

If military music can inspire men to go into action if great millionaires like Frick and Carnegie engage organists by the year to play for them, then music has a far bigger purpose in life than we think.



MUSIC IN THE HOME



Music, like all fine art, demands an active exercise of the will, as well as a sensitiveness to physical elements and a vague response to suggestion.
—Edward Dickinson

TANNERY BIRTHPLACE OF AMERICAN MUSIC

The organ, as well as all other musical instruments, were looked upon as devices of Satan in days of yore, and were not admitted into the church until the 1700's. To a New England tanner of pre-revolutionary days we owe the element of music in church services today.

William Billings, father of American church music, worked away at tanning shoe leather, but his occupation did not dampen his creative ability. His head was full of a medley of tunes that wanted to get out, one by one, and live an individual existence. So he began writing his themes on strips of leather, and even chalking them on the rough boards of the tannery walls.

Billings himself was a queer mixture. Half blind, lame, and paralytic,

his poetic and musical talent remained intact and unhampered. Demos-thenes, though a stammerer, became one of the world's greatest orators; and so with Billings, who, not over-kindly treated by nature, won for himself the title of "Father of American Church Music" by sheer enthusiasm for music and characteristic Yankee persistence and nerve.

His creative ability soon altered the regulation Sunday at church. He published a small volume of his songs, introduced cello playing into church choirs, taught congregations how to start singing to the note of his primitive "pitch pipe"—in short, veritably educated the churchgoers up to his rough, pioneer standard of musical appreciation.

CAPITAL WOMAN ELECTED.
DETROIT, Mich., Nov. 1.—Mrs. William F. McDowell, of Washington, D. C., was last night re-elected president of the Methodist Episcopal Women's Foreign Mission Society.

CLICK OF SHEARS IN BARBER SHOP INSPIRED HANDEL

When next you visit the shop of the striped pole, bear, I pray you, with the idiosyncrasies of its owner. Though it mean the listening to a sad and soulful banjo, though it mean the nursing of a week's beard while your wife is making a wild attempt to follow in the footsteps of the virtuous "Job," though it mean the testing of a temper in the clasp of a necktie, or a stretch of imagination, but called "angelic," yet in the name of all that you consider holy, bide your time, control your tongue and keep a stony silence. You never can tell what the man is up to. For be it known, recent research has discovered that the barber—all honor to him—has taken a prominent part in the field of music; that without him the world would have been as silent as the desert and the movies as unattractive as the tamba.

Barber Invented Organ.
It began as far back as 254 B. C. when Ctesibius—even then their names challenged the enunciation powers of the best—at any rate, Ctesibius, a barber of Alexandria while waiting for some curly headed merchant to be "done," discovered that the counterweight of his mirror-workmeter that displaced the air in the cylindrical passage in such a way as to produce a musical sound. At least, he thought it musical. Business was slow that day and this scented son of the ewel soon discovered that different lengths of tubes gave different sounds and, before long, he had invented a device which was afterwards developed into the Hydraulic or water organ, the first of its kind in existence.

History doesn't say whether this famous welder of the comb and brush gave up his trade for that of the more lucrative one of blowing into pipes. But history does emphasize the fact that Louis Francis Philippe Drouet, who, in his time was known as "The Paganini of the Flute" was the son of a barber. What's more, he learned the mastery of his instrument while listening to the click of his father's shears as they moved their way through heads of artistic hair.

Handel Was Hairdresser.
The bottled odors of the woods and flowers brought strength and inspiration to his art. Later he became royal flutist to Napoleon, and that noble monarch believing that the flute in the case of Drouet, was mightier than the sword, granted the musician immunity from conscription into the army. And therein there is a word that might well be digested by the wise.

Further down—see research 'discoverers the startling fact that Handel was also the son of a barber. Biography, it is true, calls the old gentleman an "apothecary," but in those days apothecaries were equally adept in clipping heads as in rolling pills. Flanked by this array of facts there is little wonder then, that Rossini and Mozart composed some of their best music around the enchanting personality of the "Barber of Seville."

All of which is a warning to those members of the human species who scorn the humble calling of the obsequious tonsorial artist.



Beethoven and His Friends.

The great composer was subject to fits of melancholia and repression which were contagious. The painting tells the story of one of the last gatherings of Beethoven's intimate friends to hear him play. He had lost his hearing and contracted dropsy, and had only a few moments before he began playing told them that he had not long to live.

BEETHOVEN:
That name alone stands in all its rugged simplicity and appropriateness on the pedestal of a memorial monument, in the city of Bonn, Germany. His full name was Ludwig Van Beethoven.

Bonn was Beethoven's birthplace. He "first saw the light" on December 17, 1770, in a miserable little attic room over a cheap restaurant. Both his father and mother were victims of the drink habit and many a time later Beethoven had to rescue his drunken father from the police.

At the age of four years Beethoven was able to pick out tunes on the clavier and his father was quick to take advantage of the youthful prodigy, and in order to exploit him took him through the country advertising him as a second Mozart. The father represented him as two years younger than he really was, with the result that Beethoven did not know his correct age until he was forty.

Given an opportunity for study, Beethoven showed promise, and at the age of eleven was deputy court organist. The great Mozart heard the boy perform and, leaving the room while Beethoven was playing, remarked: "Take notice of him in time; he will make a noise in the world."

From his earliest childhood Beethoven lived an unhappy life. He was subject to fits of melancholia, and although constantly quarrelling with his best friends, would become cruel and contumacious as soon as the storm of passion had passed.

He was deeply pious and declared that he received his inspiration from God and nature. His intimate friends said that he remained "virginally pure" throughout his entire life.

While he had several "affairs," Beethoven never married. But for

his financial circumstances (he was always in financial difficulties), it is said that he would have married Countess Giulietta Guicciardi, to whom he dedicated the famous "Moonlight Sonata."

He was ugly in personal appearance—a small, insignificant black-eyed, black-haired person measuring only five feet and four inches in height. He suffered from smallpox when a young man, and his face always bore marks from it afterward. His fingers were all the same length, and were covered with hair to the very nails.

This "musical plant of the nineteenth century" wrote his best works after he lost his hearing in 1801. For two years he lived in seclusion, too proud to admit that he was deaf.

Kept traveling over the country by his father in his earlier years, Beethoven had not an opportunity to gain an education. It was years afterward before he began to spend much time in reading and studying the best books. These played an important part in his later life.

Banished from the home of one of his brothers on a cold December night, Beethoven set out in an open cart. Overtaken by a storm, he caught cold, which resulted in inflammation of the lungs, from which he never recovered. He died on March 26, 1827. Ignored by his friends, with the exception of Schubert, he died a pauper, but 20,000 paid him tribute by witnessing the funeral procession.

The remains were borne by eight composers.

The painting, "Beethoven and His Friends," is said to depict one of the last gatherings of Beethoven's friends to hear "the colossus of composition" play one of his sonatas. At the time the composer was in one of his melancholic moods. As he played his friends are said to have become strangely affected, and experienced a peculiar fit of depression.

In spite of his faults, Beethoven was regarded by those who knew him best as a man whom one cannot help pitying, respecting, admiring, and loving.

JULIA WARD HOWE INSPIRED WHEN SHE WROTE HER HYMN

Not many years ago, in 1868 to be exact, a movement was started to make the "Battle Hymn of the Republic" the American national anthem. Theodore Roosevelt favored the idea and numerous leaders in the musical world sponsored it.

In this splendid battle hymn we have that combination of majestic music and a poem not only on as high a plane as the music, but fitting its swell and rhythm to perfection. Ever since the civil war the anthem beginning "Mine eyes have seen the glory of the coming of the Lord" has thrilled American hearts all over this great land.

Mrs. Julia Ward Howe, who wrote the poem, always considered it the

crowning achievement of her literary life. She was a young old lady of eighty-nine when she was told of the plan to bestow signal honors upon her poem.

In answer to the suggestion she wrote to the editor of the "Musicalian": "It would gratify me, of course, to have my 'Battle Hymn' regarded as especially the national patriotic anthem. And I hope and believe that it stands for what our whole country now believes in, viz. the sacredness of human liberty. My poem did some service in the civil war. I wish very much that it may do good service in the peace which I pray God may never be broken."

Mrs. Howe wrote the poem in Washington in 1862 on the inspiration of a night. She was in this city on a visit with her husband, who held an important position in the department of sanitation. At that time "John Brown's Body" was being sung all over the North, and some one remarked to Mrs. Howe that was a nice such a fine melody did not have more appropriate words. Mrs. Howe thought over the matter and that very night there came to her the lines of the poem which has never lost its hold on the American people. One of the reasons for its lasting popularity is that it contains no sectional sentiment.

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HIGHEST PRICED TENOR IN WORLD BEGAN CHOIR BOY

Caruso began his career as a singer when he became a choir boy in his native town, Naples, not very many years after his birth, February 25, 1873.

He was little inclined to follow the bent of his father, who was an engineer, although he did work several years in a chemical factory. Without a lesson in music, the boy already possessed that golden quality of voice that was later to bring him fame and fortune. He attracted the notice of a noted baritone who encouraged him to study music seriously. A little later, Caruso entered military service, but spent only eighteen months in this duty. His father's second wife urged him to continue his studies, and in 1894, Caruso made his debut in Naples in opera. He was at once hailed as a tenor with a marvelous voice, and for several years after continued his successes in Italy and in South America.

First Sang in "The Duke."
It was not until after his New York debut in November, 1901, as "The Duke" in "Rigoletto" that Caruso began to be considered the greatest tenor of his day. His remarkable rise since that time to the present is unique in musical history. For fourteen consecutive seasons he has been the leading attraction of the Metropolitan Opera Company, and each performance in which he appears the house is invariably sold out and many applicants for admission are turned away. His name is invariably associated with the tenor roles in "Aida," "Pagliacci," "Tosca," "La Boheme," "Marta," "Rigoletto," "L'Elisir d'Amore," "La Gioconda," "Manon Lescaut," "Elixir," "Cavalleria Rusticana," "Trovatore," "Pearl Fishers," "L'Africaine," "Carmen," "Julien," "Faust," "Armede," and "Samson."

Highest Salaried Tenor.
Besides being the highest salaried operatic tenor, Caruso has made a fortune from the sale of his phonograph records. His income as singer alone has been sufficiently great to enable him to join the ranks of the millionaires, but Caruso considers himself equally fortunate as a business man.

It is not generally known that Caruso has a magnificent villa in Italy, called "Bellorosa," and owns vast estates that yield him an enormous yearly income. His fruit-growing alone would enable him to live in comfort.

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