

YEAR 84, NO. 139

KINGSTON, ONTARIO, FRIDAY, JUNE 15, 1917

SECOND SECTION

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Music in the Home

JOB ARDERN. Appreciation by a Friend.

Canadian Bandman and Musician.

A violin maker, whose name has recently won a place among the world's great craftsmen, is Job Arden. He died in Cheshire-village, England, in 1912, at the age of 86.

Job Arden was no ordinary man. One might go beyond that, and say that he was not an ordinary-looking man, for like Tennyson, he had the kind of well-cut, intellectual features that arrest the attention of the casual passer-by.

Where, and with whom, he received his first introduction to the art of violin-making is unknown, but undoubtedly he had found his true metier, and soon produced violins of quite exceptional merit.

In the "History of Cheshire," published in 1850, he is mentioned in connection with musical instrument work. In a book published some years ago—"Wimslow, Past and Present"—the author says, speaking of many years ago, "We had an amateur string band, which used to meet weekly. Some of the violins used by the members are made by Mr. Job Arden of Wimslow, who has made over 500 instruments, the quality of which will entitle him to rank among the noted violin makers of the nineteenth century."

This opinion is a perfectly just one, as the maker's finish and style were exceptionally good. He had a dainty Italian style, such as is rare indeed amongst British makers, and anyone looking at one of his violins will be immediately struck by the marked air of grace and elegance which they possess.

So Job Arden worked on, year after year, in the shade of the giant holly tree which stood, and which still stands, before his workroom window. He was an admirable example of the craftsman of the past, deeply in love with his art, and by no means anxious to part from a single specimen of his work, indeed he took pleasure to see his violins accumulate around him.

Upon the shelves of the workroom, around the walls of the parlour, hanging from the rafters of the attic, placed away carefully in boxes, violins were everywhere to be found, and in this congenial atmosphere the productive years sped on, old age bringing no apparent diminution of his powers of industry and high finish.

LANDSOWNE NEWS BUDGET.

Paving Stone Being Shipped From the Keyes Quarry. Landsowne, June 14.—Mrs. Moulton of Mitchellville, is nursing Mrs. William Graham, who is still quite ill. Mr. M. D. Graham, of Guelph, is a visitor at his brother, William Graham, Mill street. Mrs. Davis has gone to Lyn where she intends to reside. Mrs. Douglas and Mrs. Goodall.

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would be highly appreciated when he died. Yes; Job Arden was right, and the future will give him an honored place amongst British makers of violins. —H.

KIPLING'S VIEW.

The Regimental Band's Fight for Existence.

Buildings were blazing on either side of the street as the Australians entered Baupanne to the strains of a triumphal march by their regimental band. The censors have permitted pictures of this scene in the British papers. It does not require a very vivid imagination to think of how that march tune would find a response in the heart of every Australian soldier that marched in the Baupanne that day.

But that did not stop music in the army. You might as well bid the sun to stop shining as attempt to do away with the army's music. Break up the regiment's band? Then, empty cigar boxes, biscuit tins, and the aid of wire and catgut are made into mandolins, guitars, violins, and with bones, tin whistles, mouth organs and an occasional concertina thrown in you have a new band whose accomplishments are simply wonderful.

Speaking at a meeting in London, Rudyard Kipling said: "A few drums and fifes in a battle-field are worth five extra miles on a route march, quite apart from the fact that they swing the battalion back to quarters composed and happy in the most matter how wet and tired it may be. We are a tough breed at the best. The band can declare on our behalf without shame or shyness, something of what we feel and so help us to reach a hand toward the men who have risen up to us."

Military music accomplishes something nothing else can accomplish. How and why military music has survived all opposition and entrenched itself more strongly than any other in army life is told in a detailed way by A. P. Hatton in the London Musical Opinion. His account boiled down and condensed is this: Military music has had its stern fight for existence even in recent years. Five years ago a powerful offensive was initiated against it by a college professor. In 1912 one of our generals pleaded strongly for the abolition of all army bands so that their members might be added to the fighting ranks.

French generals too were prejudiced against the music. One of the latter was war minister by a stroke of the pen swept drums out of existence. So he thought; but to-day the drum which Napoleon called the king of instruments has reached in France a pinnacle of more than pristine glory and importance. And it is certain that we have never in our history had so many military bands as we have to-day or found them so indispensable for marching and recruiting purposes.

The military value of the drum, fife, bugle and bagpipe lies in their compelling blood-quickening—as though their noisy vibrations started hidden springs of vitality into life. The secret is reiterated rhythm—perhaps the primal fundamental of all music. Indeed almost the sole musical mission of the military drum is to accentuate marching steps to make the pulses leap with punctuating thumps or rattling snare intervals that are bridged by soldierly yells. It braces one to a fierce fight for life.

The regimental band is one of the mainsprings of esprit de corps. It adds to the educational influences

among the masses. Its programmes afford the popular link between the classical compositions and the street music of the day. The band is the army's best advertisement. Military music has clearly come to stay. Has it not been said that "the history of a nation is written on the parchment of its drums?" The march is distinctive of military music. Formerly it was merely an air played in quick time. Now there are four kinds of military marches—slow, quick, double-quick and funeral—and the greatest composers have expended their skill on these productions. Handel, for example, wrote the regimental "March Past" for "The Buffs" and Queen Victoria's mother wrote the slow march of the "First Life Guards." Each regiment is the proud possessor of its own peculiar march, of interesting historical origin, to which it attaches past on every occasion.

Everyone a Musician.

The acquirement of a musical education is, or should be, comparatively easy, not only because of the smallness of the musical vocabulary (consisting of only 88 tones), but also because of the universality of its notation.

The present system of musical notation, though perhaps not perfect, has this great advantage; namely, it is the same all over the civilized world, so that when one learns it in Canada, the musical thoughts of France, Spain, Germany, Italy or Russia are equally accessible.

A child learns to read English easily and well during the first six years of his school life (from age six to twelve); he might just as easily learn during the same time to read fearlessly and well the universal language of music.

We are all born with ears and they are formed for hearing as the eye is for seeing; they are, moreover, capable of hearing far more and better than they are accustomed to do. We carry them about with us everywhere, but we pay very little attention to them. We are only just beginning to learn what the normal ear is capable of in the matter of positive pitch for instance; that is, ability to recognize and name musical tones.

The lay public has been accustomed to consider positive pitch as a gift wrapped in the exclusive tissue of genius and doled out only to the ultra-musical. One who can enter a room where a musician is singing or playing, and say, "He is singing C, or baritone B," has, hitherto been looked upon as a prodigy.

This is by no means necessarily true. By proper training this power may be acquired, speaking very conservatively, by 80 per cent. of normal children. Children who have been thought to be entirely lacking in musical ability, some of them apparently tone-deaf, are able, after a few months of training, to sing "centre C" on demand, and to recognize it when it is played or sung, and they soon become equally familiar with other musical tones.

Some children will, of course, not acquire positive pitch as quickly as will others. There are children who do not so easily learn to write English from dictation as do others; but we do not therefore allow them to give up, and say that they cannot be taught. The motive for learning musical notation must be for the purpose of freeing the child by giving him the means of expressing his own ideas on paper as well as giving him pleasure in reading easily and joyfully the thoughts of others.

A child who has made his own reverie or dream has the keenest appreciation of a "real composer." There are times when every human being feels the need of a language beyond the power of words. Air is a necessity, but how many regard music as a necessity? It has been considered merely as an accomplishment. How much more it might be!



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are both on the sick list. Miss Pearl Steacy gave a miscellaneous shower on Saturday afternoon for Miss Mae Steacy. Miss Lizzie Ferris, operator in the telephone office, is spending a week in Gananoque, guest of Miss Maud Green. Mrs. Laura Rose Stephen, governing delegate to the Woman's Institute, was the guest of Mrs. J. W. Moxley on Monday. A very interesting meeting was held in the village hall in the afternoon. There was a good attendance and the hall was nicely decorated for the occasion. Mrs. Stephen charmed her audience on various very interesting subjects. A nice musical programme was rendered and a vote of thanks passed for the capable lecturer.

The remains of the late Mrs. Robert Steacy were interred in the Union cemetery on Tuesday morning. Mrs. Nuttall, Gananoque, is visiting Mrs. Robert Donovan. Miss Nattie Cross has returned from a visit at Rockport. Mrs. Edward Fair, Athens was a recent visitor at Robert Steacy's. Miss Edna McNeil is assisting at the telephone office this week. E. E. Johnston is confined to his home by illness.

Visitors at Mrs. Shaw's this week include: Pie. A. M. Shaw, returned from overseas; Dr. R. S. Stevens and Mr. and Mrs. Floyd Fredenburg, Kingston; Miss Bonnycastle, Campbellford; Mrs. A. R. Fowler and Miss Edith Charleton, Brockville.

Paving stone from the Keyes quarries are being steadily shipped from here. About one hundred and cutters being employed at getting out the stone.

P. Ross McVeigh has returned from the General Assembly at Mon-