

Music In the Home

HOW TO SELECT PHONOGRAPH DISCS

Have you ever noticed how much more interested and entertained some families are by their phonographs than others?

We have all had the experience of calling at the home where the whole collection of records seems to consist of jazz-band pieces and rag-time selections. Now, while there are certainly some wonderfully catchy effects in the syncopated meter and the zip and spice of the jazz are undeniable, yet a whole evening of it is enough to make one weary of the sound of a talking machine.

What a contrast to spend a musical evening where a well-balanced record library has been carefully chosen and kept up to date with frequent additions! The whole range of the world's best music is then within easy reach, from grand opera, oratorios, vocal selections by great singers, to wonderful violin and other instrumental selections.

In such a program the newest popular hits have their place as well as the severely classical and are all the better appreciated by contrast. The secret of making your record library interesting is to choose records on some consistent plan, which will give selections that will appeal to all tastes. An excellent method is to choose a few new records every week. This keeps your collection fresh and interesting and insures variety, which is the spice of a musical program as well as of life.

As for number, let your record library contain as many different selections as your purse and opportunity can afford. If too few, the whole family soon becomes tired of them from hearing them so often, while if your phonograph cabinet contains 100 or more well-chosen records they are always new.

It is well also to remember that new records are published every ten days and can always be found at the different stores.

WILSON PUTS REAL HUMOR IN HIS MUSIC

"A Musical Eugene Field" is the way Current Opinion designates Mortimer Wilson, composer, who has a naive charm in portraying the vagaries of American childhood.

"With America, the child among musical nations," says this magazine, "interpret the spirit of childhood to the world." And the writer goes on to develop his theme as follows:

"Judging by the success of recent attempts in that direction we may easily believe this to be our particular mission in the musical reconstruction now under way. John Alden Carpenter's 'Adventures in a Perambulator' was certainly the most decided 'hit' among America's symphonic output of recent seasons. And now Mortimer Wilson, likewise a native of the Middle West, has captivated a serious New York audience with a series of 'delicious trifles' collectively named 'From My Youth'."

"Has imagination and humor. 'Seldom is a novelty received with so much favor,' says Henry T. Finck in the New York Evening Post, 'and

it is likely to be heard soon all over the country.' According to this critic Mr. Wilson's music has the charm of real imagination and genuine humor—a rare quality in music, especially if it is achieved by wholly legitimate means, rather than by mere tricks of orchestration and tonal effects. This is, in fact, serious music, harmonized in the approved manner of the impressionists, and orchestrated in almost conservative style, though with consummate skill."

'MESSIAH' SURELY IS DRAWING CARD

Handel's great oratorio of "The Messiah" was given last evening by the Oratorio Section of Washington before an audience that taxed the capacity of the large auditorium of Central High School, and many hundreds were turned away, many of whom held reserved seat cards issued by this big choral society.

The Times regrets that it can print no appreciation of this big rendition of a sacred choral work—the largest chorus ever assembled to give "The Messiah" in Washington—but the Times representative arrived at five minutes before 8. Reserved seats were to have been held until 8:15. Even at this time those clamoring for admission had crowded in upon the pathway that a few policemen endeavored to keep open for those with cards.

The mob was characteristically cheerful, but that did not prevent the crush from being almost dangerous. The wives of two Congressmen, who were specially bidden guests, shared the fate with music critic. From previous accomplishments we know the excellence of the work under Mr. Wrightson, the director, but of last evening's performance can say nothing. J. MacB.

REMARKABLE COLUMBIA RECORDS OUT THIS MONTH

Lovers of French music in Washington will welcome the announcement by the Columbia people that the famous Paris Conservatory Symphony Orchestra has given two numbers to the month's release of Columbia records.

The initial recording of these musicians is a double record, on one side the "Prelude to the Deluge" and on the other "Le Rouet d'Omphale." Both of these numbers were recorded under direction of Andre Messager.

Toscha Seidel makes his own interpretation of the great melody, "Hilf mir die Hande von Dvorak," which is perhaps the most played selection known to the violin. For the Columbia records on this latest release. Hilfi, Lashinsky, the young American soprano, is the contributor of an exquisite love aria to this month's Columbia records.

Another artist who contributes to the Columbia feature records this month is Al Johnson, of Winter Garden and Simbad fame. A foreign language record by the Gypsy Orchestra is out this month in the Columbia group. It carries attractive waltzes. Other dance records placed on the Washington market are by Prince's Band, entitled "It's a Long Way to Broadway" and "Muslin Rag."

WASHINGTON GIRL NOW FAMED ARTIST

To lovers of music and of children there may be more humorous truth than poetry in this striking fancy which could be appropriately entitled "Grottesque." It is printed in the Pagan:

LOVER OF CHILDREN.
By Leonora Speyer.

When my little girl plays Beethoven Sonatas, The big, black Steinway piano flashes all its teeth at her in a wide, good-natured grin; And suddenly I hear a great, rumbling beautiful roar of laughter.

Just a picture, but a vivid one that stays in the mind and excites recollections of various kinds.

Lady Speyer—Leonora von Stosch Speyer—was well known in Washington, where she lived as a child, and was, even that time, one of the most gifted violinists Washington has produced. After a brilliant career as a pianist, she married and became a prominent in London social life as the wife of Lord Speyer. The whimsical lines above suggest that music still remains a joy in the intimate family life of the artist.

Maud Powell, also, began her student days as a violinist in Washington. Many accounts of her early life fail to mention this fact, but she and Lady Speyer were contemporaries and are a source of pride in the memories of the National Capital when it was quite a small city, where the advent of gifted daughters was a truly personal matter.

IS JOSEF HOFMANN SAME AS DVORSKY?

Dvorsky and Josef Hoffmann, the names still remain persistently associated. Is the identity of the great pianist and the composer the same?

The question has presented itself again for speculation, because of a letter received in Washington on January 8 by E. H. Droop from Josef Hoffmann, showing an unusual degree of interest in the performance here of a new orchestral composition by the mysterious Dvorsky.

Hoffmann writes, announcing the fact that the Philadelphia Orchestra is to play on February 4 Dvorsky's "Symphonic Narrative, the Haunted Castle." He requests Mr. Droop to hear it, in the following urgent terms: "If you can I should strongly advise you to hear it, one of the dearest friends of mine and writes remarkable stuff for the orchestra. He is slightly too modern for my taste, but I recognize his genius and 'stick to him.'"

Not long since The Washington Times printed a letter that was supposed to be from Dvorsky himself, in which he told of the writing of "The Haunted Castle," and the impressions he sought to convey through this program music.

The article was intended to dispel any doubt about the separate identity of this composer, but in the face of this strong interest on the part of the pianist, who also wants to have the press comments sent him as far west as California, the question again arises.

Does the pianist desire to achieve fame in two distinct fields, each one by virtue of its merits? For compositions by Josef Hoffmann would naturally receive much notice; but compositions by an unknown modern Dvorsky—must, by the same token, stand or fall on their own worth.

Dvorsky for the piano we know, from the playing of Josef Hoffmann. Very modern, some pictures they are, too. It will be interesting to hear his orchestral speech, that Mr. Hoffmann finds slightly too modern for his taste?

HIS BEST 'ENGAGEMENT' RESULTED IN MARRIAGE

The public knows but one side of the life of the artist, but to the artist not all important engagements are professional.

Listen to what Leopold Godowsky declares was the most significant engagement of a career that has won the highest pianistic honors: "In reply to your inquiry regarding my professional beginning," says Mr. Godowsky, "I wish to state that my first and most important engagement I secured after I met Miss Frederica Saxx, of New York. The marriage resulted in a successful matrimonial contract, and I have been under the same exclusive management ever since."



Hawaiian Guitars Ukuleles

Banjos, Mandolins, Fine Violins, Cellos, Etc.

Cases, Strings, Bags, Bows and every accessory for string instruments.

Sheet Music of Every Description Ask to See "Then You'll Know You're Home!"

By Jesse Wine J. EDGAR ROBINSON 1306 G St. N. W.

The Bandman Archie Roosevelt Doused



ARTHUR TREGINA, Who retires from the Marine Band this week after a service of twenty-seven years in its ranks.

Arthur Tregina to Leave Marine Band; Has Been In U. S. Service 30 Years

By J. MacB. "Thirty years in the service—it doesn't seem long," said Arthur Tregina, principal musician of the United States Marine Band. "Three years in the First Artillery at the Presidencies, San Francisco, and Fort Hamilton, New York harbor; then twenty-seven years in the marine corps here in Washington."

Mr. Tregina, in closing his service with this famous organization—for he retires on February 1 of this year—indulged in some interesting reminiscences for The Times, that give an historical synopsis of many of the associations and events that have followed the United States Marine Band through these years.

Mr. Tregina, also, is well known as a composer whose works for orchestra have met with much favor, having been played by the Boston Symphony Orchestra in concert at Symphony Hall, Boston, under Henri Marnette; by the Minneapolis Symphony Orchestra, under Emil Oberhoffer, and by the winter orchestra of the United States Marine Band itself, under its leader, William H. Santelmann.

Recalls Old Officers. "My first commanding officer," continued Mr. Tregina, "was Gen. 'Billy' Graham, of civil war fame. He was the strictest officer I ever knew, but was well known as the 'friend of the enlisted man.' Majors Sanger and John I. Rogers were also at the Presidencies. Lieut. Allen Capron was soon after made captain of Light Battery E. To me was the Capron senior. Both father and son ten years later lost their lives in the Spanish-American war. These were the kind of officers I learned my soldiering under. General Miles was over at Black Point. He was our departmental commander. General Schofield was in supreme command at Washington, and R. C. Drum was adjutant general. Both were members of the First Artillery Band. I went with the Native Sons of the Golden West on their frequent excursions to the various cities of California. We camped for a week with the Bohemian Club in the big tree forest, on the occasion of their midsummer 'high jinks.' There we buried 'care' for them to the music of 'Horn' funeral march.

"On coming to the Marine Band I found that the White House was the pivot on which we seemed to revolve. President Harrison passed the signal to every man with his own hand and bid us 'good-by' when we left our first 10,000-mile trip to the Pacific coast under Sousa.

"The White House became very familiar, both above and below stairs, and its various occupants well known to us. I had the experience of being doused with water by Archie Roosevelt when he was a child of six or so.

"Those New Year receptions, where we sat in the draughty vestibule with the doors open till the entire public had passed in to greet the President, were the most dreaded duty we ever performed.

"Playing in the driving sleet at Arlington when the bodies of the Maine victims were brought there for burial, and the actual freezing of my ears at the funeral of Admiral 'Fighting Bob' Evans, were warm affairs compared with those New Year receptions at the White House. It is several years since the last one was given, but their memory sends a chill to my marrow to this day.

BIG BUSINESS MEN LOVERS OF MUSIC

Men very prominent in politics are ardent music lovers. The great Bal-four is one example. Lord Northcliffe even confessed finding recreation in ragtime. Nor does music unfit a man for the stern duties of military life. The officers overseas see that the troops have music and plenty of it, because it is essential to "carry on." Several songs of today were born in the trenches of France and Flanders. And more serious works owe their existence to the men of the army and navy.

Especially is this true of Russian music. Lvoff, prominent in the early days of the Russian revolution, composed Russia's national anthem, and was a splendid violinist. He entered the army, became major general and adjutant to Emperor Nicholas. Cesar Cui, the dramatic composer, engaged in military engineering as a profession. He was professor of fortification at the St. Petersburg Engineering Academy. Rimsky-Korsakov, "Le Coq d'Or," who has become exceedingly popular, spent some time in the navy. Rouget de L'Isle composed the "Marseillaise" while a military engineer at Strasbourg.

who has done this for me in a graceful manner at all times.

"In leaving the marine corps, I am sure that I have the regard of every officer and man alike. I regard them all as my friends. Those whom I have played alongside of are nearer and dearer to me than any outside the walls of my home. Those who have sat the nearest to me on the band stand and who have been my bunkies on the road are the ones who know me better than the others and are the ones I shall miss the most."

A grand march, "The President," dedicated to President Wilson and written for both brass band and orchestra, is one of Mr. Tregina's latest works. It was played all over the country on the last tour of the United States Marine Band.

Many Other Works. Other large orchestral compositions of Mr. Tregina's are: An overture, "Mountains of the North"; a "Tolstoi Symphony," which has been played by the Boston Symphony Orchestra under the baton of the composer—a signal honor; an Oriental symphonic suite, "Suite Caracteristique," written in four parts—Hungarian, Polish, Persian and Cossack; and a "Symphonic Fantasy of the North and South," which the composer has directed when played by the Marine Band.

As a special mark of esteem to Arthur Tregina, composer and musician, on the eve of his retirement from the United States Marine Band, Captain Santelmann gave the "Mountains of the North" overture at the Barracks concert last Monday afternoon.

GATTI-CASAZZA CONTRACT EXTENDED UNTIL MAY, 1923

Otto H. Kahn, chairman of the Metropolitan Opera Company, announced that Gattio Gattica-Casazza's contract as general manager of the Metropolitan Opera Company has been extended until May, 1923. Although the present contract does not expire until 1920, rumors have been afloat for some time as to who would be the next opera manager.

Among other possible successors Antonio Scotti was mentioned. In order to set such rumors at rest Mr. Kahn yesterday made public a letter to Mr. Gattica-Casazza, in which he said: "I confirm hereby our verbal arrangement according to which your contract as general manager of the Metropolitan Opera Company is extended to May 1, 1923. I am happy to avail myself of this occasion to express to you once more the confidence, esteem and gratitude of the board of directors, as well as my personal sincere regard and friendship."

SPECIALISTS IN PLAYER PIANOS

O-J-DEMOLLE & CO

Washington's AEOLIAN HALL, Twelfth and G Streets
Seslow's and Weber Pianos The Aeolian-Vocalion

The Greatest Phonograph of All This Aeolian-Vocalion

Style "H" \$175.00

Terms May Be Arranged

—This beautiful Aeolian-Vocalion is the wonder of the phonographic world. It brings out the hidden beauties of your records—each note—each syllable being reproduced with life-like fidelity. It is equipped to play all makes of disc records, including the new Aeolian records. Then, too, by means of the exclusive Graduola tone-control you can actually play your records on the Aeolian-Vocalion.

Some Attractive Values in Traded-In Upright Pianos and Player-Pianos Terms may be arranged.

For the Apartment Dweller

The Chickering Quarter Grand

Its beautiful proportions, convenient size and superb tonal quality makes the Chickering Quarter Grand the ideal piano for the modern city apartment.

The Chickering Piano is famous for its exclusive case design.

The Chickering Quarter Grand occupies but little more space than an upright.

The Chickering Tone quality is not sacrificed on account of its small size.

Beauty Size Tone

FOR RENT WORCH'S, 1110 G

Arthur Jordan Piano Co.

THIRTEENTH AND G STREETS

THE STEINWAY PIANO

The Greatest Achievement in Pianoforte Building

In this Instrument one realizes—
The Purest Tone Quality.
The Limit of Durability.
The Best Value to be had in Pianos.

The Steinway Piano has always been the "feature" at Droop's—and we have never yet found anything but satisfaction and service to prevail in any of the Pianos we have distributed in the years of our career.

One makes no experiment when buying a Steinway—the assurance of satisfaction to the utmost is embodied in the Instrument before it even leaves the Factory.

A full stock here at present. If it is more convenient for the purchaser to take advantage of Terms, we can arrange them.

DROOP'S MUSIC HOUSE

(E. F. Droop & Sons Co.)
1300 G Street Player-Pianos, Victrolas.