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| 90c Victor Popular Song Records 90c | |
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| 10-inch Size, with a Salantta- | |
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| Hello Central, Give Me No Man's Land - Edna Brown 18462—I'm Sorry I Made You Cry Henry Burr | |
| 18459 For the Time Campbell and Burr | |
| I linte to Lose You | |
| Last Long Mile Stammering Song Billy Murray | |
| Oh Evenebyt | |
| 17780 Mother Machree | |
| 17948-She's the Daughter of Mather Machan Harrison | |
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| Sighing 18112—She is the Small of the State of Bless You Burr | |
| Turn Back the Universe of Virginia Campbell-Burr | |
| 18279—Oh! Johnny Oh! Johnny Oh! Macdonough-Orpheus Qt. Recause You're Irish | 14 |
| 18307 John of Are | |
| 18302—That Girl of Mine Steeling Weston | |
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| I May Be Cone Poe a Tame a Tame Quartette | 39 |
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| 18393—In San Domingo Quartette | |
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| 18506 Oh How I Wish I Could Sleep Until My Daddy | 10 |
| There's Nobody Home But M. Henry Burr | |
| For Better or For Long Trail . Reed-Harrison | |
| 17000 Along the Rocky Roud to Dublin American | |
| 17913-Mo-t-b-e-r Orpheus Quartette | Z.X |
| 18045 Home Sweet Washine and the Rose Campbell-Burr | |
| My Old Kentuelle Home | |
| When He Goes Out? | |
| 17474—Silver Threads Among the Gold Billy Williams | |
| 17735 Little Ford Were Young, Maggie Charles Harrison | |
| Auntie Skinner's Chicken Dinner Collins and Harlan | |
| There's a Little White Church in the Valley | |
| Peerless Qt. | |
| 18420 A Rubert Back Dixon and Quartette | |
| On the Road to Home, Sweet Home Percy Hemus | No. |
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| 16109—Uncle Josh's Huskin' Bee Dance Stewart | |
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18194-Carnival of Venice

Whispering Winds

17558-Hesitation Watts

17100-The Last Hope

Narcissus

From Soup to Nuts

18305-Last Hose of Summer

Blue Rells of Scotland

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Victor Piano Records

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|---|---|---|
| 90c | Victor Patriotic I | |
| 16579—So | and O' the Brues O' Mar mewhere in France Dear Mo e You Canada C e'll Never Let the Old Flag Fa | Jarvis Jarvis Stuart Howell |
| 17639—II Soldie F20900—S | s a Long Way to Tipperary | Quartette Quartette Pryor's Band |
| 18222—Pe Home 216020—8 | ck up Your Troubles Again | Hamilton-Chorus Quartette |
| 17999—Th O Ca 17645—M) | me Buck to Blighty ie Maple Leaf Forever nada v Soldier Lad | Victor Military Band Victor Military Band |
| 17696—Fi | Your Boy Comes Back to You ag That Never Comes Down h Troops Passing Through B | Edward Hamilton oulogne (Descriptive) |
| | Victor Dance Reserved Black Size, with a Selection by Mill's Barn Dance | on Each Side |
| 18310—Fo My F 18370—Ov | oin Two-step r Me and My Gal (Fox Trot) ox Trot Girl (Fox Trot) er There (One Step) e Do We Go From Here? (One | Smith's Orchestra |
| 18308—Iri Trinh 18026—Mi | sh Jigs-Medley (Violin) Reels-Medley (Violin) ssouri Waltz ine Waltz | Victor Military Band Veo Victor Military Band Victor Military Band |
| 216011—M Medle | Reels and Ji | gs Roy |
| Medle 216018—H | edley of Scotch Jigs (Violin) y of Reels (Violin) ighland Fling Medley (Violin Medley, No. 2 (Violin) | Roy Gagnier |
| 90c V | ictor Standard Son | Records 90c |
| Oh Pr 17234—The For A 17309—Asi | omise Me e Rosary Il Eternity | Maedonough Wells Turner |
| 17475—Sor Malder 17872—A | d In the Cradle of the Deep newhere a Voice in Calling, in Grey Perfect Day | Glenn Glenn McClaskey Baker and Wheeler |
| 90c | Victor Scotch Song | Imperial Quartette Imperial Quartette Records 90c |
| 16033—Ma Bay of 16062—Loc | ry of Argyle f Blacay th Lomond | on Each Side Jarvis Jarvis |
| 16162—Ye Comin | Wha Hae Banks and Braes of Bonnie Thro the Rye | Helena Baker |
| 90c | Victor Irish Song I | Records 90c |
| Minstr 18404—Kat Tentin 16440—Wh | el Boy bleen Mayourneen g in the Old Camp Ground ere the River Shannon Florid | Macdonough McCool Turner Hayden Qt. |
| In the | Wild Irish Rose Gorden of My Heart | Hayden Quartette Miller |
| 10104-Pae - My Ma | ctor Southern Son | Records 90c Ench Side Hayden Quartette Instrumental |
| 6531—Old | Old Kentucky Home lks at Home Black Joe Tramp, Tramp | Peerless Quartette Harlan and Stanley |
| Massa's 8195—Car Darlin | he Evening by the Moonlight in the Cold, Cold Ground ry Me Back to Old Virginay we Nellie Gray | Hayden Quartette Dunlap Orpheus Qt. Peerless Quartette |
| 16385-Cht | o-inch Size, with a Selection of Normandy, Selection | |
| Narciss 17231—Anv | rts and Flowers | Victor Orchestra Pryor's Band |
| 6390—For Auld L 6516—Spri | in the Forest key in the Straw (Banjo) ang Syne ng Song (Cello) | Victor Orchestra Pryor's Band Ossman Westminster Chimes Sorlin |
| Spring | in F (Cello) Fere "Trovatore" (Cornet and Song | |
| 6383—Old Favorit | Old Sweet Song Time Reel (Violin) | Pryor's Band Morgan Chas. D'Almanine Chas. D'Almanine |
| S001—Kill | Mocking Bird (Whistling) asse Waltz (Whistling) arney (Violin, 'Cello, Piano) a Mayourneen (Violin, 'Cello, le of the Nations | Frank Haffort Guido Gladini McKee Trio Piano) McKee Trio |
| Napoles 7892—My Kawath | on's Last Charge Bird of Paradise (Hawaiian G iau Waltz (Hawaiian Guitar ch Bagpipe Medley, No. 1 | s) Louise-Ferera |
| Scotch 7060—Over Siren's 7957—Nati | Bagpipe Medley, No. 2 the Waves Waltz (Accordion Waltz (Accordion) onal Emblem March du Corps March | Pryor's Band |
| Cupid's | Garden (Bell Solo) | larp, Bells) Venetian Trio Wm H Reitz |
| Supplier 16012—Med | he Gloaming (Violia, Cello, Pi stion (Meditation) fley of Scotch Jigs (Violia) of Irlsh Jigs (Violia) | McKee Trio McKee Trio R. Gagnier |
| Warble Warble 454—Hum | stler and His Dog r's Serenade toresque (Violin, 'Cello and F to (Violin, 'Cello and Harp) | Pryor's Band Pryor's Band Pryor's Band Venetian Trio Venetian Trio |
| 7682—Cecil Millicen 7756—Anni | Waltz Hesitation | Venetian Trio Victor Military Band Victor Military Band Samuel Gardner Samuel Gardner |
| 9361—Ame Patrioti 8476—Whe | rican National Airs (Plano-A e Airs of the Ailles a Aunt Dinah's Daughter— Chickens— | Saxophone Sexiette |

MAHOOD BROS.

Louise-Ferera with

Himmelreich

Himmelreich

Himmelreich

liimmelreich

Himmelreich

Gruds

Gradt

Athenian Band Qt.

Keep The Children Singing.

Now, during war times, this will be is a good time for composers to adapt, of the really wonderful things teachmost emphasized were plane play.

Now, during war times, this will be is a good time for composers to adapt, of the really wonderful things teachmost emphasized were plane play.

Vittoria, Praetorius, Gabrieli, Or- Music lessons are a highly perish-The community music idea is a especially necessary. There are, gen- their talents to choral compositions ers can do is to bring their papits sing, violin playing, solo and choral lando do Lasso, Bach, Arcadelt and able commodity. wonderful one, and in this way we erally speaking, so men to sing in our for the use of children. The children, with them when they are best when fresh. The will have, presently a musical public choruses. The women too are usual-though, must be kept unconscious of certs, will have, presently a musical public choruses. The women too are usual-though, must be kept unconscious of certs, that is, if we keep the children ly busy, because of their war activ- what they are doing. The element of ringing. We must get the villages ities. But the children can now step entertainment should come first; in- Self exaltation is as disgusting as criticism. Since 1860 the increase is abandoned to the concert hall, coming home from your teacher's ready to appreciate the best in music, to the front and, by the way, now struction will naturally follow. One it is undeserved.

SCHOOL CURRICULUM.

Allows Students to Continue Their Music Without Leaving School-Province of Saskatchewan Has Already Taken a Step.

The growing agitation for the allowance of "credits" in the schools for music study pursued with an accredited private teacher in the place of some other equally or less important subject on the curriculum coming true, is the essence of a re- Sunday morning. speech by A. D. Jordan, director of Many of his pupils, Mr. Jordan said church than hearty congregational school work, but cannot do justice to both, the result being that they singers. Men should help in the invariably dropped their school choir if they are able even to the work, some of them having resorted extent of sacrificing something to most pathetic means to obtain else

One girl is attending high school triculation, that being the easiest but never because they start "on ally came to the point; "do not mismatriculation possible, so that she the minute." can attend university for what work S. Vogt which boiled down is as sion

has neither the time nor strength vide good music Sunday after Sunto carry on the study of music out- day, to sing plenty of new anthems of the Opera-Comique spoken in the side of the school, and at the same on an investment of \$25 or \$50 a pulpit I will play music appropriate time pursue the regular high school year for music. course. The result is that the ma-Hijority of those who are studying The most ancient bells yet dismusic for an avocation must drop covered are not cast like those rich, work must give up their high school where the edges meet. course and thus sacrifice their

general education. may then elect it as a part of their words. high school course.

der special teachers outside of

should be taught in every high music to a world of comfort, re- should endeavor to get away fromschool on exactly the same basis as laxation, and forgetfulness of down- that of laying so much stress on the is language or science, and the town troubles. Until this is done importance of keyboard display. same "credits" given in recognition the business man's mind is not in a Children love a life of competition of successful achievement as in position to worship. The organist and desire to make a better grade other branches of study. Compre- does do good. hensive developments along these lines have resulted, in a systematic application of "credits" for music study in a number of important American cities where pupils may enter upon courses of instrumental music along lines announced and endorsed by the school authorities, and may elect music as a major

The Province of Saskatchewan has already taken steps to recognize instrumental music as an essential factor in the general educational scheme of that province. In the regulations of courses of study issued by the Department of Education in Saskatchewan in 1918, for high schools and collegiate institutes, covering the first and second year's quite another to train a choir. courses, applied music is named as | The first duty of choir members is an optional study with art, house- regular attendance at practices and hold science, manual training, com- church services. mercial work. In the third year's The purpose of conducting is to "Candidates who submit official least visible effort. factory to the Department of Edu- dotted notes. cation, may be exempted from an A well graduated diminuendo and arranged that all the subjects men examination in either algebra or in crescendo are among the hardest tioned above be mastered not later science, Latin, French, German or ing. Greek." In the fourth year's The conductor's baton should be able to work much more intelligently. course. Candidates who submit si- of white wood, about fifteen inches and when the time comes to do admilar evidence in music may be ex- long, and as light as possible. empted from examination in either | Words with ven, like given, even, there will be an altogether different algebra or trigonometry, at the heaven, should if practicable be attitude manifested, and the subjects choice of the candidate.

In the amendments to the high silent. school regulations issued in the past year. One section is amended over the hymns at practice. In date to obtain a second-class diplo- telligent leadership from the choir. ma by substituting an intermediate plano certificate, or its equivalent, for any one of the following: Algebra, agriculture, household science Latin, Greek, French or German. Another section is amended by making it possible for a candidate to obtain a first-class diploma by abstituting a senior piano certificate, or its equivalent, for albebra or trigonometry.

The Modern Conservatory. years played an important part in sary. largely. Concerts, church services, hymn-singing. century that music teaching became a notable profession for musiclans in great humbers. Some of

oundation of many other larger the public when they intentionally prove a great time-saver. and smaller institutions designed as include cheap, sentimental music on technical schools. The main ob- their programmes and exclude exject of the Paris Conservatoire was amples of the best religious composito supply dramatic composers and tions. There is but one place in and the vocal polyphony required in the church. Religious music was the pect to play like a finished artist.

ALL SECTION SHOWS AND ADDRESS OF THE PARTY O

fore. Their teaching systems have greatly improved and MAJOR STUDY ON THE HIGH ed important affiliations with institutions of general culture like

> The early conservatories were located in Naples, Venice, Palermo, Paris, Bologne, Prague, Brussels, London, The Hague, Liege, Genoa, Madrid, Vienna and Berlin.

> Side Thoughts on Church Music. Encourage your sons and daughters to join the church choir.

> A children's hymn should fin

There is nothing that gives the Musical Art Society of London. stranger a better impression of the Choirs are in special need of men

Some choir practices are open order to take her pharmacy ma- criticism because they are too long,

she will need in addition to her The first musical instrument musical studies. These remarks mentioned in the Bible is the "Kinrecall a recent statement by Dr. A. nor," translated harp in our ver-

The average high school student | Don't expect your choir to pro-

this study just at the time when it mellow-toned bells of Holland and The Advantages Of Class Work In is of most value to them. Those Belgium. They consist of a plate who are to make music their life of metal, bent round, and riveted

school, when seriously undertaken It is a satisfaction for the organ-

Brief Hints For Choir Members

Don't grind too long at one piece. Never sing if you have a cold. A choirmaster's chief troubles are Some choirs show a splendid at

tack but a slovenly release. Beating time with perfect regularity is really an act of the mind. The majority of singers do not open their mouths wide enough.

ent methods of study. course this announcement is made: acquire the greatest results with the board. Of course, great care must

Don't feel "too advanced" to go by making it possible for a candi- hymn-singing congregations need in-If an anthem be really good, its beauties will not all be found on the surface. Therefore its study can be made interesting.

An authority says the best teachers and singers recommend that voices be trained by extending the mend music. In the course of a year registers downward; forcing them many of the anthems become torn,

diffuse the knowledge of music formed on the vowel e, as ed, en, el, make light work." greatly, but back of all perform- est, ess, ent, eth, ence, should be Apart from the actual work done

in the number of conservatories has where it is lamentably out of place, studio

OCCASION.

Stores of Two Organists-One Refused to Play a Simple Hymn As

Following the resignation of a certain organist and choirmaster it was said that one of the differences of opinion he had with the church offi cials was they were having a series of services at which the sermons were of a special evangelical character, and he refused to play a simple hymn as a voluntary because it was beneath his dignity. That may be true. It may be a rare case But if so, the organist had not the same good reason for not complying with a reasonable request that the great Camille Saint-Saens once had Saint. Saens himself tells of an occurrence when he was organist

sent a request that I should visit him. I called upon him as desired and after a lengthy discourse he finunderstand me. The parishoners are for the most part persons of wealth who frequently go to the theatre or the Opera-Comique, where they have become accustomed to a style of music to which you are expected to conform."

"Monsieur, l'abbe," I replied whenever I shall hear the dialogue to it; until then I shall continue as

Music Study. Because of certain economic limitations a large percentage of children are enabled to attend school It isn't too much to ask, is it, until their fifteenth year. This is one Applied music is therefore in that each member of the congrega- of the reasons why music should be many centres, being placed on the tion possess himself or herself with seriously taught in our public school curriculum and granted the a hymn-book containing the music. schools. It is often a case of musical same amount of time. Students Have the times as well as the instruction then or never. The pub-He school has a peculiar advantage in being able to give musical instruc-In 1917 in a bulletin issued by Do not expect the choir leader to tion to the children in classes. The the United States Bureau of Edu- excuse you for irregular attendance benefits of this form of teaching cation it was recommended-"That either at practice or Sunday services were brought before a recent convenstudy of voice, plano, organ, violin, because you know him pretty well. Ition of music teachers by a teacher of or any orchestral instrument, un A choir cannot run on friendship. | wide experience who emphasized

these several aspects of the subject. "The greatest mistake made in the and properly examined and certi- ist to know that business men, who past dealing with the educations of fied, shall receive regular credit to- come to church with their minds the child in music," he said, "has filled with thoughts of competition, been the absence of class work. It is It is the belief of many who have dishonest employees, notes coming true we have the pupils' recitals, but been able to intelligently study and due, customers' complaints and so these do not promote scholarship, but assess the matter, that music on are transported by the organ tend to encourage the very thing we than others in the class. This is partly the success of our public and high school systems. The fact that our music work is entirely limited to private teaching makes it so uninteresting to the young pupil. The loneliness of it all, and the lack of rivalry, makes it distasteful to all but the most talented. The Walld mind is always open to acquiring knowledge, but dislikes monotonou five finger exercises and nightmare

scales taught by rote. "In the realm of rudiments of music, simple harmony, history of music, ear training, analysis of the simpler forms, and even counterpoint, there is an abundance of inter-It is one thing to play an organ, taught in class, and which is, to esting material, which could be most of our pupils, a closed book after three or four years of our pres-

"Especially effective is this work lif the teacher has access to a black be taken that the work is stated simevidence of holding certificates in A common fault among chofr sing- ply and concisely, with as little work music in (piano and theory) satis- ers is not giving the full time to as possible for the pupils between classes. The material should be so of agriculture, household yet finest accomplishments in sing- than the fifteenth year. With such a vanced work in any of these studies treated as if one syllable with the e will not be approached with that feeling of reluctance as is so often the case at present.

A Practical Suggestion For Choirs In these days of thoughtful geonomy, choirs may kill two birds with one stone by having a social evening may be invited; at the same time separated or partly separated at the Do not take breath in the middle folds. These are trouble-makers, of a word or phrase. Take it at the purely and simply for the librarian. punctuation marks or at other To put them in good shape again may The conservatory has for many pauses between phrases when neces- require some mending dissue, and gummed linen tape for the backs of the propagation of music. Music, To sing every verse equally loud the covers, a dozen or two helper though very real in one sense, is in shows not only the want of taste occording to how many anthems reanother sense intangible and de- which is often the want of sense, quire this attention, and the expecta pends for its spread on teachers but also a want of the true spirit of tion of a jolitication for a wind-up The motto counting the most to the operas, recitals and other functions Words with weak terminations success of such a bee is "many hands

ances are the teachers. It was pronounced as spelt-for example it which cannot be considered of small about the middle of the nineteenth is wick-ed, not wick-id nor wick-ud. Import, there is gain in the members getting together, particularly for the Music used in the church of to-day quainted with the others. This helps these at that time worked indepen- differs but little from that of the to establish the family spirit without dently; others co-operated by band- concert hall or the opera. There ap- which the choir is not apt to stick pears to be prevalent an almost uni-together and do their best work. The The success of the Paris Con- form idea that music sung in churches setting saide of one evening a year servatoire established in 1795, we must be secular in spirit in order to for this combination bee and social are told in Pratt's History of Music, interest congregations. Apparently evening is a splendid habit—and combined with the growth of inter- many choirmasters consider that don't forget to have plenty of scisest in organized education led to the they are doing their best to please sors-a pair for each person will

As you practise so, also, shall you ingers. The object of some of which religious music may be satis- play. If you practise in a careless the others was to study plain-song factorily performed—and that is in slovenly manner, you must not exprogenitor of all modern music, and Unpractised lessons are like gro-The object of the Leipsic conser- had not the early church carefully ceries that are still in the packagevatory was to further instrumental fostered the art, it is doubtful to they must be unwrapped, prepared