Science and Singing

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SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is difficult to understand, in the face of your excellent criticism of Mr. White's extraordinary book, how he can persist in saying that the vocal cords do not produce sound. His deductions from the paragraph in 'A system of Operative Surgery,' are simply preposterous. It is clear that the reference is not to the singing-voice; and even as regards the speaking-voice, how can it be 'practically normal' when 'rough and reduced in volume and range?' But what can one expect from the author of the following extract from page 60 in 'Science and Singing'!

'Watch closely that the vowel *e* is not drawn into the sound *i*; for instance Li-ght is frequently sung Li-eght. In order to avoid the two vowel sounds the mouth must be kept in exactly the same position for the second note as for the first. It will be noticed that the "Li-eght" is produced by the *gradual closing of the mouth*' [the italics are mine.—C.C.], which, of course, is wrong. As a matter of fact, the alteration is caused by the movement of the tongue, and has nothing to do with the closing of the mouth. Mr. White, or anyone, can try the experiment by singing the word with a small gag between the teeth.

I wonder if Mr. White has yet made that dead cock crow to which he referred in his challenge to your critic. He did not accept my invitation to perform the feat at my lecture at Cripplegate Institute on November 7 of last year, although I provided the bird and had a leading surgeon in attendance to remove the vocal cords.

CLIFTON COOKE.

PORTRAIT OF GIUGLINI.

Mr. Sydney H. Pardon (address c/o Editor, *Musical Times*, 160, Wardour Street) would be glad to know whether any readers of the *Musical Times* could assist him to obtain a portrait of the singer Giuglini in ordinary costume.

Obituary.

We regret to have to record the following deaths:—

Mr. JOHN TOZER, at Heavitree, Exeter, on October 24, at the age of eighty-two. He had been for upwards of forty-seven years a member of the Exeter Cathedral choir. In the 'sixties and 'seventies he was conductor of two or three church choral festival societies, and was to a large extent responsible for the improvement in village choral singing in the neighbourhood of Exeter. Mr. Tozer was musical instructor on board H.M.S. 'Britannia,' Dartmouth, at the time when the present King and the late Duke of Clarence were naval cadets there. He leaves several children, among whom are Mrs. Mairs, organist of the Exeter City Asylum; Mrs. Barrett, assistant-organist of Heavitree Church; and Dr. Ferris Tozer.

EDWARD BROADBRIDGE (Alderman), at Brighton, on November 1, aged eighty-two. He was a chorister at the memorial service on the death of King William IV. In his later life he was well-known as a tenor singer.

Prof. ARTHUR SMOLIAN, the well-known musical journalist, who died suddenly from the effects of a stroke on November 5. He was born in Riga in 1856.

ROBERT MALONE, aged sixty, organist of Carlow Parish Church. He had been an organist for forty-two years.

It is proposed to hold a short Christmas holiday session of the Stratford-upon-Avon School of Folk-song and Dance, that was so successfully inaugurated under Mr. Cecil Sharp's direction during the summer. It is to be held from December 28 to January 6, inclusive. Students may enter for the whole session at a fee of £1 5s. *od.*, or for as many days as they please at 3s. 6d. per day. Information respecting local arrangements may be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-upon-Avon. The session will not be held unless thirty applications (to Miss Rainbow, Shakespeare Memorial Theatre) have been received by December 11.

FIRST MUSICAL FESTIVAL OF THE BRITISH EMPIRE.

(Concluded.)

A portion of the Western United States having happily been included in the itinerary, our British singers were thus enabled to appreciate the warm and true-hearted fellowship meted out to them by their American cousins. Nowhere perhaps on their journeyings around the world was their welcome more sincere than in the States of Michigan, Ohio, Indiana, Illinois, Wisconsin, Iowa and Minnesota. At Cincinnati, justly renowned for its Festivals, a stay was made for three days, the Cincinnati Symphony Orchestra, conducted by Leopold Stokovski, joining forces with the Sheffield Choir. For the first time here a splendid performance was given of Verdi's Requiem, under Herr Stokovski. Beethoven's 'Choral' Symphony, Elgar's 'Dream of Gerontius,' Parry's 'Blest Pair of Sirens,' and Harriss's 'Pan,' together with Bach's 'Sing ye to the Lord' and other unaccompanied items under Dr. Coward's guidance, formed the programme. Sir Edward Elgar and Dr. Harriss conducted their own compositions. In the main these works were also drawn upon for the Festivals held in Indianapolis, Chicago, and St. Paul. At Chicago the amalgamation was made with the Theodore Thomas Orchestra, whose conductor, Mr. Frederick Stock, shared with Sir Edward Elgar and Dr. Coward the duties of conductor. From the 'Windy-City' Dr. Harriss had to beat a hasty retreat and travel to London to direct the opening concert of the Festival of Empire and Pageant of London at the Crystal Palace, where he had the honour of introducing his newly-formed Imperial Choir in the presence of Their Majesties The King and Queen on that memorable day of May 12.

The St. Paul Festivals were given in conjunction with the Symphony Orchestra of that city, their conductor, Mr. Walter H. Rothwell, taking a prominent part.

Sir Edward Elgar left for home after directing a fine performance of 'Gerontius' at St. Paul. The famous Apollo Club of Milwaukee joined the Sheffield singers in the concert here, and the combined choirs were aroused to a fine effort by the Milwaukee Society's conductor, Mr. Daniel Protheroe. It is interesting to note that at Waterloo, Iowa, the Mayor of the city declared a public holiday to banks and schools on the day of the concerts.

We must now hark forward to May 19, on which day the S.S. 'Zealandia' set sail from Victoria, B.C., for Sydney, Australia—Dr. Harriss meanwhile having left London for the same objective on the night of the Festival of Empire concert, May 12. En route to Sydney, N.S.W., concerts were given at Honolulu, Hawaii; Suva, Fiji Islands; and Brisbane, Queensland.

Sydney being reached on Monday, June 12, the Festivals commenced the following day in Sydney Town Hall, and extended from June 13 to June 21. Performances were given of 'The Messiah,' 'Elijah,' 'Gerontius,' 'The Golden Legend,' the 'Choral' Symphony, 'Blest Pair of Sirens,' 'Sing ye to the Lord' and 'Pan'; two miscellaneous concerts of unaccompanied works, the Empire concert, and a farewell open-air concert in the Market Square, the latter given by Dr. Harriss as a slight return for the kind hospitality bestowed upon the visiting Choir during their happy stay in Sydney. It was estimated by the Press that a huge audience of 20,000 assembled in the open to hear our Britons sing.

The great welcome given on the arrival of the ship at Sydney, sufficed to fill eight columns of the Sydney *Daily Telegraph* on June 13. We regret that we have not space to reprint the whole report of the great demonstration, but the following extract is significant:

'People may say what they will about the relations existing between the colonies and the Mother-country; people may say what they will about political relationships of one sort and another, but while scenes like that which was enacted yesterday afternoon at the Orient Company's wharf are possible, whilst strong men can feel the chest tighten, the lip quiver—whilst Acting-Premiers can take off their hats and cheer the sight of a few visitors from afar, as one Acting-Premier—let it be said to his great credit—did, with hundreds of less-distinguished folk, it is impossible for men to argue that sentiment is dead, and that the dream of a great united