

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
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MELODY

GOSSIP GATHERED BY THE GADDER

WELCOME, 1922! GREETING AND ALL HAIL!

1922! Anyway, the sum of its numerals doesn't total 13, as did those of 1921, and that's something!

Let none of us make a bunch of resolutions, when we very well know that the bulk of them will fall with irresolution. Resolve nothing, rather evolve SOMETHING!

"Ring out wild bells, to the wild sky! The year is dying, let it die!" sang Tennyson, the great poet laureate of England.

Tennyson was right. Let the old year with all its disappointments and disillusiones die, and let the NEW YEAR be born in presence and promise—then prove the promise. Forget the old and fore-greet the NEW!

And let us give hail to January, the forerunner of the NEW, but don't be a Janus!

As the most of us do know and all of us should know, the first month of the year takes its name from the old Roman deity, Janus—a mythological, two-faced god who was supposed to peer forward into the new while looking backward over the old. There is nothing in looking backward, the watchword of today is FORWARD! If the old year in its promise failed and bore no fruit, forget it and look to the NEW YEAR for future fulfillment; if it was true to promise and fulfilled—forget it, further than as a basis for greater fulfillment.

Don't be a Janus, yet greet his namesake with joyous acclamation and then move on with work. All hail to January, opening month of the NEW YEAR! GREETINGS TO 1922!

The veteran comedian of light opera, Jefferson De Angelis, has written a book that will be published in the spring by D. Appleton & Company. Its title is "Fifty Comical Years," and its text should be a veritable mine of comicalities.

On a general batting average scouting, shooting and "Wild-West" sky-hooting would seem to pay better than piano performing (playing or pounding) or pen-pushing for popular song-plugging. The recently probated will of Mrs. Louisa M. Cody, widow of the late Col. William F. Cody ("Buffalo Bill"), disclosed an estate valued at \$95,000.

According to *Musical America*, a vocal teacher in Melbourne reports that "a calamitous epidemic of voice wobbling has been raging for some time throughout Australia, the unfortunate victims of this disease seeming to be quite incapable of singing a single note steadily and in tune." He assigns the cause of this "vocal pestilence" to faulty teaching, and calls upon all interested to "join in measures to prevent the ruining of many fine voices."

Australia has nothing on America when it comes to using what might be called the *Tremolando Terrible*, yet as regards some of our American singers, who seemingly have had no teaching whatsoever (faulty or otherwise) and self-cultivate in their singing this weeping-willow-wiggle-wobble effect under a mistaken idea that they are producing the genuine vocal vibration as used by the great singers—as regards such vocalists, if this vicious vocalizing means ruining their voices, then the sooner the quicker.

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"They Call It Dancing!" No, that's not the theme of a Sunday sermon, but the title of a comedy song in Irving Berlin's "Music Box Revue" now playing in New York, and which many vaudeville acts are also featuring.

"Olden Days," a song with music and lyric by Ruth Davis, is being published by the Frank Kohler Publishing Company of San Francisco.

Songs which were whistled and sung in Seattle, Washington, during that city's celebration of music week were "Love Is Like a Bubble," "There'll Come a Time" and "Every Mammy Loves Her Chile," all from the Arrow Music Publishing Company of New York.

"Mabel," a novelty fox-trot song by Hal Ehrig, Boyd Bunch and Mort Green, is said to be the popular hit of Chicago. It is published by the Al. Rose Company, sponsors for "My Chinese Cherry Blossom," "The China Man," "Lis'ning," "Sunshine," "If You Only Knew," "Only a Dream of You" and others.

A recent addition to the Jerome Remick Song and Gift Shop forces in Portland, Oregon, is Murial Simpson, well-known in that city as a talented xylophonist.

Nat Osbourne, well-known song writer, has been installed in the professional department of the Fred Fisher, Inc.

The Metro Music Company of New York City has a new instrumental number called "The Mooch," a Spanish fox-trot by Tim Brymm.

The Piano Club of Chicago has adopted as its official song "Music Is Wonderful When You're Lonesome," a recent release by Will

(Continued on Page 26)

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MELODY

A Monthly Magazine for Lovers of Popular Music
Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.
Myron V. Freese, Editor Walter Jacobs, Manager
Roy P. Williams, Assistant Manager
Copyright, MCMXXII, by Walter Jacobs

Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

Advertising Rates

On application a diagram showing the exact cost of all space will be forwarded promptly. Formulas the 10th. If proof is desired copy must be received not later than the 15th. Publication date, 18th.

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Volume 6

JANUARY, 1922

Number 1

And the New Year's Bells!

By Frederic W. Burry

"Ring Out the Old, Ring in the New"

IT is the custom to mark all particular notable occasions with some kind of musical celebration. This seasonable habit has come down to us even from the early dawn of what we call civilization. Indeed, we find the musical *fiesta* in a primitive form among the very savages—as we term them in our lofty contempt.

Drums, bells, and ever the constant discovery of new means and modes, new harmonies and melodies to encourage and inspire man in the midst of his earthly woes—new instruments of music to complement his ever unfolding musical emotions!

When one comes to think of it, man is really a musical phenomenon. From the very first vociferous alarm in the cradle, through all the varied vocal and instrumental vibrations that he sends abroad as the days and years follow one another, man never ceases to proclaim the fact that—whatever the meaning and purpose may be—he is *here*.

It is true that the sounds he makes are not always sweet sounds; his song and dance are not always rhythmic and tuneful. But we are all doing the best we can, and we will do better as we cultivate faith and patience while tempering our criticism with kindness and our judgments with sanity.

And so we mark off our mysterious sojourn on mother earth by periods of days and weeks and months and years. As the old year dies, we vow we shall do better through this new year. In more ways than one visions of prosperity loom up. We intend to work harder, waste less time, keep up our health. We wish everybody else a happy new year and, whether we are always very sincere or not, we at least profess a spirit of love and good wishes.

All this declares that beneath the exteriors of our modern fierce and frenzied civilization there resides the deathless element of human brotherhood—an earnest of "a good time coming, boys," if we will only patiently "wait a little longer."

Nothing can extinguish our native optimism. What doesn't kill us strengthens us. There are some of us not dead yet,

and inasmuch as we have found that one doorway of experience invariably leads to another our convictions are reaffirmed that, even as we have arrived so far tolerably safe and sound, so shall it be in the future, most of our troubles being mere nightmares—that as it is on earth so shall it be in heaven, only, of course, much better!

Nothing can extinguish our inherent faith in the Good. As our courage, and thus our power, is born, our delight expresses itself in music. Then at once our bodies take on a new picture of health and beauty, our souls are refreshed and invigorated.

Music lightens the loads of the modern strenuous life. It makes you forget all the foolish frets and fears; to say nothing of its glory, all for itself and on its own account—art for art's sake. Its wonderful realm is open to all—only let there be the desire. If the desire is there, the urge to work for its expression will naturally follow.

Certainly, to be a musician of the first order a great deal of labor is required—mere inspiration by itself not being sufficient. But all have not the "call" for such heights—at least, not just now—yet with very little effort *some* degree of musical talent would soon display itself and respond to one's desire.

All have music in them, and when you hear the occasional remark, "I hate music," you know the speaker is merely suffering from a passing peevish mood and either does not mean what he says or does not discern what he is talking about. It is just as natural to enjoy music, real music, as it is natural to enjoy all the other sweets of life: the delicious air, the luscious fruits of the earth, the tonic sunshine, as well as our spiritual raptures—for matter and spirit are one.

Let the bells ring out! Let music reign! And may this New Year be a time of production and progress, as it surely will be in spite and even because of the slippery seasons—the slides and falls!

Music raises the fallen. It is pre-eminently mistress of the fine arts. Its first name is Delight and its last is Achievement.

An Apostle of Good Music

INTERVIEW WITH HENRY B. RONEY

By A. C. E. Schonemann

MELODY most heartily agrees with the points brought out in the following account of his interesting interview with Mr. Roney by Mr. Schonemann—one of the regular contributing staff of the Jacobs Orchestra-Band Monthlies. This magazine has ever maintained that "popular" music is in reality the music which appeals to and holds the popular taste of the public *en masse*, whether such be a symphony or a syncopation, a master melody sung by McCormack or a music-hall medley "put over" by a vaudeville singer or what—all of which through a process of musical psychology inevitably leads to a better understanding of the higher forms of music as the acme of human enjoyment. The magazine also believes with Mr. Roney that the child is the future musician, upon the proper culture of which depends our music of the future.—Ed.

MORE than thirty years of hard, conscientious labor in training the voices of youngsters and being engaged in concert work with "Roney's Boys" has not interfered with the aims and ideals of Henry B. Roney, nor have the years of intensive work detracted from the interest that he retains today in the legions of boys and girls who are numbered among his pupils. Roney has to his credit the rich, warm experience of the past, the fragrant memories and associations of thousands of pupils, and above all the satisfaction of having been an apostle who carried the gospel of good music to every section of the country.

The words "good music" do not necessarily apply to what is considered classical music, for Roney (who now divides his time in teaching and in organ work) has learned from the



Henry B. Roney

past that the programs that are always accorded the most enthusiasm are made up of selections wherein public taste is given first consideration. Roney contends that God gave music to man to bring joy and happiness to man, and the man who is blessed with an understanding and knowledge of music can best serve his fellowmen by playing the music that appeals to the hearts of men.

"Men today love the old familiar airs and popular music, with an occasional selection from Mendelssohn, Grieg and the other masters," said Mr. Roney in discussing the question of popular music. "Of course in the studio we deal entirely with the masters, but to satisfy public demand one must provide the tantalizing rhythms and old favorites that thrill and satisfy men and women in this day and age."

Roney's work in music has been diversified, and an interview of three-quarters of an hour with him will probably cover a score of subjects ranging from popular music to building up church choirs, or possibly it may concern hunting deer in Upper Michigan or some of the countless experiences that have come to him during the years that he traveled with his concert company of boy-singers.

When Roney and his concert company of singers and players rounded out twenty-five years of public service in 1913, the friends and admirers of "Roney's Boys" were afforded an opportunity to pay final tribute to a musical organization that was unique; first, because its personnel was limited to boys between the ages of 10 and 14 years of age, and, second, Roney maintained his company for a quarter of a century.

Roney gave up his road work in 1913, and "Roney's Boys" was disbanded, but Roney did not retire in the common and

accepted sense of the word. He is not of a "retiring" disposition and it is difficult to conceive of him laying aside the arduous duties and responsibilities that come with a musical career after having been active in such career during the greater part of a lifetime.

Roney's home today on Ireland Avenue is a sort of Mecca for youngsters. Almost daily they gather for instruction in music, and the monotony of the exacting requirements of the study hour is frequently broken by a hunting story, a discussion of some subject in nature or possibly a romp about the Roney home, which is a veritable museum. Years of work among children, and especially boys, has revealed to Mr. Roney the truth of the old verity that play and study when combined always work to the advantage of the pupil.

Roney's life has been filled with many experiences, and all have given him a remarkable insight into child-life. He has come to a better understanding of the problems, hopes, fears, likes and dislikes of boys and girls, and especially the former with whom he was actively associated during the many years that he was in concert work. The fact that the boys in Roney's organization usually averaged only about two years in the company on account of "change of voice" brought about changes from time to time in the personnel of the concert body, with the result that Roney was constantly interviewing prospective singers and musicians who played the violin, cornet and other instruments, and from this material he built up his concert organization.

Since giving up his tours with "Roney's Boys" Mr. Roney has devoted the greater part of his time to private voice-training for boys and girls, training children's choirs, trios, quartets and choruses and to organ work. In addition, he manages the male quartet which bears his name. Prof. Roney devotes several nights weekly to organ work, and within the last year he has given a large part of his time to the Order of



Roney's Boys in Mexican costume

the Builders for Boys, a Masonic organization formed for the purpose of improving the mental and moral conditions of boys.

Prof. Roney's organ work is of a varied character, and consists for the most part in fraternal engagements that take him to every part of Chicago and nearby cities and towns. In this work he has made a study of the preference of men for classical or popular music, and his experiments have been of such a character as to prove not only interesting but educational.

"The great majority of men love the music they understand, and that generally consists of the old familiar airs, the popular songs and a sprinkling of the smaller classics," said Roney, in discussing the subject of music and public taste. "Music to the masses is a recreation; it affords men a chance to hear and enjoy the melodies that appeal to them, and moreover it relieves them from the toil and mental strain that make up their everyday life."

"As an experiment, I posted in the anterooms where various fraternal bodies have been meeting, a list of 300 numbers. I requested that the men make their selections from the posted lists, and the majority of selections included patriotic, war, sentimental and college songs, together with English, Irish, Scotch and the so-called "nationality" selections; also dark and popular numbers and marches and old-fashioned folk songs.

"Of course there were requests for the

light classics, and numbers of the better class, but the preponderance of sentiment favored music that had a popular appeal. Men seem to enjoy the music they can interpret, and they are loath to be educated to a certain high standard that only includes the works of the masters.

"Frequently men will gather around the organ to sing over the popular music or an old familiar tune. Often one of the number will essay a jig to the tune of an old hornpipe, or perhaps a dozen or more will sing. In each case a certain melody carries a human appeal, and it is this appeal that a musician must satisfy if he is to count himself as a success in playing for the public."

When but a lad of fourteen years Mr. Roney's inherent desire to organize and train choruses asserted itself. From that time to the present day he has devoted his efforts to the training of voices. His work through past years includes ten years that he spent as organist and choirmaster of the old Grace Episcopal church; musical director of the National Peace Jubilee given at the close of the Spanish-Cuban war, at which time more than 60 Chicago church choirs and twenty professional quartets assisted; musical director of the choir festival of the Chicago Episcopal Diocesan Choir Association in addition to his tours with "Roney's Boys," and the management of numerous pageants held at various times and places in the middle west.

The germ that led Prof. Roney into the concert field on an extended scale was his organization of "Roney's Boys," which followed the discovery of Blatchford Kavanagh—the

original "Roney Boy." Young Kavanagh possessed a voice of remarkable clarity, unusual strength and beauty, and his appearance among the choir boys in the Grace Episcopal Church attracted many to the church edifice who had learned of his singing.

The story of young Kavanagh, who at one time received the munificent sum of \$2.50 for an evening's work and who, within a short time, was paid \$1,000 a night in Buffalo, is now a matter of history. Suffice it to say that Kavanagh's singing led to the formation of a boys' concert company by Mr. Roney, with the unanimous approval on the part of the boys that the company bear his name.

Mr. Roney's work in the years that followed brought him into contact with thousands of boys, some of the number being among the hundreds that came to Chicago undergo tests to qualify for "Roney's Boys" and others being among those who made up the personnel of the Roney companies, aside from others who were interviewed from time to time while the company was on the road. In nearly a quarter of a century the membership of "Roney's Boys" changed more than twenty times, and a feature of almost equal importance is the fact that practically every state in the Union was at one time or another represented in the companies. Mr. Roney's ability to maintain to the nth degree the deportment and decorum of his proteges has

brought to him many commendatory letters, not only from the parents of the children who have at one time been his pupils, but even from those who in times past have been his pupils. Prof. Roney contends that training the voices of children today calls for tact just as it did in years gone by, and that by frequently relieving the tension of actual classroom work it is possible to retain the interest and enthusiasm of the pupil. "I have found that by combining instruction and pleasure I can accomplish some of the things that appear in the beginning as impossible," said Mr. Roney to the writer. "Boys and girls today do not look with favor upon the music-study hour if it means just study and hard work in solving the intricacies of music, and if such a policy is continued it has a tendency to drive children from music rather than to arouse their interest in it. The children of today are not disposed to become enthusiastic over anything that bears the earmarks of a grind. "In this day and age when children are high strung, it is not possible to attain any degree of success in teaching vocal music by resorting to iron-clad methods which make the hour of study sixty minutes of incessant toil. Boys and girls today do not like to be driven to a task, and usually it is possible to arouse their interest in their music studies if their interest in other subjects is satisfied."

Prof. Roney proves his argument by resorting to numerous "tricks of the game," which he has mastered through long years of association with children. His years of study



The Antlers, at Lake Gogebic, Upper Michigan, where Roney and his proteges spend the summer months

with boys and girls have brought him an understanding of child life that is remarkable. The studio of Prof. Roney is filled with books—books on every subject imaginable; then there are magnificent gun cases filled with guns, knives, bows and arrows, battle hatchets and what not; the walls are adorned with specimens that would arouse the envy of a master taxidermist, and here and there are curios, numerous pictures and paintings, all of which have been assembled during the travels of Mr. Roney.

When Roney was devoting his time to training and managing "Roney's Boys" he found it necessary to provide various forms of entertainment for the boys, especially during the strenuous hours of study that preceded the tours. At one time he installed a telegraph line which extended to several rooms in his apartment. The boys were taught the Morse alphabet and instructed as to the intricacies of positive and negative poles, short circuits, grounded wires and other problems that gave the boys a knowledge of practical electricity.

For years Mr. Roney has directed a summer camp in Upper Michigan where, in company with a number of his boy pupils, he spends the summer months. The summer camp at Lake



Henry B. Roney and Blatchford Kavanagh, the original "Roney Boy"

Gogebic enables Roney with his youthful followers to study outdoor life, and the eight weeks at "The Antlers," the big log house in which the youngsters are quartered, brings to the boys a thorough understanding of the many devious and strange ways of nature.

The camp life enables the boys to indulge in practically every outdoor sport, while the training in handcraft, numerous excursions and musical instruction affords an opportunity for progress to the ambitious that is unexcelled. The idea of a boys' summer camp had its inception at the conclusion of a tour of "Roney's Boys," and for many years the members of Roney's concert organizations spent an outing of several months at Lake Gogebic at the conclusion of the regular road tour.

The success that Roney has attained in training the voices of children has been due largely to his patience with children, and to his firmness and ability to command the respect and attention of his pupils. Prof. Roney believes in strict discipline, and attributes the inability of many children to prove adept in music to parental neglect.

"If children are to become proficient in music they must be truthful, obedient and well-behaved," said Mr. Roney. "Often children can resort to pouting, teasing and whimpering and attain almost anything they desire, and parents will

surrender in the hope of winning a point when, as a matter of fact, they only manifest a weakness and in the end spoil the child.

"It is interesting to note the changes that have come about in the last quarter of a century in training the voices of children. Today we have an entirely different boy to deal with, as compared to the boy that came for instruction twenty-five years ago. Today the boy or girl will accomplish wonders if one resorts to a campaign of diplomacy, but it is of a different variety than that employed twenty-five years ago."

Mr. Roney regards the growing boy of today as one of the paramount problems of the day. He deplors the lack of ambition, the carelessness and weaknesses that predominate among boys, and a few years ago gave a number of lectures on the subject of "Boys from Cradle to Manhood," in which he outlined his views on the boy question. He also has written pamphlets, magazine articles and treatises on the boy question.

The interest of Prof. Roney in his pupils has ripened as a result of his experience in the concert field. He has, for a number of years, given free scholarships to boys and girls of exceptional musical talent. The scholarship for girls is given to the girl under sixteen years of age who qualifies in open competition, and a similar rule applies to boys under thirteen and a half years of age.

Examinations for the scholarships are conducted by Prof. Roney, and selections are made from boys and girls who show the greatest talent and promise as singers, while of equal importance is the question of quality of voice, range, ear, musical temperament and sight-reading. Co-operation with teachers of the public schools often serves as a means of providing Mr. Roney with contestants for the scholarships.

The scholarship idea of Mr. Roney is in keeping with his desire to contribute in every possible way something that will afford talented boys and girls an opportunity to take up the study of music. If one is to take up voice culture the training should start in childhood according to Mr. Roney, who maintains that training children's voices is an art unto itself.

"Future vocal success of any individual depends upon the care of the child-voice," says Mr. Roney. He contends that it is natural for children to sing like birds, if the voice is not improperly used. The destruction of the child-voice usually results from strain or weakness due to exposure or illness, and Prof. Roney argues that an ounce of prevention would be more productive of results than a pound of cure.

To attain the most satisfactory results with his pupils, Mr. Roney has worked out of the old-time custom of holding down his students to the antiquated and stereotyped forms. What was once regarded as a "music lesson," with its attendant drudgeries, has now developed into a "study hour" where children attain an understanding of music, and also the things in life that in various ways contribute to improve one's knowledge and understanding of music.

Roney believes that to accomplish results with his pupils he must know them and know them thoroughly. He contends that there are various factors, ranging from the parental influences to the youngster's own likes and dislikes, that should be considered, and furthermore Roney believes in obtaining a knowledge of a child's habits, his conduct and past life ere the serious and painstaking task of training is taken up.

It is evident that, if such a course is followed, results will follow as a matter of course. There are many elements that enter into the question of training children's voices, and it is also evident that if a good foundation is laid in the beginning a permanent and enduring super-structure will follow. To Roney the question of training is one of paramount importance, and almost of equal consideration is the matter of a good start.

Roney's course is beyond the experimental stage, for today it is the outgrowth of thirty years of study; it has withstood

(Continued on Page 21)

Army Frolic

MARCH

GEORGE HAHN

PIANO



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MELODY
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Musical notation for piano, measures 1-2 of page 10. The right hand features chords and the left hand has a rhythmic accompaniment. Dynamics include *ff*.

Musical notation for piano, measures 3-4 of page 10. Dynamics include *mf* and *ff*.

Musical notation for piano, measures 5-6 of page 10. Dynamics include *mf*.

Musical notation for piano, measures 7-8 of page 10. Dynamics include *f* and *mf*.

Musical notation for piano, measures 9-10 of page 10. Dynamics include *f* and *ff*.

TRIO

Musical notation for piano, measures 11-12 of page 10. Dynamics include *mf-ff*.

Musical notation for piano, measures 13-14 of page 10.

MELODY

Musical notation for piano, measures 1-2 of page 11.

Musical notation for piano, measures 3-4 of page 11.

Musical notation for piano, measures 5-6 of page 11.

Musical notation for piano, measures 7-8 of page 11.

Musical notation for piano, measures 9-10 of page 11. Dynamics include *f*.

Musical notation for piano, measures 11-12 of page 11. Dynamics include *ff*.

Musical notation for piano, measures 13-14 of page 11.

D.C. Trio al
MELODY

Dedicated to Harry

Jack In The Box

From the SUITE

"Toy Town Tales"

No 4

FRANK E. HERSOM

Allegretto con spirito

PIANO

Musical score for page 12, measures 1-12. The score is for piano and features a melody with triplets and dynamic markings like *ff* and *f*.

MELODY

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Musical score for page 13, measures 13-24. The score continues the piano piece with complex rhythmic patterns and dynamic markings.

MELODY

Musical score for page 14, featuring piano accompaniment with treble and bass staves. The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like "R.H." and "cresc.". It contains several measures of music with triplets and slurs.

MELODY

Musical score for page 15, featuring piano accompaniment with treble and bass staves. The score includes dynamic markings such as *ff* and *Presto*. It contains several measures of music with triplets and slurs.

MELODY

At Nod

GALOP

HARRIE A. PECK

PIANO *ff*

mf

cresc.

ff *mf* *ff* *ff*

mf *ff*

MELODY

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TRIO *f*

f

cresc.

f

mf *ff*

D.C. al
MELODY

Nature's Mirror

VALE CLASSIQUE

BERNISSE G. CLEMENTS

Valse Moderato

Con grazioso

PIANO

Musical score for page 18, piano accompaniment. The score is written in 3/4 time with a key signature of one sharp (F#). It consists of seven systems of two staves each (treble and bass clef). The tempo is marked 'Valse Moderato' and the mood is 'Con grazioso'. Dynamics include *f*, *mf*, *p poco rit*, and *mf a tempo*. There are several eighth-note patterns and some triplet markings.

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Un poco animato

Musical score for page 19, piano accompaniment. The score is written in 3/4 time with a key signature of one sharp (F#). It consists of seven systems of two staves each (treble and bass clef). The tempo is marked 'Un poco animato'. Dynamics include *f*, *poco a poco cresc.*, and *ff agitato*. There are several eighth-note patterns, triplet markings, and some sixteenth-note runs.

MELODY

AN APOSTLE OF GOOD MUSIC

Continued from Page 8

the changes of time, and it has been tried repeatedly and not found wanting. To hear Roney discuss his work is to know that he has given the greater part of his life to realize an ambition, and that ambition has been to carry the rich harmonies, the beauty, the warmth and the color of the child-voice into the homes of the American people.

By carrying on his work with children he has taught the grown-ups, and men and women today are bigger and stronger musically because in years past Roney, through his music, brought to them an understanding of the science of harmonic sounds. Roney is still finding joy in abundance in his work, and whether it be in the study class or at the organ he is still carrying to mankind the beauties of music.

Roney does not measure his past work from a financial standpoint, but rather looks upon it as his contribution to mankind. He does not measure his life in years but rather in heart beats, and his greatest service to men has been to teach men how to appreciate and understand music and through the child-voice and the organ he has carried the gospel of good music to the firesides of America.

DANCE AND SONG

By Frederic W. Burry

Music, everywhere! This is a land of dance and song. As a matter of fact, the dance was the earliest expression of the religious instinct in people. Even to this day we find man's primitive impulse to express his spiritual emotions in the dance still continued in that modified form called the procession, to say nothing of the variety of bowings, genuflections, manual attitudes—all the different movements having meanings of their own. And though few bother much about the meaning, there is a subconscious significance to all the various physical postures employed in all forms of the dance.

The birth of music came simultaneously with dancing. Music (with the dance) comes first in the arts. Here, we have represented man's muscular power from top to toe brought into play, and in order of time finding intelligent expression in all the fine and applied arts.

NEW LIGHT ON MUSIC AND MUSICIANS

By Felix J. Koch

TUCKED away on an obscure shelf of the music alcove in the Cincinnati public library is a little blue-bound book—published some twenty years ago at Newcastle-on-Tyne, England, which presents some strange, curious and really little known facts about many familiar compositions and as many famous musicians.

This book, which is captioned "Musicians' Wit, Humor and Anecdote," and comes from the pen of one Frederick J. Crowest, contains much that is old, more that is tedious and some pages which are decidedly boring. However, those who are willing to give the time to sifting the wheat from the chaff will have for their reward no end of information about the great and the near-great among devotees of the muse and of their work, much of which is well worth the knowing. Thus, for one, it is not at all a matter of general knowledge that the initial production of Her-

mann Goetz's opera, *The Taming of the Shrew* (built on Shakespeare's play of that name), came about through the purest sympathy on the part of a conductor for an almost stranded composer. Of this Mr. Crowest tells us that:

Goetz almost missed the chance of becoming famous. One day a knock came upon Ernest Frank's door on the top story of a very high house, then there entered the room the gaunt figure of a man with consumption written plainly on his face. As soon as the stranger could find breath to speak he said:

"My name is Goetz, of Zurich."

Frank greeted him, then for some minutes vainly tried to discover the object of the man's visit.

At last Goetz stuttered: "To tell the truth, I have written an opera!"

"So much the better," said Frank cheerily.

"Ah!" said Goetz, "you are the first conductor who has said that much to me. All the others say 'So much the worse!'"

It is all vibration; motion—emotion—feeling. Thought comes afterwards. It is exercise—health—and leads to strength.

In our modern civilization business has too often repressed the dancing spirit. A puritanical religion has also assisted with its pessimism and gloom to blockade the healthful rhythmical outlet of in-dwelling fires, until often these have simply had to burst out in volcanic eruptions. One extreme leads to another. Restrictions are followed by stealthy disobedience. Man's native demand for art and beauty, born of love and desire, will have corporeal portrayal.

Music is a language. Here, mere words do not count so much as melody. One does not go to the opera to listen to the lyric—which is all right as an auxiliary, as an aid to the melody—though it is often regrettable that singers fail to properly enunciate their words. Verse and tune should complement each other.

All music is song, with or without words. Thus we speak of instrumental voices; in harmony, the different parts are opposite voices.

Dance and song are one. On the stage we have watched some of the great singers warble, marveling at the beauty and technique in their interpretation of the melody. But there is little or no outward sign of passion or fire—there they stand, statuesque, and while glorious stanzas and phrases are poured forth from their facial orifices there is a certain general strained physical control in the superlative.

These singers are adepts in the art of concentration, the fire is there all right, but kept out of sight. Perhaps technic has been developed at the expense of the aesthetic. Where technic, either vocal or instrumental, displays itself and shows off unduly, there is a lack of art.

Art calls for vesture. All the evidence of long, tedious hours of practice must be kept in the background. It possibly can be pardoned at dress rehearsals but is not to be allowed at the real performance. Even nature conceals the marvelous, intricate mechanism of corporeality behind a beautiful epidermis.

Art places the finishing touches on Life to add further beauty—trailing clouds of glory, song and movement, rhythm, even order out of chaos—to take the crude material and joyfully portray figures and lines and structures divine.

The opera was *The Taming of the Shrew*, and the first performance was anxious work for the warm-hearted conductor. The invalid composer lay on a couch in the stage box, so weak and ill that a failure, as Frank knew only too well, would have killed him then and there. The brilliant success is now a matter of history.

Then there is an interesting, because rather unusual, story about the early English composer and conductor, Dr. Thomas Arne. We read here that:

Dr. Arne once went to Canons to assist at an oratorio performance which the Duke of Chandos was accustomed to give in his magnificent chapel there, but such was the throng of company on this occasion that there seemed little hope of the Doctor satisfying his hunger at the Duke's residence.

Arne accordingly turned his face to the "Chandos Arms" at Edgware, and making his way into the kitchen discovered a leg of mutton on the spit. This, however, the waiter informed him was bespoken by a party of gentlemen. "Never mind, I'll have it!" said the

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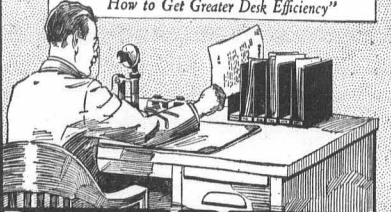
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Doctor to himself, and pulling from his pocket a piece of thin fiddle-string he cut it into very small bits and then lifting the cover secretly sprinkled them over the joint. Then waiting very patiently until the waiter served the roast, he heard one of the gentlemen exclaim:

"Waiter this meat is filled with vermin. Take it away!"

This was just what the Doctor had expected. "Here, give it to me!" he said.

"Oh, sir!" rejoined the waiter, "you can't eat it. See what's in it."

"Nay, never mind," cried the Doctor, "fiddlers have strong stomachs."

So, bearing it away and scraping off the bits of catgut the Doctor secured for himself and without the trouble of ordering it a dinner more enjoyable, if less magnificent, than the Duke's mansion would have afforded him.

At another point in this collection of stories Mr. Crowest draws our attention to the strange antipathy to Liszt on the part of both Rubinstein and Chopin, and quotes Rubinstein as saying with a shrug of contempt:

"Liszt? He is a comedian!"

Rubinstein hated anything false, and Liszt was largely a man of the world and a courtier. As a boy, however, Liszt was Rubinstein's ideal. In the use of his hands at the pianoforte, the toss of his hair, Rubinstein imitated the great Hungarian pianist. But—perhaps the Russian pianist had never forgotten Liszt's refusal when, as a boy, Rubinstein wanted bread.

That, in his later years, Handel had acquired the habit of talking first to himself and then quite aloud is another fact indicated in the booklet which likewise is not so generally known, and is cited as follows:

Handel, it is stated, acquired the habit of talking so loudly to himself that he could be overheard. In Hyde Park, one day, he was heard commenting on a pupil who had run away from him, saying:

"The devil! The father was deceived, the mother was deceived, but I was not deceived. He is a—scoundrel and good for nothing!"

Which would serve to show that the great Handel had his outbursts of ill-temper very much as might anyone else.

Interesting mishaps also form no small part of the anecdotes in the Crowest collection. That, when plying the respective forms of their art, seemingly slight injuries to musicians may result most seriously and most surprisingly is often pointed out, and as one instance we are told that:

Lully lost a leg in this wise:
The King of France, Louis XIV, was once ill and nigh unto death. He re-

covered, however, and the Court musician was directed to compose a *Te Deum* in grateful celebration of the event.

On the night of its first performance the composer himself directed, and finding that the band was getting a little unsteady Lully, in his excitement, struck his foot with the baton with which he was conducting. The blow caused a blister which became violently inflamed, so much so that his physician advised him to have a toe taken off at once, then, after some days, his foot. At last he had to lose the whole limb.

These matters, out of the daily lives of the masters, are often set forth in the book in such a way as to reveal interesting and unsuspected idiosyncracies of their innermost natures. We find, for example, that:

Mendelssohn and Meyerbeer were not unlike each other in several respects, but especially so in outward appearance. Both of them wore their hair in the same style; both were proud of a Jewish cast of countenance, and both of them could honestly say with Gascoigne: "My thighs are thin; my body lean and lank!"

Several ludicrous scenes are known to have occurred through the similarity of the two men, but nothing was more amusing than to see the complete discomfiture which Mendelssohn displayed whenever any allusion was made to the likeness between the composer of *Robert le Diable* and himself. His friends took delight in teasing him about it, however, and once when in Paris he took their joking so seriously to heart that the next morning Mendelssohn appeared with his hair cropped completely short. Such a step of course only caused infinitely more amusement, and it was some days before he thoroughly regained his usual good spirits.

We are also given an interesting intimate view of the Beethoven who was mere man, rather than of Beethoven the musician. The book assures us that:

Beethoven was ever on the lookout for a "life-partner." Once or twice a Mrs. Beethoven was on the verge of a realization and positive fact. Happily, the business did not come off—fortunately for the ladies!

Beethoven's temper and peculiarities made it impossible for him to live peaceably with mankind. Had he poured out the vials of his wrath upon a Mrs. Beethoven, in anything like the measure he adopted with his servants, there would have been squalls and a particularly uncomfortable time for the better-half. His diary tells us:

"Nancy is too uneducated for a housekeeper—indeed, quite a beast!"

"My precious servants were occupied from seven o'clock until ten try-

ing to light a fire. The cook's off again. I shied half a dozen books at her head."

"No soup today, no beef, no eggs. Got something from the inn at last." These are fair samples of comments on domestic surroundings abounding throughout his writings.

There is one anecdote in the endless mosaic which is particularly interesting to Americans because, presumptively at least, of the impossibility of such a matter as is described in it occurring with the great or even near-great of today. This biographer tells us that:

Handel had a habit of abruptly leaving the company with which for the moment he might be associated, upon the pretext of sudden inspiration and to make notes of the same, but the reputation which he thus acquired for devotion to music was slightly damaged forever by an unfortunate incident which had no more to do with music than with Mars. The narrator says:

Handel had great respect for good cheer, liquid as well as solid, and during the opera season used frequently to invite his chief singers and instrumentalists to dine with him at his house in Brook Street, Hanover Square. Hardly one of these occasions ever passed by that he did not surprise his assembled company by exclaiming: "Oh, I have de thought!" and then abruptly retiring to, as they supposed, write down the new idea.

But on one occasion, whether the good composer managed it so badly as to excite the suspicions of the company, or whether some enthusiastic admirer was eager to see the maestro at work, certain it is that the keyhole was called into the service of curiosity, and astonished eyes beheld Handel in the adjoining room—not filling sheets of music-paper, but enjoying a bottle of excellent Burgundy! The sensations of the guests that he had left, under false pretenses, to discuss the more humble port (which was all that he had provided for them) may be imagined.

Through no less than four hundred and fourteen pages this adept collector and compiler carries his readers from anecdote to anecdote, from incident to incident, about composers and performers great and small, and sometimes to tales of audiences and to pupils of masters known the world around. Quaint pen and ink sketches illustrate the volume at intervals here and there, but these in nowhere near the number with which books of this sort usually abound. For the popularity of his work the author depends rather upon the stories themselves, the vignettes of the day's work and the day's play of the many personages mentioned therein.

Naturally, in the space at our disposal, it would be impossible to sum-

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marize even the merest tittle of the best, the most interesting, the most entertaining and, possibly, the most surprising of these stories. One more, however, must yet be added by way of conclusion—not only because it is interesting in itself, but because it once more serves to show the almost illimitable variety of the anecdotes with which this little and very nearly unknown book is filled. We give it as it appears in the pages.

Of Critics

There is a section of critics who claim a species of omniscience—laying down the law with all the authority imaginable, and leading astray a large proportion of the public who take such criticism at their own valuation. A good lesson was once given to writers of this class:

Among the many splendid works which Berlioz gave to the world was one entitled *La Fuite en Egypte* which however, made its way before the public as being the composition of one Pierre Duere, a composer of the 17th century—according to the program of the concert at which it was first performed.

The trap was laid, and the critics fell into it.

With their usual faculty of inexhaustible knowledge, or rather inventive genius, they supplied their respective journals with glowing articles on the antiquated score which Berlioz had unearthed, while many of them went so far as to give details concerning the life of Pierre Duere and to hint at the hunting up of more compositions from the same pen.

While all this was at its height Berlioz stepped upon the scene and coolly informed all whom he met that the existence of such a personage as Pierre Duere was quite imaginary and that he, Berlioz, was the sole composer of the new music, the merits of which had

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been so unanimously acknowledged—a fact for which he begged to tender the critics his sincerest thanks!

It has been hinted that, possibly, Crowest had reasons of his own for emphasizing this especial story, very nearly at the centre of his big collection. If so, it may be very nearly the same reason for our own insertion of it, in turn, at the conclusion of this review of the Crowest volume.

Musicians, music-lovers and others, who may lay claim to more than ordinarily astute powers for sensing underlying motives and ascertaining deeply-disguised meanings, require no further elucidation on the theme in question. As for any others who may come in search of explanation—may it not suffice to recall the words of one musician of the old school, a better master of his duelling pistols than he was of his violin strings:

"Critics, come, sit up and listen! Then, departing ere ye write or even speak, BEWARE!"

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Interpretive Music for the Movies

By Joseph Fox

WITH the advent of the super-picture production, upon which huge sums of money are spent lavishly in the endeavor to attain the perfect picture, music has at last come into its rightful place as the one art above all others best fitted to put the finished production "over."

The respective arts of the dramatist and the photographer have reached heights in the struggle for supremacy among picture producers hitherto undreamed of and still the battle goes on with undiminished intensity, yet now it seems as though music is to be drawn into the fight. Astute theatre managers throughout the country are vying with each other to secure the best available talent for their large orchestras. They have learned from that greatest of all teachers—Experience—that he who appeals to the twin senses of sight and hearing is indeed possessed of the master-key to successful showmanship, and they are taking advantage of their knowledge.

Managers have come to realize that the day of the lone pianist sitting in the dark, tearing out jazz or attempting "Hearts and Flowers" by ear, as the case may be, on an instrument all out of tune, is over. People, when handing over the price demanded for the super-production, demand that they receive trimmings in the shape of music in proportion to the price of the ticket, and, what's more, they are getting it.

Instead of this lone pianist we now find large organizations of well-trained musicians (as many as seventy-five or a hundred in some cases) playing without cessation the whole feature. Instead of the rickety, ramshackle building that used to formally house the Western thriller, we now have magnificent palaces devoted to the silent art. These places are fitted and furnished regardless of cost with expensive draperies, comfortable seats, rest rooms and every other comfort that human ingenuity can devise. It seemed as though the limit in these things had been reached, and that the pictures had just about reached their height as regards an entertaining medium, when, lo and behold! it was discovered that the great and wonderful art of music had not been called upon to give the picture the greatest impetus of all.

Playing to the picture is an art in it-

self, one that calls not only for creative ability, but, in order to be successful, the leader of a picture orchestra must have a wonderful sense of fitness combined with an extensive library and a good memory.

Producers, knowing that the picture with the proper musical setting stands a greater chance of getting over, in some cases provide what is known as a cue-sheet with a production. This is a list of numbers, all timed to the minute, which have been chosen because of their peculiar fitness to the subject being shown. Some few even go further and provide the whole musical score from beginning to end. However, as this is very costly, and as all theatres have not the necessary orchestras to properly play such scores, this practice is not much in vogue as yet. But it is quite safe to predict that the day is not far distant when some similar method will be universal, for the theatre without the competent orchestra will eventually go the way of other obsolete things.

There is another objection to the complete score that will have to be overcome, before the original score can be played in different parts of the country, as the producers intend it to be. Censorship is the great stumbling block in the path of this scheme. Each city has the right to take out of each and every picture those parts which the "do-as-I-say-people" consider demoralizing to the average person. It will readily be seen that such practice, after a few cuts have been made in various places, is bound to completely ruin the sequence of the original score, and for this reason, if for no other, the business of playing the pictures has not reached the highest stage of development. When the time comes, as it surely will, that censorship is applied in a more sensible way, then we shall have the super-production fitted with the finest interpretive music obtainable and by the best of musicians. Until such time the leader of each orchestra has a wonderful opportunity to display his originality.

Music has long since been employed in the actual making of the pictures, which makes it all the more strange that the producers have been so long in awakening to the importance of this art. There are certain actors and actresses who can only cry when listening to some old melody that recalls some sad inci-

dent of bygone days. Others listen to certain strains when they want to register joy and happiness, and so on. In all picture-producing studios music is being employed more and more as a medium by the aid of which actors are the better able to act their parts in a more convincing manner.

There is only one successful way to properly cue a picture. Guesswork has absolutely no place here. The director of music must see the picture exactly as it is to be run before the audience. With pad and pencil he sits racking his brain, with more or less success, for the proper music. Each piece is timed to the minute so that all may run smoothly together. This of a necessity means that he must be familiar with practically every piece in his immense library, and it also means that he must have an uncanny sense of fitness so that he can unerringly pick out those compositions which best suit the action on the screen before him. In other words, he must live the emotions of the actors so that he can paint them in musical phrases.

When the average big production has been reviewed in this manner the leader has a list of some fifty suggestions on his pad, and now his real work commences.

Let us step into his library with him and look around. Packed on the shelves are stacks upon stacks of music: light operas, heavy operas, overtures, musical comedy collections, the latest hits from the dance halls—in fact, music of all descriptions, for he needs them all. The more complete the library, the better position he is in to fit the picture he has just reviewed. Even an ordinary musical collection of this nature represents anywhere from one to ten thousand dollars, and usually takes years of search to collect. Not only does such a library run into big money and represent years of collecting, but it must be added to all the time, so that he will have at hand the latest. It has already been stated that each picture requires some fifty pieces of music to fit it properly, so it will readily be seen why such immense collections are indispensable to the successful director. Such a library is his tools of trade; and without them he would be just another man in the pit.

Naturally there is a vast amount of work connected with so large a collection (such as recovering, cataloging, etc.), and this work must be done accurately if the leader would know how, and where, to look for certain pieces that he has called for on his cue-sheet. There are many different methods of doing this, but the one here mentioned deserves special mention, for it is about as simple as it could be and still be practical.

To begin with, all music is listed under headings—such as light, heavy, medium, and other such headings as is seen

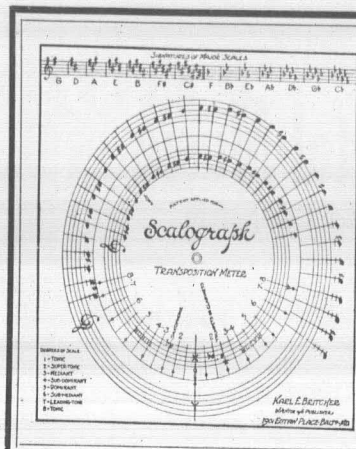
fit. Then the different styles are filed in their place. Over here we find Gypsy music. Such numbers, with their peculiar pulsing rhythm and wild airs of this nomad people, are used for giving atmosphere to the film which depicts wild roving, or other such portrayals of life. The next section is devoted to Oriental numbers. This again is sub-divided into Chinese, Japanese, Hindoo, etc.

Marches, or militant airs, quicken the pulse of the listener and make the stirring scenes for which they are played seem the more realistic to the picture fan. Storm music, sob music and, in fact, music suitable to every human emotion are to be found in the well-stocked music room of the director, all catalogued and in order.

It has long been a regrettable fact in this country that the general music-loving public have never had the chance to hear the best music, except through the medium of the phonograph or an occasional traveling organization. But now comes the competent picture orchestra, composed in many cases of talented artists, which means that this deplorable condition will be done away with—to a great extent, at least. Europe, which has long since been held up to the public as the home of everything musical, will soon find that right here in America she has a close rival. Many picture houses are devoting at least one hour a day to an exclusive musical matinee, where the best efforts of the composers are played to a crowded house of music lovers. This in time is bound to stimulate the love of good music, and will no doubt in time be duly reflected in the work of our own composers.

The modern picture orchestra will do more toward satisfying the long-felt want for music of the better class than any other medium, and it is only a matter of time until America will stand at the head of music-loving and music-making nations.

However, we digress, let us go back to the library. By aid of the notes he has made the leader picks out his music for the picture, and in due time the rehearsal is called. The music to be rehearsed has been arranged in proper sequence and we are ready to go. First of all the director runs over the music, calling each piece by name as he comes to it to make sure that each player has received his full score. Everything is right, so the music is all turned over again and we start at the beginning once more.



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Each scene has been fitted to the fraction of a minute, and of course this means that certain quick cuts from one piece to another will have to be made. The director has chosen his music carefully with this in mind of course, but still there are certain scenes that cannot be fitted without this break in the score. We will say for example that the scene shows a ball room, the dance is on—this means dance music—then the scene changes to a death bed. Obviously it would be ridiculous to play jazz for this, so an instantaneous cut becomes imperative. Then, maybe another few feet of the dance. This practice of cutting back makes for good pictures, but at the same time it creates one of the hardest problems, if not the hardest problem, with which the director has to contend. However, there is a growing tendency among the better producers to eliminate this as much as possible, and as a rule the cut-back is not used as frequently in these days as formerly. Nevertheless, it is used, and that means cut and cut quick.

After one performance the capable leader has the show at his finger ends, and the cuts are anticipated so closely that the music goes on with scarcely a noticeable break. So the leader marks certain passages in the score that make for easy cutting, and at rehearsal the performers are apprised of these breaks. After this has been explained all through the score, the rehearsal proper commences and then for an hour or two, or possibly longer, the "frolie" is on.

From the above it will readily be admitted that playing the pictures is not at all the easy sinecure that most musicians imagine, for the perfect musical

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setting must be cued properly and played well, with each cut made smoothly and effectively. If this is done, and the picture fails to go over—the fault lies with the producer, not with the musical director.

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*Mi Amada (My Beloved)..... Norman Leigh Danza de la Manola	*Powder and Perfume..... J. Frank Devine March and Two-Step	*Silly Pichin..... Wm. C. Isel Fox Trot Rag	*To Te Amo (I Love You)..... Walter Rolfe Tango Argentino
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