

***The Canadian Journal of Music* (1914-1919)**

The Canadian Journal of Music, “a monthly magazine of musical life in the Dominion, and of musical news the world over,” was published in Toronto, in forty-eight monthly, and ten combined bi-monthly issues, from May 1914 to December 1919. With issues priced at ten cents, the first contains twenty pages, the second to fifth, twenty-four. The number of pages in all further issues is sixteen, except for November 1915 through March 1916, when musical compositions were added, increasing pages per issue to twenty, twenty-four, or twenty-eight. The pages of each volume are numbered consecutively. Volume 5 extends from May 1918 through August 1919, including four combined issues. The change in publication schedule was explained in Volume 6, no. 1, September 1919 as “making it coincide with the beginning of the musical season.”

The journal’s dimensions are consistently that of an upright quarto, laid out in two columns for editorials or featured articles, or three columns for other material. The cream-colored paper and sepia ink which distinguish the first two volumes were discontinued because of the lack of supplies from Europe by mid-1916.

The cover page of each issue, except the first, is a photograph or drawing, illustrating a biographical article later in the issue, usually dealing with a Canadian performer or teacher, sometimes with a visiting celebrity such as Leo Ornstein or Leopold Stokowski, and occasionally with outstanding string instruments in local collections. Many other smaller photographs of musicians accompany reviews, news of forthcoming performances, or biographical sketches.

The musical supplements in the November 1915 through March 1916 issues were described as “made in Canada,” but “of a lighter style and of a more popular character, in order to appeal to a wider circle of readers.” They were short works by professional and semi-professional Toronto composers: vocal pieces by Muriel E. Bruce, Frederick Shuttleworth, Wesley Octavius Forsyth, and Francis Macklem, and a piano piece by the teenaged Colin McPhee (his first published work). These pieces were published separately at the same time by the Empire Travel and Music Club.

The journal was published from its own offices at two successive home addresses of Luigi von Kunits (1870-1931), who advertised himself in the journal, until the outbreak of World War I, as an “Austrian violinist and conductor.” The first editor was Clarence Britten (b.1887), supported by an editorial board that included his wife, the writer Gertrude Sanborn, and von Kunits’ wife, Harriet Jane Gittings. Britten later taught at the University of Wisconsin, then was associate editor of the literary magazine *The Dial*.

Von Kunits himself edited the journal from December 1914 onwards. After a musical, classical and legal education in Vienna, he came to America initially in 1893, to perform with an Austrian orchestra at the Chicago World Fair. Later he was the concertmaster and

assistant conductor of the Pittsburgh Orchestra, touring with it and with his own string quartet, and taught at the Pittsburgh Conservatory, and the Pittsburgh College for Women. After a couple of years working in Europe after the collapse of the Pittsburgh Orchestra, he moved to Toronto in the fall of 1912 to teach at the newly established Canadian Academy of Music and to lead the Academy String Quartet. In 1922 he reestablished the permanent Toronto Symphony Orchestra, and conducted it until his death.

In addition to the “cover story,” most issues contained one or more extended articles, a section containing Toronto concert reviews; reviews (mostly unsigned, or by Paul Varasdin, which may have been a pseudonym of von Kunits’) of publications of new music (mainly songs and solo instrumental music suitable for amateurs); and varying amounts of other Canadian and international news and performance reviews. The headings “The month in review,” “Footlights,” and “Diversa” were used successively for international news. At the start of World War I, there were dramatic reports and rumors, but news from Europe then dwindled. There are regular reports from New York City, often including news about Canadian performers, or of von Kunits’ favorite pupils, Charles Wakefield Cadman, and the violinist Vera Barstow. Initially from Arthur Hartmann, a friend and fellow violinist of von Kunits’, these were later sent by a New York-based Canadian journalist, May Cleland Hamilton, and throughout 1919, were written by Dixie Hines, co-editor of *Who’s Who in Music and Drama* (1914), and operator of a press-clipping service.

A “Studio” column was devoted to essays, by a variety of “recognized authorities,” on educational theory and practice. Some, directed to students, treat technique and style issues in piano or violin playing; others, directed to teachers, suggest pedagogical methods and exercises, even business practices. Some advise the music lover on what to listen for at concerts, especially in modern compositions. Many are lengthy disquisitions by William G. Armstrong, a student of Anna Lankow, on the psychology and physiology of voice production.

There are regular reports on the major local music schools (Toronto Conservatory of Music, Hambourg Conservatory, and Toronto College of Music and Canadian Academy of Music), and notices of activities of other smaller studios: student and faculty recitals, yearbook publications, and staff changes.

Von Kunits’ editorial essays, of from 600 to 2500 words each, are a distinctive feature: aesthetic reflections often cast in the form of philosophic dialogues, rooted in his belief in the inevitability of evolution in all aspects of life, especially music, religion, and politics.

Volume 1, no. 2 includes a report on activities of choral organizations across Canada. In Volume 1, no. 3 there is a historical survey of chamber music performance in Toronto and Hamilton. Volume 1, no. 6 was announced to be an orchestral number, but was curtailed because of the outbreak of World War I. Occasional correspondents from

Montreal, Winnipeg, Vancouver and a few smaller cities, and letters from touring Toronto musicians (Boris Hambourg from Estevan, Saskatchewan, or H. Ruthven McDonald from Prince Rupert, British Columbia) present glimpses of Canadian musical life outside Toronto.

Extended articles were written locally by the violoncellist and historian Leo Smith (about the evolution of the symphony, and nationalism in music), the composer W. O. Forsyth (on his Canadian and international contemporaries), by John Earle Newton (a comparison of editions of J. S. Bach's *Well-tempered Clavier*), and by Paul Wells (on the "psychological side of piano playing"). Other contributors were colleagues of von Kunits' from his years in Pittsburgh, or fellow violinists: Joseph Gittings, Beveridge Webster, Sr., Charles N. Boyd, Vera Barstow, Arthur Hartmann, and Helen Ware.

Unsigned reviews are probably by the editor. Local professional soloists and chamber music ensembles, and community choral groups are treated kindly. Visiting opera companies are sometimes reviewed in order to berate their repertory as old-fashioned. Reviews of visiting orchestras and violinists offer intelligent, detailed criticisms of both programs and performances. Von Kunits' own active performing career is documented by reprints of reviews from the daily press.