

Music in the Home

Why Do You Respond to Music?

Why are so many "unmusical" people so musical? Why is the demand for music so universal while the strictly "musical public" is limited? The truth is, music has a most uncanny way of interweaving itself into the texture of a man's life, regardless of whether or not he is given a musical education. Just as a scrap of melody associated with a certain character or situation is heard again and again in the course of a modern opera, each time with a new meaning, so a tune learned in childhood may become a sort of "leit-motiv," cropping up continuously as the curve of a man's life rises to maturity and sinks to old age. "Silver Threads Among the Gold," heard in childhood is meaningless save a pretty tune that daddy sings. Later, when daddy goes the way of all flesh, it becomes a hallowed memory; and we may hear it often without its having any significance whatever until one fine day—well the silver threads begin to appear in earnest.

"Writing about music must be lots of fun when you have opera or symphony to write about," said a musical friend, "but how on earth do you swallow so much ragtime and popular music?" Swallow it? It is in some ways the most fascinating part of the job. Immersed in music from childhood, we know better than most that a symphony can appeal only to an audience predisposed to music as an art. A popular song belongs to everybody. It shakes the tired office-man out of his rut; it takes the stiffness out of a party of self-conscious guests; it is "camouflage" for the mating of the younger generation.

Take "Tipperary," for instance. Four years ago "Tipperary" was whistled or sung by everybody; some of us now might have difficulty in recalling the tune. Yet to many a man and woman in England it has become a holy thing—the last memory of some man who went

away gaily on a sultry evening in August, 1914, never to return.

And practically every song is somebody's "Tipperary."

The part music plays in every man's life is a curious one. It seems that all through his life a man stands midway between a two-phase current, one sweeping forward to the future, the other reaching back to those stored-up experiences which we call memory. From childhood to adolescence and a little beyond, the forward-looking current flows strongest—the future holds so much and the past so little. In maturity, the period of a man's fullest development, the two flow evenly side by side, so that a man looks behind and before him with a balanced judgment; and finally we come to dwell more and more upon memories of the past, beginning perhaps with the romance period—the time when, as boys, we threw our school-books behind us and succumbed to the glamour of the "Great White Way," or as girls we went to our first ball and quilt wearing our hair in a pigtail. And the older we grow the further back we look, so that the childhood memories of a very old man are usually more acute than those of his maturity.

A music plays its part all through. Seventeen-year-old Eileen, constantly straining forward, discards the melodies she learned at her mother's knee for the very latest, up-to-the-minute fox-trot. And her brother checks aside the old school songs with its "Juanita," "Last Night," "Old Folks at Home," fondly believing that he has done with it forever, not knowing that these tunes will come back to haunt him in after years, along with the first walk he danced with some miraculous, blue-eyed blonde, whose very name escapes him a year later—only to come back rose-tinted in a couple of decades. To us, this year's popular favorite song sounds suspiciously but not to the youngsters. They find something about it just a

little different and discard the former favorite with a contemptuous "old stuff." So it comes about that a popular song is never so defunct as a year after it has been on everybody's lips. Yet its influence remains, and when memory plays its larger part, these tunes return like bread upon the waters. And still later the tunes from the old song-book are heard again.

Women Piano Tuners.

Before the war no one ever heard of women piano-tuners in piano manufacturing houses, but latterly this line of work has been thrown open to many women in England. According to one woman pioneer the work is found to be exceedingly interesting and wages may be expected after an apprenticeship of six months. She says that a correct and sharp ear, the power of concentration and an abundant fund of patience are as important as the "strong wrist" for tuning. In the factory workrooms girl workers fit the keys, screw them down carefully and regulate the instrument. After this there is the first careful tuning, with a second following a day or two afterwards; and when the final polishing and finishing is over, another and last tuning takes place before the piano goes out into the world. There has been much discussion in England of late regarding women's capabilities in the field of the manufacturing of pianos, but the London Globe maintains that in view of the imperative necessity for fighting enemy trade after the war pianos and their making might well

NINE BOILS

Kept Coming on Neck One After the Other

Anyone who has ever suffered from boils, knows how sick and miserable they make you feel.

When you think you are about cured of one, another seems ready to take its place and prolong your wretchedness. All the poulticing and lancing you may do will not cure them and stop more coming.

Boils are simply bad blood bursting out, and the bad blood must be made pure before the boils disappear.

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be given an important place in the recognized sphere of woman's work.

Liszt as a Practical Joker.

Franz Liszt greatly enjoyed a practical joke, especially when he was a boy. The following is from one of his letters:

"When I was very young, I often amused myself with playing school-boy tricks, of which my auditors never failed to become the dupes. I would play the same piece, at one time as of Beethoven, at another as of Chopin and, lastly, as my own. The occasion on which I passed myself off for the author, I received both protection and encouragement. 'It really is not had for his age.' The day I played it under the name of Chopin I was not listened to; but when I played it as being the composition of Beethoven, I made certain of the 'bravos' of the whole assembly."

SEVERAL CHANGES IN FINAL DRAFT

Stations of Ministers in Montreal Conference For the Year.

It was after ten o'clock on Wednesday when the secretary of the stationing committee of the Montreal Conference finished reading the final draft of stations for this conference. There were several changes from the first draft, but general satisfaction was expressed with the results of the committee's strenuous deliberations. The changes finally approved are as follows:

Montreal North District—Sherbrooke street, Rev. Thomas Scott, from St. James' church; Trinity church, T. C. Cassidy, from Lachine; Rawdon, W. W. Doherty, from Perham; Mascouche Rapids, J. Snellgrove; St. Faustin and St. Jovite, G. W. Clayton.

Montreal South District—Wesley church (Notre Dame de Grace), Robert Smith, from Sherbrooke street; Lachine, Isaac Norman, from Huntingdon.

Matilda District—South Mountain, R. Calvert, from Delta; Matilda church, Lorne A. Pierce, Ph.D., and H. E. Curry (for sustentation work); Chesterville, J. B. Hicks, from Lennoxville; Aulaville, C. D. Baldwin, from Addison; Moulinette, George W. Snell (remains); Finch, James Leach, from Escott.

Brockville District—Lyn, George Mossop, from Ashton; Mallorytown, C. J. Curtis, from Newboro; Addison, W. Wells, from Aulaville; Delta, J. Holt Murray, from Brington; Escott, J. Pattenham, Finch.

Perth District—Lanark, John W. Shier, Easton's and Jasper, A. Fairbairn.

Pembroke District—Colden, G. H. Ford, from Sawyerville.

Ottawa District—Bell street, Ottawa, George S. Clendinning, president of conference, from Kingston; Ottawa South, A. A. Radley, from St. Lambert (Montreal); Rosemount, Ottawa, J. Howard Philip, Ph.D. (remains); Westboro, W. H. Raney, from Ottawa South; Metcalfe, Alex. F. Fokes, from Riceville; M. S. Lehigh, from Kazubasus; Hammond (Pendleton), A. E. Hopper, from Gloucester.

Quebec District—Richmond, Telegraph Roy, from Trinity (Montreal); Sawyerville, C. W. Hollingsworth; Marbleton, J. C. Rowe, from Jasper.

East Waterloo District—Dunham, F. J. McClement, from Montreal (Wesley).

A commission was appointed in the dying hours of the Conference to study the question of the amalgamation of the Montreal North and South Districts, and another to report on a change in the boundaries between Ottawa, Perth and Pembroke districts at the next Conference.

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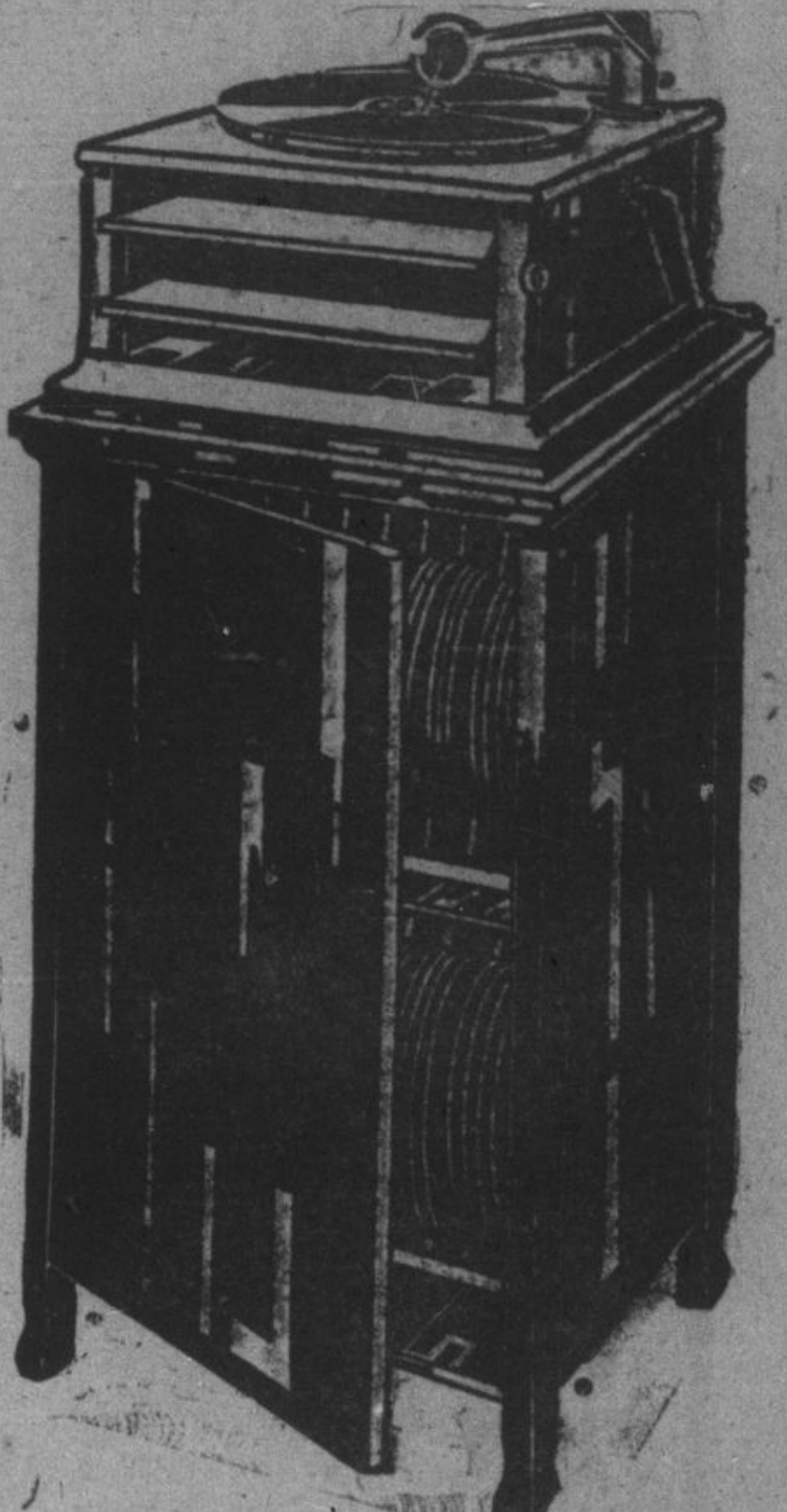
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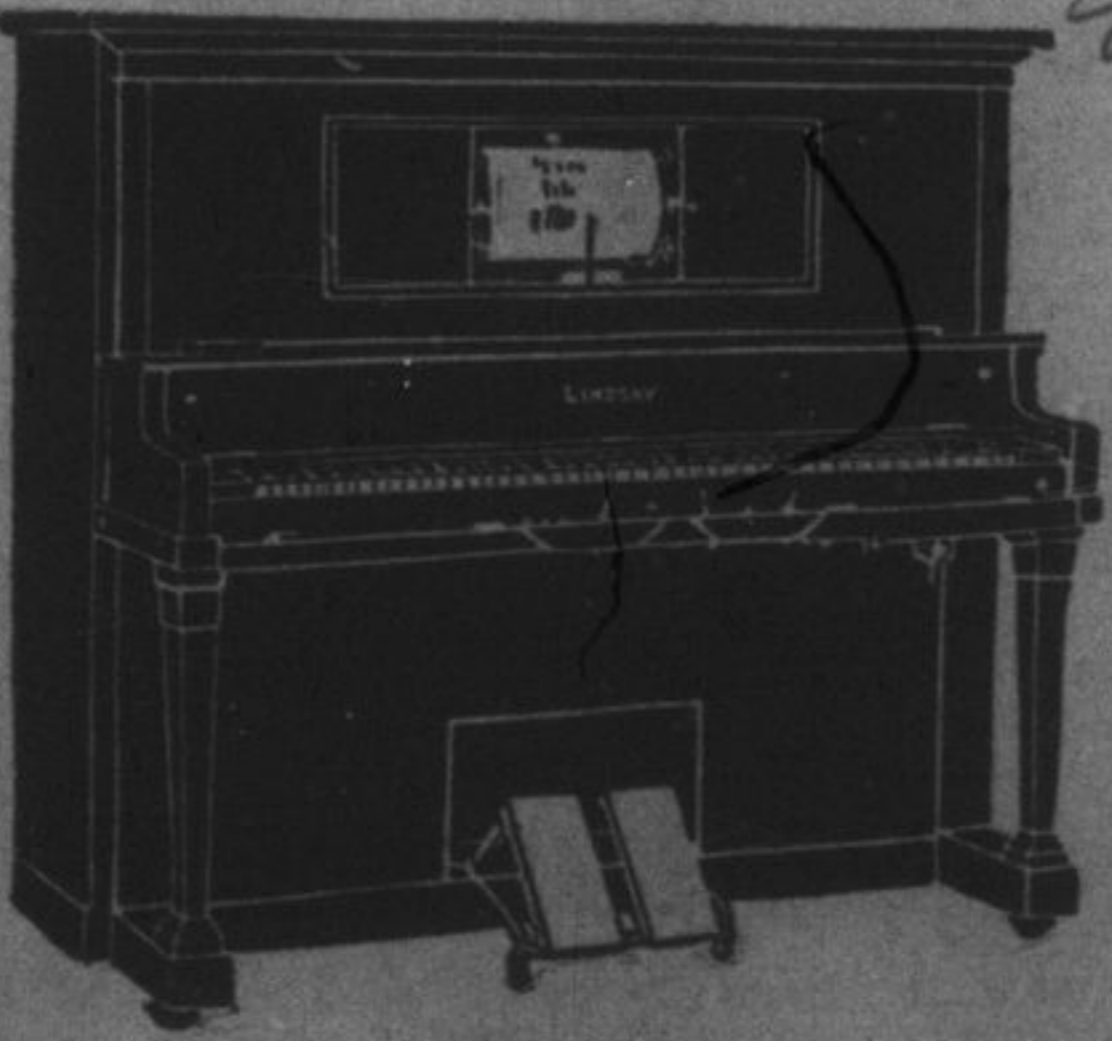
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