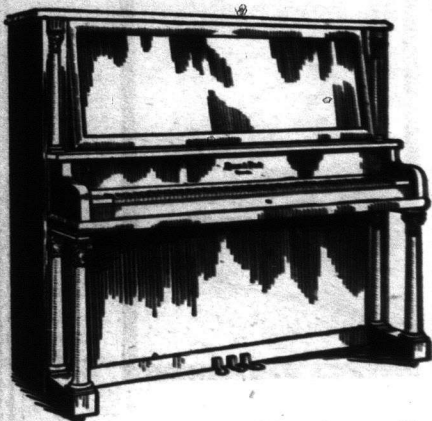


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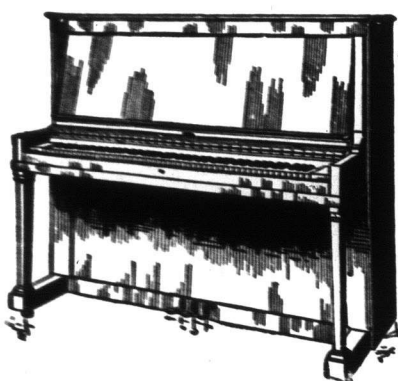
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Music in the Home

Arthur Balfour, Great Lover and Student
of Music

Of all the British statesmen that have ever held the office of premier, there has never been one so passionately fond of music as Arthur Balfour. True, his uncle and immediate predecessor in the premiership, the late Lord Salisbury, was very fond of the works of Rossini and of Meyerbeer. But he did not possess the musical gifts or remarkable knowledge of music of Arthur Balfour. He has written a great number of articles and even a book on Handel, of whose works he possesses a magnificent and unrivalled collection. A couple of volumes of Schumann are his constant solace, and it was he who secured and paid for the publication of the whole "Book of Andreas Bach," a quaint volume of music which was written by Bernard Bach while he was a pupil of the great Sebastian Bach at Weimar in 1715.

Before the war, Balfour was one of the most constant attendants of the concerts of the London Symphony Orchestra, did much for a time to promote the comprehension in England of the works of Wagner and made several pilgrimages to Bayreuth.

The Thunder Drum

The thunder you hear at the theatre or the motion picture house is produced by means of the "thunder-drum," which is also used to make that rumble so necessary for war scenes. It consists of a substantial wooden frame about fifty-six inches square and seven inches deep, with an extra thick and heavy skin stretched across it. This drum is properly suspended behind the scenes, and the head is tightened by the heat from electric lamps or coils of a special kind of wire. Then when the sound of peals of thunder or deep rumblings are required, the drum is repeatedly struck with soft drum sticks which imitates the sounds called for remarkably well.

For Her Own Delight, a Child Should Be Taught to Read Music as She Would a Book

Judged by their public utterances, there are few of the leading musicians on this side of the Atlantic who hit the nail on the head oftener than does Josef Stransky, conductor of the New York Philharmonic Society. Speaking recently to a group of educationalists, Mr. Stransky said: "I feel it is necessary for children to be serious in their musical studies. It is of no use to teach a child to make its fingers, flexible enough to play for aunt or uncle and to please the guests of the house; this only caters to youthful vanity and lessens appreciation of great achievements."

"Children should be taught music to broaden their views, to enlarge their sympathies, to add to their emotional expression, to increase their capacity for joy, to make their souls warm and tender. A child should be taught to read music as we teach it to read a book, for her own individual delight, for her development and increased spirituality. What you can do for others with your music is not important, unless you are a professional musician; it is what music can do for you that counts. I find that many children want everything given to them without a struggle, older people are sometimes like that, too. They are so accustomed to have the best music given to them without any effort on their part, that I sometimes wonder if this acceptance of the artistic wealth of the world without striving for it does not account for a delayed artistic attainment. If we are to have permanent joy in music, we must strive for the full understanding of it, we must become profoundly intimate with the spirit of the great masters."

"In speaking of the need of education in the home, I do not fail to recognize that there are families here where music is cultivated, where children know and love the finest compositions from their very youth and who attend concert and opera with delight and enthusiasm. But I feel that through the vast interest in light music, in dancing, in moving pictures, in the purely superficial side of life, very often the more serious craving for the arts is not nearly enough awakened in the hearts of the youth."

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