908 | Author | Issue(s) |
| "W.O. Forsyth" | unsigned | January |
| "Miss H. Ethel Shepherd" | unsigned | January |
| "The Elgar Choir of Hamilton" | J.E.P. Aldous | February |
| "Arthur Broadley" | unsigned | February |
| "Arthur Blakely" | unsigned | March |
| "Mr. Frank Welsman" | unsigned | April |
| "On Singing in English" | Marie C. Strong | April |
| "Gounod's 'Gallia' " | Augustus Bridle | May |
| "Mr. J.D.A. Tripp" | unsigned | June |
| "Edward Broome" | unsigned | July |
| "Miss Hope Morgan" | unsigned | September |
| "Mr. J.W.F. Harrison" | unsigned | December |
| | | |
| 1909 | Author | Issue(s) |
| "Miss Gertrude Huntley" | unsigned | January |
| "The Conductor of the National Chorus" [Dr. Albert Ham] | unsigned | January |
| "About Brass Bands - On the Constituents of Brass Bands" [series of instalments] | W.J. Robson | January February |
| "The Marchesi Concert" | unsigned | February |
| "Miss Ethel Shepherd" | unsigned | February |
| "Mr. Frederick H. Blair" | unsigned | February |
| "Mrs. S.F. Harrison (Seranus)" | unsigned | March |
| "Donald C. MacGregor" | unsigned | April |
| "Mr. Arthur Blight" | unsigned | May |
| "How to Play the 'Cello' " | John Linden | June |
| "Violin Tone" | R.S. Williams | June |
| "Mr. George Fox" | unsigned | July |
| "Frank E. Blachford" | unsigned | September |
| "Miss Gena Branscombe" | unsigned | September |
| "Hints on Expression for Amateur Pianists" | Mark Hambourg | December |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|----------------|---|
| "Mabel Beatrice Beddoe" | unsigned | December |
| "The Bow, Its Development and Practical Use" [series of instalments] | Towry Piper | December January, 1910 Febrary March June |
| "Some Reflections on Musical Conditions in Canada and Some Advice to Canadians" | Wesley Mills | December |
| "Richard Tattersall" | unsigned | December |
| "Mr. Towry Piper" | unsigned | December |
| | | |
| 1910 | Author | Issue(s) |
| "A Musician's Education" | Sydney Dalton | January |
| "Dr. J.D. Logan" | unsigned | January |
| "Mr. J.E.P. Aldous" | unsigned | January |
| "Siegfried Herz" | unsigned | January |
| "Frances H. Coombs" | unsigned | February |
| "How to Become an Opera Singer" | L. Tetrzzini | February |
| "Mendelssohn Choir Cycle of Concerts" | E.R. Parkhurst | March |
| "Mr. G.D. Atkinson" | unsigned | May |
| "Miss Gena Branscombe" | unsigned | May |
| "Earl Grey Musical Contests" | unsigned | May |
| "Miss Ellen Ballon" | unsigned | June |
| "M.B.F. Poirer" | unsigned | June |
| "Miss Edith Miller" | unsigned | July |
| "Miss Gena Branscombe's Songs" | Sydney Dalton | August |
| "Mr. Paul Hahn" | unsigned | August |
| "The Hambourgs" | unsigned | September |
| | | |
| 1911 | Author | Issue(s) |
| "Some Experiments in Music Education" | Wesley Mills | February |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-------------------|----------------------|
| "The Wind Instruments of the Orchestra" | T.J. Croger | February |
| "The Montreal Opera Company" | unsigned | February |
| "Puccini's 'La Tosca'" [by the Montreal Opera Company] | Marie C. Strong | February |
| "Resonance" [series of instalments] | J.H. Burt | February March |
| "The Manzoni Requiem" [by the Mendelssohn Choir and the Chicago (Thomas) Orchestra] | E.R. Parkhurst | March |
| "The Flute and the Piccolo" | T.J. Croger | April |
| "Tetrazzini" | unsigned | April |
| "The Mischa Elman Recital" | unsigned | April |
| "On Forms" | Herbert Antcliffe | December |
| | | |
| 1912 | Author | Issue(s) |
| "The Mendelssohn Choir Concerts" | S.F. Harrison | March |
| "Arthur Sempie" | unsigned | May |
| "Miss Mabel Beddoe" | unsigned | May |
| "Voice and Speech Training" [series of instalments] | Wesley Mills | July August |
| "Some Famous Organs" | A.S. Vogt | July |
| "Musical Wanderings in France and Switzerland" | A.S. Vogt | August |
| "Luigi von Kunitz" | unsigned | August |
| "Midsummer Experiences in Germany" [series of instalments] | A.S. Vogt | September October |
| "Dr. Harvey Robb" | unsigned | September |
| "Djane Lavoie" | S.H. | October |
| "Some Famous Church Choirs of Europe" | A.S. Vogt | November |
| "Dr. Herbert Sanders, Mus. D." | unsigned | November |
| "Music in Great Britain" | A.S. Vogt | December |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|-------------------|---------------------------|
| 1913 | Author | Issue(s) |
| "Musical Experiences in Europe" [series of instalments] | A.S. Vogt | January March |
| "Important Events in the English Musical World" [series of instalments] | Wesley Mills | January April |
| "Canadian Musician in the Scandinavian Countries and Russia" | A.S. Vogt | February |
| "Miss Estelle J. Carey" | unsigned | March |
| "A Canadian Musician's Experiences in Europe" | A.S. Vogt | April |
| "Ernest J. Seitz" | unsigned | April |
| "Popular Taste in Music" | Herbert Antcliffe | June |
| "Theatrical Conditions and Tendencies in London, England" | Wesley Mills | July |
| "Mr. J.W.F. Harrison" | unsigned | July |
| "Melba's Return" | unsigned | November |
| "The Theatre as It is and Should be in England" [series of instalment] | Wesley Mills | December January, 1914 |
| "Mr. Viggo Kihl" | unsigned | December |
| "Wagner's 'Opera and Drama' (Translated by Edwin Evans, Senr.) | S.F. Harrison | December |
| | | |
| 1914 | Author | Issue(s) |
| "Professor Michael Hambourg" | unsigned | January |
| "La Gioconda" [by National Opera Company of Canada] | unsigned | February |
| "Currents and Counter Currents in the English Musical World" | Wesley Mills | April |
| "Some Impressionists in Music" | Herbert Antcliffe | May |
| "Saskatchewan Provincial Musical Association" | unsigned | July |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|------------------|-------------------|
| "Clarence Lucas" | unsigned | July |
| "Events and Tendencies in the Musical and Dramatical World of England" | Wesley Mills | August |
| "Recent and Contemporary Composers" | Angelo M. Read | September |
| "William Campbell" | unsigned | September |
| "Edouard Hesselberg" | unsigned | October |
| "Djane Lavoie-Helz" | unsigned | November |
| "W. Elliott Haslam" | unsigned | November |
| "Music and Pianoforte Playing" | Michael Hambourg | December |
| "Genius and Talent" | Angelo M. Read | December |
| "Donald C. MacGregor" | unsigned | December |
| | | |
| 1915 | Author | Issue(s) |
| "Music a Branch of Education in the Public Schools" | Angelo M. Read | February |
| "Ernest Sietz' Recital - The Young Toronto Pianist Wins a Signal Triumph with a Representative Audience" | unsigned | February |
| "The Musical and Dramatical World Before and Since the War" [series of instalments] | Wesley Mills | February March |
| "Death of Professor Wesley Mills - A Distinguished Contributor to Musical Canada Passes Away in London, England" | unsigned | March |
| "A Distinguished Vocal Teacher" [Guiseppa Carboni] | unsigned | March |
| "New York Symphony Orchestra Concert - Their Return Greeted by a Record Audience - With Josef Hofmann as Pianist" | unsigned | March |
| "Mark Hambourg - Brilliant Recital of Choice Piano Music Enthusiastically Received" | unsigned | March |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-------------------|----------------------|
| "Progressional and Conventional Attitudes in Music" [series of instalments] | Angelo M. Read | April May June |
| "Scriabine's 'Prometheus'" | Djane Lavoie-Herz | May |
| "Impressionism in Music" | Herbert Antcliffe | July |
| "New Style Street Music in London" | unsigned | July |
| "Prussian Poison in Germany" | unsigned | August |
| "Ernest J. Seitz" | unsigned | September |
| "Mr. Elliott Haslam" | unsigned | October |
| "Very Complete Grand Opera Productions - Boston Opera and Pavlowa [sic] Ballet Win Golden Opinions" | unsigned | November |
| "Melba's Return - Her Toronto Concert Yielded \$9,000 to the Red Cross Fund - In Montreal Her Receipts Were \$11,000" | unsigned | November |
| "Death of W. Elliott Haslam" | unsigned | December |
| | | |
| 1916 | Author | Issue(s) |
| "N.Y. Symphony Orchestra" | unsigned | February |
| "Boston Opera Company's Return" | unsigned | February |
| "Madame Edvina" | unsigned | February |
| "Percy Grainger Recital" [Toronto] | unsigned | March |
| "'Mona Bates' Recital" | unsigned | April |
| "Teaching Children How to Play" | Michael Hambourg | May |
| "Mischa Elman Recital" [Toronto] | unsigned | May |
| "Death of Michael Hambourg" | unsigned | July |
| "Harry Field in London" [after eleven months at Ruhleben] | unsigned | July |
| "Paderewski" | unsigned | November |
| "Boston Grand Opera Company" | unsigned | December |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|------------------|-----------|
| "Russian Symphony Orchestra" [with Jacques Thibaud] | unsigned | December |
| | | |
| 1917 | Author | Issue(s) |
| "Record Concert of the Elgar Choir" | Viola | February |
| "The Cherniavski Trio" | unsigned | February |
| "Dr. Vogt Resigns from Mendelssohn Choir" | unsigned | March |
| "Degenerate Music" | unsigned | June |
| "Galli-Curci in Toronto - The Italian Coloratura Soprano Arouses Enthusiasm of Immense Audience at Massey Hall" | unsigned | June |
| "Miss Marie Strong's Recital" | unsigned | July |
| "Safe in Toronto - Herbert A. Fricker, Conductor of the Mendelssohn Choir Escapes Submarine Peril - His Record of Activity and Experience" | unsigned | September |
| "Advice to Vocal Students" | Giuseppe Carboni | October |
| "Edison Convention - Second Annual Meeting of Edison Dealers in Toronto" | unsigned | October |
| "Ysaye at His Best - Arouses Enthusiasm of an Audience of More than Two Thousand People" | unsigned | December |
| "Boston Grand Opera Company" | unsigned | December |
| | | |
| 1918 | Author | Issue(s) |
| "Miss Marie Strong's Concert - A Noteworthy Musicales in Aid of the Fund for Soldiers' Comforts" | unsigned | January |
| "Mischa Elman Recital" [Toronto] | unsigned | February |
| "Oil on the Troubled Waters" [jazz] | unsigned | February |
| "Heifetz, A Violin Genius" | unsigned | April |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-----------------------|----------|
| 1920 | Author | Issue(s) |
| "The Lates Newspaper Jibes at Jazz" | unsigned | October |
| "Creatore as an Operatist" | unsigned | October |
| "Caruso is One of the Greatest Baritones in the World" | unsigned | October |
| | | |
| 1921 | Author | Issue(s) |
| "Is Russia in the Musical Lead?" | unsigned | February |
| "To Extend Music to High Schools" | unsigned | June |
| "Trying to Test Moods by Music" | unsigned | June |
| "Resin Your Bow in the Schools" | Donald Heins | June |
| "Church Music" | H.A. Fricker | June |
| | | |
| 1924 | Author | Issue(s) |
| "Music for the Young and Others" | H.C. Fricker | January |
| "A Golden Mean in School Music Education - III" | Charles H. Farnsworth | January |
| "A Darius Milhaud Sonata" | unsigned | January |
| "A Promising Canadian Composer" [Horace Lapp] | unsigned | January |
| "The Dupre Bach Recitals" | George M. Brewer | January |
| "Co-operation Among Musicians in Canada" | H.C. Fricker | February |
| "Psychology of Teaching" | H.C. Fricker | February |
| "Some Reminscences in My Public Career, and the Great Musicians and Singers I Have Met" | R. Watkin Mills | February |
| "Unmusical Music" | H.C. Fricker | March |
| "The Toronto Mendelssohn Choir with Philadelphia Orchestra under Leopald Stokowski" | unsigned | March |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|--------------------------|---------------------|
| "The Orchestral Situation in Toronto" | H.C. Fricker | May |
| "John Arthur" | unsigned | May |
| "Architecture and Acoustics" [series of instalments] | A.J. Hazelgrove | May June July |
| "Founder of Musical Canada Passes to Rest - Edwin R. Parkhurst" | unsigned | June |
| "A New Venture" | H.C. Fricker | August |
| "The Present Broadcasting Evil" | H.C. Fricker | September |
| "General Remarks on the 1924 Canadian National Exhibition Band Contest" | Charles O'Neill | September |
| "The Waterloo Musical Society Band" | unsigned | October |
| "The Military Band as a Musical Medium" | Charles O'Neill | October |
| "Brampton Citizens' Band" | unsigned | November |
| "The Linden Bureau - Its Unique Service" | Gertrude E.S. Pringle | December |
| | | |
| 1925 | Author | Issue(s) |
| "Instrumental Music in the Detroit Public Schools" | Duncan McKenzie | January |
| "Walter Guetter" | Arthur H. Rackett | January |
| "Royal Grenadiers' Band - Toronto" | unsigned | January |
| "Beauty and Otherwise" | A.L. Robertson | February |
| "Music and Religion Under Military Discipline" | Alfred E. Zealley | February |
| "The Greater the Smaller" | A.L. Robertson | March |
| "A Doctor Prescribes Music for the Health" | unsigned | March |
| "St. John's Cadet Band, Newfoundland" | unsigned | March |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|-------------------|--|
| "The Ontario Municipal Band Tax Law" [series of instalments] | unsigned | April May |
| "High Brow and Low Brow Over the Air" | A.L. Robertson | May |
| "Our Canadian Musicians - Herbert Austin Fricker" | unsigned | June |
| "Fine Concerts Help Fund for Nova Scotians" | unsigned | June |
| "Lieutenant-Colonel J. Mackenzie" | unsigned | July |
| "Inspiration" | A.L. Robertson | August |
| "Pleasing Concert Enjoyed - Largest Audience of Season Listens to Unusually Fine Program by Waterloo Band" | unsigned | August |
| "Inspiration Again" | A.L. Robertson | September |
| "Paul de Marky" | unsigned | September |
| "Optimism" | A.L. Robertson | October |
| "Music's Power - A Relaxation for All Workers" | Arthur Mason | October |
| "Fine Concert in Massey Hall by Grand Opera Quartet" | unsigned | October |
| "Sousa - The Immortal - Opened Toronto Season" | unsigned | October |
| "Musical Taste" | Charles O'Neill | October |
| "Audiences" | A.L. Robertson | November |
| "An Experiment in Camp Music for Boys and Girls" | C. Champion Smith | November |
| "Municipal Contributions for Music" | J. Andrew Wiggins | November |
| "Musical Copyright" | unsigned | November |
| "Musical Chats on How to Read and Play Instrumental Music Correctly" [series of instalments] | John Slatter | November January, 1926 February March April May |
| "What Marconi Thinks About the Radio" | unsigned | December |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-------------------|-------------------------------------|
| "The Radio Road to Knowledge" | unsigned | December |
| "The Ontario Amateur Band Tax Law" [letter to C.F. Thiele, President of Ontario Amateur Bands Association] | Premier Ferguson | December |
| "Arthur E. Semple" | unsigned | December |
| | | |
| 1926 | Author | Issue(s) |
| "The Antis" | A.L. Robertson | January |
| "Musical Copyright" | unsigned | January |
| "Austin S. Douglas" | unsigned | January |
| "The Ontario Band Tax Law" | unsigned | January |
| "The Armco Concert Band - The Part It Has Played in Industry and Civic Development" | William McFee | January |
| "Some Thoughts on the Power of Melody" | A.L. Robertson | February |
| "Reminiscences of My Life" [series of instalments] | R. Watkin Mills | February March April May |
| "Well Known Music Critic Settles in Toronto" [E. Garry Allighan] | unsigned | February |
| "Lawrence Dafoe" | Augustus Bridle | April |
| "Miss Mabel Downing" | unsigned | May |
| "Composers Under the Microscope" [series of instalments] | E. Garry Allighan | June July August September |
| "Wagner Program is Heard on Air - Excellent Rendition of Classical Concert Successfully Broadcast by CJCF; Waterloo Band Repeats Success" | unsigned | June |
| "Facing Facts" | H.C. Fricker | August |
| "Goossens Appears with the Hart House String Quartette" [Toronto] | unsigned | December |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|-------------------|---|
| 1927 | Author | Issue(s) |
| "Beloved Bandmaster Dies Quietly in Home in Toronto - Captain John Walsron Had Longest Service Record in Canada" | unsigned | January |
| "Pity the Poor Critic" | E. Garry Allighan | February |
| "The Passing of a Great Musician - An Appreciation" [Daniel Dineen] | Arthur Semple | February |
| "What Does the Mendelssohn Choir Mean to Toronto" | H.C. Fricker | March |
| "Jewish Music" [series of instalments] | C. Campion Smith | March April May |
| "Establishing Our New Symphony Orchestra" | unsigned | April |
| "'Tis Beauty That Counts" | H.C. Fricker | May |
| "What Does Music Really Mean to Us?" | H.C. Fricker | June |
| "Winifred Lugrin-Fahey" | unsigned | June |
| "Albert K. Knecht" | Arthur H. Rackett | July |
| "Bands and Bands" ["A" Battery Band, Royal Canadian School of Gunnery, Kingston, Ontario 1872-1880] | Arthur H. Rackett | August |
| "Bettina Vegara" | unsigned | October |
| "Legitimate Drum Schools" | Arthur H. Rackett | October |
| "Voice Training" [series of instalments] | George Weaver | November Mar/Apr/28 June September December |
| "Modern and Modernized Music" | Arthur H. Rackett | November |
| "Whiter Are We Going?" | H.C. Fricker | December |
| "Donald Heins" | unsigned | December |
| "Two Uses of Music" | Arthur Mason | December |
| | | |
| | | |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-------------------|--|
| 1928 | Author | Issue(s) |
| "The Artistry of Mark Hambourg" | H.C. Hamilton | March/April |
| "Reginald C. Brain - One of Canada's Foremost Contesting Bandmasters" | unsigned | March/April |
| "Jazz to be Banned, Advocates Musician" [Sir Henry Coward] | unsigned | March/April |
| "Under New Management" | unsigned | May |
| "How Canada Became Musical" | Augustus Bridle | May |
| "Passing of a Famous Band Master - Major George Miller" | unsigned | May |
| "Musical History of Canada - Augustus Stephen Vogt" | H.C. Hamilton | June |
| "Editorial" | C.F. Thiele | September |
| "Dr. Herbert Austin Fricker" | C. Champion Smith | September |
| "Waterloo Band Plays Two Superb Programs" | Augustus Bridle | September |
| "Military Music and Its Story" [series of instalments] | Alfred E. Zealley | November December January, 1929 February March April May June July August September October |
| "Ernest Campbell Macmillan" | H.C. Hamilton | October |
| "The Masters Jazzed" | unsigned | October |
| "Luigi von Kunits" | H.C. Hamilton | November |
| "Toronto Symphony Orchestra" | H.C. Hamilton | November |
| "Dr. Healey Willan" | H.C. Hamilton | December |
| "Ontario Impressions of a Quebec Musician" | Leo Roy | December |
| | | |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|--------------------|-----------|
| 1929 | Author | Issue(s) |
| "Captain Charles O'Neill" | C.F. Thiele | January |
| "The Military Band as a Distinct Musical Medium" | Charles O'Neill | January |
| "Saxophone is Now Firmly Established" | unsigned | January |
| "Why Should Music Be Taught in Our Schools?" | C.F. Thiele | February |
| "Angela Bettina Vagara" | H.C. Hamilton | February |
| "Who's Who in Music Education - Arthur K. Putland" | unsigned | February |
| "Ernest H. Dainty" | H.C. Hamilton | March |
| "Charles E. Wheeler" | Harry G. Link | March |
| "Cincinnati Symphony Orchestra" | H.C. Hamilton | March |
| "A Candid Word on School Music" | J. Norman Eagleson | March |
| "Dr. Albert Ham" | H.C. Hamilton | April |
| "The 'Talkies' - Their Merits and Demerits" | Arthur H. Rackett | April |
| "Bertha Louise Tamblyn" | H.C. Hamilton | May |
| "Harold Bauer's Recital" | H.C. Hamilton | May |
| "Who's Who in Music Education - Mr. W.H. Thresher" | unsigned | May |
| "W.O. Forsyth" | H.C. Hamilton | June |
| "Leslie Grossmith" | unsigned | June |
| "Who's Who in Music Education - George Roy Fenwick" | unsigned | June |
| "Who's Who in Music Education - Miss N. Emily Tedd" | unsigned | July |
| "Editorial" | C.F. Thiele | August |
| "Rev. F.J. Horwood" | H.C. Hamilton | August |
| "Who's Who in Music Education - John L. Nicol" | unsigned | August |
| "Editorial" | C.F. Thiele | September |
| "Charles E. Wheeler" | H.C. Hamilton | September |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-------------------|--|
| "Letters to a Young Teacher" [series of instalments] | Victor Kerslake | September October November December January, 1930 February March April May |
| "Editorial" | C.F. Thiele | October |
| "Thos. J. Crawford" | H.C. Hamilton | October |
| "Permanent Orchestra and Permanent Jobs" | John F. Forte | October |
| "Percie C. Cox" | Gilbert Reeves | October |
| "Who's Who in Music Education - J.B. Gatenby" | unsigned | October |
| "Question Drawer" [series of instalments] | Harry Hill | October November December |
| "Editorial" | C.F. Thiele | November |
| "Harvey Robb" | H.C. Hamilton | November |
| "Ears Have They" | George Weaver | December |
| "Reginald Stewart" | H.C. Hamilton | December |
| "Twilight for Cinema Musicians - Is There Any Hope in the Talkies?" | E. Garry Allighan | December |
| "Marcel Dupre" [review] | H.C. Hamilton | December |
| "An Analysis of the 'Buzz Roll'" | Arthur H. Rackett | December |
| "Who's Who in Music Education - Harry Stares" | unsigned | December |
| | | |
| 1930 | Author | Issue(s) |
| "A Piano Class Pioneer" [Hope Kammerer] | H.C. Hamilton | January |
| "Military Bands in the Far East" | Alfred E. Zealley | January |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|------------------------|---|
| "The Evolution of Music" [series on instalments] | Frederick T. Egener | January February March April May June July August November December January, 1931 February/31 |
| "Leo Roy" | H.C. Hamilton | February |
| "H. Matthias Turton" | H.C. Hamilton | March |
| "Rachmaninoff" [review] | H.C. Hamilton | March |
| "Acoustical Idiosyncracies of the Player and His Music" | Arthur H. Rackett | March |
| "School Music for Canadians" [series of instalments] | Harry Hill | August January, 1931 May June September October November December January, 1932 February March April June/July Aug./Sept. Oct./Nov. Feb., 1933 |
| "Are We Asleep Educationally?" | C.F. Thiele | April |
| "Donald Heins" | unsigned | April |
| "Bettina Vegar's Recital" | H.C. Hamilton | April |
| "Canada Must Wake Up" | C.F. Thiele | May |
| "Ernest Seitz" | unsigned | May |
| "Radio - The New Educator" | unsigned | May |
| "Prominent Canadian Pianist and Conductor Receives High Praise In Europe" [Reginald Stewart] | unsigned | May |
| "What is a Critic" [series of instalments] | Arthur C. Rackett | June July |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|-------------------|------------------------------------|
| "W.H. Hewlett" | H.C. Hamilton | June |
| "Let's Be What We Really Are: Canadians" | Leo Roy | June |
| "Roy Alexander Angus" | unsigned | June |
| "D.R. Piette" | H.C. Hamilton | June |
| "Simplified Atonal Writing" | Leo Roy | July |
| "Capt. Chas. O'Neill" | unsigned | August |
| "Boris Hambourg" | H.C. Hamilton | October |
| "A Critic Criticized" | C.F. Thiele | November |
| "Concerning Clay Feet" | George Weaver | November |
| "Quebec Composers" | Leo Roy | November |
| "Music and the Theatre" | Leslie Grossmith | November |
| "Sleepers Awake" | C.F. Thiele | December |
| "Percival Price Dominion Carillonneur" | H.C. Hamilton | December |
| "Lieuteneant Finlayson [series of instalments]" | H.C. Hamilton | December January, 1931 April |
| "Charles E. Wheeler's Service to Music" | unsigned | December |
| "Editorial Appreciated - re.: 'A Critic Critized'" | Concedo | December |
| | | |
| 1931 | Author | Issue(s) |
| "The Criticized Critic" | C.F. Thiele | January |
| "Victims of the Talkies" | Alfred E. Zealley | January |
| "Cyril J.L. Rickwood" | H.C. Hamilton | February |
| "Canada-U.S. Border Trouble Affecting Musicians" | unsigned | February |
| "Stanley Oliver" | H.C. Hamilton | April |
| "What's the Matter with Basses In Orchestras?" | Leo Roy | April |
| "Radio in the Schools" | unsigned | April |
| "Musical Festivals in Canada" | C.F. Thiele | May |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|--|------------------------|---|
| "Dr. Herbert Sanders" | H.C. Hamilton | May |
| "Bettina Vegar's Recital" [Toronto] | H.C. Hamilton | May |
| "Music in Canada's Schools" | Charles O'Neill | June |
| "Beethoven - A Serial Article on this Master-Musician" [series of instalments] | Frederick T. Egener | June July/August September October |
| "Dr. A.E. Whitehead" | H.C. Hamilton | June |
| "Something New and Valuable in Reed Bases - The E flat Contrabass Clarinet" | M.J. Webster | June |
| "Canadian Musician of the Month - Mona Bates" | H.C. Hamilton | July/August |
| "Teaching School Pupils by Radio" | unsigned | July/August |
| "Our Musical Heritage" | H.C. Hamilton | September |
| "Canadian Musician of the Month - Dr. John W. Bearder" | H.C. Hamilton | September |
| "Waterloo Band Introduces New Movement in Band Circles" | J. Andrew Wiggins | September |
| "Prominent Canadian Musician Passes in Toronto" [Luigi von Kunits] | unsigned | October |
| "Olive White Norman" [review] | H.C. Hamilton | October |
| "'Musical' Canada" | C.F. Thiele | November |
| "A Dialogue on Classical Music and Jazz" | unsigned | November |
| "Canadian Musician of the Month - James A. Smith" | H.C. Hamilton | November |
| "Possibilities of the Modern Saxophone" | Arthur H. Rackett | November |
| "Editorial" | Edward Wodson | December |
| "Musician of the Month - Mr. W. Coulson" | H.C. Hamilton | December |
| "The Influence of Beethoven's Music on the Evolution of Musical Art" | Frederick T. Egener | December |
| | | |

| APPENDIX A. SELECTED ORIGINAL ARTICLES (continued) | | |
|---|-------------------|--------------|
| 1932 | Author | Issue(s) |
| "Why Have Reeds In the Band?" | M.J. Webster | February |
| "G Bass Trombone (The Trombone with a Handle)" | C.F. Thiele | February |
| "Family Music in Quebec" | unsigned | March |
| "Why is a Prodigy?" | Arthur H. Rackett | March |
| "A Step in the Right Direction" [Children's Chorus at the Mendelssohn's Choir Festival] | H.A. Fricker | April |
| "The Canadian Ladies' String Quartette Only Professional Organization of Its Kind in Canada" | unsigned | April |
| "Songs Without Words" | H.C. Hamilton | June/July |
| "The Surfeit of Noise" | H.C. Hamilton | June/July |
| "The Toronto Silver Band" | unsigned | June/July |
| "Arthur Hartmann" | H.C. Hamilton | October/Nov. |
| | | |
| 1933 | Author | Issue(s) |
| "Arthur E. Semple" | unsigned | February |

| APPENDIX B. SELECTIONS FROM MUSIC SUPPLEMENT | | |
|--|--------------------|-----------|
| 1928 | Composer | Issue(s) |
| "Fête des Roses" [piano] | Arthur Wellesley | September |
| "Poème d'Amore" [piano] | Ludwig Waizman | September |
| "Elaine" [piano] | Ludwig Waizman | October |
| "Valse 'Con Amore'" [piano] | Frederick T. Egner | November |
| "Ma Belle" [piano] | Ludwig Waizman | December |
| | | |
| 1929 | Composer | Issue(s) |
| "Louissette" [piano] | Ludwig Waizman | January |
| "March Dominion" [piano] | P.H. Roos | February |
| "Novellette" [piano] | Arthur Wellesley | February |
| "L'Espiegle" [piano] | Ernest Dainty | March |
| "Sundown Shadows" [voice and piano] | Ernest Dainty | March |
| "The Grandmaster" [piano] | C.W. Vinson | April |
| "Mädchen mit dem roten Mündchen" [voice and piano] | Albert Ham | April |
| "Arney" [piano] | Ludwig Waizman | April |
| "A Quarantined Army" [voice and piano] | Bertha L. Tamblyn | May |
| "Pansies" [violin and piano] | Gunton Smalley | May |
| "Air de Ballet" [piano] | Leslie Grossmith | June |
| "Honey Bee" [piano] | Pearl Stafford | June |
| "On the Village Green" [piano] | John Gatenby | July |
| "In Lilac Time" [piano] | B. Percy James | July |

| APPENDIX B. SELECTIONS FROM MUSIC SUPPLEMENT (continued) | | |
|--|--------------------|------------------------|
| "Reverie" [piano] | Edith L. Smalley | August |
| "Mon Ami" [piano] | Charles O'Neill | August |
| "Dainty Reverie" [piano] | Alfred Fieldhouse | August |
| "The Mists o' Loughereen" [voice and piano] | Charles Wheeler | September |
| "Fountain Mazurka" [piano] | C.W. Kern | September |
| "Apple Blossom March" [piano] | A.H. Rosewig | September |
| "Told at Twilight" [piano] | B. Percy James | October |
| "Following Suit" [voice and piano] | Charles Wheeler | October |
| "Firefly" [piano] | Clifford Higgin | November |
| "Hawaiian Dreams" [piano] | Carl Bonner | November |
| "Among the Pines - Scenes Canadian" [organ] | Frederick T. Egner | December |
| | | |
| 1930 | Composer | Issue(s) |
| "Drifiting Boat and Evening Chimes" [organ] | Frederick T. Egner | January |
| "A Water Rose" [piano] | C.W. Kern | January |
| "Moonlight Waltz" [piano] | C.W. Kern | January |
| "Snow Flurries" [piano] | Ross Hunter | February |
| "Morning Glory" [cornet and piano] | H.A. Vander Cook | February |
| "La Cabine d'Or" [voice and piano] | Luigi von Kunits | March October, 1931 |
| "Heart's Delight" [voice and piano] | Luigi von Kunits | March October, 1931 |

| APPENDIX B. SELECTIONS FROM MUSIC SUPPLEMENT (continued) | | |
|--|--------------------|------------------------|
| "Song of the Maple [voice and piano] | Luigi von Kunits | March October, 1931 |
| "Après la Guerre" [voice and piano] | Harold S. Packer | April |
| "Over the Hills" [piano] | Bert R. Anthony | April |
| "Picking Flowers in the Emperor's Garden - Chinese Romance" [piano] | Leslie Grossmith | May |
| "Sunday Morning in the Village" [piano] | C.W. Kern | May |
| "Starlight Waltz" [piano] | E. Sparrow | May |
| "A Red, Red Rose" [voice and piano] | Roy Angus | June |
| "A Night in June" [piano] | K.L. King | June |
| "Little Fairy Waltz" [piano] | L. Streabbog | June |
| "Hungry Heart" [voice and piano] | Ernest Dainty | July |
| "Spinning Song (Spinnliedchen)" [piano] | Albert Ellmenreich | July |
| "In Rank and File (In Reih' und G lied)" [piano] | Gustav Lange | July |
| "A Song of Love" [piano] | Arthur W. Hughes | Aug./Sept. |
| "Forget-Me-Not" [piano] | Theodor Giese | Aug./Sept. |
| "The Wild Rose" [cornet and piano] | H.A. Vander Cook | Aug./Sept. |
| "Pansies" [cornet and piano] | H.A. Vander Cook | Aug./Sept. |
| "Tarantelle" [piano] | Arthur W. Hughes | October |
| "Yellow Jonquils" [piano] | Paul F. Johanning | October |

| APPENDIX B. SELECTIONS FROM MUSIC SUPPLEMENT (continued) | | |
|--|----------------------------------|-------------|
| "The Waterfall" [piano] | Clifford Higgin | November |
| "Christmas Eve" [piano] | Carl Heins | November |
| "The Wild Rose" [trombone and piano] | H.A. Vander Cook | November |
| "The Homelight" [voice and piano] | W.O. Forsyth | December |
| "Serenade" [organ] | Frederick T. Egner | December |
| "Morning Glory" [trombone and piano] | H.A. Vander Cook | December |
| | | |
| 1931 | Composer | Issue (s) |
| "Bells at Midnight" [piano] | W.O. Forsyth | January |
| "Carnations: [cornet and piano] | H.A. Vander Cook | January |
| "Memories" [voice and piano] | Henry Graves | February |
| "Jassamine" [cornet and piano] | H.A. Vander Cook | February |
| "Caught in A Storm" [piano] | Clifford Higgin | April |
| "Myrtle" [cornet and piano] | H.A. Vander Cook | April |
| "Canada on Parade" [voice and piano] | G.B. Castle Percy Faith, arr. | May |
| "Lilacs" [cornet and piano] | H.A. Vander Cook | May |
| "Coeur d'Aléne" [piano] | Arthur Wellesley | June |
| "Picking Wild Flowers" [piano] | C. Crammond | June |
| "Evening Star" [piano] | A.H. Rosewig | June |
| "Reverie" [piano] | D.M. Nelligan | July/August |
| "Magnolia" [cornet and piano] | H.A. Vander Cook | July/August |

| APPENDIX B. SELECTIONS FROM MUSIC SUPPLEMENT (continued) | | |
|--|--|-----------|
| "Valse Selmer" [alto saxophone and piano] | Andy Sannella | September |
| "Heliotrope" [cornet and piano] | H.A. Vander Cook | September |
| "A Lullaby" [voice and piano] | T. Wilfred Kearton | November |
| "Bonnie Eloise" [cornet and piano] | I.J. Masten | November |
| "The Special" [trombone and piano] | Ellis Brooks | November |
| "The Home of My Heart" [voice and piano] | Henry Graves | December |
| "Magnolia" [clarinet and piano] | H.A. Vander Cook | December |
| "Grand Fantasia on Home Sweet Home" [clarinet and piano] | T.H. Rollinson | December |
| | | |
| 1932 | Composer | Issue(s) |
| "Meditation for the Organ" | W.A. Montgomery | January |
| "Through the Leaves" [trombone] | Franz Schubert Theodore Moses, transc. | January |
| "Officer of the Day" [piano] | R.B. Hall | February |
| "Haste Thee! To Glut a Vengeance" [cornet and piano] | Gaetano Donizetti | February |
| "March Militaire" [piano] | Franz Schubert | March |
| "Fairest Daughter of the Graces" [clarinet] | Giuseppe Verdi | March |
| "Shadow Song" [clarinet] | Giacomo Meyerbeer | March |
| "The Little Prince" [piano] | C.W. Croggmann | April |

| APPENDIX B. SELECTIONS FROM MUSIC SUPPLEMENT (continued) | | |
|--|--|--------------------------------------|
| "The Lost Chord" [alto saxophone] | Arthur Sullivan | April |
| "A Visit to Uncle Bim" [piano] | Clifford Higgin | May |
| "From a Lady Fair" [clarinet] | Giacomo Meyerbeer | May |
| "Sweet Spirit Hear My Prayer" [alto saxophone] | Wm. Vincent Wallace C. O'Hare, arr. | May |
| "Ring Out Wild Bells" [cornet] | Charles Francois Gounod | May |
| "Santa Claus Guards March" [piano] | C.W. Crogmann | June/July |
| "Queen of Heaven" [clarinet] | Vincenzo Bellini | June/July |
| "Cast on My Grave a Flower" [clarinet] | Gaetano Donizetti | June/July |
| "Rosebuds" [cornet and piano] | H.A. Vander Cook | June/July |
| "Songs of the Seashell" [piano] | C.W. Crogmann | Aug./September |
| "Daisies" [cornet and piano] | H.A. Vander Cook | August/September October/November |
| "Chrysanthemum" [cornet] | H.A. Vander Cook | August/September October/November |
| "The Rainbow Fairy" [piano] | C.W. Crogmann | October/November |
| | | |
| 1933 | Composer | Issue(s) |
| "April Morning" [piano] | F.J. Horwood | February |
| "The Hawthorn Glade" [piano] | F.J. Horwood | February |
| "The Cuckoo" [piano] | F.J. Horwood | February |
| "Rustic Dances" [piano] | F.J. Horwood | February |

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