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Music and the Home

Must Have High Ideals

Harold Bauer aimed to be a great violinist and became a great pianist, Galli-Curci aimed to be a piano virtuoso but became a great singer, while Sembrich aimed to become a violinist and became a prima donna. History shows that all the musical celebrities aimed at a very high ideal and that more than that they became surprisingly efficient in what they had started out to do.

Perhaps the musical career, more than any other, calls for a definite aim. Further, it calls for an exalted aim. The childhood of the masters was spent in hours of dreams of celestial achievement. Their aim had been infinite in its height.

One of the reasons for mediocrity is that most of those who permit it have never aimed very high above the ground.

Queen Victoria as Music Lover

Queen Victoria the Good, was a skilled music lover, a musician, a friend of music in every sense of the word. Because of her great love of music it was humorously said that in her day all the sailors on the Royal British yachts had to pass an examination in music before being accepted; also that all orders were issued in song.

Queen Victoria, the good, was a skilled musician herself, her marked ability showing itself even in childhood. At eight she sang for the Irish poet, Thomas Moore, and a little later Felix Mendelssohn, who heard her when he visited Buckingham Palace, said her singing was quite faultless.

At thirteen, Victoria awarded the prize to successful competitors at a great Welsh musical festival. When she was fifteen, she is reported to have been as much interested in the quaint ballad singing of a strolling musician as in the racing, which she was at that time observing. On her eighteenth birthday her uncle, King William IV., whom she later succeeded, presented her with a very handsome piano. This gift she prized highly all her life.

Queen Victoria was fond of every kind of instrumental music, and at Balmoral, her castle in Scotland, had a piper play her a pibroch every morning at seven to wake her. At Buckingham Palace and Windsor Castle she invited many of the famous musicians of the day to come and play for the royal family. Struggling genius, too, found in her a generous and encouraging friend.

A Musical Entertainment in the East

Mons. Huc, a French traveller and writer of Far Eastern life and tales, tells in one of his books of a visit he paid to a musical entertainment given in a small town in Tartary on the borders of Siberia. The performance was preluded by a minstrel, who, using a lyre, "soon commenced in a powerful and impassioned voice a long poetical recitation on themes taken from Tartar history. Afterward, on the invitation of our host, he began an invocation to Timur. There were many stanzas, but the burden was always the same—'O divine Timur, will thy great soul be born again? Come back! come back! we await thee, O Timur!'"

"Here in this part of the world," writes M. Huc, "the voice is everything, the instrument nothing—sometimes not used at all, or only to strike a short prelude announcing the entry of the voice."

Employees Form Opera Company

The Winchester Arms Company's employees, at New Haven, Conn., have organized a musical organization among themselves. They recently gave a "show" in the biggest and best theatre of their city, which was voted one of the best entertainments given in that place.

The Sheep and the Goats

One seems to notice nowadays that when a composer is announced to have discovered an entirely new method of putting his thoughts into music there is an increasing number of people who fear they will be considered old fashioned and unprogressive if they do not at once place themselves in the front rank of converts to the new theory. They never seem to praise and reflect that all new paths do not necessarily lead forward, that many simply branch off from the main road and peter out into the wilderness.

The history of (Continued on page 36)



Christmas is a Time for Music

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