

ICM
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Voicing Toronto: The City and the Arts

The University of Toronto Humanities Centre presents **Voicing Toronto: The City and the Arts** this spring. The event is a cultural celebration of Toronto and will explore the many ways in which the city has served as an inspiration for diverse artists over the years. Voicing Toronto will consist of a scholarly conference from May 13th to May 15th, 2005, and a series of public events relating to the architecture, art, cinema, drama, literature, and music of Toronto.

The Institute for Canadian Music has been responsible for organizing the musical component of *Voicing Toronto*. The public musical events begin with *A Toronto Songbook* on Thursday, May 12th at 8:00 p.m. in Walter Hall, Edward Johnson Building. This recital, by Monica Whicher, soprano; Norine Burgess, mezzo-soprano; Colin Ainsworth, tenor; and Stephen Ralls and Bruce Ubukata, piano, explores the relationship between Toronto and song over the past 100 years.

A screening of *Glenn Gould's Toronto* takes place on Friday, May 13th at 7:00 p.m. in Innis College Town Hall. *Glenn Gould's Toronto* was written by Gould, and the reclusive pianist also agreed to act as the on-camera tour guide to his native city. Gould was not familiar with most of the Toronto cityscapes shown in the film, but for that very reason he comes across as a charming, though often bemused, tourist in his own hometown. John McGreevy, who produced both the *Cities* series and *Glenn Gould's Toronto*, will host this special screening of the film.

The third music event is *Muddy York in Story and Song*, with Ian Bell, on Saturday, May 14th at 12:30 p.m. in Innis College Town Hall. Bell's repertoire includes old songs and ballads, Celtic/Canadian dance tunes, and original compositions inspired by the past. His music is interwoven with his trademark stories: funny, touching, unlikely, *mostly* true, and always entertaining. Tickets at \$40.00 for *A Toronto Songbook* are available from the ICM; the other events are free.

The scholarly conference for *Voicing Toronto* will include papers by Beverley Diamond and Robin Elliott. The music panelists will include Gage Averill, Michael Doucet, James Kippen, and Mark Miller. Further information about *Voicing Toronto* is available online at www.utoronto.ca/humanities-centre.

The next *ICM Newsletter* will appear in May 2005; the deadline for submissions is April 15th.

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The Writings of Luigi von Kunits in *The Canadian Journal of Music*

by Kathleen McMorro

After Luigi von Kunits' death in 1931, Leo Smith, the cellist, historian, and then editor of the *Conservatory Quarterly Review*, wrote '... as a leader Dr. von Kunits won many victories in all the departments of musical art in which he laboured. His name should figure prominently when the history of Toronto's music comes to be written.'

Kunits' best-known labours were as the first conductor, from 1922, of the New (later Toronto) Symphony Orchestra. These have often been described, in the *Encyclopedia of Music in Canada*, and in the early pages of the TSO history by Richard S. Warren, *Begins with the Oboe*, for example. New editions of his string quartet and of his viola sonata have resuscitated at least a couple of his works as a composer from their half-life as manuscripts on 'dusty library shelves' in Ottawa. The recent death of his student Eugene Kash brought a reminder of his still-lingering influence as a teacher. And there are programs and reviews of his career as violin soloist and chamber musician preserved and indexed in the public libraries of Chicago, Pittsburgh and Toronto.

The final 'department of musical art in which he laboured,' one to which Smith called attention in 1931, but which has received least examination since, was critical writing. Most of this work appeared in *The Canadian Journal of Music (CJM)*, 'a monthly magazine of musical life in the Dominion, and of musical news the world over,' which he published in Toronto, in 48 monthly, and 10 combined bi-monthly issues, from May 1914 to December 1919. Despite the claim of a circulation of 2,000 reported to the *Canadian Newspaper Directory* in 1919, only one complete set, held by the New York Public Library, is known to have survived. The *CJM* can now be read in its entirety only on microfilm.

The limited number of libraries possessing a film copy of the *CJM*, plus the difficulty in locating specific items within it, are problems common to earlier music journals. *Retrospective Index to Music Periodicals (RIPM)* is an international bibliographic project which over the last 15 years has created access to scores of European and American 19th- and early 20th-century titles, through 'highly-annotated calendars, extensive keyword-in-context/author indexes and introductory studies,' made available in published volumes, and on the internet, offering scholars a cumulating data bank of references to source documents approaching the half million mark.

The *CJM*, and several other Canadian titles, have recently been prepared for inclusion in this bibliographic treasure chest. Significant information has been extracted from news and reviews, in the form of names of composers, performers, teachers, venues, institutions, and of programs and repertoire, while historical, biographical, technical, descriptive or philosophical articles are summarized in a line or two, according to *RIPM* conventions.

Still, Smith's judgement of von Kunits' editorials as 'splendid' can be verified only by reading the full texts. What follows is a guided tour through some of these documents.

Von Kunits spent only 20 years, the last third of his life, in Canada. He was born in Vienna in 1870. In 1893, with a liberal university education and a few years experience as a professional musician behind him, he left for America to perform in an Austrian orchestra at the World's Fair, the Columbian Exposition in Chicago. His home town of Vienna was the western capital of a multi-national state, the still-functioning Habsburg empire. A compact intellectual elite, aristocratic, Catholic and aesthetic, was still in communication with a legalist and rationalist business and professional class, sharing and valuing their various branches of a historically-rooted high culture. An acquaintance between his father, a tailor, and Johannes Brahms, had led to the young violinist's attendance and participation in home and concert performances of the older composer's music.

The assaults on this tradition that have been called 'a kind of collective oedipal revolt'¹ were just about to be launched. By 1900 society and politics in Vienna were in crisis, and innovators in music, literature, philosophy, economics, art and architecture, and psychoanalysis – Freud, Arthur Schnitzler and Hugo von Hofmannsthal, Oskar Kokoschka and Gustav Klimt, Schoenberg and Schenker – were setting aside the 19th-century ideas and values of progress and continuity with the past. The city was caught up in a rapid transformation to modernism.

Von Kunits was by then in Pittsburgh, engaged as concertmaster, and as soloist in his own concerto, for the 1896-97 season of the Pittsburgh Orchestra, its second season. He formed a string quartet of the first desk players, which performed in

¹ Schorske, Carl E. *Fin-de-siècle Vienna: politics and culture*. New York: Vintage Books, 1981, p. xxvi.

public concerts and in the homes of the wealthy, and he signed on to head the violin department in the recently established Pittsburgh Conservatory. But the orchestra's conductor, Frederic Archer, did not renew his contract, citing the need for his 'exclusive services,' and probably annoyed that von Kunits had sided with a visiting soloist, Teresa Carreño, who publicly criticized Archer's musicianship. Von Kunits took his side of the story to the *Pittsburgh Post*.

For the fourth season, Victor Herbert replaced Archer as conductor in 1898, and immediately took back von Kunits in his former position, with added duties of conducting when Herbert was playing his own cello concerto, was indisposed, or otherwise engaged. Over the next ten years von Kunits' performance repertoire as soloist with the orchestra included concertos by Beethoven, Brahms, Bruch, Ernst, Mendelssohn, Paganini, Emil Paur (the orchestra's next conductor, after 1904), Spohr, Tchaikovsky, and Vieuxtemps, the Bach double concerto, and the solos in Lalo's *Symphonie espagnole*, and Saint-Saëns *Rondo capriccioso*.

He toured with the orchestra, and with his quartet, playing in every town in Pennsylvania, in all the northeastern and midwestern states, and every February in Toronto for a series of concerts with the Mendelssohn Choir. He auditioned musicians and advised the conductor on selection and contract terms. He taught at the Pittsburgh Conservatory, the Pittsburgh College for Women, and from 1905 in his own School of Music and Art. He wrote analytic program notes with musical examples for the Pittsburgh Orchestra performances of Paur's Piano Concerto, and for the premiere of Paur's orchestration of Brahms' op. 23 *Schumann Variations*.² In 1899 he married Harriette Jane Gittings, whose father was a prominent figure in local musical life. After the birth of their two daughters, she taught introductory piano and violin in the von Kunits school.

In 1907, what the *New York Times* called the 'autocratic sway' of the conductor Paur, his prohibition on musicians playing outside engagements during the season, and his dispute with the musicians' union over the hiring of Europeans, resulted in a split of the orchestra. Many, including von Kunits, resigned and the orchestra disbanded completely in 1910.

The von Kunits family returned to Vienna for two years, where he taught and concertized. In 1912 he agreed to come to Toronto, a city which he knew from the Massey Hall performances with the

Pittsburgh Orchestra, and as a recitalist. He was appointed to head the violin department of the new Canadian Academy of Music, the third such institution, after the Toronto Conservatory and the Toronto College, established to take advantage of the city's thirst for musical instruction. He formed a string quartet in the Academy which played a good deal of Beethoven, but also gave the Toronto premiere of the first Schoenberg quartet. He conducted a few concerts of pickup orchestras, and became involved in a new periodical. The editor of the first five issues of *The Canadian Journal of Music* was Clarence Britten, a Harvard graduate who had previously worked for the Canada Law Book Company in Toronto, and went on to become an editor of the Chicago literary review, *Dial*. However, the journal's offices were in the von Kunits' home at 186 Bedford Road, and Harriette von Kunits' name appeared on the editorial board. Von Kunits himself was initially a contributor, and he took over as editor at the end of 1914.

Musical journalism was well-established in Toronto at this time. The *Canadian Music and Trades Journal* had been publishing since 1900. Its early volumes had included information and reviews about musical life, but by 1914 it was strictly a business information magazine for piano makers and phonograph sales companies. Another long-running title, *Musical Canada*, had begun in 1906: it was sub-titled 'A monthly journal of musical news, comment, and gossip, for professionals and amateurs.' In 1914 it continued to be edited by its founder, E.R. Parkhurst, who was also the music and drama reviewer for the *Toronto Globe*. Musical reviews appeared occasionally in general magazines such as *Saturday Night* and the *Canadian Courier*.

Von Kunits felt there was still a need for a forum for discussion by musicians of topics of professional interest. His magazine was to be a 'critical journal,' 'a means of uniting ... the profession,' 'an intellectual arena ... a clearing-house of ideas concerning our art and its evolution in this country.'

Over the six-year life of the *CJM*, von Kunits provided most of this discussion and these ideas himself, in more than 50 editorial essays. The shortest of these was his first, at 600 words, titled 'The orchestral situation in Canada.' The longest, over 6,000 words on 'Modern composing' appeared in three parts in consecutive issues at the end of 1916. The original typescript of that essay, with instructions to the printer, is preserved in the von Kunits collection of the Music Division of the Library and Archives of Canada. The total of his signed contributions is well over 75,000 words.

² The sources for these years are held in the music department of Carnegie Library of Pittsburgh: program files; Pittsburgh Orchestra Correspondence Books, 1897-1908; and Richard James Wolfe, *A Short History of the Pittsburgh Orchestra, 1896 to 1910* (Pittsburgh, 1954).

Many unsigned Toronto concert reviews, perhaps an equivalent number of words, may also be attributed to him, based on internal references to events in his life or to earlier signed writings, or on characteristic opinions or prose style. For example, an anonymous review of a performance of chamber music and songs by Healey Willan (in May 1916 at a Toronto Clef Club musicale) starts out:

Mr Willan himself played the piano parts, which thus received an authentic interpretation; there were, however, times when one of our great piano virtuosos would have displayed more variety of touch and handled some difficult passages with more polished ease than the composer who, of course, has better and higher things to do than practice his daily scales and finger exercises. ... Willan's piano playing reminds us, to some degree, of that of Brahms, whom we frequently heard performing his own compositions with a certain careless, 'step-fatherly' reserve.

He shows off his past again in a review of Eugene Ysaÿe in November 1917:

Wieniawski's Concerto in D minor is a time-honored, but by no means time-worn jewel in Ysaÿe's repertoire. We first heard the master play it at his debut in Vienna (with the Philharmonic Orchestra, Hans Richter conducting) some thirty years ago, – an occasion never to be forgotten; and he still plays it with the same youthful energy, the same scintillating virtuosity.

And I think we hear his voice in this review from February 1919 of a different violin virtuoso:

A typical [Mischa] Elman audience greeted the conquering hero at his recent appearance in Massey Hall. One is in doubt, at times, whether his many admirers really come to hear the fine programme he presents, or whether they only and principally care for his 'records' which they force from him as encores. ... Who could count the many sighs of satisfaction whenever Elman reached for the mute in his waist pocket to grant another sentimental ditty! Elman who thoroughly knows his audience, is never guilty of offering us a programme conspicuous for musical depth.

These unsigned reviews display critical intelligence, attention to detail, and absence of cliché. They give us contemporary descriptions of particular musical works, performance styles, and the nature of audiences in Toronto in the World War I period, by an experienced and thoughtful observer.

The editorial essays are broader ethical reflections, philosophic explorations of what, for a musician, the good life might mean. In May 1918 under a title borrowed from Cicero, 'Oratio de domo sua,' he summarized these concerns and aims.

Many are the problems on which the Journal has endeavored to throw more light, to the extent of its ability: problems of a historic, aesthetic and

didactic nature; problems of artistic taste, of musical composing and performing; and problems of present needs and practical organization. ... We do not believe in radicalism; our socialistic aspirations are purely academic, i.e., we believe in the *gradual, very gradual* evolution of better taste, higher ideals, better performing and better teaching. All that we wish to be, is a constant stimulus towards progress.

Editorials, in the usual sense of expressing opinion or recommending action on specific current events, 'present needs and practical organization' in his words, were rare. One area in which progress clearly struck him as too gradual was the topic of his very first one, 'The orchestral situation in Canada.' His belief in familiarity with the classic orchestral repertoire as the 'nucleus of musical life' underlay his frequent essays on culture and society. In the 'Toronto Concert Notes' of the *CJM*'s last issue (6:3, Dec. 1919), a visit of the New York Symphony, conducted by Walter Damrosch, provoked him to write 'This brings up the old complaint: why does Toronto not own a symphony orchestra of its own, worthy of the name?' This complaint, and his prescriptive rhetorical question, were finally and positively answered a few years later with the reestablishment of the TSO.

He used his editorial pages openly only once to urge specific action on the underlying problem of financial support for the arts, and artists. Under the headline 'Patronage' (2:11, March 1916, 191-92) he looked to the European past:

We insist that, wherever – and especially in the more democratic communities of this continent – the rich strata of society fail to create, to liberally support, to 'patronize' artistic institutions (such as conservatories, symphony orchestras, chamber music organizations, etc.), ... they, the legitimate successors of the titled nobility of former epochs ... ARE SIMPLY NOT DOING THEIR DUTY, they have never awakened to the role which they are assigned to perform if real, all-around Progress is to be realized. It is not only their sacred privilege to promote the cause of the art by paving the way for talent and genius, but it seems almost the only means through which they may bequeath to posterity the memory of their *own* names as public and private benefactors. What would we know of Maecenas, but for Virgil and Horace? What of the counts Lobkowitz, Rasmuffsky, etc., but for the part they played in Beethoven's life?

In the issue following, in a calmer tone of voice, and reflecting on his own North American experiences (2:12, April 1916, 214-16) he called only for moral support of the artist:

Only to a few critics it is given to understand how much higher the difficult pioneer work of many a local artist, performer and teacher, is to be ranked,

when compared with travelling celebrities who play the same limited repertoire of a few concertos and pieces in every town they visit ... and to measure the great importance and artistic influence of a choral or orchestral leader in a comparatively small community (a community whose musical culture – highly promising as it may be – is still largely in the training), – the efforts of a leader who abandons himself body and soul to his mission, in spite of obstacles and difficulties, in spite of insufficient and inefficient material, – when compared with the easy path of the conductor in a metropolis, with well-recruited and well-trained forces and an ample financial support.

He made further approaches to this topic of the lack of public and critical appreciation for true merit from time to time. The most successful I think was a dialogue sketch published in August 1917 (4:4, 51-52) which combines both humour and serious purpose:

[SCENE: The editorial rooms of the 'Witsburgh Post' in Witsburgh, Pa. The Editor sitting leisurely at his table, with a large pair of scissors and a big pot of paste, looking over various 'copy.' Enter the Musical Critic, highly enthusiastic.]

MC – You see, I started my review with the report of the Collins recital, and I wished you would let me put his name in the headlines, for it is only fair to call attention to that rising young artist...

Ed – As a matter of principle, I am not averse to encouraging young artists; only they ought to have enough sense to *advertise* with us when they give a recital. This paper is a business proposition, not a charity affair to help the budding artists. I see that you have barely mentioned Miss White, whose father is spending a good deal of money to keep her before the public, and, of that money, a considerable amount is represented in the 'ad' column of our paper.

MC – What could I have said about Miss White? She is positively unfit for the concert stage; in my mind she has not one redeeming feature.

Ed – What does that matter to you? you might enlarge on her brilliant touch, her fine pedal work.

MC – She is a violiniste!

Ed – Oh, is she? I forgot. Well, then compare her with Ysaÿe, extol her finished bowing, mention her impeccable intonation, etc. – what do *I* know? You say the *public* makes and unmakes the artist, or something of the sort. Why, haven't you found out yet that *fame is made to order*? That you buy and manufacture it like any other commodity?

MC – (indignantly) I for one refuse to be 'bought.' You engaged me to impartially review the concerts and recitals, in an expert manner.

Ed – I 'engaged' you, – that means already that I 'bought' you. I bought your fine literary style and your expert knowledge on the subjects that come within the column entrusted to your care. At the same time, it is the tacit understanding – how could it be otherwise? – that this ability of yours is to be

employed and exerted in the interest – understand me, the *business interests* – of this paper; otherwise all this ability is worthless to us. ... You may go to any paper ... and you will find this policy is always the same, tacitly understood or openly avowed. ... Art will take care of itself ...

MC – Art might, but the artist can not; his living, his progress, depends on his success; he must find patrons ...

Ed – He must find patrons who start his career financially, quite right. Those are the social conditions of to-day, and neither you nor I can modify them. Those conditions may once become different – in that socialistic state of which you love to dream, when an enlightened, incorruptible government will officially see that merit finds its reward, and that talent is given a chance ... Only, if I leave you go *your* way, I would have all my advertisers up in arms against me, because I grant to some one who does *not* pay for it, what I refuse to those who *do* pay. Consequently, they would withdraw their advertisements. Consequently, I could not run the musical page. Consequently, I could no longer employ *you*. Don't you see how I myself am placed in a similar situation? I cannot go against the opinion of our stockholders, in my political editorials. If this paper would cease to serve its party, it would cease to exist. I am as charitably inclined as you, doctor; but business is business, and charity is charity, and it would be suicidal policy to mix the two together ...

MC (Withdraws, in silence.)

Most of his later essays were in effect dialogues, interior philosophical discourses, questions and answers examining possibilities, testing deductions, sometimes reaching a temporary balance and a life lesson, sometimes ending with gentle mockery. Such titles as Enthusiasm, Perseverance, Contemporaries, Consistency of Method, Rhythm, Music and Morals, signal his attempts to define desirable human ends, beneficial influences, and the right direction of energy, to promote the ideal of moderation, to reject the attraction of rigidity, – and to point out the centrality of music to all these good things.

Rhythm [for example] is the skeleton, the backbone ... of music. ... Rhythm, the typical recurrence of a phenomenon, is so universal in its appearance that it presents itself as a law not only of Life but of Nature: the regular revolutions of the celestial bodies, the changes of the seasons, of day and night, the vibrations of the air, the oscillations of the ether, the waves of the ocean, the swing of the pendulum, the rotation of the wheels, the constant transition from childhood to youth and from manhood to old age, the heart beat, the breathing, the marching and dancing, the verses of poetry and the periods of prose, the alternations of pain and pleasure, energy and fatigue, work and repose, aggression and resistance, war and peace,

– all these seem so many laws cosmological, biological, mechanical, physical, social and aesthetic. And the symmetry in Art, as well as the symmetry in Life, is fundamentally a symmetry of *rhythm*. (5:12, July-August 1919, 179-80)

His observations on ‘Prodigies’ (3:12, April 1917, 412-413) start out satirically:

Never before was such a deluge of ‘prodigies’ in the musical world as there is to-day ... A hurried glance over one of those numerous weekly journals which are devoted to the musical happenings in America and elsewhere (and which are generally, if not exclusively, overflowing with biographical details and personal happenings), show us with what rapid abundance these wonderful children are growing in the woods, like mushrooms after a summer rain.

Did ever any one hear of a phenomenal child-architect? a child-sculptor? a child-poet? a child-painter? No. Whenever some child is remarkably gifted in any of those lines, we gladly and readily recognize an unusual talent that promises, with proper care and education, to develop into something worth-while when age, experience and adequate training shall have combined in forming the mature artist. Not for one moment do we think of seriously ranking the child, such as it is, among the full-grown master-artists, or of surrounding it with ... boundless admiration and adulation.

Then, perhaps recalling that the *CJM* had featured three tiny pupils of Cara Farmer on its cover a couple of issues earlier, he thinks further and accommodates these children into his world-view of gentle progress:

And yet, there is still another way of looking at that problem ... There is an attitude of mind natural to children, an attitude of ... spontaneity, of trusting confidence, of cheerfully going-ahead ... And it is this helpful mental attitude ... that we should make an effort to re-acquire and to re-possess. A simplicity, a single-heartedness of purpose, a playful, but most intense interestedness in the world’s events and in new ideas and combinations, a frank and optimistic faith in our *still* growing strength, as a strength that will surely be aided in its further development, by a benevolent Destiny, – that is what children – ‘prodigies’ or not – can and should teach us.

The following month’s editorial (4:1, May 1917, 3-4) starts as a prescription for one of the requirements of the mature musical artist, pointing out that we expect ‘originality’ in a composition or performance, something out of the ordinary, spontaneous, natural, and superior in order to be impressed and interested, and that imitators may do good work but will never have more than partial success. Then broadening his view to other areas of life, he sees a comic side:

In certain social clusters, the tendency is rather to repress [individuality] than to encourage it. Nobody cares to be conspicuous among his neighbours;

‘original’ is next-door to ‘eccentric’; and ‘eccentric’ is next-door to ‘insane.’

Finally, after examining the extremes he selects ‘the Aristotelian middle path’ of balance and poise:

Very few of us are original to such a degree as to become epoch-making models for contemporaries and posterity. If we are not *born* as ‘originals,’ nothing will ‘make’ us so. Even so, we can do highly beneficial work by faithfully and conscientiously transmitting the tradition of our art (which is a thousand times more valuable than *untutored* and *uncultured* originality). And every one who possesses *some* individuality that is worth cultivating, – and we all *do* possess originality in different degrees, – should judiciously enrich and nourish it, as he goes along, by absorbing and ‘making his own’ the best of all he sees and hears.

Underlying all his aesthetic, moral, even political ideas expressed in the *CJM* is his explicit conviction that change and progress are inevitable, that all aspects of culture and society evolve from simple to complex. Where others saw dislocation and chaos, he could still envision continuity through compromise. He used the development of celestial bodies through various stages as a metaphor for the coexistence of human creative and social variants in many possible and actual stages and styles.

In his view the proper study of music history ‘describes the structural evolution of the modern type of composition, such as it is manifested in a Beethoven symphony, a Brahms quartet, or a Wagner opera. It will consider the various successive types of preceding ages, and show us their progressive development.’ (2:1, April 1915, 11) For composers, this meant that ‘The development of music is bound to proceed in the futurist direction.’ Elsewhere his most approving references were to Schoenberg and Ornstein. ‘We cannot forever continue to merely *imitate*, be it even Beethoven or Wagner or Brahms. The evolutionary law of increasing complexity inexorably leads us on the path of impressionism.’ (3:2, June 1916, 251) Of course this logic leads him to call for ‘progress’ in performance practice also: ‘No one wishes the spinet back, under the pretext that Bach’s works lose by being performed on the pianoforte; because exactly the reverse is the case ... Do Palestrina’s motets appeal to us more when sung by a scanty chorus of a few boys and a few male singers, than when they are rendered by our glorious Mendelssohn Choir?’ (4:9, Feb. 1918, 133)

He considered the influence of incessant change to be universal:

If life is a continued adaptation of inner relations to external circumstances, and if those external circumstances are forever exhibiting new and unexpected changes ... there never will be, there never can be a moment where we definitely know

what to think, what to believe, what to do, where our mind is definitely settled ... – unless by sheer headstrong, ignorant obstinacy on our part; our mind can never be ‘at rest’ as long as it is ‘active.’ (2:1, May 1915, 15)

And he had no hesitation in applying this reasoning to religious beliefs:

If any one would have told an ancient Egyptian, some 2000 years ago, that his glorious statues of gods and idols, the mummified relics of his sacred animals, and his scarabs and charms, would, eventually, only be found in museums and curiosity shops, and completely lose their hold on humanity, in spite of the nearly ten millenniums during which their adoration had been flourishing, he would have thought that the most enormous and atrocious blasphemy human wickedness could utter, and he would have been just as much shocked as, e.g. today a Roman Catholic would be if one would dare to tell him that his statues of Joseph and Mary, and of his patron-saints, and pictures of the flaming heart of Jesus, might some day find their exclusive preservation in museums and curiosity shops; or if one would dare tell a Protestant that his Holy Bible might, some day, be put on the shelf with the Zendavesta, the Vedas, the Upanishads, the Edda, the Koran, and all the similar literature, the so-called ‘sacred’ and ‘inspired’ productions of an exalted fancy; or, even if some one would tell a Unitarian that his ‘Father-hood of God’ was perhaps nothing but the last remnant of the old anthropomorphism which the frantic instinct of self-preservation, and the craving to feel itself protected by mysterious agencies, once cast upon feeble, trembling humanity, and should, therefore, resolutely and cheerfully be thrown overboard with the rest of all similar imaginary conceptions. (1:8, Mar/Apr 1915, 169)

‘Or, even,’ is significant here, as he himself regularly attended the Unitarian Congregation, and officially joined the church in early 1920.

Putting absolutist beliefs into practice obviously led to absurdities. Under the heading ‘Consistency of Method,’ which began as a discourse on the need to tailor programs of music instruction to the needs of the individual student, rather than rigidly apply even well-thought-out principles to each and every case, he proceeded to reflections on civil society, and to discourage imposing a way of life ‘which we have found logically unassailable and deductively plausible’ on all other people. ‘To establish everywhere the same code, irrespective of the degree of political culture, is the constantly recurring mistake of our statesmen and parliaments no matter how inevitably disastrous the consequences.’ (4:2, June 1917, 20)

No one can always carry through, by hook or by crook, his fourteen or fifteen points, [a reference to Woodrow Wilson’s plan for peace after World War I] be they ever so lofty and exalted and dictated by

a study most profound and a sentiment most praiseworthy. ... The boon of ‘democracy,’ priceless as it is to enlightened and politically highly educated Anglo Saxons, may prove a *Danaus*-gift to the manifestly inferior (or at least infinitely less developed) humanity of certain peoples in the Balkans or Minor Asia or India or the Polynesian Archipelago.³ (5:8, Feb. 1919, 116)

The essays were embellished with selections from his own rich mental furniture. He began and ended his editorial of November 1918, ‘Contemporaries,’ with quotations, in Latin, from the *Imitatio Christi* of Thomas à Kempis, and included, in translation, a verse by Hesiod from 700 BC which he felt was still applicable to a discussion of professional rivalries. In all, he made free and easy references to a dozen other ancient Greek authors and visual artists, nine musical treatises and six philosophers, with multiple references to Plato. He used quotations from five Latin authors, most often Cicero, and regularly tossed in Latin tags for colour or authority: *Panem et circenses; pium desideratum; Quod felix faustum fortunatumque sit; Quo, quo scelesti ruitis; Aut Caesar aut nihil.*⁴

He drew on his life experiences in Europe and America for his sometimes sharp remarks about megalomaniac conductors, self-centred soloists, jealous ensemble players, and fake-futuristic composers, but by September 1917 he was able to start his editorial with ‘We Canadians,’ and to continue in his Socratic-dialogue style:

We Canadians are so frequently reproached with our lack of enthusiasm for art in general and music in especial, by visiting strangers, that it might be worthwhile to ask: In what does that ‘enthusiasm’ really consist? And if it should actually be lacking, is it, after all, a desirable commodity?

And when in early 1919 a visiting professor from Cornell lectured on his pedagogical successes in Ithaca, von Kunits’ response was:

The uplifting influence of musical study – it trains the hand, the head and the heart – cannot be questioned ... There is an abundance of talent and an abundance of healthful, competent musical activity right here in Canada, and – while we always can study foreign methods to advantage (nothing is worse than stagnant, narrow-minded self-complacency) – there is no need that we should directly copy models from the States or even from England.

-- Concluded on p. 16 --

³ His daughter Aglaia’s iterations of the family legend of its Serbian nobility (e.g. *Mayfair*, 31:11, Nov. 1957, p.49) might be kept in mind while evaluating this passage.

⁴ Bread and circuses; a pious wish; Let it be good, successful, and prosperous; Where are you hastening, fools? Either Caesar or nothing.

Mr. J. Churchill Arlidge Canada's Popular Flute Virtuoso

by Bob Arlidge

Since my teen years, I have had a growing curiosity but not much information about my great-grandfather, Joseph Churchill Arlidge. A brief biographical sketch in an old book in our basement told me that he had been a flutist, organist and teacher in late 19th-century Toronto.¹ Searches in other published texts revealed little new information. My aunt, Helen Lambert, one of his three surviving grandchildren, noted my interest, and over time, gave me her entire collection of his artefacts. This included some photographs, professional and personal correspondence, published biographical sketches, compositions, a diploma, a booklet written by him, a costume he had worn, his marriage certificate, and some promotional materials. With assistance from family members and substantial research, I have pieced together a more complete picture of his life and musical career.



1. Background and early career

Born on March 17th, 1849, in Stratford-on-Avon, Warwickshire, Joseph Churchill was the only child of Joseph Augustine Arlidge and his wife, Henrietta Theresa (pictured above with Joseph). By this time, the Arlidge family had been brick-makers or 'potters' for a few generations. Although Joseph Augustine's trade was listed as 'Brick Manufacturer' on his marriage registration in 1848, it was recorded as 'Land Surveyor' on Joseph's birth registration in 1849.

Joseph began his study of the flute at age six. Family lore states that he had a respiratory condition and upon entering school, was told he should play a wind instrument to 'help keep his lungs clear.' His uncle, Christopher Arlidge, had been an amateur flutist and may have provided the inspiration for Joseph's choice of instrument.²

¹ G. Mercer Adam, *Toronto Old and New* (see Sources, p. 13). The first words of the sketch provided the title for this article.

² Eric Arlidge, a distant cousin, owns a copy of *Novello Miniature Beauties*, a loosely bound, 2-vol. collection of ca 200 flute pieces. The flyleaf bears the inscription, 'Christopher Arlidge, 1850.'

Joseph's progress on the flute was swift. By 1857, at age eight, he was studying with Benjamin Wells, a noted flutist, and later with Antonio Minasi at the Royal Academy of Music in London. He also studied piano and organ under James Coward at the Academy and continued these lessons to 1860. Other teachers included the flutists Oluf Svendsen – a noted performer who was in the Crystal Palace Orchestra and the Royal Opera at Covent Garden; Robert Sydney Pratten – a virtuoso performer and flute designer; and George Rudall – a flutist and teacher, whose greatest fame came from the innovative design and lasting quality of the instruments manufactured by his firm, Rudall, Rose, Carte and Company.

Joseph's debut performance was in a concert given at the Crystal Palace for Queen Victoria in 1858 or 1859. This concert was organised by the conductor and composer, Sir Julius Benedict. Joseph provided a flute obbligato for Euphrosyne Parepa, a popular operatic singer who had first appeared in London in 1857, and also played a flute solo. On this occasion he is said to have played 'with such marked success as to guarantee his taking a first place as a flute soloist in the musical world.'³ Jessie Lay, who is another surviving granddaughter of Joseph, claims he received the Rudall, Rose, Carte and Co. silver cylinder flute that he played from this time onwards as a gift from Queen Victoria for this performance. Subsequently, Joseph toured with Parepa as well as with the singer Helen Sherrington, though little is known about the details of these tours.

In 1860, Joseph, now 11, entered into a two-year professional engagement at the Royal Polytechnic on Regent Street, London. This institution was famous for its spectacular 'magic lantern shows' (a precursor to silent movies, but created with projected slides) as well as other scientific innovations. In 1862 Joseph was again contracted to perform every day for two years, this time at the Royal Colosseum on Albany Street, London (a similar institution that provided popular lectures, musical entertainments, dioramas of famous cities, etc). He performed every morning and evening, billed as 'The Eminent Juvenile Flautist.'⁴

A quotation taken from the *London Times* at about this period gives some indication of Joseph's abilities as a performer:

³ *Canadian Musician* 1.10 (Nov. 1889).

⁴ *The London Times*, June 15th, 1863.

MASTER J. CHURCHILL ARLIDGE will PERFORM some of his most admired solos EVERY MORNING and EVENING, at the COLOSSEUM, on RUDALL, ROSE, CARTE, and Co.'s PRIZE MEDAL SILVER CYLINDER FLUTE.

London Times, June 27, 1863

The solo of Master Arlidge on the flute was exceedingly clever, and deserves special mention. His self-possession was remarkable and quite unalloyed by affectation or obtrusiveness. There was none of the straining or obviously painful effort which we generally see in precocious performers. On the contrary, the most difficult passages were given with an ease which very much added to the charm of the performance.

In 1864, Joseph, now 15, composed a set of variations on Elizabethan melodies for the Shakespearean Tercentenary Festival held in Stratford that year. According to letters from a Mr. H. Kingsley, secretary for the festival committee, he performed these, to a piano accompaniment, during the second week of the festival. Also in this year, the *London Times* announced that Joseph would be the only flutist at a concert given by a Mr. Dawson at St. James Hall where Mme. Parepa was to perform, Arabella Goddard would be the pianist, and Arthur Sullivan was to be one of the conductors.

There is some evidence that Joseph may have received aristocratic patronage. Several 'carte-de-visite' pictures of elaborately dressed individuals can be found among his artefacts. One is a picture of the Duchess of Hamilton, a known patroness of the arts.

George Rudall's flute company, also in the year 1864, posted the following notice in the *London Times* on Feb. 23 [capitalization retained]:

RUDALL, ROSE, CARTE, and Co's STANDARD CYLINDER FLUTE - Messrs. BENJAMIN WELLS, Rockstro, Drew Dean, Arlidge, &c., PERFORM on this instrument, and will be happy to explain its advantages, at 20 Charing-cross; 48 Cheapside; No. 201 Regent street; and the Oxford

Other, similar notices appear in the *London Times* during this period, announcing Joseph's concerts and stating that he will be performing on one of their flutes. It would seem as if Joseph, at the tender age of 15, had already become something of a celebrity, at least in London, and that the Rudall company was using his fame to promote the sale of their flutes.

In 1866, Joseph left England to continue his studies for three years in Belgium. He was enrolled at the Maison de Melle boarding school [near Ghent] while attending the Brussels Conservatory. He studied flute with Oluf Svendsen, piano, organ and theory with Jacques Lemmens, as well as conducting and orchestral theory. Following this, Joseph spent the next two years studying music in Paris. Upon

returning to England, 'he resumed concert playing in association with the best London artists.'⁵

At about this same time, ca. 1870, Joseph's father produced a leaflet to announce the opening of his own school: a private college to prepare boys for the world of commerce, at his home, 'Osborne Villa', Acacia Grove, New Malden, Surrey. His son, J.C. Arlidge is listed as Professor of French, German and Music. Presumably Joseph taught at the school for a few years while continuing his concert career.

2. First Trip to America

In 1873 or 1874 Joseph left England again, this time to come to America. This is called an 'experimental trip' in some of his biographies, but family lore states that he had a long-standing romantic attraction to his first cousin, Olivia Mary Arlidge. She had come with her father Christopher and family to Canada in 1870, and they were living in Yorkville (then a separate village north of Toronto). Christopher was employed in a brickyard there.

The first reference to Joseph in North America is found in *The New York Times*. An announcement for Gilmore's Twenty-Second Regiment Band promoting a concert on Monday evening, March 30th, 1874, lists 'Mr. J.C. Arlidge, solo flute, late of London' as one of the featured soloists. Also in 1874, the first composition by Joseph that I have a copy of was published in Rochester, NY: a sentimental song for baritone voice and piano titled 'Remembrances of Childhood.' The song can be viewed on the Library of Congress 'American Memory' web site (*see* <http://memory.loc.gov/ammem/mussmhtml/mussmhome.html>).

Late in 1874 Joseph moved to Toronto and on December 2nd married his cousin, Olivia. According to their marriage certificate, they were wed in the Regular Baptist Church in Yorkville, and Christopher (Olivia's father) was a witness. Also in 1874, Joseph was appointed first organist and choirmaster of the newly erected Carleton Street Methodist Church.

In September 1875 Joseph and Olivia's first child, Joseph Augustine (Gus) Arlidge was born. Named after Joseph's father, Gus would eventually go on to establish his own career in music.

On November 26th, 1875 Mr. J.C. Arlidge is listed as flute soloist in the concert program for F.H.

⁵ H.H. Godfrey, *Musical Toronto*, souvenir edn.

Torrington's Toronto Philharmonic Society, playing two solo items: 'Duo Concertante' by Bucher and Benedict (with Mr. Collins on piano) and 'Du, Du, liegst mir am Herzen' by F. Boehme. This would mark the beginning of a long musical relationship between Joseph Arlidge and F.H. Torrington.

Also in 1875, another composition by Joseph was published in Rochester: a song for tenor voice and piano, titled 'Farewell,' with a text by Lord Byron. The title page bears the inscription, 'Dedicated to and Sung by the Popular English Tenor, F. H. Howell.' The only other information I have for Joseph from this time is a newspaper clipping from *The Daily Globe*, Tuesday, February 16th, 1875 that reads:

Mr. J. Churchill Arlidge receives pupils for instruction on the piano, flute and in singing and harmony. Terms on application to his residence, 8 Grenville Street, Toronto.

3. Back to England

Sometime late in 1875, Joseph and Olivia, with their new son, Gus, returned to England. Joseph returned to teaching for his father, but at a new college in Wimbledon, Surrey, called 'Holm Elms.' Over the next ten years, seven more children were born to Joseph and Olivia, although four died in infancy. Records for two of these burials have been found at Gap Road Cemetery, Wimbledon.

In 1878 Joseph's father died at 53 years of age and Joseph became headmaster of Holm Elms. Four years later, Joseph's mother remarried; her new husband was Emmanuel Francon (a 'Professor of Languages' according to the marriage certificate) of whom, it is believed, Joseph does not approve; in any event, Joseph soon decided to return to Canada. Little is known about Joseph's musical activities during this period. His mother, now Henrietta Francon, continued to run 'Holm Elms' school until her death in 1897, at 74 years of age. Both of Joseph's parents are buried in Wimbledon.



4. Canada to Stay

Joseph and his family (now 5 children) returned to Canada in 1885.⁶ He was very active musically from

⁶ Although some sources say 1884, birth records show that one of their children, Zoe Eleanor, was born in the spring of 1885 in England. Sadly, this child is one of those that die in infancy, 6 months later, in Toronto.

this time until a few years before his death. Joseph was always employed at one of Toronto's leading churches. He was organist and choir director at Church of the Redeemer (1885-6), Carleton Street Methodist Church, where he had 'opened' the organ in 1874 (1887-92), Christ Church, Mimico (1892-7), Christ Church, Deer Park, pictured here (1898-1902), Bonar Presbyterian (from 1902), and at the time of his death, he was organist at St. John the Evangelist, Garrison Church. Although Joseph was steadily employed in Toronto, he and his family lived in Peterborough for a short period prior to 1892.⁷

The Grip, a Toronto magazine, wrote about seven 'excellent' church choirs in the May 31st, 1890 edition. It commented as follows:

Carleton Street Methodist church has a choir which, though comparatively small, has no reason to fear comparison with any of its neighbours. The conductor and organist is Mr. J. Churchill Arlidge.

Teaching music, and particularly the flute, kept Joseph busy for many years. He taught flute at both the Toronto College of Music and the Toronto Conservatory of Music at different times during the period 1887-1901. According to yearbooks for these two schools, he was teaching at the Conservatory in its opening year in 1887, and then switched to the College for its opening year in 1888.⁸ His last year at either of these institutions was the 1900-01 school year, when he was teaching flute, piccolo, and voice at the Toronto College of Music.

The First Toronto Musical Festival was held in the Caledonia Curling Club Rink, Mutual Street, in June 1886. Lilli Lehmann, one of the greatest opera singers of her day, performed 'Thema and Variations' by Mozart, to a flute obbligato by Mr. J. Churchill Arlidge, who is also listed as the first of two flutists in the orchestra.

In a review of Torrington's Amateur Orchestra, in *The Musical Journal* (July 15th, 1887), the writer said this about Joseph's solo:

Mr. Arlidge as usual brought down the house with his variations on the National Anthem, showing his facile execution to excellent advantage, and his encore, the simple melody of 'Home, Sweet Home!' played without even a grace note, was a gem of genuine merit, conceived with the soul of the artist, and performed with the finish and delicacy of the virtuoso.

In a program for Torrington's Orchestra (December 13th, 1888), the ninth item is a 'Flute Solo by Mr. Arlidge,' and 'J.C. Arlidge' is the first of four flutists listed. In 1890, Joseph is again found in Torrington's

⁷ A notice appears in *The Globe* welcoming Joseph back to Toronto on Dec. 12th, 1892. It states he has 'been residing in Peterboro for the past few years.'

⁸ Gaynor G. Jones, *The Fisher Years: The Toronto Conservatory of Music 1886 - 1913* mentions seven teachers who withdrew after the opening year. One is a 'J.C. Culidge.'

Orchestra, described as ‘flute soloist’ and ‘assistant to the conductor.’

For some years, Joseph led a group he called The Toronto Flute Quartette, which was made up of three of his best pupils as well as himself. According to *The Globe* (February 21st, 1887):

The popular concert in Shaftesbury hall on Saturday evening, under the direction of Mr. J.C. Arlidge, was well attended. The Toronto Flute Quartette, composed of Mr. Arlidge and his pupils, Messrs. Lubraico, Glionna and Lye, made an excellent impression and showed careful practice.

The article also mentions that Mr. Torrington was the piano accompanist on this occasion. On February 10th, 1888, *The Globe* printed a revue of a similar concert at the Pavilion. Joseph was music director:

[A] pleasing impression was produced by Mr. Herbert L. Clarke with cornet solos and Mr. J. C. Arlidge with a flute solo. The music of the Toronto Flute Quartette composed of Messrs. Arlidge, Lubraico, Glionna and H. Lye, was greeted with well-merited applause.

Considering Joseph’s abilities as a composer and the uncommon grouping of instruments, it is likely that he was writing or arranging material for this quartet. He was composing up until 1905,⁹ if not later; it is unfortunate that we have so few documents of his work as a composer.

Before listing more of his notable performances and musical associations, I would like to quote from *The Grip* (May 31st, 1890), as it describes Joseph’s musical abilities at this time:

This is what makes us so proud of Mr. J. Churchill Arlidge as a townsman, for example. This gentleman is a master of the flute, and one of the few artists able to convey to the hearer the possibilities of that little instrument. It is a revelation to hear Arlidge play. Technical difficulties, yea, the flute itself is forgotten, and we are only conscious of a melody almost impossibly beautiful, elaborately ornamented with variations of more than fairy delicacy.

On February 25th, 1896 an article in *The Globe* stated that Joseph was contracted to perform with Emma Albani at Cincinnati and Columbus, OH, within the following week. A year later *The Globe* published a detailed review of Albani’s concert at Massey Hall. The writer tells us, ‘The place was jammed veritably from dome to pit.’ He also has a few negative comments to make about Albani:

It is hard to have to say that Madame Albani herself was a great disappointment to many ... The trills ... were anything but clear cut, and the high note at the end was so fearfully flat as to be positively painful. (*The Globe*, 23 Feb. 1897)

About Joseph he writes the following:

Mr. J. Churchill Arlidge, by his flute obligato to Madame Albani’s ‘Lucia’ number, and his solo in the second part, ‘Plasir d’Amour’ (‘Romance di Martini’), showed him to be a finished artist.

⁹ ‘Rest of the Weary,’ an unpublished manuscript of a sacred song for tenor voice and piano with text by J.S.B. Monsell and music by J.C. Arlidge, is dated December 6th, 1905.

Both F.H. Torrington and Edward Fisher, the principals of the Toronto College of Music and the Toronto Conservatory of Music, respectively, as well as several other prominent musicians, were on the Canadian Protesting Committee against examinations by outside bodies in 1899. That same year, though, Joseph, wrote a letter to Samuel Aitken, the secretary of the Associated Board of Examiners, to voice his support. It was printed in Aitken’s pamphlet *The Case for the Associated Board* (p. 19):

Mr. J.C. Arlidge writes, March 18th, 1899: ‘I am of the opinion that all the members of the musical profession in Canada, who are in sympathy with the Associated Board of the R.A.M. and R.C.M., should express their appreciation of the great advantages offered by the establishment of local examinations in music. Actions speak louder than words, so I, to show my hearty sympathy with the Associated Board, intend to present one of my pupils as a candidate at the next examination and shall endeavor to send several next year. Wishing every success to the Associated Board in its laudable enterprise, etc.’

Furthermore, in a personal letter in June 1899, Joseph states that his own son, Gus, has just successfully completed the senior singing exam of the Associated Board of Examiners. He writes that the examiners were ‘Fred H. Cowen (one of the foremost musicians in England) and Graham Moore,’ and notes what pieces and exercises Gus performed, and where the exam took place.



At some point in 1902, Joseph opened his own school, ‘The Toronto Academy of Music,’ at his home address on St. Clarens Avenue. In a clipping from an unknown Toronto newspaper, he states that the school was

lately established under [Joseph’s] direction for complete course of instruction in all branches of music. Annual examinations by the Examiners of the Associated Board of the Royal Academy of Music and Royal College of Music, London, England.

The Toronto Star on November 30th, 1901 (p. 14) states that The Toronto Symphony Orchestra would give its ‘first grand orchestral concert’ at Massey Hall on December 5th. The conductor was

Mr. James Dickinson. In describing the soloists, it notes that 'J. Churchill Arlidge, flautist, is without a peer in America.'

And for an Independent Order of Foresters event at Massey Hall on Sunday, June 18th, 1903, The music was under the direction of Bro. J. Churchill Arlidge, High Organist, of the High Court of Central Ontario, while the Sherwood Forest Male Quartette, consisting of Bros. William Moore, J. Augustine Arlidge, E. R. Bowles and Theo. B. Arlidge gave very fine renderings of 'When the Weary Seek Rest,' and the 'Glory Song.' (*The Globe*, 14 June 1903: p. 12)

The other Arlidges mentioned here were Joseph's two oldest sons. During the period from 1885 to 1898, six more children were born to Joseph and Olivia. One of these died in 1893 and two more died in an Isolation Hospital in 1901. From the total of fourteen children born to Joseph and his wife Olivia, only seven would survive him.

Several of the children went on to establish professional careers in music. Gus was a tenor soloist, as well as choirmaster, at several Toronto churches before moving to Calgary in 1917. There, he continued in these capacities at Knox Church, St. Andrews Presbyterian, and others. Theophils, a bass vocalist, performed in Toronto numerous times and was listed as 'Music Instructor' in city directories. Henrietta taught piano and was the organist at St. Alban the Martyr in Acton, Ontario for many years. Theresa was a piano and voice teacher throughout her career, as well as being a soprano soloist at All Saints Church. Her students included the children of Eddy Black (of camera store fame) and members of the Mirvish family.

Joseph's last child, born in 1898, was Victor Conybeare Arlidge, my grandfather. Victor, only 15 when his father died, was a student of Albert Ham and was tenor soloist, as well as musical director, at St. John's Church, West Toronto. He was a member of the Tudor Singers, a select choir of 10 voices that was directed by Healey Willan. He sang for the Toronto Mendelssohn Choir, the Merrymakers (at Sunnyside) and was a member of the Arts and Letters Club. He also taught singing at the Toronto Conservatory of Music, during the 1920s.

The events listed so far certainly do not create a comprehensive picture of the scope of Joseph's performance career in any way – only some of the published highlights. In 1903, Joseph had a promotional booklet printed in which several reviews of his concerts, mainly as a solo artist, are included. Although no dates are given, we see that the performances took place in Rochester, Hamilton, Columbus, Montreal, Petrolia, Lindsay, Brampton, and Peterborough. The reviewer from Lindsay writes in the *Canada Post* about his performance:

Mr. J. Churchill Arlidge took the audience by storm with his magnificent flute playing. He is a finished performer and of ability very seldom reached. His tone is sweet, clear and powerful, while attitude and technique are faultless.

Throughout his life Joseph was a member of several benevolent fraternities and organizations. He was a high-ranking member of the St. Andrews Masonic Lodge. A large lithograph still exists which portrays a congregation of Masons – King Edward is front and center, and Joseph is just behind him and to his left. This is probably from the period 1875-85, while he was in England. Joseph was also a lifetime member of the Saint George's Society. He was a member of the Guild of Organists and, as noted in the review above, he was also a high-ranking member (High Organist) of the Court Sherwood Forest, Independent Order of Foresters.

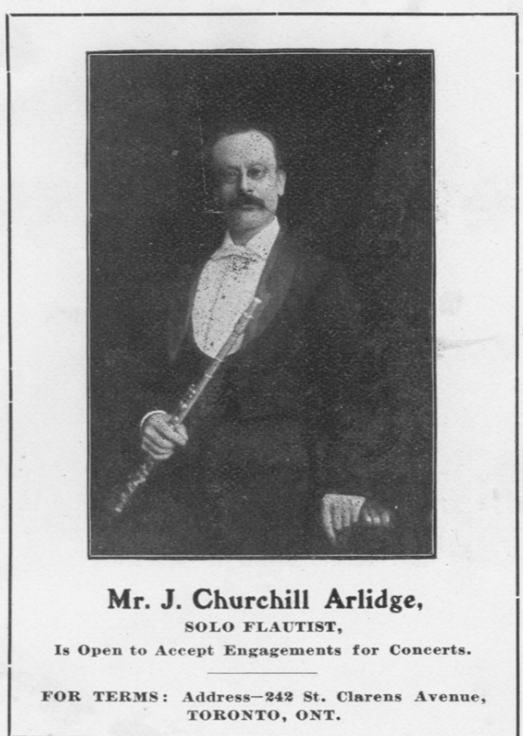
In the spring of 1907, a Grand Jury was struck in Toronto, to examine the state of many public institutions and services, including the local asylum, prison and the suburban railway. It also examined the most common crimes before the courts and made recommendations. Joseph was one of the fourteen members of that jury.

In order to facilitate teaching and encourage students to practice, Joseph published a small booklet in 1907 titled, 'The Arlidge Practice Record for Students of Music.' This is a booklet of blank forms for any music student to record practice assignments and work completed, with a two-page preface by the author. [Apart from the copy in my possession, there is one other in the British Library.]

Joseph also appears to have been closely involved with the Toronto YMCA for some time. In 1888, he was conductor of a youth orchestra there, and in 1894 was music director at a YMCA event. This was not the first time Joseph had applied his talents to helping others. I have a letter addressed to Joseph from 'Customs Orphanage,' a home for children of deceased officers in London, dated November 24th, 1866. It reads:

Sir, I am directed by the President and committee of the Customs Orphanage to thank you for your services at the Concert given on Wednesday last in behalf of the fund of that Institution, also to state that they highly appreciate your kindness on that occasion. The result of the Concert far exceeds their expectations and the large profit obtained will be a great benefit to the orphanage.

On January 22nd, 1913, Joseph Churchill Arlidge died at his home after several weeks' illness. His burial record states the cause of his death as 'Hepatic Tumour' (cancer of the liver). Detailed obituaries were published in several Toronto newspapers the next day, including *Toronto World*, *The Globe*, *The Evening Telegram*, and *The Toronto Star*.



In February 1913, the following eulogy was published in the *Canadian Music Trades Journal*.

Prominent Musician Deceased

In the death of Professor J.C. Arlidge, Toronto loses a musician of rare skill, and whose passing away removes an important member of that rank of musician, whose supreme object in life is to elevate mankind, both by means of his talent, and by personal life and influence. Professor Arlidge was a flautist, pianist and organist and a composer, and at the time of his death was organist of the Anglican Church of St. John the Evangelist. He had made important tours with famous musicians, including Madame Albani. He had played before crowned heads in Europe, including the late Queen Victoria, with whose son, the late King Edward, he was personally acquainted. Professor Arlidge came first to Canada in 1873, but soon returned to England, again coming to Canada in 1884 and settling in Toronto. He is survived by a widow, four sons and three daughters, several of whom are musicians.

From the time of this eulogy until the present day, very little has been published about Joseph or his accomplishments. In 1932, *The Etude Music Magazine* began a series of thumbnail pictures and brief biographies called 'The Etude Historical Musical Portrait Series: The World's Best-Known Musicians.' Joseph was included in a supplementary group, ca. 1940; the notice stated that he 'appeared with Calve, Lilli Lehman, Sembrich and others.' Emma Calve and Marcella Sembrich had both been members of the Metropolitan Opera Company during the 1899 season. That year began with a lengthy tour that included Toronto and Montreal. In 1960, Helmut Kallmann in *A History of Music in Canada 1534-1914*, noted 'Of the many other pioneer musicians in Toronto we can mention ... the flautist J. Churchill

Arlidge' (p. 147, n.25). This brief mention was one of the things that inspired me to begin investigating Joseph's career.

In 1997, I donated to the Royal Ontario Museum a costume that Joseph had worn at the Crystal Palace performance, along with a photograph of Joseph and other supporting information. In February 2004, I donated three of his compositions, as well as a poster of him and a copy of the same photo, to the Music Division of the National Library in Ottawa. An entry on Joseph is currently being prepared, based on my research, for inclusion in *The Encyclopedia of Music in Canada*. As a result of these donations and articles, and with this present publication, I am confident that Mr. J. Churchill Arlidge will begin to take his rightful place in Canadian music history.

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Review

Gail Dixon. *The Music of Harry Freedman*. Toronto: University of Toronto Press, 2004. vii + 190 pp., ill, music. ISBN 0-8020-8964-X. \$45.00 (cloth).

Gail Dixon's *The Music of Harry Freedman* provides short but in-depth analyses of sections taken from over 50 pieces. The book spans the years chronologically from 1947 to 1997. Different aspects of various pieces have been chosen for close examination, either because the chosen works best capture Freedman's style at a given point in time, or because they serve as links in his stylistic evolution. The compositions might also be remarkably unusual or else widely acknowledged as important in his oeuvre.

Dixon's analysis focuses foremost on pitch material and Freedman's various applications of twelve-tone technique. Depending on the piece, she also discusses parameters such as orchestration and texture, formal structure, the use of jazz language and techniques, rhythm, and text setting. Her analysis is clear and well-illustrated by appropriate and numerous musical examples (there are nearly 100 in the book).

Dixon was obviously aware that reading through a series of fifty-plus short analyses could be quite dry, and has sought to overcome this in several ways. She has divided her analyses into five chapters representing the five stylistic epochs she has determined to be evident in Freedman's music. Throughout the book, she often points out recurring elements in Freedman's music, such as the use of literal musical quotation and the presence of the 'blues' third and seventh, to cite but two among a dozen or so such recurrent features. Dixon creates further coherence by inserting cross-references to elements of previously discussed pieces. She also uses 'hooks' that intrigue the reader by mentioning interesting developments to come, and in chapter six she produces a very effective comparison of two major works from different stylistic periods, *Scenario* (1970) and *Celebration* (1977). Her writing style is precise yet fluid, and she has a great command of descriptive language.

This book is nonetheless a slow and dense read. There is only a small amount of necessary biographical information, and little or no contextual information. As such, it is really more of an anthology of analyses than the kind of book even an educated music reader would read cover to cover. It assumes access to Freedman's scores (there is constant reference to sections of scores not included in the book) and familiarity with twelve-tone technique. It would be ideal as an overview for someone about to embark on more detailed analysis of one or more of Freedman's pieces, or for someone

looking to compare in detail Freedman's music and stylistic evolution with that of another composer.

Dixon has made a herculean effort here to address the lack of research on the music of a prominent and prolific 20th-century Canadian composer, and she has obviously invested a huge amount of time and energy in the project. However the book is, as mentioned above, primarily a study of Freedman's music, and only secondarily a biography. As such, I believe that a traditional book format does a disservice to the actual content. As there is very little biographical information, and a huge amount of theoretical analysis, this work would perhaps achieve a wider readership if it were re-formatted into an anthology of analyses of Freedman's work. If it were re-structured to include subheadings and a slightly longer analysis for each piece, all of the biographical information could be given in a chapter in the beginning. Perhaps contextual information could be included at the end (though much more extensive than what is currently in the book). This would also make the book more user-friendly for undergrad university students, and encourage more casual perusal.

Another option would be to remove about half the analytical content and replace it with more biographical and contextual information. The content of Dixon's book as it presently stands is in severe need of comparisons with Freedman's peers, both nationally and internationally. There is frequent mention of influences such as the visual arts, jazz, and aboriginal culture, but almost no mention of what surely must have been his biggest influence – the music of other composers. Information about Freedman's social and historical context would also deepen our understanding of his music. In addition, an accompanying CD of either excerpts or entire examples of Freedman's music would be invaluable.

These suggestions are not meant to undermine Dixon's heroic effort. She has completed the difficult task of laying the groundwork for the detailed study and analysis of a prolific composer's music. I share her hope that many others will be inspired to continue this study and deepen our understanding of Freedman's music and its relevance to Canadian culture.

Stephanie Moore

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Geoffrey (Barss) Payzant

(b Halifax, NS 7 Mar 1926; d Toronto 31 Aug 2004)

Geoffrey Payzant, author, professor of aesthetics, organist, was a doer and innovator. He was the editor of the *Canadian Music Journal* for all 24 issues, 1956-62. It was Payzant's initiative; he persuaded the Canadian Music Council to sponsor it, and found writers from across Canada to write for it. The *CMJ* established a new benchmark for musical journals in this country; his own contributions included a spirited critique of the Canadian competition-festival movement.

Appointed to the department of philosophy in the University of Toronto, he assumed extra responsibilities as first registrar of Innis College, between 1964 and 1967. The new college, with its own curriculum specialties, started out with a handful of students in makeshift quarters. Payzant is remembered for the energy and passion he devoted to its first years, disregarding how it diverted him from scholarly work.

His original study *Glenn Gould, Music and Mind* (1978) was the first serious account of Gould's aesthetics (Payzant always insisted it was not a biography) – indeed the first in a flood of publications about Gould, biographical and analytical, serious and non-serious. The book was considered by more than two dozen publishers before it was accepted, and his own department was at first reluctant to concede that a study of a living artist – a living *Canadian* artist – could be regarded as genuine philosophical research. A quarter-century later the work is still in print, and has been translated into at least five languages.

Payzant regarded Eduard Hanslick as the most significant writer on music of the 19th century, and as the founder of the discipline of aesthetics. His research into, and his many translations from, Hanslick's prolific writings became an obsession of his later career. In English-language references to Hanslick's best-known essay, "On the Musical-ly Beautiful," the Payzant translation has become standard.

Students in the U of T's faculty of music always spoke enthusiastically about his Aesthetics of Music undergraduate course. Among his several original projects in musical perception and acoustics, an outstanding example was his meticulous restoration of the historic Richard Coates barrel organ in the Sharon Temple in the early 1980s.

I first met Geoffrey through his work on the *CMJ*. We became close friends; it wasn't just that we shared an interest in music, and in writing about music, but we were raising young families in Toronto in a turbulent period. He and I commiserated in the 1960s on the vicissitudes of fatherhood, as later, in the 1980s, we compared hearing aids. When writing his Gould manuscript, he asked me to read some sections of it, and in early 2004 I asked him to read a draft of something I had been working on. In May, though very ill, he sent several e-mails with his observations, and they were, as always, precise and helpful. I miss him greatly.

Payzant is survived by his wife, the painter Mary Lou Payzant, and by his sons Stephen in Toronto and John in Saskatoon and his daughter Binnie in Halifax; John and Binnie are both professional musicians. A memorial tribute was held at Innis College in Toronto on 23 October 2004.

John Beckwith.

Raymond Dudley

(b Bowmanville, ON 20 Jun 1931; d Columbia, SC 16 Dec 2004)

Ray Dudley, pianist and teacher, was among the most successful and active Canadian performers of his generation. He studied in Toronto under Alberto Guerrero, and was the University of Toronto Faculty of Music's Eaton Graduating Award winner in 1952. The following year he won a medal in the International Geneva Competition. For his London debut (Wigmore Hall) in 1953 he received the Harriet Cohen Commonwealth Award. He then became contracted to Columbia Artists management in the USA. A New York debut (Town Hall) led to an engagement with the New York Philharmonic in Carnegie Hall in 1957, and in 1962 he was the first solo pianist to perform with that orchestra in its new home, Philharmonic Hall (later Avery Fisher Hall).

While still a student, he performed Liszt's Second Concerto with the Toronto Symphony under Sir Ernest MacMillan. Toronto audiences heard him in later years with Susskind, Neel, Feldbrill, and Ancerl in Mozart's Concerto in A (K.414), the Third and Fifth Beethoven Concertos, Rachmaninov's Second, and the Concerto in F of Gershwin, and his solo recitals included memorable presentations of the 12 Études of Debussy and Ravel's *Gaspard de la nuit*.

Dudley personified what is meant by the term 'concert pianist.' In his early career he was almost constantly on tour. In 1953-4, his first season with Columbia Artists, he played 66 concerts, and after that between 40 and 60 annually for several years, peaking in 1956-7 with 94 concerts. He reminisced in early 2004 that in a fifty-year career he had given 'more than 2,000 concerts,' travelling not only to 48 of the 50 States but to a dozen or more European countries, and in later years to South America (Chile, Colombia) and the Far East (India, China, Japan). As he matter-of-factly wrote: 'I believe I gave more concerts than any other Guerrero student, including Glenn [Gould].' He appeared with famous orchestras, and commanded a large concerto repertoire, but preferred solo concerts: repeating the same program for successive audiences, which many touring artists find gruelling, was what he liked best. He said that he played better the more he played for people; he liked to play and he liked people.

Ilona Deckers, with whom he studied intermittently in the mid-1960s in Milan, persuaded him to investigate the fortepiano, and Dudley soon became known as a specialist in the music of Josef Haydn. His cycle of all the Haydn sonatas in six concerts at London's Purcell Room in 1968 led to many subsequent all-Haydn programs. He recorded selected sonatas for Lyricord and CBC Records, and the complete cycle for the house label of the University of South Carolina Music School. Delving further into early pianos, in 1991 he presented at the Interlochen Music Camp (at the instigation of another Guerrero alumnus, Laurence Morton) a concert of appropriate works on five different period instruments.

His hectic touring tapered somewhat after 1957, when the redoubtable Dean Wilfrid Bain of the School of Music at Indiana University enticed him to join that faculty. Later, he taught at the College-Conservatory of Music of the University of Cincinnati, 1964-78, and, from 1978, at USC.

After taking early retirement he continued to perform, teach privately, and give master classes, and was a frequent adjudicator for the (US) National Guild of Piano Teachers.

Dudley kept steady musical contacts with Canada, though never realizing his often-stated wish to take up a teaching post here. He and his family maintained a summer home for more than 30 years in the Charlevoix region of Quebec, near Baie Saint-Paul: his wife Fran played the church organ and Ray gave concerts to aid local charities and indulged his favourite avocation, painting.

My student days coincided with his, and for a couple of seasons before his departure for the USA we performed four-hand concerts together, coached by Guerrero. We kept in touch, and in 1998 he invited me to give some talks at USC. He was preparing the Second Brahms Concerto for a concert, and he rehearsed the solo part for me while I stumbled through the orchestral score on a second piano. It was a thrill to again experience up close not only his brilliance and drive, but also his commitment to music.

Ray Dudley – for one or two seasons he tried using ‘Raymond’ professionally, but it never caught on – died of a stroke. He is survived by his wife of nearly 50 years, Frances Young (Fran), also a pianist and teacher, and their children, Catherine in New York and David in Columbia.

John Beckwith

(Herbert) Kelsey Jones

(b South Norwalk, CT 17 Jun 1922; d Montreal 10 Oct 2004) Kelsey Jones, composer, harpsichordist/pianist, educator and conductor, died in hospital after a year of ill health. He grew up in a musical family in Portland, Maine, where he studied tuba and piano, attended concerts by the Portland Symphony Orchestra, and was active as a jazz pianist.

From 1939 to 1942 he studied music in Sackville, NB, working towards the B.Mus. degree at Mount Allison University. At Mount A he met Rosie (Rosabelle) Smith (b Truro, NS 26 Jul 1922; d Huntingdon, QC Dec 1995), a fellow student and pianist; they were married in 1942 and toured across Canada and internationally as duo-pianists from 1942 to 1962. The couple moved to the USA during the war years, but they returned to Sackville afterwards; both received their B.Mus. degrees from Mount A in 1946.

Jones was awarded a second B.Mus. degree from the University of Toronto in 1947, and went on to study with Leo Smith and Healey Willan for the D.Mus. degree, which was awarded in 1951 for his work *Contemplation: 1950*, a symphonic tone poem. In the meantime, he and his wife had spent a year in Paris, where he studied with Nadia Boulanger.

The couple founded the Saint John Symphony Orchestra in 1950, and Kelsey Jones served as the initial conductor of the fledgling amateur group. This orchestra gave the first performance of his *Miramichi Ballad*, a three-movement suite based on folksongs of New Brunswick from the Lord Beaverbrook Collection in the New Brunswick Provincial Archives (the songs were collected by Louise Manny). The work has enjoyed great popularity, especially with youth orchestras, across the country.

In 1954 the couple moved to Montreal. Kelsey joined the staff at McGill University in 1955 and Rosie taught piano privately. Kelsey Jones performed and recorded

widely as a harpsichordist, both as a soloist (making, for instance, the first recording of R. Murray Schafer’s Harpsichord Concerto [Radio Canada International RCI 193], ca 1958) and as a founding member of the Baroque Trio of Montreal, which gave close to 1,000 concerts and radio broadcasts. Jones became a Canadian citizen in 1956.

By about 1960 Jones and his wife had purchased a small farm in southern Quebec in Cook’s Line, south of Huntingdon; their property straddled the US-Canada border. They moved into a rebuilt farmhouse there in 1971, though Jones continued to teach at McGill. In 1974 tragedy struck – Rosie had a serious car crash, after which she was confined to a wheelchair. In 1976 Jones wrote *Fantasy on a Theme* on commission for the Kingston Symphony Orchestra. The work displays Jones’s mastery of traditional contrapuntal techniques, but also (according to Alexander Brott, who conducted the first performance) has a secret programme about his wife and her car accident.

After retiring from McGill in 1984 as professor emeritus, Jones set up a winter home in Florida and devoted himself to the care of his wife. After Rosie’s death, Jones continued to spend the winters in Florida until 2002, when he moved into a retirement home in Montreal. He died from complications resulting from renal failure and an abdominal aortic aneurysm.

Obituaries: M.J. Stone, ‘Kelsey Jones, scholar and musician 1922-2004,’ (Toronto) *Globe and Mail* (20 Dec 2004): R9.

Rick Braley and Tom Sailman obituaries, posted to the Kelsey Jones website at <http://pages.infinit.net/ronfaith/kelsey.html> (accessed 14 January 2005).

Robin Elliott

The Writings of Luigi von Kunits in *The Canadian Journal of Music* (continued from p. 7)

Luigi von Kunits deserves lasting recognition not only for his compositions, and his efforts towards the establishment of a permanent orchestra in Toronto, but for this body of writings, and the stimulus to musical thought which they present.

An earlier version of this paper was read at the Canadian University Music Society/Canadian Association of Music Libraries conference, May 2004, Lethbridge, Alberta.

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