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Possibly as many as seventy miners perished in an explosion at one of the Dominion Coal Company's mines at New Waterford, C.B., N.S. Lieut.-Col. G. H. Williams says there is room for Canadian recruiting in the United States.



Music in the Home

Pianos and Homes. An American piano manufacturer declares that in the United States in recent times there has been a great increase in the sale of Grands of various types. The Baby and the Miniature styles have become deservedly popular not only because of their uniformly good tone, but because they lend themselves to home decoration. Musicians may not care to admit it, but the fact remains that pianos are sometimes bought because of their looks rather than because of their sound. The non-musical parents who have determined to give their children a chance for a musical education are somewhat reconciled to the expenditure for a good instrument if the Parlor looks the better because of their investment. Fortunately that attitude of mind does not persist, especially after the children become competent musicians. The value of the upright no one can deny, especially in these times of small houses. Its shape spells convenience. But the shape of the Grand with its flowing lines spells Art.

Music and Anatomy. Some lovers of music are beginning to grow weary at the insistence of some singing masters upon the structure of the vocal organs. Since Manuel Garcia invented the laryngoscope many thousands of his successors have believed it incumbent upon them to fill their minds with anatomical detail and to explain to the last cell, every organ of the throat. If knowledge of anatomy enabled men to sing (the throat specialists in the hospitals would have the Opera roles. Read the following instruction from a "vocal instructor, and shudder: "When the cricoid cartilage is held in position by the stylopharyngeal and sterno-thyroides, the sterno-hyoid muscles draw the thyroid-cartilage down over the cricoid, and the vocal cords being fixed to stationary points at their posterior ends, and to the movable thyroid at their anterior ends, become stretched with the down-swinging thyroid, while the crico-thyroid muscles becoming engaged, contract and in so doing close the crico-thyroid niche, and hold the vocal cords in a stretched, breath-resisting condition. Should the cricoid move downward with the thyroid, the swinging action will be missing, and cord stretching, proportionately lacking; while, should the thyroid and cricoid move upwards together, the tensing action will be completely reversed, and the vocal cords remain unstretched."

That is a fine explanation, for a medical college. Its relation to a singing studio is not so clear. If that method of instruction were applied to the art of running how many half-milers would it develop? Imagine an athletic trainer giving a lecture on the cell-tissue of the anterior muscles of the left hind leg. Or, to make the parallel musical, imagine a piano-teacher giving a lecture on the seven bones of the human wrist—if seven be the correct number. Singing, like every other human

activity, is learned by imitation. It is the same in the learning of languages. Many a man who knows thoroughly all the Grammar rules of French or Italian is unable to utter a single sentence correctly because he has been too timid to practise or because he has not been accustomed to hearing the language spoken. The schoolmaster who began the study of French by describing in revolting detail the mechanism of speech would be the laughing stock of his neighborhood. Yet we regard the singing-anatomists with respect—whether they prodge good pupils or not. We breathe without concerning ourselves about the action of the involuntary muscles which make breathing possible. In like manner should we sing.

Perhaps if pupils were taught to recognize good vowel tones when properly produced and then stimulated to self-criticism and imitation we would have fewer half-baked singers.

Mascagni's New Opera. With the scene laid in Holland and Paris taking place in the year 1853, "Lodoletta," the new opera, by Mascagni, has been given its first stage performance. This took place in Rome just thirty-seven years after this same composer created a name for himself in the same city with his Cavalleria Rusticana. The opera was produced under the direction of the composer himself and it won great praise from those who anticipated the work with keen expectation. The end Mascagni had in view in writing Lodoletta is shown in an interview with the author, who said "In writing Lodoletta, I have desired that the music should produce a sweet sense of comfort, and a restoring virtue for the moral life of humanity, passing as it is through the dramatic-period of the present war. Therefore in this opera, look only for the simple intention of doing good, and I am confident that the spirit of the public will be in a condition to appreciate this intention for everywhere we see signs of a tendency back to purer things and to the humble joys of the domestic hearth."

State-Aided Music. It is impossible to follow the trend of musical thought in Great Britain, United States and Canada as reflected in the musical press without discovering a marked tendency to advocate a greater place for state-aided music in the life of the nation. In the American Republic they have much of it, though much more is wanted. In Canada we are behind the times in this respect. In Britain a plea is frequently made for a greater recognition of music on the part of the government.

As typical of the feeling in many quarters in the Motherland, there might be quoted this extract from a letter to the press by a Kirkcaldy musician: "The Prime Minister has appointed two committees to enquire into the position of science and modern languages in our national system of education. Reform is much needed in this respect and doubtless a

measure will be achieved. There are other constituents of a modern education, and music as the most important of the arts by far, also requires consideration. What then of our national education? Is the government to stand aloof in this and allow it to languish for want of official direction and encouragement? Not long ago the government spent some £70,000 on a single picture upon which a few favored visitors may gaze, while recently a few hundreds were grudged towards the support of the Royal Academy and the Royal College of Music. This is a state of matters which no friend of music and which no public-spirited man who has the highest interests of the nation at heart can contemplate without dismay. At present we have no government support of musical education worth speaking of, beyond the instruction in elementary singing in the Board Schools.

We have only to compare ourselves with other countries in these matters to see our deficiencies."

High vs. Low Voice Controversy. We have it from a professor of science that by actual and delicate measurements he has concluded that the baritone singer uses far more energy than the tenor, and that the bass uses more than either baritone or tenor. With the difference of ranges in voices there is a variation in the percentage, but generally speaking this professor declares that the tenor uses only from one-seventh to one-sixteenth of the lung power used by the baritone or bass.

The difference between the force used by the contralto and the soprano is also quite marked, and the low contralto uses at least ten times the force of the thrilling soprano. The scientist in question gives way of explanation that the tenor or soprano brings the vocal cords close together and keeps the edges only vibrating by the emission of air. The bass or contralto leaves the space between the cords wider open and has to vibrate much more of the membranes to a considerably larger amount of air required.

These statements, however, are not allowed to pass unchallenged by the London paper "Music." This paper asserts that it may be plausible enough from the view point of the professor but to the singer it merely illustrates that foolish things may be said and done in the name of so-called science. It says the singer knows that much more intensity and breath-pressure is necessary in producing high notes than in low ones, and the same is true of the specially good lung capacity needed by the possessors of high voices, breath-pressure being the main essential. The idea of singing at all with one-seventh to one-eighth of the lung power is ridiculous.

A toast to the Violin. It is doubtful if any instrument commands as much affection and care from its devotees as the violin. Certainly no other surpasses it. The organ occupies a large place in the organist's heart but when he leaves the church he needs must leave his organ. The violin goes with him. It is kept in his home. It is a home instrument as well as a concert instrument. A fine symphony violin is contained in this splendidly worded toast which has been received, and which is understood to have appeared in the Musician over the signature of Ralph Wylie: "Miracle of color, form and sound that would gaze of the analyst's eye. Chiseled in the symmetry of Phidias knew—given more lines of beauty than live in the rose—a mere box—infinitely simple, yet complex beyond the power of Helmholtz to compute. Jewel worthy the setting of our master hand—task not to be conquered in ten men's lives. Out-compassing the voice and out-speeding it, as the blue swallow distances the slow-winged crow. Attuning itself, with equal ease, to dancing, dreaming, laughter, love. Vainly the spirit of battle and chase or crossing our years with the tenderness that only sweethearts of twenty know. Moulded slowly by deft, firm hands; pondered deeply and long by skillful brain; nursed into being by soul loyal to truth, and by heart long stilled are vindication could come. Now, mellowed by age like that spirit of youth that sometimes gleams from a wrinkled face, a lesson in fibres singing the songs of lives given over to hopeful trial.

Voicing and waking all human words save vanity, envy, lust or hate. Ofttimes abused, yet patient, withal and therefore triumphant; oft injured sore, yet healing again to sing us ever a sweeter song. Child-of-heart's planning and infinite care; of flashing inspiration and patient toil—man's nearest approach to the craft of God.

The Monarch of Music—Here's to the King. "Nothing," the Word. The Hague, July 27.—Theodore Wolff says in the Tageblatt it is easy to express in a single word what has been accomplished in reforms of the German Empire, "and that word is 'nothing.'"

Fairly heavy showers have fallen in Manitoba.

Advertisement for Heintzman & Co. Player-Piano, featuring an illustration of the piano and text describing its features and availability at C. W. Lindsay, Limited, Kingston.

Advertisement for J.M. Greene Music Co., Ltd., featuring an illustration of a piano and text describing their offerings and location at Princess & Sydenham Sts.

Large advertisement for Columbia Grafonolas, featuring a detailed illustration of the tone-arm and horn, and text explaining the scientific design of the tone-arm and the company's stock of talking machines.