

Music in the Home

A CHANNEL FOR GENEROSITY

A woman of some means, who put a certain amount aside each month for quietly doing something for some deserving persons, has of late been helping a couple of children get a musical education. The parents of these children have had a piano for some time. Through no fault of their own, sickness came with its consequent heavy expenses. Then the cost of living began to soar making it impossible for them to afford the cost of music lessons for their two little girls.

Hearing of these people through a reliable source and having investigated their condition, the woman above referred to undertook to pay for the children's piano lessons as a worthy charitable work.

It is refreshing to hear from time to time of acts of this kind. It emphasizes how necessary a part of education music is considered by thinking people to be. It also furnishes an example of how practical a thing charity in musical matters is.

A gentleman of the writer's acquaintance often buys ten dollars' worth of tickets for some good concert by an orchestra, chorus, singer, pianist, violinist or other instrumentalist and distributes the tickets amongst his friends, relatives, or sometimes to members of his staff at the office. These are two ways in which a person may give a great deal of pleasure to music-loving friends and at the same time do something worth while to stimulate more interest in music.

ABOUT A SCHOOL PROGRAMME

Some particulars of an unusually good public school concert have come to hand. About four hundred school children took part and one feature was that it lasted just one hour and five minutes. Many of the songs were illustrated by boys and girls in costume. For a number by one of the most junior grades forty little girls were dressed to represent daisies.

For the Mother Goose song, "Sing a Song of Sixpence," twenty-four little boys marched out on the platform dressed as blackbirds accompanied by the King and Queen and the maids who were to hang out the clothes. During the rendering of Schumann's "Two Grenadiers," a couple of boys came on the stage representing French soldiers. After the Marseillaise was sung, the French tricolor was unfurled amid great enthusiasm. The introduction to the lullaby song was hummed by the kiddies with the piano which held the audience spell-bound.

In one popular number that everyone knew, the music supervisor, who was responsible for the programme, requested the audience to join in. At this the pupils called out together, "Yes, please do," causing the people to laugh heartily and putting everyone in good humor for a rousing song.

THINK OF "CLASSICAL" AS MUSIC THAT LIVES

The task of "bringing up father" or any other ordinary personage should involve the stamping on his mind with indelible ink the idea that classical music is simply music that lives. With many the word classical at once arouses a prejudice that is born of ignorance. Such persons use the word to designate the music that is "too high falutin'" for them." In other minds again classical distinguishes the old from the new.

Modern works are not classics in one sense and yet they may become classics. Any musical composition that lives long enough and is considered a model by succeeding generations will be classical. Sir Hubert Parry, whose decease is yet fresh in the minds of lovers of music, gives this definition of classical in Grove's Dictionary so that it may be authoritatively quoted: "Classical is a term which in music has much the same signification as it has in literature. It is used of works which have held their place in general estimation for a considerable time, and of new works which are generally considered to be of the same type and style. Hence the name has come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the

eighteenth century, as instrumental works in the sonata form, and operas constructed after the received traditions, etc."

Surely a song or instrumental or choral or orchestral number that lives must have great merit. The term classical, rightly applied, therefore, should create a favorable impression with every person and not the opposite.

VAUDEVILLE IS NO MODERN INVENTION

On the way home from a vaudeville performance the other night a gentleman was overheard to say that the public was edging away from the old order of amusements towards a new class of entertainment. This, he said, was evidenced by the drawing power of the vaudeville theatres which were a modern development. Apparently this man was not aware that the beginning of vaudeville goes back 200 years. Its origin is traced to the old city of London. It was fashionable, we are told at the beginning of the eighteenth century in London social life to have public tea parties.

Seeing in this custom an opportunity for making some money, an enterprising man, one Francis Forcer, engaged a hall which he opened as a music hall and during the programmes of music he dispensed tea to his patrons. London people, however, did not take kindly to the entertainment supplied here by Forcer, who, when business had sunk to a low ebb, turned over the hall to his son, a young man with modern ideas, who added to the musical programme a number of acts by rope-walkers, tumblers, dancers and jugglers. This marked innovation greatly pleased the public, and the tables placed in the auditorium, at which tea was served, were surrounded at every performance with ladies and gentlemen who sipped their tea and indulged in gossip.

This was the foundation of vaudeville, and this hall was the chrysalis from which emerged the present vaudeville theatres, which places were better known as "variety halls" sixty years ago.

The national hymn of the Jewish Commonwealth of Palestine is said to be the identical melody sung by Miriam to commemorate the crossing of the Red Sea by the Children of Israel, and the overwhelming of Pharaoh's armies.

North Dakota has no law requiring the teaching of music, but requires the teaching of morals and good manners; but the State Superintendent of Public Instruction says that you cannot teach morals and good manners without music.

"Every child should be educated in music in accordance with his natural capacities, at public expense, and his musical development should function in the life of the community." That is the slogan of the school music supervisor of the United States.

Military bands were first officially recognized in France by Louis XIV., and in England during the reign of Charles II. The chief wind instruments were oboes, bassoons, horns and trumpets, and the percussion instruments—bass drums, cymbals, triangles and crescents—were often beaten by gigantic turbaned negroes, three or four of whom were attached to each band.

Wanted Novelty

The son: "Mother, I'm going to have a little sister some day, ain't I?"
The mother: "Why, do you want one?"
The son: "Well, it gits kind er tiresome teasing the cat."

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