

# Music in the Home

NOTED PIANO TEACHER

## Disapproves of Memory Work in Outspoken Fashion.

"No terms that I could employ would be too strong to express my complete and absolute disapproval of the modern craze of playing from memory. To see, as we do, an announcement in the syllabus for examinations in our public music schools that credit will be given for the performance from memory of at least one of the test pieces fills me with impotent rage, so inconsistent do I consider such an exhibition with true artistic endeavor. And it is strange that while such memory work is exacted from those who play a solo, no such demand is made upon those who take part in concerted music."

This very direct and stinging assertion is made by no less a personage than Francesco Berger, professor of pianoforte playing at the Royal Academy of Music, London. "Let me not be misunderstood," he writes in the Etude, "if the pianist has played his solo so often that he feels he no longer requires to consult the music pages which face him, feels that he can dispense with them, there is no objection to his doing so. What is objected to is that he should be required to make efforts to achieve so poor an end. That he should be invited to devote precious hours—"memorizing"—hours which he could far more profitably employ in "reading" new music, or in perfecting old.

"Reading is an accomplishment which bears fruit. The more one reads, the easier it becomes. And facility in "reading" is desirable because it enables one, in a given number of days or years, to become acquainted with a far greater number of works than if the process were slow and laborious. But playing from memory bears no such fruit; it is barren of any profit."

"The act of memorizing is waste of

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time, waste of energy, a fruitless tax with artistic performance than the material of which the seat at the piano is constructed has with the fingers indeed, in some cases, not to say in many, it retards and interferes with the highest obtainable executive result; for, while the pianist is making the mental effort of trying to remember what comes next, he cannot possibly give undivided attention to his rendering of the music.

"And again, playing from memory is no indication of higher musicianship. If he labors at it long enough, any fool can commit a piece to memory. It is the true musician who disdains such drudgery. He refuses—very wisely refuses—to tread the same limited bit of ground over and over again, until, like the blind horse at the mill, he cannot go wrong from sheer habit. His artist's soul revolts from such a cramping occupation. Long before he has committed it to memory he is weary of the piece, sick of the composer, slams the piano-lid, upsets the stool, flies from the room into the fresh air!"

**Are Musicians Keeping Step?** Self-esteem, within the bounds of moderation, becomes the musician. He is proud of his art and there is every reason why he should take reasonable pride in himself. To justify that, pride he must do things. He must help to make music a vital factor in everyday life. This is not an age for the hermit, the recluse, the anchorite—musically or otherwise. And music, from the very nature of its mission, must be in harmony with the age. Our modern music, as such, does mirror the restlessness of spirit, the breaking away from the rule and line, and the craving for release from old dogmas that have quickened the pulse and put a flush upon the face of this sometimes freshened, sometimes jaded, sometimes naive and sometimes biased old world of ours. But if it is a day of restlessness, it is also a day of achievement—a day when the men among men and the women among women who are worth while know their worth, and taking pride in it, strike out boldly to do something big in consonance with the bigness of the world. Are our musicians keeping step? Are they letting opportunities slide? Are they dropping into ruts?

**Sharps and Flats.**

Have you ever thought of having a musical festival in your town?

When guests come into your home, always have the piano open to welcome them. Some or other it adds to your hospitality. A closed piano is not inviting.

Unquestionably the largest number of music students are those who study piano playing. Consequently the piano is the most appropriate instrument to use in connection with the study of musical theory.

Paganini used to electrify his audiences by playing music or incredible difficulty on one string of his violin. A Parisian cabby once attempted to overcharge him for a short ride, pleading as his excuse, "You charge a great sum for playing

# TODAY IN HISTORY

## Grand Duke Nicholas



Three years ago today, July 25, 1916, Grand Duke Nicholas took Erzingan and drove the Turks out of Armenia. Find the Turk.

Answer to yesterday's puzzle. Upper left corner down, eye at elbow.

on one string." To which Paganini retorted, "I will pay you the fare you demand when you drive me on one wheel."

Our duty is to see to it that the rising generation shall absorb a real love for good music. Urge them to hear it whenever possible, but urge them still more to take part in it. For in the making of music lies its greatest joy.

A law that should be passed is one that would demand a big penalty from any music teacher who attempts to teach the children, who come to her for lessons, on a piano that is out of tune—not that this crime is frequently committed, but as a safeguard.

Violin strings are graded in thickness according to the pitch to which they are to be tuned, thus the E is the thinnest because it has to be tuned to such a high pitch, and the other strings in proportion. However, each of the strings of the violin can be produced in slightly varying thicknesses. Some violins sound better with slightly thicker and some with slightly thinner strings. The best size of any violin can only be ascertained by experiments conducted by an expert violinist. After the best size for each string has been learned by experiment, the size can be tested by a gauge which can be bought at any music store for a few

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cents, and a record made of the size, so that the violinist can always order strings of the same size as indicated by the gauge. It would be worth many times its cost to take your violin to a good violinist and have him test it and find out what gauge for each of the strings would give the best results.

## OUR OWN TOBACCO.

Something About the Outlook of the Industry in Dominion.

The hour has struck for the domestic tobacco industry to assert itself and take a strong position, in Canada at last.

As far as Southern Ontario is concerned, there is no doubt that even if the acreage devoted to the production of fine tobacco is much increased it will take many years before the tobacco growers can meet the demand for that type of tobacco. The area of leaf especially adapted to that type of leaf is comparatively limited, and as the curing of that tobacco requires special attention it is only gradually that such development will take place.

However, there should be no doubt as to the future of the market, especially if we bear in mind that the demand for Canadian cured tobacco has always been on the increase during the last three years. War conditions may account for this, but it should not be forgotten that the three last crops of fine tobacco have been produced under the most unfavorable weather conditions which have been experienced for years. In a normal season it will be possible to raise a much better type of leaf, and as far as the color at least is concerned with probably a little better yield which will compensate for the return to normal trade conditions.

The White Burley crop, though a little larger in 1918 than it was in 1917 and 1918 has not yet reached its normal output.

There is, therefore, room for development in 1919, especially if one takes into account that a large Canadian concern has stepped into the field for the first time last year, and was one of the strongest bidders for White Burley. There is no reason why, if those manufacturers are satisfied with the experiment they have undertaken, they will not bid again for the 1919 crop and thus create an active competition.

It is impossible to foresee what will be the price offered for the Canadian Burley of the 1919 crop. Still, unless there is a considerable increase in the world market owing to the fact that tobacco-growing cannot be developed as rapidly as other crops, as it requires curing barn accommodation and much extra labor, low prices can hardly be expected. The prospects for a large crop of White Burley cannot be better.

In Quebec the situation is not so clear. While the Quebec binders were sought for at 40 cents a pound early last fall it looks as if the Canadian packers were somewhat shy at present to pay even 30 cents a pound for the same grade of tobacco.

As to the possibilities of producing cigar-fillers in Canada, it is true that they have not yet been developed, but we should recognize that their future is not very distant. It would be well worth while if some of the Canadian manufacturers could investigate the possibilities of the Canadian Zimera Spanish, for instance. So far most of the Canadian fillers offered to the Canadian trade come from the Comstock Spanish. We all know that this is not a real filler tobacco, but we also all know, at least those who have grown tobacco in the best districts of the Province of Quebec, that a first-class grade of filler can be produced in this country.

**Objectors Are Released.** Most of the conscientious objectors to military service, who were sent to Portsmouth Penitentiary for terms of from two years to life imprisonment, have been liberated after serving but a few months of their sentences. There were 30 in all who claimed that they were really conscientious objectors and should never have been confined with moral delinquents, as they did not come within the category of criminals as that term is generally understood.

**A Soldier First.** "If you don't join us we'll annihilate you." That, in effect, was what the Bolsheviks said to Col. John Ward, M.P., when, in October last, he marched his battalion into a Russian town. Col. Ward promptly arrested the leader, posted his men and guns, and by resolute action saved the battalion from being cut off. Col. Ward says he would sooner command a battalion than accept a seat in the House of Lords.

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**The River Rhone.** French plans for making the Rhone river navigable from Switzerland to Marseilles contemplate the use of locks, from which could be produced hydro-electric power that would largely pay for the investment.

**Savage Australia.** It is estimated that there are nearly 20,000 aboriginal Australians living in a wild state in the undeveloped areas of that continent.

**Those Dear Ones.** Edith—I understand she remarked that Miss Hoamley-Rich and I look very much alike. Isn't she awful?

Maria—She certainly is. But then you know, she's always knocking Miss Hoamley-Rich because she's jealous of her.

## INFLAMED GUMS—CAUSE OF LOOSE TEETH

Pyorrhea is undoubtedly a vital danger to both gums and teeth. Tender gums indicate it, and with it come loosening teeth. Imperceptibly, at first, the gums recede from the normal gum line. They inflame. They prevent many tiny openings for millions of bacteria to attack the unannihilated tooth base. Teeth loose decay quickly follow. Even if the cavity be filled and the tooth saved, the gum continues to recede. Remember, too, that inflamed and bleeding gums act as so many doorways for disease germs to enter the system—infecting joints or bones—or causing other ailments.

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