

CARRYING FREE MUSIC TO ALL CORNERS OF CHICAGO

Mission of the Chicago Band Association—Giving of Concerts in City's Charitable Institutions and Prisons a Feature of the Work of Conductor Weil and His Men

CHICAGO, July 12.—The Chicago Band Association is an organization in which no commercial profit is made by anybody. Supported entirely by \$10 contributions from its backers, it writes on its banner, "Free Music for the Masses."

The idea of maintaining a band belonging to Chicago's public arose six years ago as the result of a trip made by some St. Louis men to Chicago. These "boosters" of the Missouri metropolis brought with them, as their best attraction, William Weil and his band, which had been the official band of the St. Louis World's Fair. Members of the Chicago commercial clubs were impressed with the value of such a band as lending prestige to a city, and they formed the Chicago Band Association and brought Mr. Weil and his forty musicians to Chicago.

That was in 1910. There were then only 500 members in the association, but now there are nearly 1300, and Mr. Weil is anxious to enroll 5000.

The band is now seeking to carry music into every corner of Chicago by means of a movable band shell. Chicago has many wards where there are no parks, but the movable band shell can be installed on a vacant lot, and the most congested districts of the city are thus given the privilege of free concerts. Conductor Weil believes that the uplift of good music and the inspiring power of patriotic airs will make people happy, and enable them to do their work with more energy and enthusiasm than people from whose lives music is barred. He likes to quote Sarah Bernhardt, who said:

"There should be in all the States in the world, in all the towns of those States, and in all quarters of the towns, organized orchestras playing all day, sad airs and gay airs, attracting and charming. The busy crowd, as it passes, might thus catch a breath of poetry or of gaiety, a second of calm to soothe perhaps some pain, a minute of forgetfulness of some disappointment. The road-menders would more speedily repair the broken roads. The townsfolk would feel the influence of the caressing wave of sound. There would be fewer assassins, fewer robbers, fewer bad people altogether. The poor would eat their frugal meal with greater pleasure."

Chicago has the Thomas Orchestra, renamed the Chicago Symphony Orchestra; it has its Grand Opera Company; it has choral societies and other musical organizations of high rank. There is no lack of music for those who have time, leisure and money. The Chicago Band Association makes its appeal not to them alone, but to all classes, and refuses to charge admission to concerts, feeling that it cannot afford to be exclusive if it wishes to perform its highest civic duty.

"The work in which we take the keenest pleasure is playing for the House

of Correction and various homes for aged, destitute and crippled people," says Mr. Weil. "These people look forward to our concerts, which are events in their lives. The balconies of the House of Correction are packed with visitors for our annual concert, and the long courtyard, at one end of which our band is



William Weil, Conductor of the Chicago Band Association

perched, is crowded with the prisoners. It does them a world of good."

At one concert last year the band played to the inmates of nine institutions which are grouped within a short distance of one another. These were the Chicago Home for Incurables, the Home for Jewish Orphans, the Home for Aged Jews, the Home for Friendless, the Chicago Orphan Asylum, the Church Home for Aged Persons, the Old People's Home, the Home for Jewish Friendless and Working Girls and the James C. King Home for Old Men.

It is estimated that two million persons have heard the Chicago Band one or more times within the limits of Chicago in the six years since the Chicago Band Association was organized.

Briefly, the aims of the Chicago Band Association are to maintain for the people of Chicago the world's greatest band; to furnish free concerts to the people of the city wherever such entertainment is a power for good; to play appropriate, spirited music free for the asking at any time or place for the entertainment of visitors and guests, and thus maintain Chicago's reputation for hospitality; to give refreshing treat for home folks and visitors during the summer in Grant Park, the center of the city, and to keep

the name Chicago effectively before the people everywhere by means of tours.

FARNSWORTH WRIGHT.

Portland, Ore., Hears Evelyn Paddock in Pleasing Recital

PORTLAND, ORE., July 10.—On Friday afternoon at the Benson Hotel one of the most enjoyable recitals of the season was given by Evelyn Paddock, pianist, assisted by Ruth John, soprano, and Dorothy Frazer, violinist. Miss Paddock was presented by Mrs. Thomas Carrick Burke, with whom she is studying. The principal number of Miss Paddock's offerings was the Mozart Concerto in D Minor, with Mrs. Burke at the second piano, magnificently played. Ruth Johns, accompanied by Constance Piper, sang delightfully the "Heimliche Aufforderung," by Strauss, and "Yesterday and To-day," by Spross. Dorothy Frazer played the first movement of the Mendelssohn Concerto in E Minor with good musicianship. Other successful recitals of the week have been given by pupils of Mrs. Dora A. Danforth, Jean Mc-Kercher, Mrs. Neita Barlow Lawrence and Lillian Datesman. H. C.

Florence Otis Ends Successful Season with Marysville (Ohio) Engagement

Florence Otis, the excellent lyric soprano, whose success this season has been pronounced, filled her final engagement of the season 1915-1916 on June 27, when she appeared at Marysville, Ohio, in a performance of Coleridge-Taylor's "A Tale of Old Japan." Mrs. Otis is remaining in New York this summer, studying and is making week-end trips for recreation. Swimming is one of her favorite sports and she is known to be an adept sportswoman in the water.

MANY DATES FOR WERREN RATH

Long List of Return Engagements Result of Season's Tour

Reinald Werrenrath is having many re-engagements as a result of the season recently ended. On the long tour with Geraldine Farrar, he gained a wide circle of admirers, and nearly all the cities (thirty-five or forty were visited with the famous prima donna) have secured Mr. Werrenrath for next season. For the third successive year he will make a tour through Texas and other southern territory.

The Philadelphia Symphony Orchestra has engaged the baritone for several appearances, and he will give three New York recitals in Aeolian Hall. Among the many other concert dates to be filled by him are those in Reading, Pa.; Bay View, Mich.; Cedar Falls, Iowa; Duluth, Minn.; Grand Rapids, Mich.; Columbus, Ohio; Detroit, Mich.; Springfield, Ill.; Tulsa, Okla.; Oklahoma City, Dallas, Austin, San Antonio, Houston, Richmond, Va.; Rochester, N. Y.; Danbury, Conn.; Canton, Ohio; Pittsburgh, Watertown, Holyoke and Chicago.

At present Mr. Werrenrath is at Stamford, Conn. He will make several trips to Camden, N. J., in the next two months to make talking-machine records.

The Arabesque of Melody

"Floridity, the arabesque of melody, rests upon a musical principle, which was recognized even in the darkness before the dawn of lyric art," writes W. J. Henderson in *The Musical Quarterly*. "It is much wiser to admit its value and take advantage of its artistic utility than to endeavor to abolish it because its employment has at times been both extravagant and futile."

"FIRSTS" IN AMERICAN MUSICAL HISTORY

The first organ ever built in America was constructed in Boston, in 1742, by Edward Bromfield.

The first noteworthy opera performed in America was "The Beggars' Opera," an English ballad opera, by John Gay. It was produced in London, 1727, and offered to the New York public in 1750. Other early operatic attempts in New York, cited by *The Musician*, include Bickerstaff's comic opera "Love in a Village," 1768, and the same composer's "Maid of the Mill," 1773.

In 1823 was produced for the first time John Howard Payne's dramatic opera, "Clari, the Maid of Milan," which contained the immortal "Home, Sweet Home."

The first notable attempt to produce a German opera in America was a performance of Weber's "Der Freischütz," in 1825.

The first attempt to found Italian opera in America was that made by Manuel Garcia, in New York, 1825. His company included Crivelli, the tenor, his own son, Manuel, the basso Angrisani, De Rosich, Mmes. Barbieri and Garcia and Marie Garcia, afterward better known as Malibran. The first opera produced by Garcia was Rossini's "Il Barbiere."

The first really European piano virtuoso to visit America was Sigismund Thalberg, who was brought over by Maurice Strakosch in 1857.

The first great American-born pianist was Louis Moreau Gottschalk.

Among the earlier piano virtuosos who toured America it was the custom for each to play mainly his own compositions. This was the case with both Thalberg and Gottschalk. William Mason was the first to arrange his program on a more catholic basis. In fact, he deliberately planned his programs to cover a definite range of piano literature, having an educational purpose as well as an artistic end in view.

The *Christian Science Monitor* thinks

it will be news to many people who are most enthusiastic about American operas to hear that so far back as 1796 a French-American named Pelissier composed an opera to a libretto named "Edwin and Angelina," written by a Connecticut man, Elihu Hubbard Smith. Benjamin Carr and William Dunlop brought out an opera, "The Archers," successfully in New York the same year. Ardit wrote an opera, "La Spia," based on Cooper's novel, "The Spy," and produced it in New York. Bristow's "Rip Van Winkle," produced under the direction of Ole Bull fifty-six years ago, is not everywhere forgotten.

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