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### SYNOPSIS OF COURSE

- |                                    |                           |                    |                           |                            |
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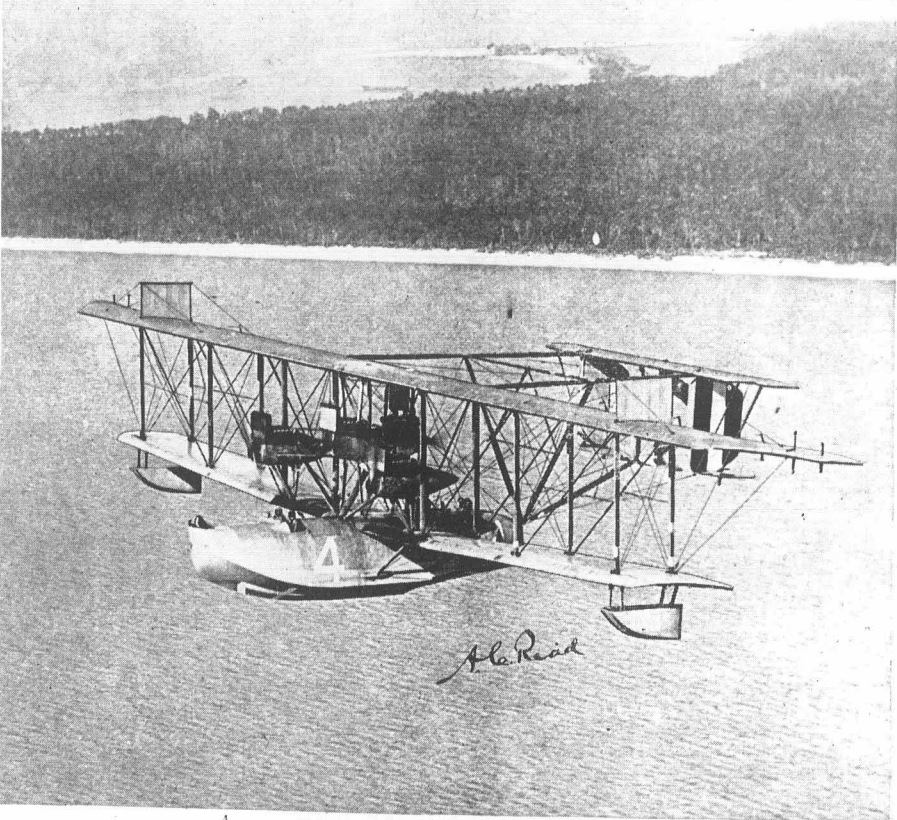
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**Music Mart Meanderings**

**S**PRING axiom: No Man plants straw and expects to harvest a crop of wheat.

A spring message, to take away the taste of any spring medicine: Shovels and hot drinks are taking a back seat to ball bats and cold things. If he hasn't already made the push, young-boy icebox is pushing old-man furnace right off the reserved row, and nobody cares a hoot in hades—the place where they say coal belongs and ice doesn't linger—so it's up to everybody to let out a lot of hoots to show that the liver has swung into its spring gait.

Here's another little thought for a tonic: Maybe it'll be the "last straw to break the camel's back," but it's about time to plant the coin for that new straw lid. Apropos, when doing a losing chase down the street in and around autos chasing after your new "straw" a happy thought with which to out-chase inward "cusses" is to remember that "straws show which way the wind blows"—in this case, most likely blowing in the direction of the nearest lid shop if you can raise the "wind" for a new one. Here are a few meandering straws to show how the May wind is blowing in the Music Mart:

"Ala Moana" is coming East. No, "Ala" isn't a she, but she's an it—a novelty Hawaiian fox trot by Bob Lukens and John Noble. It will be exploited by the forces of Irving Berlin, Inc., this firm having completed negotiations for taking it over from the Florentine Music Company of San Francisco.

Talk about a marathon endurance record in dancing! "Song hits with cupid tunes," as Julius Pollock, music publisher, of Chicago, calls his publications, are marathoning merrily along all the time and not bragging about record.

It must be "Some Stuff" when it's featured by the Art Kahn, Roy Bargy and Vincent Lopez orchestras, and it's the same "Some Stuff" (a sensational piano solo with an orchestration if you want it) that's published by Lindsay McPhail of Chicago.

"Can You Forget" "The Country Flapper"? Bet your last coin flipper you can't when you once hear 'em, for those are two hits in the song fox-trot world; the first one by Hugo Frey, the second by Jesse Winne, and both published by G. Ricordi & Company of New York City. "Russian Rose" (a Ferdie Grofe and Peter De Rose product) and "Song of Long Ago" (another Frey number) are two more of the same kind of hits published by the same firm.

Here's a straw that doesn't point across the ocean bolshevikwards, but to the home side of the Atlantic and pianowards, although it's a pointer for a new "Russian Rag." Its composer, Mr. George L. Cobb, has just rewritten and musically renovated his famous first (but not yet old) number of that name, putting in a little bit more of Rachmaninoff's "Prelude" together with all the up-to-date effects of modern harmony and syncopation. "Stage players will find the 'New Russian Rag' a most effective and applause-getting solo," says its publisher, Will Rossiter.

Jess keep on shinin' all yuh wants tuh Mistah "Swanee River Moon," kase I wus bo'n ob er "Coal Black Mammy" an' has "Loose Feet" when I se "Struttin' at the

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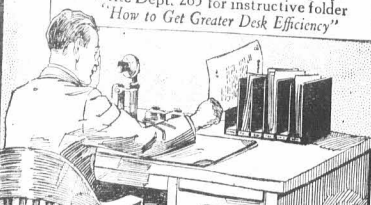
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Strutters' Ball," an' yuh cain't git me "All Muddled Up" an' han' me out no "Black Cat Luck" when I'se swingin' tuh dem "Clover Blossom Blues," no suh! An' mo' ober, I isn't "Runnin' Wild" lak' in tellin' yuh dat "When Francis Dances with Me" an' we uns am steppin' out dem slappin' "Satanic Blues" it don't mak' no diffunce ef dem ol' "Hawaiian Chimes" am sayin' "Three O'Clock in the Morning," "Ha-Wa-Ya"! If this black straw gets anybody's goat, don't vent your spite on us but take it out of the catalog of Leo Feist, Inc.

Here are a few gossip straws bunched together in what might be called:  
*Music from the Mill of Jack Mills, Inc.*

This publishing firm put over a little music stunt on more than 1500 talking machine dealers and executives of phonograph companies who were attending the annual banquet of the Talking Machine Men, Inc., at the Pennsylvania Hotel in New York City on April 25th that gave a strong "Gallagher and Shean" touch of color to the affair. The stunt, which caught on with much favorable comment from the banqueters, was placing on each table souvenir copies of the firm's newly published "Mister" book of the famous "Gallagher and Shean" verses, and as Ed Gallagher and Al Shean were both among the celebrities present their celebrated song drew more than the customary cheers.

At the recent opening of the Yankee Stadium, Lieut. Sutherland's Seventh Regiment Band played "Mister Gallagher and Mister Shean" no less than four times, with almost the entire capacity crowd whistling the choruses.

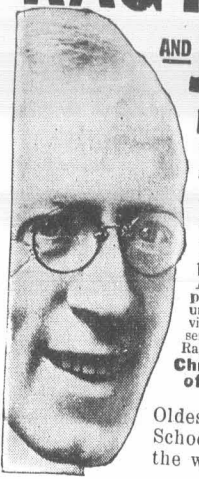
A new song, which characterizes as a "sermon ballad," has just been issued by the Mills firm and is reported as already a "show-stopper" with many acts throughout the country. The lyric is by Al Dubin (writer of "All the World Will Be Jealous of Me," and other successes), Rath and Garren are the composers, and the title of the new song is "Just a Girl that Men Forget." It will be given wide exploitation as the "house-ballad" of the "House That Jack Built"; clergymen, writers and men of affairs will be invited to give their opinions of the number, and news syndicates will give it broadcast publicity.

As a last Mills straw that is all to the wheat and no straw, Joe Mittenhal has signed off with himself as an independent publisher and signed on with the Mills concern as its sales director. He also has signed over to the same firm the entire former Mittenhal catalog which signed up such good selling numbers as "Tell Her at Twilight," "The Fire Laddies," "I'll Take You Home Again, Pal O' Mine," "The Flirt," "The French Trot" and others. Some signing for the Mills music mart!

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# MELODY

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## The World's Greatest Heart Song

"Mid pleasures and palaces, wherever we may roam,  
Be it ever so humble there is no place like home."

ONE hundred years ago this month, May 8, 1823, "Home, Sweet Home" was sung for the first time in public as one of the numbers in an English opera—*Clari, The Maid of Milan*, then playing at Covent Garden in London, England. In writing his personal memories, W. T. Parker, an oboe player, said of the song: "Miss M. Tree's song, 'Sweet Home,' is a beautiful specimen of taste and simplicity. This air, charmingly sung by Miss Tree, was honored with tumultuous applause and an encore. The music of this piece is altogether of a very superior description."

On the morning following that century ago performance, in discussing the opera as a whole, the critic of the *London Times* wrote: "With the exception of Miss Tree's first song there is not one number that will linger on the ear or be recalled to memory." These words were prophetic, for that "first song" was "Home, Sweet Home," a song which has "lingered on the ear" for one hundred years and which within one year after its first singing was currently reported to have aggregated 300,000 copies in its sales.

Within five years after its advent in public the song had encircled the earth, for it was reported by a globe-trotter as having been heard in Arabia, while within the hundred years which have elapsed since its birth the number of times this quite unpretentious song has been sung by world-renowned prima donnas as concert encores to pretentious operatic arias is far beyond estimating. Also, within this same period the song has been utilized as theme for many other compositions, one American popular song of the early eighties that so used it selling into the millions. Recently (the latter part of April last), and close to its approaching centenary, a straw vote taken by one of Boston's big dailies to ascertain which of our popular songs is best loved by the people was overwhelmingly in favor of this immortal Home Song. The strange anomaly of it all is that with a song so widely known, broadly sung and universally loved so little is known concerning its origin—the writer of the words, the reason for their writing and the tune to which they were set.

Though America lays just claim in right and title to "Home, Sweet Home" because its author and father of the song was a man born, reared and educated in this country, and who later represented America as a foreign consul, nevertheless the song cannot be said to be strictly American, as the lyric was written for the libretto of an opera composed by an English musician and produced in a London theatre; neither can it be called English, as the tune to which the

words were set was not original with the opera's composer but simply the suitable arrangement of an old foreign folk air.

Again, although his words were set to a tune heard by the librettist in Italy and also known to the composer as an old Sicilian air, because of its Anglo-American progenitors the song cannot be called Italian. Quite clearly, then, the song in its entirety is not of any one distinct nationality and might be termed cosmopolitan, in that it has an American-Italian heritage of words and music that were utilized in an English opera built upon a French play embodying a Swiss-Italian story translated and adapted by an American. In reality, however, by universal adoption the song is now international, for "Home, Sweet Home" is the great heart song of practically all civilized singing people of today, yet let it not be forgotten that it was founded and fathered by an American.

As everybody should know, yet many do not, the sponsor for "Home, Sweet Home" was John Howard Payne. The composer of the tune for which Payne furnished the libretto and the arranger of the air to which was adapted the "Sweet Home" lyric was Sir Henry Rowley Bishop, who was born in London on November 18, 1786, and who was knighted because of his devoted service to the cause of English music. The first singer of this now immortal song was Anne Maria Tree (1801-1862), a mezzo-soprano who made her debut on the English operatic stage as "Polly Peachum" in John Gay's *The Beggar's Opera* at Bath, England, and who was given the title role in Bishop's opera *Clari*. (Incidentally, Gay's old opera was recently revived in this country as a novelty.)

After its first singing by Miss Tree, "Home, Sweet Home" leaped into instantaneous popularity and became the "best-seller" of the day. Current report also claimed that this popularity netted an estimated profit of \$10,000 to the publishers, not one penny of which was ever extended to the author of the song which had caused its acerring; neither was the author's name inscribed on the title pages of the earlier songs, nor was he even paid the compliment of being gratuitously presented with a printed copy of his song. It is told, however, that for Miss Tree its singing won both a home and a husband through the song's power of appeal.

It also is told of Mme. Jenny Lind, the wonderful cantatrice who toured this country under the management of P. T. Barnum and was known as "The Swedish Nightingale," that at her last concert in Washington during her final tour of

(Continued on Page 7)

## An Interview With Arnold Johnson

Pioneer in Orchestral Syncopation

By A. C. E. Schonemann

SOME twelve years ago an awkward boy in a new suit of clothes, blouse waist, and with rosy cheeks transferred the scene of his affections from the baseball lots and swimming holes of the northwest side in Chicago to a Chinese restaurant adjacent to the loop, where for a weekly stipend of \$14 he was to play piano solos, supply accompaniments for entertainers, change records on the phonograph and in general utilize his knowledge of things musical for the edification and amusement of the patrons of the café.

The boy, who was Arnold Johnson, has in the years that have followed his debut in the old Chinese restaurant, run the gauntlet of his profession. Back in the old days—the days when possibilities always outweighed the actual returns—Johnson pounded a piano half of the day and most of the night in a little bar off May street, San Francisco. This may be the extreme but is fact nevertheless, and at the other end is the work Johnson is doing today—touring the country with his own orchestra of twelve men and turning out monthly releases of phonograph records under a contract which he signed recently for two years.

Arnold Johnson is a quiet, unassuming man with a youthful face; his gestures are emphatic, his face is intensely expressive when he discusses his work, and there is the ring of sincerity in his voice when he describes what he calls his "break into the game."

Johnson has served an apprenticeship which, when considered from almost any angle, has been exacting. If he was not versatile in the beginning he has cultivated that quality through the experience he has gained, and his work has carried him from coast to coast during a period of ten years.

A half-hour interview with Arnold Johnson will convince almost any person that he has succeeded largely because of his unflinching persistence. It is to the credit of any man to aspire to lofty ideals, especially in the popular orchestra field where competition is keen, where personality counts for so much and the power to sense what people like and dislike is paramount to all. For all of these and for their attainment Johnson has served a course that has been rigid in its demands and strenuous in its requirements.

Arnold Johnson when a youngster entertained an idea, the germ of which was a desire on his part to become a concert pianist. When a boy he studied piano, his first instructor being one Oscar Schmal. Later he spent three years with Emil Lieblich, and devoted some time to a course in harmony with Adolph Weidig.

Despite his desire to become a concert pianist he accepted various engagements in dance halls and cafés, and between the years 1911 and 1913 he played at various times in a dozen or more places of amusement and entertainment in Chicago, including the Venice café, the De Jonghe and the old Edelweiss café.

Some of Johnson's friends discouraged him from continuing his musical activities, especially in the popular field. This opposition became pronounced when Johnson accepted a position to play accompaniments during an engagement on the road, the alluring part of the contract being a salary that assumed the proportions of a bonanza to Johnson, and what was of still greater importance the assurance of a return ticket to Chicago when the engagement terminated in San Francisco.

Some months later, at the conclusion of the road work, Johnson took stock of his assets and discovered that one was a return ticket to Chicago, another was the encouraging condition of his finances and the third was a desire to chuck the return railroad ticket and remain on the coast. The decision

to cast his fortunes with the musical fraternity in San Francisco triumphed, and then followed a succession of jobs of such a number and variety as to test the patience and musicianship of men who were more accustomed to the ways of the world than young Johnson.

The culmination of those trying days was Johnson's work at Tate's in San Francisco. Here with his orchestra he was a friendly competitor of Art Hickman and his orchestra, the last named being one of the pioneers in the field where incidental effects, dynamics and close harmony were given first consideration in preparing orchestra arrangements.

From California Arnold Johnson and his orchestra went to New York where they played engagements at Reisenweber's café, the Café de Paris and Pelham Heath Inn. Other engagements followed at Atlantic City at Martin's café; at the Adelpia hotel in Philadelphia; the Oriole Terrace, Detroit; the Casino, Miami Beach, Fla., and at El Carmelo, Havana.

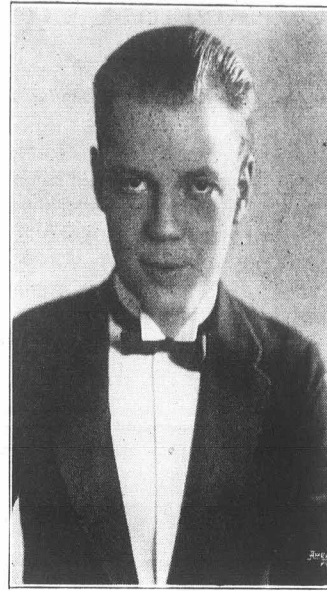
Hard work and the desire to make good are two factors that have always been a part of Arnold Johnson's program of action. Today he attributes the success he has attained to the fact that he had an ideal in the beginning and that he has worked persistently to attain that ideal.

"Any of the men who have succeeded in the popular orchestra field have done so through hard work," said Johnson. "Fifteen years ago a dance orchestra was just a dance orchestra and no more. Rehearsals were few and far between, there was no individuality about an orchestra, and the personality of any one man seldom if ever permeated the organization. The work was exacting, the pay small, and often the men would start work at 9 o'clock and play until 1 or 2 o'clock the following morning for \$5 or \$6.

"Art Hickman while on the Pacific Coast utilized his own ideas in the presentation of his numbers, and Paul Whiteman went a step further by preparing his own arrangements in which new and novel features were introduced. Hickman and Whiteman worked along definite lines; there was a certain amount of individuality in their work as musicians as well as in the orchestras they organized.

"The work of Hickman and Whiteman brought a certain prestige to their orchestra that came because each man worked from an angle that had never before been developed. Instead of accepting stereotyped arrangements for six, eight or ten men, Hickman directed his men to play a number according to his interpretation. Whiteman and Ferdie Grofe perfected original scores, and the former has revolutionized orchestra work by introducing the special arrangement.

"In the days when Hickman and Whiteman started, a musician who could fake and inject something out of the ordinary into his work other than what was on the printed man-



ARNOLD JOHNSON

uscript was invaluable. Very often the expert sight reader was given second place when his skill was matched against the man who could do a good job of faking."

Johnson, in discussing the subject of faking, told the story of Whiteman's dismissal from the orchestra at Tate's in 1913, because Whiteman could not fake. Whiteman revels in telling this story, and Johnson laughingly embellished the tale by admitting that he was the man who "fired Whiteman because he couldn't fake."

"Jazz music has not run its course," continued Johnson. "It will be in demand for a number of years, possibly five or longer. American people enjoy dancing, the present form of music appeals to them, and judging from the money being invested in new dance halls from time to time we have every reason to believe that jazz is not going to die out soon.

"The services of several men are utilized in making our arrangements. One man, Edward Sheasby, specializes in Oriental numbers, another works on arrangements that offer a field for effects and dynamics, and the other men in the orchestra assist in the details necessary to perfect scores.

"We have a code we use in our work and rely upon it to build up a score. The interpretation of a song will depend largely upon the song itself. It may carry an odd introduction, possibly something freakish, or the melody itself may stand out in a couple of bars. The chorus invariably gives the arranger an opportunity to inject variety. We use four choruses and utilize various combinations of instruments to produce any one of the countless effects that one can draw on to put a song over.

"Versatility in this connection is an important factor, and as we have eleven men playing forty instruments we endeavor to develop every angle from a musical standpoint in presenting every number. One may use the reeds or the brass in developing a theme; odd combinations such as a violin and trombone may be used effectively, and a trio of saxophones can be used to a good advantage at times.

"For years I have worked to perfect what I regard as the symphonic side of the orchestra, hoping to work in rich counter melodies and close harmony. The public, however, demands a certain amount of what we call 'low stuff'—plain jazz with punch and snap—and we are now trying to meet this demand.

"The popular dance orchestra today has three jazz instruments and one is about as effective as the other. They are the cornet, clarinet and trombone. To play any one of the three in the modern syncopated orchestra today a man must be a musician in every sense of the word. The demands on the popular dance or café musician today are such that he must be an artist in all that that word implies.

"There are double sharps and flats, cadences, unusual progressions, countless changes in keys, transposition, and topping them all manuscript that at times is bewildering. Many hours must be devoted to rehearsals because a new manuscript presents infinite details that must be worked out to insure the proper presentation of the number.

"It is no wonder that many men with symphony orchestra experience find it difficult to qualify when they are confronted with the scores that are being made for popular dance and cabaret orchestras. Playing symphonies, overtures and standard numbers by the masters is one thing, but handling manuscript turned out by the modern specialist in arranging is another, and requires versatility that is staggering.

"The modern high-class dance orchestra is made up of musical specialists, and while some of the best musicians, including symphony men, go into this work, there are many who with all their experience and knowledge of music find it difficult to handle popular orchestra manuscript until they have learned the tricks of the game."

Mr. Johnson has written a number of popular songs, and the numbers he counts among his successes are "The Lovelight

in Your Eyes," "Sweetheart," "All for You" and "Oh." "Song writing," he says, "is a matter of inspiration and then hard work in building up a theme.

"Good lyrics are in demand," said Mr. Johnson in discussing the subject of song writing. "The man or woman with ideas and the ability to put them into effective lyrics is being sought by song writers and publishers. Originality counts in writing popular music. People can detect the new and novel and they don't hesitate to express their approval if a song or the method of its interpretation appeals to them.

"No one can predict just what form our music will take tomorrow, but I believe we are going to have better music, music of quality and finish and very little of the type that some call 'slapstick.' The people who dance and patronize moving picture houses like some of the old-fashioned jazz effects, but they prefer music that has color and is free from the extreme jazzy features that were once used. The trend of popular music is toward the melodies that are beautiful, harmonious and expressive of finer emotions of people."

### The World's Greatest Heart Song

(Continued from Page 5)

America she recognized Payne as one of her audience. Stopping short in the midst of her program and focusing her attention directly upon Payne, with all the consummation of her wonderful artistry and with the full power of her glorious voice the great diva sang "Home, Sweet Home" to and for its author. It was a moment of tensed emotion. The vast audience is said to have sat transformed and electrified under the spell of the singer's rendition, while Payne himself was deeply moved by such singing of his song and intensely gratified at the gracious honor conferred by so great a singer.

John Howard Payne was born in New York City on June 9, 1791. He was the sixth of a family of nine children born to William Payne (a school teacher of English ancestry) and Sara Isaacs Payne (a German Jewess who had come to America from Hamburg). Young Payne was intended for and had entered college, but his father's death forcing him to abandon collegiate ambitions he entered the theatrical profession, making his debut as an actor at the old Park Theatre in 1809. After appearing in some twenty old plays, first in New York and then in London, Payne turned to writing for a livelihood. He wrote two books of poems and a series of articles on "Our Neglected Poets"; was editor of several small and always fleeting magazines, and translated and reconstructed foreign plays for the English stage. All told there were eighteen of these plays, *Clari*, *The Maid of Milan* being the eighth that later was adapted into an opera.

His existence along literary lines was somewhat precarious for a time, but eventually he secured a foothold at the Drury Lane Theatre in London as a sort of staff writer, although at the time he was living in Paris. His greatest success in this line was with a play called "Brutus," yet shortly after its production at Drury Lane early in 1822 young Payne awoke to the disagreeable fact that the manager of that theatre, R. W. Eliston, was one who did not trouble himself over much as regarded paying a playwright, and only in small amounts when he did trouble to pay.

But neither genius nor talent can long exist on air and promises, so acting on the advice of Washington Irving, who like himself was then a young man living at Paris, Payne transferred his work and allegiance to the Covent Garden Theatre in London, and it was there that he came into contact with Bishop, who was the music director and who wanted an opera. Prior to his personal connection with Covent Garden, Payne had submitted three of his plays to Charles Kemble, manager of that theatre, for a possible acceptance. *Clari* was one of the three and the one transformed for Bishop.

The play was a transmutation of a French drama, and its

## Mary Adele Willis

Organist at Circle Theatre, Portland, Ore.

By Maude Stolley McGill

HAD one happened along North D Street in the little town of Minnville, Oregon, one Saturday morning in October a certain number of years ago, he or she would have seen a pretty little, plump little, girl about seven years old skipping gaily along with a "First Exercises for the Piano" hugged tightly to her breast. The pretty little, plump little, girl was Mary Adele Willis en route to take her first music lesson, a privilege she had coveted ever since she was big enough to reach up to the piano keys and "plunk" with her baby fingers.

From the date of that first lesson and extending through the following six or seven years, the life history of little Miss Willis reads about like that of any small-town child. She went to school of course, and received visitations of measles, mumps and several other afflictions considered as necessary evils in the child life—in short, she was a normal little girl in every respect except music, and in that she was and still is decidedly exceptional.

The question of good piano teachers in a small place is always largely problematical. Often a really good instructor from some nearby city comes into the



MARY ADELE WILLIS

town to teach, but after a few weeks the zeal of many of the early enthusiasts wanes. They desert the ranks, thus making it impossible for a continuance of the class with its diminished membership. Then there also is the resident musician, generally a lady of sterling qualities whom all respect and admire—one who needs the money, but who withal is a mighty poor teacher of music.

Occasionally a gifted musician comes to the little town to visit and consents to take a few pupils while there. At the expiration of her (or his) stay this temporary teacher departs, leaving the students with a few half-formed habits; old ideas have been uprooted, but the new theories are so lightly implanted as to be of no practical value. Once in a blue moon there may be found a small-town music teacher embodying all the advantages before mentioned and with none of the drawbacks, but this so rarely happens that it is hardly worth mentioning. It was with all these types that the small Adele studied, but she possessed such a true sense of musical values that she seemed to absorb only what was helpful and accurate, unconsciously rejecting faulty, incorrect advice.

After a very few years spent with the

story was that of "Clari," a young Swiss peasant girl who under promise of marriage has been inveigled from her humble home by an Italian duke, and is practically a prisoner in the pretentious villa of the duke while he is vacillating between the two horns of a dilemma—an honest and sincere love for the girl and the hesitancy of a nobleman to wed with a peasant. Such is the situation when the opera opens, and this is reflected in the lyric of "Home, Sweet Home," the opening song of "Clari" when she first appears in Act I. Later, in Act III, the melody is again heard and the words are sung by peasants.

It should be evident from all this that no truth existed in the many wild stories told about Payne and the words of his song—one such being that he was a wandering vagabond in the direst straits of poverty, and that the words of "Home, Sweet Home" were evolved from the distressed mind of a hungry, houseless, homeless wanderer while looking one night into the windows of a happy though humble home. As the opera shows, the words were written by the librettist to fit the situation and that is all.

That Payne at times was touched by the fire of wanderlust is undoubtedly true, but that he was ever a vagabond is untrue, as letters to his brothers in this country show that he kept in touch with home while he was abroad. It also is true that he never was in affluence, but never was he in abject poverty and distress, and though never morbidly unhappy he was at times given to moments of melancholy, which may have imparted deeper feeling to his song than would the mere filling of an operatic stage situation.

In 1832 Payne returned to America, forsook the dramatic and eventually entered the diplomatic. In 1842 he was appointed consul to Tunis, Africa, was recalled in 1845 because of a change in the administration, and re-appointed in 1851. He died at Tunis on April 9, 1853, and was buried there in St. George's Cemetery. For thirty years his body rested in foreign soil. In 1882, through the patriotism and supreme

generosity of a fellow countryman, William H. Corcoran of Washington, D. C., plans were started whereby all that remained in the mortal of the man who had given the world an immortal song should be brought back to his own country and accorded a national burial. These plans were consummated a year later.

On the afternoon of June 9, 1883, the ninety-second birth anniversary of John Howard Payne, a vast multitude was gathered at the national capital of America to witness a most impressive event. Huge grandstands extended far along Pennsylvania Avenue, the greatest thoroughfare of Washington, and on the executive reviewing stand were assembled Chester Allen Arthur, the President of the United States, and his cabinet. On other nearby stands were the entire memberships of both Houses of Congress, members of the United States Judiciary, members of the diplomatic corps, the highest officials of the army and navy, representatives of every State in the Union and distinguished foreign representatives.

All of this vast concourse of people and gathered notables had assembled to pay reverential honor and respect at the last service held for—not some great, outstanding figure of national fame; not for some great army or navy official or soldier or sailor hero; not some renowned painter, sculptor, singer, orator or writer, but for the man who unwittingly and without knowing during his living aught of fame or honor or plaudits for what he had done had written a simple home song.

At 4 o'clock in the afternoon the great procession of many bands and thousands of slowly marching men in martial uniforms defiled through the great, beautiful avenue between massed thousands of reverent humanity—a grand escort of honor to the plain funeral carriage of glass drawn by four white horses and bearing the casket of the man who had given the world "Home, Sweet Home." Slowly and stately the solemn cortege wound its way to Oak Side Cemetery, and there today in his native soil is the grave of the man who wrote The World's Greatest Heart Song.

## 'Cross the Rockies

MARCH

ARTHUR C. MORSE

PIANO

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MELODY

ff

1 2 ffz

TRIO

ff mf 2d time f

MELODY

1 last ffz

f ff

f ff

f ffz

D.S. al MELODY

# Pasha's Party

DANCE IMPROMPTU

GEORGE HAHN

Allegro

PIANO

*ff*

*mf*

*mp*

*f*

*cresc.*

MELODY

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*mf*

*ff*

*f*

*mf*

*f*

*ff*

MELODY



14

*mp*

*mf*

*f marcato*

MELODY

15

*mf cresc.*

*ff*

*mf*

*mf*

*ff*

*ff*

last

R.H.

L.H.

1

2

D.S. al MELODY

# By An Old Mill Stream

NORMAN LEIGH

PIANO

*Allegretto Moderato*

*mf* *delicato*

*rall* *a tempo*

*allargando*

*cresc.*

*a tempo* *molto rall.* *a tempo*

*f* *mf*

MELODY

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*poco rit* *a tempo*

*rit. poco a poco*

*molto rall.* *a tempo* *molto rall.*

*mf* *mp*

*amoroso ma con moto*

*p* *ritenuto*

*a tempo*

*cresc.*

*poco rall.* *a tempo*

*f cresc. poco a poco*

*poco rall.* *a tempo*

*ff*

MELODY

3 *marcato* *marcato* 3

*allargando* *u tempo* *f* *ff appassionata* 3 3 3 3

*fff* *allarg.* *ff a tempo* *poco a poco dim.*

*rall.* *molto rall.* *p* *mf* 7 8

*D.S. al*

**CODA** *poco a tempo* *p*

*mf* *dolce* *lento arpegg. cresc.* *accel.* 8 *f*

MELODY

# IRVINA

INTERMEZZO

WALTER ROLFE

Composer of "Kiss of Spring" Waltz

Allegretto Moderato

PIANO *mf*

*mf*

*f* *mf*

1 2

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MELODY

The musical score for 'MELODY' is presented in piano format across seven systems. Each system consists of a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). Performance directions include *rit.* (ritardando) and *a tempo*. The piece concludes with a final *ff* dynamic marking.

## MELODY

## MELODY

various types of preceptors mentioned, an exceptional one was found in Mrs. Lynn Laneefield, who was employed in the Baptist College at McMinnville. From this lady Adele took a fifteen-minute lesson every day after school, practising every morning from forty-five minutes to a full hour. We are told by the best possible authority, namely, Miss Adele's mother, Mrs. Catherine Willis, that she never had to even remind the little girl to practise as she was always eager to go to the piano and get to work.

Adele's progress under Mrs. Laneefield's efficient guidance was truly remarkable, and wonderful castles were built around her future, which were all brought crashing to the ground by the death of her father, Edward H. Willis, in July, 1910. The bereaved family was reluctant to leave the scene of their one time happiness, but the future in McMinnville held little for them artistically or financially and they finally moved to Portland, Oregon, about a year later.

For the same reason which induces some workmen to try to fit a round plug into a square hole Miss Adele, entered the employ of the Pacific Telephone and Telegraph Company, but the work of "hello girl" got on her nerves and she cried from once to many times each day until Mrs. Willis, between keeping house and acting as official comforter, became almost a nervous wreck herself.

In the midst of their troubles, an acquaintance employed in the telephone office suggested that Miss Willis get a position as pianist in a motion picture theatre. No sooner spoken than acted upon, and accompanied by her mother as bolsterer she went to the office of the "People's," one of the leading photoplay houses of the city, and made application for a position. When asked if she belonged to the union, Miss Willis looked blank. Outside of wearing apparel she didn't even know what "union" meant, and becoming cowardly because of her ignorance she reversed face and fled from her interrogator, with Mrs. Willis bringing up a dignified rear. Looking back to those days, in the largeness of her later experience Miss Willis says laughingly, "It's a good thing cows were kept off the streets of Portland. I was so green they surely would have eaten me." However, she is made of the stuff which spells success and one failure could not quell her ambition. Instead, she answered ads and ran down elusive trails until she had, as she says, "A haunted, hounded look."

She finally listed her name in an exchange conducted for the purpose of bringing together the M. P. people wishing to purchase anything used in the business with those wishing to sell. By

means of this listing she gained an opportunity to sell her musical ability to a little suburban theatre at the dazzling salary of \$10.00 per week—every evening—with Saturday and Sunday matinees—but it was a beginning. The managers of the house were about to sell, but they engaged Miss Adele as soon as they heard her play and she helped to finish their tenure of the theatre with pep and melody. The new owners brought their own pianist (a relative) into the venture, but her former employers found occupation for Miss Adele in an associate suburban theatre.

Apropos of the last named position, it might be interesting to mention that "Pickles and Peppers" being very popular about that time Miss Willis played it continuously and solely for one whole week. Then the cashier, who had shown a kindly interest in her welfare, naively suggested that some more and some *different* music would be very fitting and much appreciated, so our young pianist purchased a waltz and alternated its performance with that of "Pickles and Peppers" for another week. After that she awoke to the needs of her calling and invested a goodly portion of her weekly salary in new and appropriate music.

At the expiration of two years, being desirous of getting into a city theatre, she joined the musician's union and annexed herself to the working staff of the Portland Amusement Company, owning and operating a number of picture houses in the busiest parts of the city. After several months in the Casino at 4th and Burnside streets she was offered a position in a second house belonging to the company if she would become proficient in playing the pipe organ.

Again rising to the occasion she took lessons from Prof. H. S. Perkins, a well and favorably known teacher and performer on both organ and piano, and after an incredibly brief period was qualified to take her place as organist at the Globe Theatre, 11th and Washington streets, a position she held capably for nearly two years. Her services were then sought by the management of the Cirele, a popular priced photoplay theatre on 4th street near Washington in the heart of the city, and she was offered a substantial increase in salary to play both organ and piano. She is still at this post which she has retained for five years, and it begins to look as though she has a job for life.

Last fall the owner of the Cirele, Col. G. T. Woodlaw, introduced a practical idea of fraternal helpfulness among his assistants that the writer believes has never been adopted in any other amusement house in the country. The Colonel has always taken a vital interest in his theatre, from the pictures shown upon

its screen to the janitor work done about the building. As the volume of business doubled, trebled and then some, due largely to the hearty co-operation between his employees and himself, Col. Woodlaw wished them to enjoy the fruits of their labor other than by simply drawing their salaries. Therefore, he called them together and with a few well chosen remarks presented each person with one or more shares of stock in the business, one share being given for every four years of service.

Miss Willis is, according to her mother and the data just given, practically a self-made musician, but so eager is she in her pursuit of musical knowledge, so gracious in accepting any little help proffered by others, that she has accomplished wonders with a small fraction of the instruction usually considered indispensable. Always ardent in practise, it is nothing for her after putting in a hard day at the theatre to return home, eat a bit, then sit down to her piano and work on a hard passage or dream over some strain of beautiful melody. She says it "rests her." Think of it!

Nothing has been written regarding Miss Willis' age. That is because she is—well, because she is a woman. But this much may be admitted—she is under, a good deal under, thirty, and says if she lives fifty years more she will never be any older than thirty-two. Our readers, noting the "Miss," will know that the lady is still unmarried. The reason for this is not known. Perhaps because she is of a retiring, not to say bashful, disposition; also, because a six or seven-hour day at an organ is not conducive to social activity; then, too, freedom, accompanied by a good salary, makes a most harmonious duet. In any case, those who are closest to her know that whenever she decides to make some gentleman happy she will bring into the business of matrimony all the loyalty, enthusiasm and thoroughness that has brought her success thus far in musicianship.

## WHAT ARE EXAMINATIONS?

By Frederic W. Burrey

IT is a pity that in some places the art of music is subjected to devices and schemes that often savor of what some would call "bunkum." Certain examinations and "graduations" would justly come under this head.

I see that many schools outside of music are doing away with the examination at the end of the term and substituting a daily record of the pupil's work, thus really giving the best kind of examination. In music such a method of reviewing would seem to be desirable. Instruction in music calls for individual treatment, a co-operation between student and teacher.

# PIANO PLAYERS! TEACHERS!



In the above demonstration on "Filling In" sustained notes arranged for Piano, the large notes (stem down) can be omitted in the measures where the small notes occur. See 1st, 3d and 5th measures. The whole notes must be accented and sustained a la "Ped." The tied quarter note must be played as though the tie was omitted. The bass notes are played "as is." Use same bass for example No. 2 which illustrates a different model of "Filling In."

These models of "Filling In" can also be tried out on Sax., Flute, Violin, etc., by playing the upper note only where the Chords occur.

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We have heard of men of world-wide reputation who are not above lending their signatures to certificates of graduation, when they personally had practically nothing to do with the "graduate's" lessons. A man of talent has no need of nor desire for medals and parchments. Indeed, they rather would tend to lower his caste. And who hears of titles and degrees in connection with the musical celebrities out on the stage and in the limelight of the world's inspection?

Titles nowadays are getting to have a cheap look about them in all phases of public life. We are beginning to realize that the great ones are after all only common ordinary fellows like ourselves. If they are great it is because they work and concentrate and patiently make good use of that brain substance which is the prerogative of every man, one and all. We all know that a convex here often means a concave there, and that geniuses are notorious for their ignorance in lines outside their capacity. How many "dunces" have grown to be smart and successful men and women!

A teacher should learn to act in sympathy with the pupil's real nature and character. This will help the unfolding of talent that is latent in every one. Every individual has a code of ethics or conduct of his own. But in a

school a teacher's personal conscience too often has to come in line with the rule of the institution, his own brain being warped into what he knows is musically reprehensible.

After all, every one of us is really self-taught, education being a matter of unfoldment aided by experience. What we call genius is that brave generating from within proudly defying authority and precedent and giving the world a new form of art.

That is what the world wants—always something new. The future is the golden age of the artist, and the artist really lives in the future—even now, the eternal present. Indeed, with compass and measuring rod the scientists now prove the age-long contention of seers and philosophers that ends and beginnings are dreams, time and space convenient fictions—the illusion of appearances. We are getting the psychological view of things and finding that after all the poetical side of life with its beauty and music is actually nearer the real, the centre, the absolute.

Let us therefore not confine and formulate the study of music in narrow classes with outworn labels and ticketings. Music is the aspiration of soul seeking to break through the sordid conditions of our selfish civilization. It represents love and power and creativeness;

first to amuse, then to uplift, giving interest and entertainment followed by culture and illumination.

Theory and technic there must be, with earnest study. The machinery of lessons is to be made use of, tuition is for our service. How many young pupils are discouraged through a false method of teaching, with its useless drudgery and severity that may lead up to certain "successful" examinations when superficial results are produced in recitals that present only the commonplace "show-off."

The right kind of musical instruction, and for that matter any kind of education, is when there is a friendly co-operation between student and teacher—the latter learning as much from the former as *vice versa*, giving out from the fund of experience and saving the pupil from some roundabout steps in study which if working alone without a teacher might have to be made.

Every pupil is in a class by himself. We are always students in the infinite realm of music. Its vistas are constantly spread out, always new fields before us. We never "finish," never "graduate," and examinations and registrations at their best give only an approximate estimate of real practical values.

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### MUSCLE, MEAT, MUSIC AND MIRTH

THE muscle part of the above had been stretched and tensed during the fall-winter season just passed, and when on Wednesday evening, April 18th, the Boston Music Trades Bowling League passed up muscle for the meat, music, and mirth by winding up its season of 1923 with a banquet at the famous old Parker House, the schedule of events for the year could have been written as extending from bowling to banquet to baseball—the bowling (which had been) leaving a record, the banquet (which then was) making a hit record, with the baseball (which is soon to be) having a record yet to make.

Muscle being now out of it the meat came next, and in that the banquet scored a most successful record. There were plenty of good things with which to fill up, more than a plenty of the good-fellowship and get-together feeling with which the league had been filled during the playing season and which was prevalent at this filling up, and music and fun galore—with which everyone present seemed to fill up with fullness overflowing. The "talk-meat" was furnished by Messrs. C. W. Homeyer (of C. W. Homeyer & Co.), Harry Crosby (of P. Schmidt Music Co.), "Billy" Small (formerly with the B. F. Wood

Music Company and now with the John Worley Company), and Harry Creutz (newly elected president of the league). Vocal music was rendered by the Concord Quartet in ensemble, and by V. Darmand, Louis Marini, Miss D. Haskell, Miss D. Holmes and Miss Helen Mahler in solos, while mirth permeated and pervaded everything from start to finish.

Of course the *chef-d'oeuvre*, *pièce de résistance*, biggest thing, greatest event or something like that—anyway, the climax of the affair—was the awarding of bowling prizes. Of the team awards the Oliver Ditson captured first prize, C. W. Homeyer second and the B. F. Wood Company third. Prizes for individual high averages went to Harry Creutz (the new president) and William Voelker (on the clerical staff of Walter Jacobs, Inc.). The high single-string prize was won by George Kerr, and the high three-string by J. Hermitage. The Oliver Ditson Company walked away with both the high team single and the high team total prizes.

Letters of greeting and congratulation were received and read from Mr. Bacon of the White-Smith Music Publishing Company and Mr. Woodman of the Oliver Ditson Company. Mr. Robinson of the B. F. Wood Music Company pledged his support to the baseball team

soon to be organized for further muscular struggle. Then came the wind-up of good-nights to a most enjoyable evening of Muscle, Meat, Music and Mirth.

### A KEYBOARD ROMANCE

By George Hahn

HEDRIC Hubert Hubernay did not visit Mrs. Dollarmark Van Chichester clandestinely; he walked right up the front steps in broad daylight and was admitted by the butler and shown to the music room, where his platonic patron was busy manipulating a self-playing pianoforte. As the visitor entered the room the music stopped and the *femme fatale* stepped forward and held out her hand to Hedric, which the gentleman did not hold longer than half a minute.

It is perhaps needless to emphasize that Mr. Dollarmark Van Chichester was not at home; in truth, he never was at home when heroic Hedric called, or at least, Hedric never called when the lord of the manor was where every good wife thinks every good husband belongs after business hours.

"More canned music?" Hedric queried with a grimace of contempt.

"More is right!" the cultured hostess proclaimed. "Haven't seen hubby for two days; a messenger brought these today with a note from him to keep myself amused while he's busy dolling up some more dollars—which makes no difference to me as I need other things more than money."

Hedric seated himself before the piano, and after that the mistress of the house was interested in nothing but the pianist and

Continued on Page 25

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### GOSSIP GATHERED BY THE GADDER

MADRIGAL TO MERRY MAY

HAIL, thou merry month of May—  
mythical Maia, daughter of Atlas  
the world bearer, and mother of messenger god Mercury! Hail, follower of tearful April and forerunner of smiling June! Hail, godmother of May flowers—hawthorn, apple blossoms and arbutus; haunter of woodland ambuscades where hide sweet-smelling blossoms with ambushed germs of nasal snuffles and sniffles which invite many handkerchiefs! Hail, sponsor mother for merry May breakfastings in mossy dells, with more and not so merry screen paintings in mussy backyards; bringer of wild-flower gleanings in misty swamps and wilder sharpenings of rusted lawnmowers in dusty cellars! Hail, time-marker for the all too quick docking of furnaces and flannels, with like donning of flimsy fabrics that hold all the warmth of mosquito netting when son Mercury perchance takes an unseasonable tumble! Hail, thou merry (hah-choo!) goddess Maia! Hade, berry (zjeraszh!) both of Bay! Oh—Hail!

PIANO POINTERS

"Some pianists play by note, some by ear and some from spite," said Director Walter Damrosch. He might have added, and some by main strength and ignorance.

It is reported that some man in England has constructed a piano that measures only three feet in width so that it can be accommodated in small rooms. That sounds all to the good, and the instrument may be

only a yard wide, but in some of the boxes called "rooms" in many modern American suites, a genuine jazzier with no pity for either people or piano could easily demonstrate the little three-footer to be all wool for sound.

Speaking of full sized pianos and in the smallest divisions of linear measurement, the sounding board of an upright piano exposes a surface of from 1600 to 2000 square inches. Speaking of holding force, in the action of a piano there are approximately 400 screws of various sizes and different threads. Speaking of exerted tension, there are some 230 finely tempered steel strings (ranging from 12 to 22 gauge) which, when tuned to symphonic pitch, exert on the frame of a piano a combined pulling strain of from 16 to 18 tons. Such are some few of the piano pointers contained in a most interesting little book, "The Piano and Its Care," published by Hans B. Parkinson, a piano "pathologist" and tuner in Los Angeles, California.

The *Philadelphia Public Ledger* is responsible for this little pointer on a conversation between Paderewski and the late Jack London when the two were introduced. Said the novelist quite seriously:

"My performance on a piano, Mr. Paderewski, on one occasion was the means of saving my life."

"And how was that?" asked the great pianist, politely.

"It was like this. Father owned a plantation in Mississippi, and one day there was a flood. The water broke through the levee and tore the house from its foundation—"

"The musician expressed concern. "—then father floated off down-stream on the dining table, and I—I accompanied him on the piano!"

As a perspirational pointer, *The Baton* relates that Sir William S. Gilbert, of the famous Gilbert and Sullivan collaboration, once met a well-known pianist.

"Sir," said the famous librettist and writer, "I have heard Liszt; I have heard De Pachmann—"

"The pianist bowed in anticipation of the Gilbertian compliment.

"—and I have heard Paderewski, but not one of them—"

"The pianist bowed again with a pleased smile.

"—not one of them, sir, perspired as freely as you."

### MUCH MUSICAL

When a Mrs. Anna Dodge had her neighbor, Mrs. Adele Rosenthal, haled into court for continually playing "Hearts and Flowers" and "A Perfect Day," His Honor Max Levine, magistrate of the West Side Court in New York City, dodged the issue and not-performed the case in the terse judgment: "Music is good for the soul. Case dismissed!"

Somebody, who probably was looking up possible supporters for a community musical club, asked a bright young chap whether there were any musicians in his family. Perhaps mistaking the motive of the inquiry, with a derisive grin the precocious kid replied:

"Are there any musicians in our family? Say, I should hope to toot if there ain't! Dad's a head-liner when it comes to blowing his own horn, and he says ma's a top-notch harp on one string; grandpa blows a nose-o-phone without any mute right after supper every night; grandma plays the scandal-horn in any old key if anyone'll listen; aunt ain't got any money so we only let her play second fiddle in our jazz orchestra; uncle's got into politics and has

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to hike around playing his mouth organ to drum up voters; brother's a wood-wind gazabo who's always blowing through a briar pipe; sister's a belle with a tongue clapper that can't be beat when it comes to ringing changes on lovers; the baby's a peacherino at howling in ragtime all the time; cook plays jazz with the dishes on the floor when she's mad; our cat sings serenades with itself on the backyard fence all night, and I'm the champion lyre for the bunch when some gink tries to horn in on me and find out something what's nobody's blooming business."

### COMPOSERS, ATTENTION!

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### A KEYBOARD OF ROMANCE

(Continued from Page 23)

the exquisite music he coaxed from the keyboard.

"My husband doesn't play—in fact, doesn't know one note from another," the wife sighed. "I wish he did, then we would have more interests in common."

"But then, if he played he'd be home oftener and then I wouldn't be here much," artfully countered Hedric.

Mr. Van Chichester, familiarly known as

"Van" among a coterie of damsels "down-town," bent over a piano which was being played by a musical flapper dangerously near the 'teen age. The party was at the home of a friend. Whenever Van got tired of chasing the evasive greenback—which was around 5 p. m. every other day—he communicated with his friends and they foregathered at the usual place.

"You certainly are a beautiful player," naively mumbled Van to the girl at the keyboard.

"Do you mean I play beautifully or do you mean—"

"Both," interjected Van with that characteristic skill which instinctively led him to seize all opportunities instantly.

"I wish my wife could play decently," Van confided. "All she can do is to operate a phonograph or a player-piano. Maybe that's what she is doing this minute. I keep her well supplied with records and rolls and make it a point not to be around when she plays them. I'd rather listen to you."

The bespectacled judge looked down benignly from the bench. He had tried the Van Chichester divorce suit and was about to announce the verdict.

"It is clear to me," the judge solemnly intoned after he had cleared his throat in the proverbial judicial fashion, "that the difference between the couple springs from their desire for mutual musical companionship. Each is disappointed because the other doesn't play the piano and each has cultivated offending acquaintanceships in an endeavor to obtain musical enjoyment. It is my opinion that this musical difference should not be permitted to rupture their domestic harmony. I therefore refuse to

grant the divorce desired and suggest that the couple make another attempt to cultivate harmony in their erstwhile home.

"Realizing that more dissonance may be engendered unless efforts are made to rectify the situation, I deem it wise to suggest that both learn to play the piano. The necessary effort will keep them out of mischief, and likewise provide more mutual pleasure at home while the keyboard is being mastered and afterwards. As one Hedric H. Hubernay has been named by Mr. Van Chichester as the source of the difference with his wife, and as said Hubernay is a musician of marked attainments, I hereby further suggest that he teach the Van Chichesters twice a week, always in the presence of both parties."

This judicial joke gained much agreeable publicity for the judge.

P. S.—Hedric shortly afterwards met and married the girl whom Van had regarded as a "beautiful player"; they were divorced in less than a year.

"Too much harmony of the wrong kind when two pianists get married," quoth the judge.

### STATEMENT

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Sworn to and subscribed before me this 19th day of March, 1923.	
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ment loaded with fetching melody and expressive harmony. The exquisite beauty of the modulations and the sinuous curve of the main theme testify emphatically that the writing thereof was an inspiration.

The closing number of the Suite, "March of the Brahman Priests," is a Hindoo fanfare *par excellence*. Following the blare of the introduction comes the main march theme—an original conception in the art of tone painting, making liberal use of altered chords and minor tonalities. The vigor and power of the Brahman hierarchy is given strong accentuation in the rhythm, the harmony suggesting the chant of the priests mingling with the awed obeisance of the faithful. A grand rush of Hindooistic effect, and then a crashing finale.

Thus ends Cobb's splendid Suite. It is of such high calibre in conception and execution that it unquestionably will become a standard number of its type.

The orchestration is by that veteran arranger, R. E. Hildreth, who has cleverly reflected the spirit of the music in the instrumentation. A feature is the careful cueing of all important figures and melodies in the various parts, so that the Suite can be effectively rendered by orchestras of all sizes. The piano accompaniment and first violin are fully cued, so that the director, be he violinist or pianist, can at all times be aware of the demands of the complete score and seek to fill it with the means at hand.

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"The Fakirs," second of the group, has a definite tonality, but departs from it in episodes which jolt the memory and impart Cobbian distinction. The third of the group, "Dance of the Flower Girls," is a valse abounding in wavy lines of melodic charm. Though tuneful, the Oriental treatment of the harmony leaves no suggestion of the commonplace. The tripping, light-footed maidens may not be seen disporting their beauty to the multitude, but the music certainly aids the imagination.

"By the Temple of Siva," the fourth number, is a slow movement loaded with fetching melody and expressive harmony. The exquisite beauty of the modulations and the sinuous curve of the main theme testify emphatically that the writing thereof was an inspiration.

The closing number of the Suite, "March of the Brahman Priests," is a Hindoo fanfare *par excellence*. Following the blare of the introduction comes the main march theme—an original conception in the art of tone painting, making liberal use of altered chords and minor tonalities. The vigor and power of the Brahman hierarchy is given strong accentuation in the rhythm, the harmony suggesting the chant of the priests mingling with the awed obeisance of the faithful. A grand rush of Hindooistic effect, and then a crashing finale.

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