

Ladies' Watch Offer

PRIZES GIVEN:
TEN

\$50.00 Gold Watches

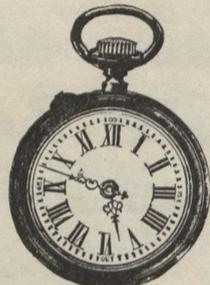
18 karat gold cases, fine full jewelled movements of the highest quality.

150

\$8.00 Silver Watches

Sterling silver cases with monogram, guaranteed seven-jewelled movements.

These are the daintiest, most attractive watches that anyone could wish. They will give pleasure and service for a lifetime. The reputation of Canadian Home Journal and one of the best known jewelers in Toronto is guaranteed not only of their quality but of their beauty.



Earned In A Week

15 Subs. Win A Watch

1. To every contestant who sends us 15 yearly subscriptions for the JOURNAL by March 15th, we will give a beautiful sterling silver watch, unless she wins a gold watch.

2. To the lady who sends us most yearly subscriptions for the JOURNAL by March 15th, we will give a splendid 18 karat gold watch.

3. For every 15 ladies who win silver watches we will give another gold watch to the next highest contestant.

4. For each 15 subscriptions we will send a silver watch or choice of its equivalent in cash or premiums. Thus, 30 subscriptions entitles contestant to two watches, etc., unless a gold watch is won.

5. Only full price subscriptions will count. One-year subscriptions at \$1.00, count 20 points; six-months' subscriptions at 50 cents, count 10 points.

We are quite confident that at least 160 ladies will each secure 15 subscriptions, in which case 10 will receive gold watches, 150 will receive silver watches.

Enter Your Name Or A Friend's and prove that your interest in CANADIAN HOME JOURNAL makes you willing to work for its success.

Enter Your Favorite Teacher

You can make a splendid gift to your teacher or Sunday School class leader. A few pupils can easily secure 15 subscriptions.

ENTRY FORM

Contest Department
CANADIAN HOME JOURNAL
Enter this name in your gold watch contest. Send full information, sample copies and supplies:

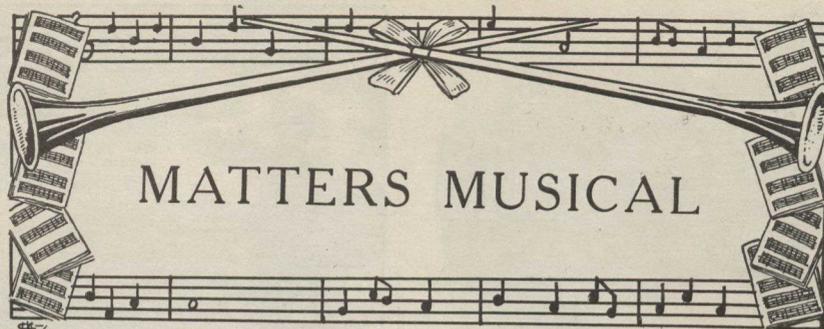
Name

Address

Sent by

Address

Send entry by Jan. 15th to have name listed in February JOURNAL among the contestants. It will help you get orders. Send your picture if you wish it published.



MATTERS MUSICAL

WE appreciate very much the many kind things that were said in comment on our December "Matters Musical," and the only other reward that we ask is that our subscribers will make still more use of this department, both in enquiries and with suggestions.

We find from the many letters received that a large number of our subscribers are interested in church music, and nothing would please us more than to be able to use our influence towards raising to a higher standard the musical part of our church services.

WOLF-FERRARI'S "La Vita Nuova," which is to be sung by the Mendelssohn Choir next February, has made a triumphant impression in Germany, Holland, England and America, and has been acclaimed by the critics as a new word in musical composition. Extraordinary demands are made upon the abilities of the choristers performing it, high C's and prolonged passages difficult of execution abounding in the first tenor and first soprano parts. The orchestration, too, is unusual in parts, and in addition to the regular orchestra demands, seven kettledrums, organ, big drum, tandam, two bells and a pianoforte. This last instrument is employed as a solo instrument, as an accompaniment, and also as an integral part of the orchestra. Once it is introduced with two harps, the string band and all the seven kettledrums in a movement entitled "The Angel's Dream," the effect produced being most remarkably beautiful. Throughout the entire composition the treatment of Dante's text is one that could only emanate from a master mind. The story of the poet's love for Beatrice, its influence, and its fruit, belongs to literary history and psychology. In his own words, "At that moment (the first meeting) I say most truly that the spirit of life which hath its dwelling in the secret chamber of the heart began to tremble so violently that the least pulses of my body shook therewith, and in trembling it said these words, 'Behold a God, stronger than I, who, coming, shall rule me.'" Thenceforth a reverent and worshipping love for the marvellous maiden "more fit to be an angel than a girl" filled the soul of Dante. It was the beginning of a "new life," the first fruits of which were his published sonnets.

MANY of our subscribers will doubtless be interested in a short description of an old-time concert given in Toronto recently, by the choir

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of one of our city churches, under the leadership of H. M. Fletcher, who is conductor of the Schubert Choir.

The main features of the evening were the old time costumes, and the quaint songs and choruses, which in every case portrayed life as it was at the beginning of the Nineteenth Century. The gowns featured by the ladies revealed the old-time hoops, basques, and such other fashions as grandmother might describe in telling some old tale. The men were also costumed in that period, wearing velvet suits, in knickers and long stockings, lace collars, and white wigs.

The music was characterized by the old-time jerk and emphasis, and the humor was increased by one or two finger accompaniments. Several members of the choir assisted in old-time recitations, solos and quartettes. It may easily be guessed that the amount of work necessary to produce this was indeed many times heavier than that needed for a modern concert. It certainly reflects great credit on the leader and the members of his choir.

ANSWERS TO CORRESPONDENTS

Question—(Organist's letter)—F. K. R.—Please name some good organ preludes and postludes.

Answer—Owing to the limited space at our disposal we must give a rather brief answer to the above query, but the following might be considered an attractive list: "Communion," Saint Saens; "Peace, Perfect Peace," Willem Coenen; "Melody," J. A. West; "Cradle Song," F. Scher; "Largo," Handel; "Hosanna," Paul Wachs; "Duke Street," George Whiting; "The Son of God Goes Forth to War," George Whiting; "March Militaire," F. Archer; "Pleyel's Hymn," U. C. Burnap. You might find Shelley's book (Gems for the Organs) very useful, and also many compositions by Henry Smart, Edwin Lemare, and H. A. Wheelton.

CHOIRMASTER, R. W. B.—You will possibly find among the following some useful hints for your anthem work:

"Dear Refuge of My Weary Soul," Baumann. This anthem is introduced by a very pleasing baritone solo, followed by a pianissimo chorus, working up to a very fine climax.

"Hark! Hark! My Soul," Shelley, consisting of two contralto solos and a very attractive chorus, with a soprano obligato.

"Great and Marvellous," Turner. An exceptionally heavy composition, suitable for anniversary or thanksgiving services.

"Christian the Morn," Shelley. With soprano and contralto duet, also duet for male voices.

"Seek Ye the Lord," Dr. J. Roberts. Opened by a tenor solo, followed by a tenor obligato, with a soft accompaniment by the choir.

"Still, Still with Thee," Speaks. This is an anthem of much sweetness and pathos, with solos for contralto, baritone and soprano.

For a change, we give some suggestions for quartette work. One of the prettiest compositions recently published is "Vesper Hymn," Lonnie Rees; also, "Come Unto Me," E. R. Bowles; and, "Thou Wilt Keep Him in Perfect Peace," E. R. Bowles.

G. E. H.—I have heard that the study of the violin interferes with the touch of a good pianist. Is this so?

There are two reasons why no one can play piano and violin equally well. The violinist strives to harden his finger tips in order to make his tone definite, while the soul of a sensitive and refined piano touch lies in the softness of the finger tips. The ear is another factor in the matter, for the acoustic pictures peculiar to the two instruments are so thoroughly different from each other that the ear must get accustomed to the tone quality of the piano to produce the best results by exploring its possibilities. The technic, literature and tone quality of the two instruments are too different to admit of a mastery of both.

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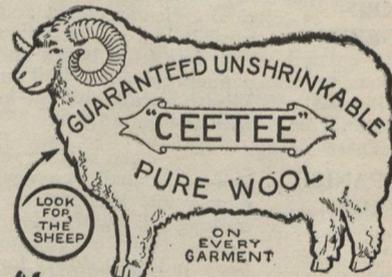
Upton's Pure Orange Marmalade

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