

Music and the Home

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added to this work parts for oboes, bassoons and drums. Handel's Chandos Anthems, in addition to the organ, demanded for their performance strings, oboes, flutes, bassoons, and often trumpets.

"Surely all this is but carrying out the exhortation of the Psalmist: 'Sing unto the Lord with the Harp: with the harp, and the voice of a psalm. With trumpets and sound of cornet make a joyful noise before the Lord, the King.'"

The inclusion of orchestral instruments in church choirs, Mr. Daubeny concludes, would thus accord with the fullest and most worthy precedent. He points out that any such revival could not be regarded wholly in the light of an experiment, for in the instances where it was tried before the war nothing but success resulted.

Photo Contest

To encourage rural photography and enable us to present to our readers some of the countless beauty spots of the West, we offer the following prizes for the best Western views submitted us.

- 1st photo prize - \$10.00
2nd " " - 8.00
3rd " " - 6.00

Photos must reach us before Nov. 15th. All will be returned except those retained for publication, and they will be paid for at our usual rate. The Western Home Monthly has for years been the best illustrated magazine in the West, and all who enter this competition will be helping to make the great Western Provinces better known.

In sending in photos for this contest, kindly write name and address of sender, together with title, on back of same. Address

PHOTO CONTEST EDITOR

The Western Home Monthly
WINNIPEG, CANADA

MINIATURES IN MUSICAL ART PROMISED

New York Chamber Music Society
Covers Unique Field in Ensemble Music

The coming musical concert will witness the fifth series of concerts to be given by the New York Chamber Music Society. Practically alone in this rather neglected but highly interesting field, the organization is winning a constantly growing coterie of enthusiastic listeners.

This chamber music society stands today as the culmination of an ideal conceived by Miss Carolyn Beebe, who as the pianist of the ensemble, directs its activities. Realizing the untapped beauties in the field of chamber music, she has built up an organization of soloists qualified to give them to the public. In the harmonious unity of this group of players, there is readily discernible the individuality of each artist's expression. And that is, after all, the secret of the beauty of chamber music—the revelation of the special design each instrument is weaving, compatible with the larger, bolder design of the whole.

The ensemble, including as it does violins, viola, cello, double bass, clarinet, flute, oboe, bassoon, and French horn, is well equipped to give programs of great variety and interest, because of the num-

erous and diverse combinations of instruments possible. There is no organization exactly like it, for all combinations of instruments are open to it, and it is equipped to cover all.

The small number of players and the variety of instruments in this group makes possible the performance of what one might call miniatures in musical art, having all the beauties of orchestral music together with the additional fineness and accuracy of development unobtainable from larger groups. In bringing before the public masses of new musical literature, the New York Chamber Music Society fulfills an educational function outside its purely musical purpose.

THOUSAND ARTISTS VOLUNTEER IN FREE CONCERT SERIES

Enterprise of New York Globe Brings Music to the Masses and Increases Concert Audiences

A splendid record of public service through music and of material aid to the spread of the art itself, is that of Charles D. Isaacson, noted equally as editor of the New York Globe's "Family Music Page" and as manager for his paper of a unique series of first class free concerts in schools, camps and factories. The close of the third season of the work has just been celebrated by a gala concert, the 800th since the establishment of the series.

Nearly a thousand musicians have contributed their services to these concerts without remuneration, their assistance making the whole undertaking possible. The list includes artists of the first rank, artists of the second rank, and artists of no rank at all but of proven ability.

Among the well-known names that have appeared on the programs are Rosa Raisa, Rimini, Florence Macbeth, Paul Althouse, and Mischa Elman. Had the artists been paid at their regular engagement rates, the expense of the concerts together with rent of halls, printing, etc., would have been over a million dollars.

Asked to explain why this great body of gifted people have given so liberally of their time and strength to promote the movement, Mr. Isaacson pointed out that the artists appreciated the importance of getting the highest type of music to the masses of the people and of cutting away all expense barriers, so that it would be impossible for the world and his wife to refuse to come. As musicians, they realize what music can do to advance individual and social well-being. They also know that once the desire is awakened and the taste cultivated, a life-long loyalty to music is the inevitable result. In this way the ranks of the regular concert-goers are augmented, the artists build up those precious "followings" and the whole cause of music is advanced.

The chief center of the Globe free concerts is in one of New York's largest High School Auditoriums. Admission is open to members of the Globe Music Club, which requires no dues and which numbers at present some 13,000 signed adherents. Not only do the members have the privilege of the Globe concerts, but their identification cards are honored at many of the paid concerts at Carnegie Hall and other places.

The Globe's enterprise is a significant commentary on the place of music as a factor in the present-day life. A newspaper working at high pressure and with endless calls upon its time and attention, can afford to give space only to matters indisputably in the public eye. When it not only devotes a weekly page to music in its democratic aspect, but goes out of the beaten track of its work to engage in activities of the kind described, it means there is something tremendously important about music and that the paper wants to spread a realization of the fact.

The far-reaching effect of the Globe Special Music Page and Music Club activities and the deep impress these have made on the general public will undoubtedly lead to the undertaking of similar work probably on a somewhat smaller scale by papers in many other cities.

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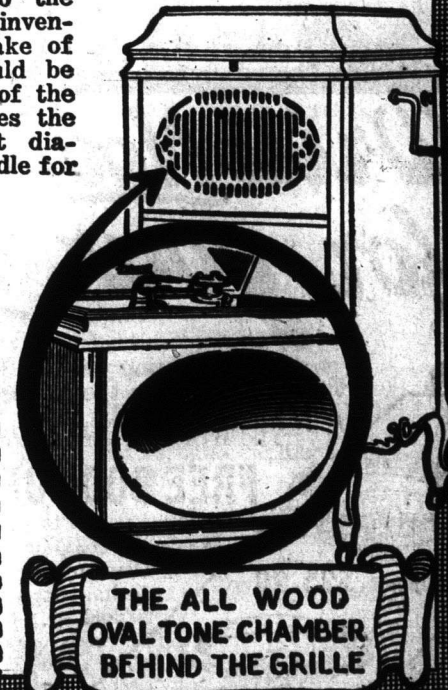
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