

YEAR 85, NO. 254

KINGSTON, ONTARIO, FRIDAY, NOVEMBER 1, 1914

SECOND SECTION

Music in the Home

Audience at To-day's Concert.
Discussing the audience before whom he had been playing of late, with a friend, a prominent band leader mentioned how readily the average audience received and how wholeheartedly they applauded the great compositions which until comparatively recently were only appreciated by the few. He mentioned how requests came in for "Misereor"

from Il Trovatore, selections from Pagliacci, La Boheme, and other great operas. The manner in which these numbers were received showed that the missionary work had been done and that the people were looking for the fine points in the performance of a familiar work.

The band leader's friend remarked that this improved taste was perhaps natural because the war had made the public more sober-minded. "No," said the great bandman, "you have touched one of the reasons but not the main one. The one thing that has familiarized the average family with the best music played by bands and orchestras is the talking machine. The records have done the missionary work and done it well. To these records is due the greatest part of the credit for giving us genuinely appreciative audiences to-day."

Violinists before the public at present find the same condition obtains. As the talking machine has become a household possession among the masses as well as among the wealthy, practically everyone is familiar with some violinist's rendering of "Meditation," from Thais, Schubert's "Ave Maria," Drdla's "Souvenir," Dvorak's "Humoresque," Nerval's "Mighty Lak a Rose," and other good works. Consequently the concert violinist plays to-day to an audience that is appreciative to a degree never dreamed of a few years ago. The same thing might be said of cellists, singers, pianists and artists in every branch of music.

The Use Of The "Loud Pedal."
Anyone describing their piano to a friend would probably mention its beautiful case, the finish and design, the action, every part of its equipment excepting the insignificant little pedals which usually go unnoticed. Yet these same little pedals are carefully fitted in the piano, nicely polished, and made strong enough to endure years of use, strenuous use, for a very definite purpose. The purpose so often misunderstood is that of the "loud pedal" as many wrongly call it.

A little girl who was using the pedal continuously, was asked why she said: "I'm trying to play loud." Like many other pupils this girl had a mistaken conception of the pedal. She had not been thoroughly impressed with the idea that what she thought was a loud pedal is in reality a damper pedal, and may be used in the very softest passages. Loud playing should not be done by pedal—the hands and arms are for that purpose. If the pedal is used promiscuously and incessantly for loud playing the ear becomes accustomed to a conglomeration of noises

which in time would become necessary to satisfy the ear.

This pedal is used primarily to connect tones when the fingers are unable to do so; also to continue a chord until the following one is sounded. Each new chord requires a change of pedal. Somebody once termed the pedal "the third hand" because it can keep a group of tones sounding while both the player's hands are finding other keys to produce other tones.

But the so-called loud pedal does cause the chords to sound louder. It removes all the dampers from the strings and each chord is re-inforced by other tones according to the law of sympathetic vibrations, causing the piano to sound at its best. The proper use of the pedal is a great improvement. The wrong use of the pedal is an abomination.

Dickens and Music.

Once again Dickens, the perennially beloved, the forever human and hence the fallible, comes in for his share of soporific criticism. In the course of an article in the New Music Review, H. Davey is quoted as classing Dickens among the literary men who have blundered in their allusions to music. He quotes a passage from "Dombey and Son" that "we do not remember," says the New Music Review, "is included on the many lists prepared by researchers and carpers. An amateur violinist says: I have whistled, hummed tunes, gone accurately through the whole of Beethoven's Sonata in B. Mr. Davey adds: Now of all the twelve keys, B is the only one in which Beethoven did not write a sonata."

It is quite possible that in these days of erudite proof readers, Dickens' slight error would have been instantly corrected. His Sonata in B would have read Sonata in B Flat, and all would have been peace and harmony. After all the character referred to was a Tired Business Man (the junior member of the firm of "Dombey and Son") and such are likely to make mistakes even in Beethoven sonatas at the end of a long day.

"The melody runs through every piece like a road through a country hillside. The art of conducting is to clear the way for this melody, to see that no other instruments interfere with those which are at the moment enunciating the theme." This is the interesting statement of modest Altschuler, conductor of the Russian Symphony Orchestra.

"It is nature who forces us to break forth into singing when our heart is moved by great and sudden emotions" said no less a person than Cicero.



"Goodbye, Berlin!"

Turkey has had enough!

Driven out of Egypt, chased through Palestine, his grip on Mesopotamia gone, the "unspeakable Turk" is powerless except to massacre Armenians.

His faith in Wilhelm is shattered—Wilhelm who claimed special influence with Allah!

Wilhelm who called the British soldiers a "contemptible little army";—who said the United States could never raise an effective fighting force; who promised the U-Boat campaign was going to bring England to her knees.

!!-***?!-!-

So the hopes of Turkey in Europe vanish; an inglorious chapter in history draws to a fitting close.

The men who swear by the beard of the Prophet lay down their arms to the men who swear by a *real* shave.

Turkey—aye, and Germany, too—should have known better than to pit their strength against ten million men who own and use Gillette Safety Razors—keen disciples of the shaven chin.

Bulgaria gone; and Turkey gone! The stoutest hearts in Germany and Austria may well quail before a combined foe which calmly whips out thousands of Gillettes and SHAVES before the charge!



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Canadian Casualties.

Killed in action—C. Allan, Adolphustown; C. Nottel, Peterboro; D. Fowlds, Hastings.

Died of wounds—J. H. Payment, Cornwall; H. St. Peter, Hillier; W. Curtin, Peterboro; C. Nunn, Lyn; F. Halpin, Peterboro; F. Levesque, Sturgeon Falls.

Miss—H. McFern, Amherst Island. Wounded and gassed—J. Fredenburg, Peterboro.

Gassed—B. E. Carter, Arnprior; R. T. Dunn, Brockville; W. Martin, Peterboro.

Ill—A. Gribble, Belleville. Wounded—A. Carr, Cobourg; F. Scriven, Belleville; W. A. Barker, Bloomfield; E. M. Turner, Cobourg; C. Laforce, Renfrew; L. E. Scott, Wooler.

Where is your Victory Loan button? It costs a merchant lots of money not to advertise.

WAR PUZZLES



VILLISTA BANDITS
Tore up rails, cut telegraph lines, and isolated the capital city, Chihuahua, two years ago today, November 1, 1914.
Find another bandit.
YESTERDAY'S ANSWER
Left side-down nose at right arm.

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Worcester, Mass.—"I took Lydia E. Pinkham's Vegetable Compound for a weakness and pain which used to keep me in bed for two days each month. I tried many doctors without benefit until I was really discouraged. My mother urged me to take Lydia E. Pinkham's Vegetable Compound as it had helped her so much. I did so and soon saw a change for the better. I kept on taking it and am now so well and strong that I can do all my housework, even my washing and I have a little baby who is as healthy as I could ask—thanks to your Vegetable Compound."—Mrs. F. H. Stone, 24 Bowdoin St., Worcester, Mass.

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