

Music in the Home

Violins of Yesterday.
 Excepting the piano, the violin is admittedly the most popular instrument of modern times. This says much for its rapid evolution, when one considers that a guitar, the flute and harp, in various forms, date back to 1500 B.C., or thereabouts. The honor of making the first genuine violin is attributed to Duifoprugcar, born near Munich about 1514. He probably obtained his idea from the guitar-fiddle of the troubadours and the viol. Close on his heels were Gasparo da Sala of Brescia and Andrea Amati of Cremona. The latter's instruments were rather small, and some authorities assert that they are only a species of violin.
 By about 1520 the violin was becoming popular. Though still in the experimental stage, it met with the approval of both royalty and commoners. Dancing masters and strolling players found it a handy instrument for their purposes, and particularly favored the small violin, or Kit, which could be conveniently slipped into a pocket. The violinist's great bugbear at this time was the G string, being farthest from the right hand, it presented many difficulties, and all musicians were afraid to use it until Merula of Cremona boldly attacked the subject and produced some sonatas in which the G string was frequently employed. Progress was steady, though the old hankering after frowsy tied hard work and clear thinking disappeared until the end of the eighteenth century. By Elliasch's reign violinists had been admitted into the court's band, but they were much despised by players of the bass viol, the most popular instrument in fashionable circles. Charles II., in imitation of Louis XIV., instituted a band of twenty-four violins. This royal support was not to be especially commended, as the graceless monarch, in the words of a well known writer, "was not in sympathy with anything great or noble in art, and, although he had a superficial knowledge of music and sang a plump bass, he looked upon it merely as an incentive to mirth, and did not care for anything that he could not stamp time to."

then organization and adoption of articles of faith, and then—the force of public sentiment, the desire which is in the heart of every well-intentioned worker to stand well in the eyes of the community, will do the rest.
 If three or more leading music teachers in a community will put their heads together, effective organization will come about in short order. The members of the music teaching profession have it in their power to do great things for the progress of the artistic life of the community if they will only co-operate kindly and constructively with one another.
 To achieve the best success for the cause of music, there must be unity in all ranks.

Lessons from Composer's Life.
 There is much encouragement for the hard-working music student in the long life of Camille Saint-Saens, recently ended. Says Groves' sober dictionary: "Saint-Saens is a consummate master of composition, and no one possesses a more profound knowledge than he does of the secrets and resources of the art, but the creative faculty does not keep pace with the technical skill of the workman." This, of course, is a polite way of saying that he was a first-class technician with a second-rate genius, which, however, he developed to an extreme degree by sheer hard work and clear thinking. Genius is rare. Mozarts and Schuberts are very scarce in musical history. But all of us can work, and though our endowments may be considerably less than those of Saint-Saens, this is possible to work hard, live long, and enjoy a large measure of success in music by making the utmost of whatever share of talent we possess. In this respect at least we can learn more from Saint-Saens than we can from, say Schubert. Incidentally, Saint-Saens mixed freely with men, and as an amateur astronomer could be happy alone with the stars. It is well to cultivate a hobby outside music for this, no doubt, helped Saint-Saens to live to eighty-six.



Lord Reading, viceroy of India (left), and his host, the Maharajah of Gwalior.

rapidly be forgotten just as many popular songs are today. It is human nature to react against a popularity just as it is to act for it.
 But is not the saxophone doing something to establish itself as a classic instead of a popular song? Critics predict that the instrument would go out of fashion with jazz. Today jazz has considerably abated, but the saxophone's popularity and demand has, if anything, increased. This clearly shows that as the public taste changes the type of saxophone playing will change, but that the saxophone will remain.
 Because of its remarkable adaptability the saxophone will have wide use in the future, taking its place with the other musical instruments, and will most probably retain an enduring favor with the public.

Value of Organ in Movies.
 The organ in the motion picture theatre has come to stay. In the future it will play an integral part in musical programmes in picture houses and even in theatres where legitimate attractions are staged. Of course it will never supplant the orchestra, but it will have its place among the musical features because the public has developed appreciation of it.

The organ in the modern theatre, and especially in the motion picture house, offers the musician who thoroughly understands it an opportunity that no other instrument can equal. For from it he can draw musical coloring that will fit every situation. The organ can supply very fine shadings and it will give the tempo and even the musical hints that are so essential to the successful presentation of a picture.
 The competent motion picture organist always secures his best results without premeditation. He uses very little manuscript and usually builds up his organ accompaniment for a picture by observing every scene and then providing his own musical setting. He does not, moreover, use stereotyped programmes made up of excerpts from various numbers suitable for specified scenes and strung together. Neither does he use cue music written expressly for picture playing. In a word, he improves. In playing for motion pictures one

is largely governed by public taste. The movie organist must always study the audience. To play for pictures successfully a musician must know something about the emotions of men and women, their sense of humor and the things that stir them. To interpret pictures properly from a musical standpoint a musician must feel them.

The Use of Music.
 We are only beginning to realize the true meaning and significance of music in everyday life. The use to which music is put after a man or woman leaves college, when compared to the use he or she makes of French, German, chemistry, physics, philosophy, or many other subjects which one might name in no way substantiates its absence from our school curriculum.
 Music has been classed for many years among the cultural subjects, and a stigma has been attached to this word cultural. It is indeed unfortunate that we have been intent upon practical and technical education that we put off into a separate class certain subjects, call them cultural, and as a result leave them almost unnoticed and always unrequited.

A TRIP ON THE MERRIE ENGLAND

The shallow seas are stormy seas. When Trade winds wildly blow; The breaking waves do as they please And they flood the decks below.
 "It can be very rough, Teddy," said Uncle Frank, "when the Trade wind is blowing off the coast of Papua, and many is the noisy tossing I have experienced. Sometimes it would be in a little cutter that one would not think could possibly live in the great seas that get up so quickly, and at other times it would be in some small coastal steamer that would ship a big green sea on her nose and dive so deeply that one never expected her to come up again. There was one great little boat up in those waters, however, which if she has not gone to the bottom by now, is my choice for testing the qualities of a sailor—I am speaking of the government steamer—the Merrie England. She is England at her very merriest."
 "I bet she would not make me seasick, Uncle. I never feel sick on swings or any of the things that come round with the fairs and circuses."
 "That's good, Teddy, but before you say too much I would like to say that I once heard the governor of Papua say to three British admirals that he hoped they would not be seasick. They were quite huffy about it—had been at sea all their lives, don't you know, and not given to that sort of thing. I went on that trip and the steward told me the next morning that, with the exception of the governor, every man on board had been sick, even the captain. I was not sick—I could not fairly describe it that way I was so frightfully ill that I was not well for a week afterwards."
 "How did that happen, Uncle?"
 "Well, Teddy, the Merrie England had been a gentleman's steam yacht and he sold her because he thought she was top-heavy. The Australian government bought her for Papua, and a great leaden keel was put on to prevent her rolling over on the big seas. The keel was made of lead purposely because there are reefs everywhere in those seas and if she bumped on to one by accident, the lead would only be dented, I guess that there were many dents made in that keel. Now you can understand why she is such a great boat for making people seasick! You see she rolls nearly over and then that heavy keel brings her back with a jerk. She plunges, dances, and rolls like an unbroken cayuse, and I can tell you, Teddy, the land-lubber is soon looking over the side, feeling as if nothing mattered any more in this world."
 "I'll take it all back, Uncle. I spoke out of my turn. I feel seasick now without going on board."
 Down to Cloudy Bay.
 "We left Port Moresby, Teddy, in the Merrie England in the afternoon, the governor having promised to drop me at Cloudy Bay. It got awfully rough as soon as we got outside and I did not care where I was dropped. I remember once during the night she gave a big roll and seemed to stay over on her side. The water poured in everywhere and I made sure we were gone that time. I jumped up, but my cousin, who was with me, said: 'Stay where you are, old man, if she does the right thing she will roll right over and come up on the other side again. You cannot swim in the sea tonight.' I could not help smiling in spite of

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How Musical Profession Can Benefit
 Is it possible for teachers of music in a community to adopt a code of ethics, an unwritten governing law to which all shall subscribe as do, for example, physicians, lawyers and architects? The experiment is being tested in certain leading Canadian musical centres, and it is encouraging to know that the plan is working out successfully.
 Jealousies, unfair tactics and other evils in the teaching profession can assuredly be eliminated if the members of the profession will get together and meet on a common and friendly ground. There should be no discord in the musical profession. There is no reason why the music teachers cannot organize for constructive and protective measures just as the members of any other profession. First comes leadership,

Saxophone and Its Place.
 To most people the saxophone is an instrument which is the rage today and which will be unheard of tomorrow. Many hardly even rank it as a musical instrument and class it as a musical toy. However, the saxophone has many excellent qualities which undoubtedly will make it a permanent member of the family of music.
 It is interesting to note that the first saxophone, said to have been made in America, was made in 1911, only eleven years ago. Today it is reported the largest manufacturing companies can not raise the production of the instrument sufficiently high to meet the ever increasing demand. This might be compared to the terrific spread in popularity of a popular song. Through this comparison critics, with some degree of reason, predict that the saxophone will

being so ill. She did not roll over, but she came back with a jerk that upset me too much for any remarks. The Merrie England carried the government officials to their stations and the governor on his tours of inspection. Now I think I have given you a little idea of what travelling by sea is like around Papua in a big boat. I have yet to tell you what it is like to meet the Pacific in a cutter or whale-boat. There are no railways, no street cars, and only a few bridge tracks in Papua—the sea is the only real road from place to place."

Bath Road Notes.
 Bath Road, Jan. 2.—The annual school meeting was held on Wednesday with the usual attendance, three trustees. Miss J. Babcock, Odessa, was re-engaged as teacher. Mr. and Mrs. J. W. Redmond attended the funeral of the former's mother, Mrs. J. Redmond, Holford, on Tuesday last. Mr. and Mrs. A. Crozier and Miss Merkle, Westport, visiting at J. Orser's, have returned home. Mrs. F. Palmer, Fulton, N.Y., Mrs. A. Thompson and daughter, Deborah, Sydenham, and Miss Mildred Redmond, Thorold, at J. W. Redmond's. Mrs. Christie, Bloomfield, and Mrs. Pringle and daughter, Phyllis, Picton, at Miss Lottie Ferris'. Mrs. J. Cliff entertained on Tuesday evening in honor of her daughter, Miss Thelma Cliff, B.A., Dutton.

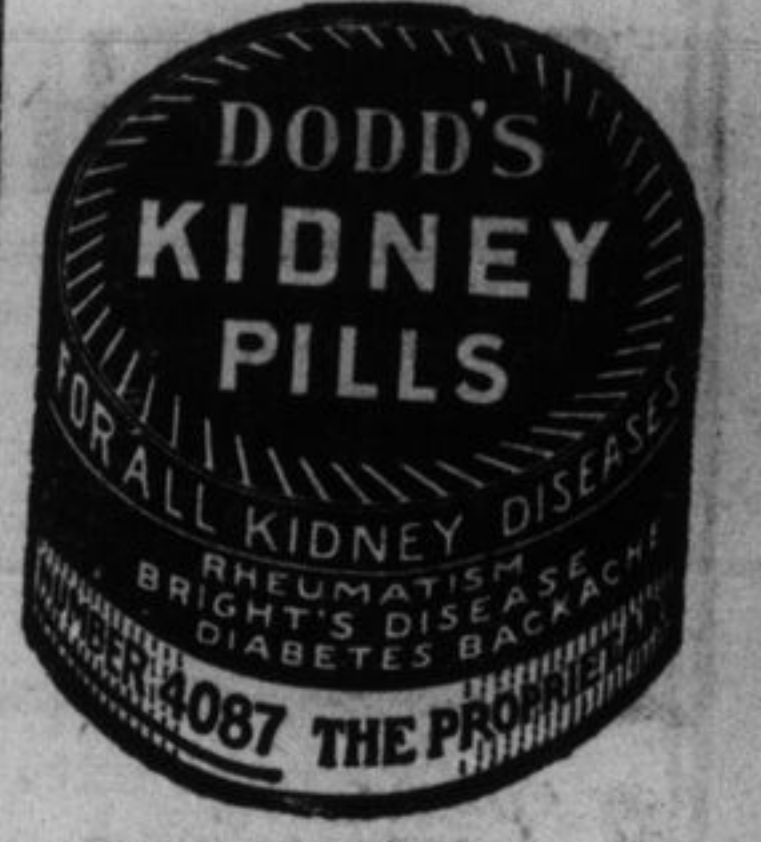
At Lee Valley.
 Lee Valley, Dec. 30.—A surprise party was held at A. Lachance's Friday evening last when Adell came home from attending school at Sturgeon Falls, and an enjoyable time was evident. On Monday evening a party met at Joseph Lachance's where a jolly evening was spent. On Wednesday an informal dance in the hall was well attended. Espanold orchestra consisting of Saxophone, violin, traps and piano. M. Fenney

had the misfortune to lose a cow yesterday morning. A party of young people from Lee Valley intended attending the Euchre party and dance at Webbwood tonight. B. Sexsmith is taking the load, it is understood. Miss Helen Andress has gone to Espanola to spend New Year's. W. and T. Coburn were home from camp for Christmas.

Tomorrow Uncle Frank tells about some birds he saw in Papua.

It's Mrs. Leonard Carl Mitchell. Mrs. Leonard Carl Mitchell is out of Syracuse's few New Year's brides. She was formerly Miss Clara De Lacy Prest, Belleville, Ont., and was married New Year's night in St. Mark's Episcopal church, Syracuse, N.Y., by Rev. Percy T. Fenn, rector.

Maybe the reason why we can't keep our friends steadfast longer is because we expect too much of them.



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