

# MusiC In the Home

## MUSIC AN ANTIDOTE FOR LABOR ROUTINE 'LONESOME TUNES' FOUND IN KENTUCKY

Music is the best antidote for the drudgery and routine of factory life, according to Prof. Sidney Silber, head of the piano department of the University of Nebraska School of Music, who has been giving lectures on music in Milwaukee recently.

"Music offers compensation for the monotony and drudgery of work hours which are inevitable," he said. "Work in factories is devoid of the artistic and the pleasurable features which were a part of the old household industry. The factory system with its dead routine, its endless repetition of the same tasks, must have some offset, some compensation.

"The best cure is music. Leisure must be enjoyable or it is futile. It must be nobly enjoyable, or it is vicious. Just here is where music comes in with its ennobling and highly enjoyable features.

"If the worker is untrained for leisure the sense appetites prevail. Better than the saloon is music; better than trivial ragtime is a Chopin nocturne; better than a brass band is a symphony orchestra. Music is a compensation for arduous toil and as a contribution to the nobility of leisure has a most important position."

Prof. Silber also praised music as one of the finest school subjects because it is a character builder; because it embodies more than any other subject, an all-around training for the intellectual, emotional and spiritual sides of man's nature. These three aspects of development are all vital for the making of good citizens, and therefore music gives the ideal training for the cultivation of good citizenship, he maintained.

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## Local Music Notes

A student orchestra of Washington has just shown, from a musical point of view, how very commendable its playing is. It is the orchestra of the Washington College of Music, consisting of fifty-one players, under the direction of C. E. Christiani, president of the college.

There were boys in knickerbockers and small girls in this orchestra, although most of it was made up of older students. The opportunity afforded the young player, to be drilled in ensemble work and to learn the best in music literature, is invaluable.

The nicety of phrasing and the spirit of the playing, as well as a cleanly defined excellence in the parts, not alone produced agreeable interpretation and performance, but it makes for the firm ground work upon which musicianship must be based.

Why not open the doors of opportunity to such students, so they may reach a larger public?

In New York a series of orchestral concerts is being given at the Metropolitan Art Museum, by the Metropolitan Art Museum Orchestra. This students' orchestra of Washington could be used, professionally, for regular concerts at the Corcoran Gallery of Art.

The directors of the Corcoran Gallery should see fit, for instance, to give a Sunday concert as a part of the attraction to the public that they offer in opening the gallery, a large subject has no other contact with art would be benefited thereby, and it would keep the community space with other cities.

The concert of the Washington College of Music, in which the orchestra took part, was the sixteenth students' concert given in Masonic Auditorium on last Thursday evening. The orchestral numbers were "The Huntsman's Overture" by Weber; Mozart's "Allegro vivace" from the "Jupiter Symphony," and three dances from Edward German's "Nell Gwyn" suite.

The program contained, as solo for violin, "The Swan" by Camille Saint-Saëns, and as solo for piano, "The Swan" by Camille Saint-Saëns, and as solo for violin, "The Swan" by Camille Saint-Saëns.

Piano solos were given by Miss Alice Taylor, Miss Dorothy McCauley and Miss Gertrude Dyer. The vocalists were Miss Olga Kravke and Miss Clara Young, the latter proving herself essentially musical. Louis Mesteky and Miss Rena Greenberg gave violin solos effectively, and Miss Estelle Thomas acted as a competent accompanist for the soloists.

A recent students' informal recital was given by the Washington College of Music, in which piano solos were played by Kathryn Herford, Edna Burrows, Helen Buchalter, Anna Edna, Eleanor Rench, Ella Perdue, Miss Noel, Miss Marselgia and Miss Young.

Violin solos were given by Ethel Bliss, Violet Sullivan and Alvin Johnson, and a trio for violin, viola and piano, Mozart's "Andante and Minuet" by Miss Thomas, Mr. Stearns and Miss Goddard. Vocal numbers were sung by Miss Young and Miss Rose.

The Rubinstein Club is giving an invitation reception and dance in celebration of its eleventh anniversary on Saturday evening at the Washington Club. The club hopes to have its members and also the many who have contributed to the success of its former concerts with them.

They had hoped Mrs. A. M. Blair, founder of the club and its director until her death two years ago, would be at 3:30 o'clock. In addition, the triple quartet will give four numbers, with incidental solos by Miss Craig, Miss Jacobs, Mr. Backing, and Mr. East. Miss Craig will give as solos "The Shadows Lengthen," by Henrich, and "The Call of the Saviour," by Robyn.

In the evening the musical portion of the service will be given by the Evening Choir of 165 voices, with solo double quartet, Mr. Kruger, tenor, will sing as solo "Now the Day is Over," by Speaks. Both services are under the direction of Sydney Lloyd Wrightson, with Harvey Murray at the organ and, in the evening, with Claude Robeson at the piano.

A lobby concert was given by the Nordic Mandolin and Guitar Orchestra of the Y. M. C. A. at the Y. M. C. A. Building on last Friday evening. They had as soloist Johnson Bane, one of the best known solo guitarists of the country.

Mr. Bane emphasizes the fact that the guitar serves the composer most effectively and that it is recognized, particularly by violinists, in composition and in adaptations of music for the string instruments. Mr. Bane is himself a composer and he played a number of his own works, including "Nocturne," an "Indian Dance," a "Valse Brillante," and a "March Militaire." He also gave operatic excerpts from Verdi's "Southern Fancies" of Foster, and several encores.

The orchestra, under the direction of Walter T. Holt, played the overture, "Bridal Rose," by Lavallee; "A bien aimé" of Schutt; "British Patrol," by Asche; "Andante Religioso" of Thome; and "Flag Lily," by Holt.

At the "Sunday Sing" at the Central High School on Sunday afternoon, the Naval Glee Club of Hampton Roads will be heard. This naval glee club is composed of thirty-five seamen who have been touring the Northern cities, just as Gilbert Wilson's Glee Club from Quantico has been touring the South.

Mr. Wilson will direct the community singing.

April 6 is to be a red-letter day with the War Camp Community Service in the "Sunday Sing" for that day. It is the first anniversary of community singing at Central High School, which began on April 7, just one year ago.

There has been almost an average of 2,000 in attendance, each week during that time. Many soloists of excellence have been heard, and as a civic music feature it ranks high, even while it served its original purpose of keeping the people happy during the anxious hours of the war.

All those who inaugurated the Sunday Sing in Washington are expected to be present, with the exception of Kenneth Clark, who is now in Europe with the Y. M. C. A. song leaders. The Community Or-

chestra, under the direction of Hamilton E. Cogswell, director of music of the Washington public schools, will play on this occasion.

Sergeant McAfee will give the preliminary organ recital at 2:45—if the present plans hold good. There has been such a demand from the public, and the auditorium has so often been overtaxed, that the W. C. C. S. is contemplating having two sing each Sunday, instead of the regular one. Due notice, however, will be given of any change in the arrangements.

Sergeant McAfee, who is a musician, comes from Sewickley, Pa., a suburb of Pittsburgh, where he plays in one of the largest churches. He has several times given his services for recitals. Coming as he does from the home of Ethelbert Nevin, his music association has been in touch with one of America's foremost composers.

## RUSS PIANIST TELLS OF HIS PREMIERE

Ossip Gabrilowitch, the famous Russian pianist, has this to say of his first appearance in professional ranks:

"Strictly speaking, my first appearance in public—which took place in Berlin in October, 1896—was not an 'engagement' at all, but was a modest piano recital given at Bechstein Hall, the expenses of which I paid with my own money or, to be exact, with money which I had borrowed that I might give this first recital. There were only about eighty or ninety people in the hall, mostly 'dead heads' of course. But those present were appreciative and, what is more, the so-much-feared representatives of the press were on hand.

The immediate result of the recital was that the very next day I got a telegram from the Leipzig Gewandhaus, asking me to play there the following week, under the direction of Arthur Nikisch. This was really my first bona fide engagement.

"I realize now what a tremendous undertaking it was to appear for the first time with orchestra under such auspices, but at that time I was young, and everything seemed simple and easy. I accepted the engagement without the slightest hesitation and played the Tchaikovsky Concerto in the concert that opened the way for many more."

## "BOX CAR BENNIE" TO JOIN SHUBERTS

Another burlesque star whose fame as a tramp comedian extends from one end of the country to the other is deserting that field of entertainment for the legitimate stage.

Jim Barton, "box car Bennie," comedian with "The Twentieth Century Maids" at the Gayety Theater this week, has been secured by Messrs. Lee and J. J. Shubert to appear at the Winter Garden in New York, beginning next season.

Barton has been with the "Twentieth Century Maids" for four years. He is the fourth comedian in the last few years to desert burlesque for a higher rung on the show ladder.

Those who preceded him were Don Barclay, Bert Williams and Leon Errol.

From musical tabloids to stock, from stock to vaudeville and from vaudeville to burlesque reads Barton's record. Now he is to get his chance with the best on Broadway, and Barton is modestly confident he is going to make good with the topnotchers.

"Life is a sad affair at the best," said the comedian to an interviewer today. "If a performer can make people laugh and forget their troubles he is doing a worthy task, regardless of his rank in the show world. I leave burlesque with only one regret, and that is the severing of ties of friendship that I have maintained for four years of hard and painstaking work. I am glad to advance a step higher, because it means the crowning of my fondest hopes with success."

To begin saving on a small scale, buy Thrift Stamps. To develop the Thrift habit, buy War Savings Stamps. To save on a still greater scale, buy Victory Liberty Bonds.

Just Arrived!

Rosa Ponselle, singing "La Vergine Degli Angeli" ("May Angels Guard Thee"), is the latest record of the Columbia Graphophone Company offered to the public. It may be remembered by theatergoers that Rosa Ponselle won fame last November when she sang this song in the play "La Forza del Destino" at the Metropolitan Opera.

"Good-by," is the name of the song on the other side, sung also by Rosa Ponselle.

In orchestra music the Columbia offers to the public "Madame Butterfly," played by the Metropolitan Opera House Orchestra.

Jose Mardonez is heard in that famous Toreador song from "Carmen," Mardonez's bass voice succeeds in conveying all the pageantry and glamour of the bull-ring, the superb virgidity of the Spanish bullfighter.

Mardonez sings the "Intrada E' Tu Credevi" ("Unhappy One, That So I Trusted") from Verdi's "Ernani," on the other side.

G. W. U. AND SWARTHMORE TO DEBATE R. R. PROBLEM

George Washington University debaters will meet Swarthmore debaters in two contests on the evening of Friday, April 4—one in Washington and one at Swarthmore. The subject of the debates will be: "Resolved, that retention of control and operation of the railroads by the United States Government for a period of five years is more desirable than their immediate return to their owners."

George Washington's affirmative team, which will debate at Swarthmore, is composed of Joseph M. Bryant, captain; Harry C. Porlin, and Earl W. Wallack. The negative team, which will debate here, is composed of J. R. McGuffey, captain; Cleveland Cabler, and Floyd B. Mathias.

## USES PIANO VIBRATIONS AS NERVOUSNESS CURE

They tell us that a Danish nerve specialist is securing good results in the treatment of convalescent patients by placing them on the top of a piano, which is then played upon so that they may be benefited by the vibrations.

It must be difficult to prescribe the particular kind of piano playing suitable for each individual case. For instance, a patient who had to be coddled back to health would probably respond best to the delicate playing of a De Pachmann; while another who needed the stimulus of a thorough shock would be the better for a little vibratory massage a la Paderewski, or some other exponent of the "big tone."

McCORMICK GOING ABROAD. CHICAGO, March 27.—Cyrus H. McCormick, chairman of the board of directors and former president of the International Harvester Company, will go to France to assist in after-the-war Y. M. C. A. work, it was learned today. McCormick said he would be away two months and will go as a member of a general committee.

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## LITTLE TALKS

THIS is a sort of before-and-after-taking Talk. I want to show my idea of the difference between a WANT AD that is informative and attention-getting and one that is stereotyped and uninteresting—in short, the difference between "the quick and the dead."

Let's take the usual kind first—the dead one. It reads something like this:

YOUNG MAN (28), Stenographer and Typewriter, Address position, Address BOX 10, Times office.

The man who inserts an ad like that can't understand for the life of him why he isn't swamped with replies. He doesn't realize that there are fifty, or a hundred, or two or three hundred young men in this town who are stenographers and typewriters and who are looking for desirable jobs. He expects that little three-line ad of his to get and hold the attention of every employer who is in need of stenographic help... Well, it won't.

Now let's consider the other kind of WANT AD—the live wire—the ad that says something—the only kind of an ad that stands a decent chance of getting results. Suppose we write an ad for that young man something like this:

STENOGRAPHER—DO YOU WANT A HIGH-CLASS STENOGRAPHER? I have had eight years' experience. Am rapid and absolutely accurate. Have gone as high as I can go with my present employer and am looking for larger opportunities. Twenty-eight years old; single; well educated; of good address and habits. Highest recommendations and references.

For interview, address 1906 Bismore or phone Main 5295.

"Oh," you say, "that's all right, but that kind of an ad will cost more money!" Certainly it will. Suppose the first ad costs 20 cents and the second costs a dollar and twenty cents, isn't the fact that the latter stands a hundred times the better chance of being noticed and responded to worth the difference?

Tell you you've got to SAY SOMETHING in your advertising—even if it is only a little WANT AD—if you want to get results.

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