

Music in the Home

AMBULANCE BOYS IN FRANCE MUSIC-HUNGRY.

Anything Musical in Demand—A Photograph with Broken Spring Kept Going with One Finger.

Extracts from recent letters received from a college man who has been carrying "blisses" (wounded) in his ambulance for the past year, give an inkling as to the large part music is playing in making the perilous routine of the ambulance drivers' lives endurable.

"I have heard my first land since coming to this town, for a regiment of polo players here march for exercise every other day, headed by a wonderful big band. Can't begin to tell you what a treat it was to us all."

"We also have for entertainment talking-machine, a small one which some wounded soul wound too tight and broke the spring, so now it will only work by pushing the turn-table around with the tip of the finger. Of course that makes the pitch vary according to the speed with which we whirl the turntable."

"After supper last night, I nearly worked three fingers off, playing 'Havana' through once, while the fellows sitting around looked into the fire and dreamed."

"A few nights ago after I got off guard at 8, I was escorted to a little shop, back of which was a real piano—much the worse for wear and tear, but that made little difference to us. "Sitting down I started to play a supposedly French song which happened to be on the piano, and then discovered I was playing 'I Wonder Who's Kissing Her Now,' with French words. (In Paris we heard Irving Berlin's songs played at the Folies.) We certainly had a great musical evening, and the boys sat down on the concrete floor of the little room while I sang 'Just a Weary-in' for You,' 'Pack Up Your Troubles in Your Old Kit Bag,' and all the other old favorites."

Are Bustles Worn at Concerts? One of our popular novelists put in some time behind the counter as an ordinary salesman in order to secure certain human-interest material for his book. The editor of the Musical Courier really must have served be-

hind the counter of a modern music store (incognito of course) to collect such a wealth of queries as the following which are records as being continuously hurled at the music editor:

The reason for his happy smile is that the phone rings all the while—and breaking up his perfect case. Come earnest questions such as these:

"How old is Nellie Melba now?" "Did she and Farrar ever row?" "Who wrote 'Shawneis d'Or' I pray?" "How much should a contralto weigh?"

"In what key is the A flat march?" "Should singers eat more fat than starch?" "Do concerts pay in Baraboo?"

"In 'Trovatore,' who is who?" "I beg, where does Bellini Canto live? And does she still instruct?" "Will you please tell me where to try 'A. Galli-Curci seat to buy?'"

"What was the first tone ever heard?" "Is 'Götterdämmerung' a bad word?" "Will Wagner's operas come back soon?"

"What kind of beast is a bassoon?" "Are bustles worn at concerts much?" "What pianist has the cutest touch?" "Is potpourri cooked in a pot?"

"F. Chopin's German, is he not?" "Of all the instruments and voice the ukulele is my choice."

"How much does Marzotto get?" "Has Muzio sung Turiddu yet?" "Fritz Kreisler's in an awful fix."

"Who sang Thais in '96?" "Must students pay the war tax too?" "Is John McCormack not a Jew?"

"The moths are in our piano case." "Could you tell me if 'Am a Bass'?" "Do you think Heifetz is so great?" "Don't I sing as well as Teyte?"

"Oh, Bauer is my piano pet." "Is Gounod writing music yet?" "What's in the cup that Tristan drains?"

"What gives Amfortas those queer pains?" "Your paper no want print my face. You tink maybe eet ees disgrace. Me dig-a-man, ahl what de use? Me shav'de great Eric Carus?"

Looking Back.

Do you know that the song "Annie Laurie," supposed by many to be an ancient folk song, is just eighty years old? It was written by Lady John Douglas Scott (Alice Ann Spottiswood), to whom "The Banks of Loch Lomond" is attributed. Do you know that one Luigi Tosti, went from house to house in Italy during the early part of the last century as a poor carpenter. On his rounds he picked up what the peasants thought were old, worn-out fiddles. He would, Aladdin-like, give the old ones to Paris and London and sell them for fabulous prices. He died in miserably furnished quarters in Milan, leaving his relatives a fortune of 200,000 francs, made entirely from the sale of rare violins. Nowadays, so many fraudulent Stradivarius labels are found in worthless violins that those who are deceived into imagining that they have discovered a fortune when they turn up a three-dollar fiddle.

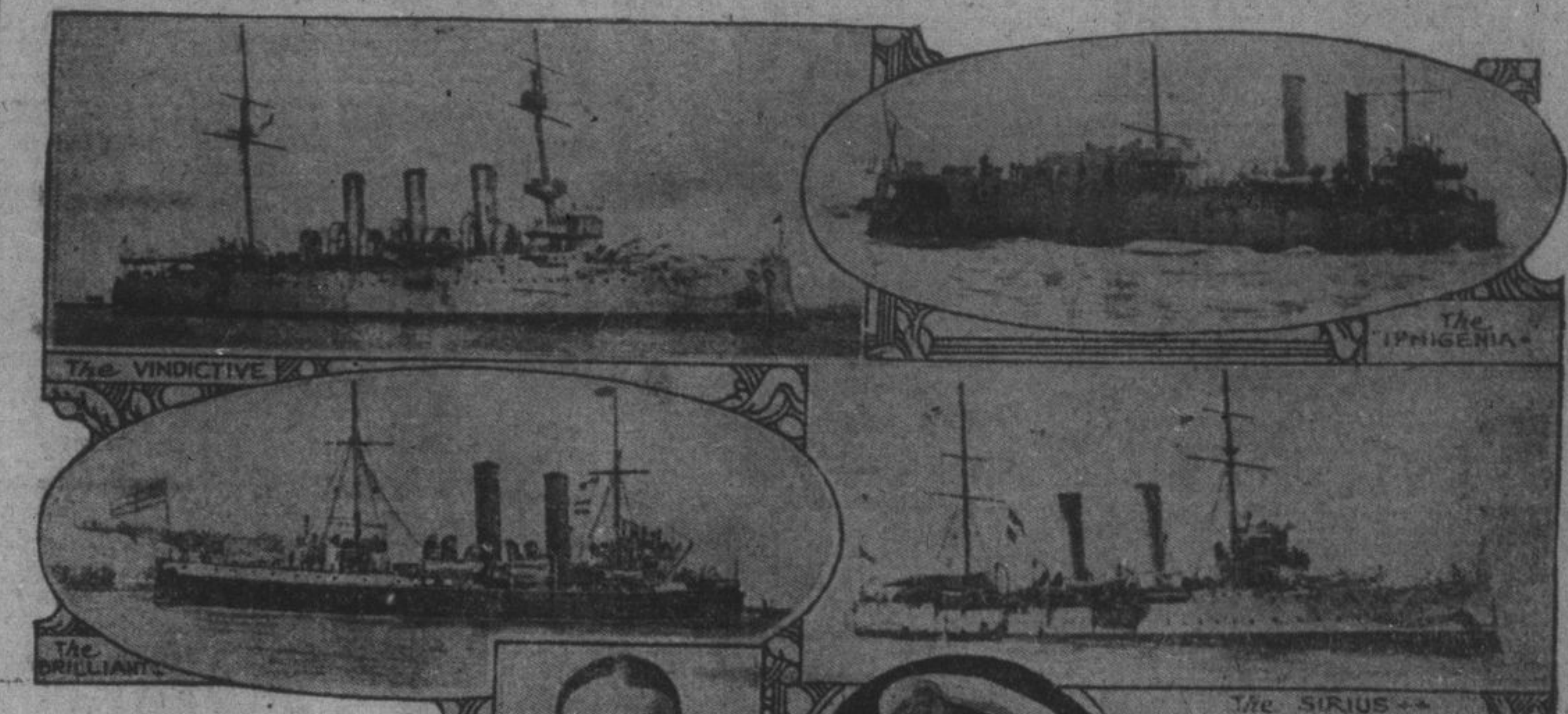
Do you know that the American historian, Alexander Wheelock Thayer (1817-1897) worked for fifty years collecting material for his great biography of Beethoven? The first volume of the five volume work was published in German in 1866. Do you know that the price of sheet music, even in album form, has gone down enormously during the last fifty years? In 1861 a famous collection of piano music published in Paris as the "Pianist's Treasury" and then represented as the cheapest in existence, sold for five dollars a volume. Similar books containing even more music, better printing, can now be had for one-fifth that price.

Local Seasons of Opera. Why couldn't we have more opera in Canada? In Europe Municipal Opera is common and it is certain the people in the leading Canadian centres are not inferior in their love of music to the drama. How to make a start is outlined by Elenora de Cisneros whose ideas were so practically expressed to a committee discussing ways and means in a similar movement that she was asked to incorporate them in an article for the Bill-board.

"First," said Mme. de Cisneros, "it is necessary to find in the various cities a number of well-known people, socially and intellectually, who would support, by their presence and encouragement, a local season of opera. Make the local orchestra the musical pivot of this season, get a local chorus, have the musical director form a repertoire of a stipulated number of desired operas. Have them thoroughly rehearsed by orchestra and chorus. Let the minor roles be sung by local singers, possibly students in the conservatories of the city. The costumes and scenery should be made by the firms doing business in this same city. The theatre to employ machinists and electricians living in the city."

"In that way," Mme. de Cisneros sums up, "you have an immense amount of money being expended for the benefit of the local inhabitants. Here you have the foundation of a community institution the benefits of which return directly to the city and its people, and there is to my mind no community that would not encourage and support such an institution. The only luxury necessary is the artists, and, with the enormous number of foreigners who flock yearly to America and the very important item of American singers who would be only too glad to have an opportunity of singing here, there would be no dearth of talent. Even many of the foremost artists would, according to Mme. de Cisneros' way of thinking, be delighted to give 'great' performances at such local theatres. She discusses also the question of admission rates.

COMMANDING OFFICERS AND SHIPS IN ALLIED RAID AGAINST ZEEBRUGGE AND OSTEND.



The famous raid of the British against the German submarine bases at Zeebrugge and Ostend, in which at least six obsolete cruisers filled with concrete for use in blocking the channels were run aground and blown up was one of the most gallant and hazardous undertakings of the war. The raid was undertaken under command of Vice Admiral Roger Keyes, commanding at Dover. French destroyers co-operated with the British forces. The vessels taking part were the Brilliant, the Sirius, the Iphigenia, the Lutetia, the Thels and the Vindictive.

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net and entrances to the two points. In addition to bluejackets and marines picked from volunteers there were light covering forces belonging to the Dover command and Harwich forces under Admiral Tyrwhitt, covering the operation in the north. A force of monitors, together with a large number of very small motor boats, took part in the operation, which was particularly intricate and had to be worked to a timetable and involved delicate navigation on a hostile coast without lights and largely under unknown navigation conditions developed since the war, with the added danger of mine fields.

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Make the galleries cheap, the stalls moderate, the boxes expensive—as the fashionable element, too, is necessary to make opera generally popular—and before all things, is Mme. Cisneros' parting injunction, make the performances good.

Church Music.

Religion without music is unthinkable. The quality of the music changes with the quality of the religion, but music in some form is the inevitable expression of the religious life. The noblest music has been inspired by the Christian religion, and this is as it ought to be. The Christian religion is pre-eminently a religion of joy, and joy must find expression in song. In fact, joy is soul music. Every period of religious quickening has issued in a revival of song. Yet within the music inspired by the experience of the Christian religion there have been marked differences of quality, from the stately and awe-inspiring music of the masters to the lilting rhythm of the cake walk appropriated for sacred song. The latter has been the outgrowth of the revival sentiment, and has lingered when the conditions of which it was a more or less spontaneous expression have passed.

Nor is the quality of music unimportant, for music, whatever its quality, tends to produce the type of life of which it is the expression. These qualities should mark the music of the church. It should be set to noble and simple words; it should be appropriate to the words; it should have a

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strong but not a degenerate rhythmic basis. Music in the church is never to be regarded as an end in itself. Music which is not an aid to worship should be avoided. Too frequently, the music used for our church hymns is best known by its association with words that do not inspire to worship. When such is the case, the music becomes a hindrance to worship.

The musical programmes of the average church receive too little attention.

Foundation of Musical Community.

There are few ways of gaining information that are any improvement on simply asking questions. A group of ladies recently inquired of John C. Freund, president of the Musical Alliance of the United States—"what can we do to enable us to give greater assistance to our local symphony orchestra, which is struggling along with an increasing deficit?" Mr. Freund's answer will evoke at least some silent hear-hears throughout Canada. He said: "I told them that I thought they were going the wrong way to work, that a community could not be made musical by suddenly injecting a symphony orchestra into it for which it may not be ready, then going around at the end of the season with committees of two or three ladies, all dressed in their best, and swooping down suddenly upon the poor unfortunate business men of the town with carefully prepared lists of contributions. These business men who may have little or no interest in music can only be thankful that the list comes but once a year."

"Ladies, the only way to begin in this life is to begin in the right way, and that means beginning at the beginning, and that means that you have to begin at the public schools and get the educators to realize the value of music in the world, and consequently that the children should be taught how music can help them through life, how it will open doors to them that otherwise might be closed. Then having started with the public schools, base on this your societies for community choruses, have music municipally supported for the people in the parks in the summer, in the summer-resort towns, and in the winter, in the school auditoriums. Build on that again your orchestra societies, your societies for chamber music. Build on that again pageants with music and drama. And so having evolved a large music loving public, have, as the crown and apex of it all, your symphony orchestra, supported by the dollars of the people, instead of the begrudged contributions of unwilling business men and society climbing women."

Chicago Store Sold. Chicago, May 3.—Siegel Cooper & Co., one of the largest department stores of Chicago, occupying a block in State Street, has been sold to the Boston Store for \$1,750,000. It was learned to-day that the purchase covers stock and goodwill. The store, it is said, will be closed.

Rev. G. V. Collins To Move. Brockville, May 2.—Rev. G. V. Collins, for the past five years pastor of the Baptist congregations of Athens, Plum Hollow and Toledo, has accepted a call to Lehigh and Daleville, Que., and will leave for his new field at the end of May.

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