

THE PIONEERS OF MOVIE MUSIC:
Sounds from the American Silent Cinema, 1914–1928

By Rick Benjamin

“Music—fine music—will always be the voice of the silent drama.”
—D.W. Griffith

“A moving picture is not unlike a ballet in that it depends entirely upon action . . . and who ever heard of a ballet being performed without music?”

—Carl Van Vechten, 1915

A large part of the Paragon Ragtime Orchestra’s mission over the past twenty-eight years has been the exploration and preservation of America’s historic theater music. This was an astonishing world of creativity: literally tens of thousands of compositions inspired by a rich and diverse “ecosystem” of genres, including minstrelsy, variety, melodrama, opera, “extravaganza,” vaudeville, burlesque, pantomime, operetta, musical comedy, and revue. After 1900 this substantial list expanded further with the arrival of an entirely new theatrical medium: motion pictures. The coming of film—soon to eclipse all of these older forms—also gave rise to an extraordinary musical tradition of composition and performance.

To most of our audiences, PRO’s silent-film screenings are simply good old-fashioned entertainments. But behind the obvious delight are years of meticulous research. When we first started film programming in the late 1980s, it was clear we were entering a very complex lost world of sight, sound, and presentational technique. We felt our way along until 1992, when magic happened: a big city library called to say they had found twenty-six large packing crates of “silent film music” in their basement. The material had been sitting unopened since 1942. It needed a new home, and would be donated to anyone agreeing to use it to present public programs. Deal! Within days the papers were signed and I was off with a moving van to recover this treasure.

And what a treasure it was: the collection, once the property of movie-palace conductor B.F. Alart (1886–1935), proved to be a complete do-it-yourself kit for the authentic accompaniment of silent films. Covering the years 1912 to 1929, it included hundreds of cue sheets (“musical settings”) for specific films, programs, business records, technical notes, trade magazines, how-to books, as well as thousands of “photoplay” orchestrations and a few original scores. All rare and revelatory, it would be the perfect historical framework for our performances.

Over several years of curating these artifacts it became obvious that many accepted modern “perceptions” of early movie music were simply wrong. The authors of the few then-available texts had apparently never immersed themselves in a real, complete silent-cinema music library. And the focus of scholarship seemed to be on exceptional practices—in particular the handful of legendary films featuring original scores by famous people. TV broadcasters, home video companies, and film societies, too—with some very notable exceptions—were not providing accurate representations either. Ideas of appropriate accompaniment ranged wildly from honky-tonk piano to newly composed scores having little or no connection with history.

What about the idea of using historic scores and performance practices, antique instruments, and some decent film prints (and ideally, an old theater) to really try to reenact a *typical* 1910s or '20s performance? With the Alart Collection the PRO could finally realize this goal. Today, after nearly 650 silent-film screenings, what impresses us the most is the artistry represented by those crumbling old pages of “stock” motion-picture music—those piles of Hurries, Agitatos, Dramatic Tensions, and Love cues written by composers “nobody ever heard of.” Far from being the forgettable claptrap the uninitiated might presume, it was revealed to us as a beautiful, lost world of sound. And it is into this world that we wish to invite you through this recording.

The Development of Silent-Film Music

In the motion picture’s earliest years (the late 1890s into the early 1900s) most screenings were presented without music. By the mid-1900s improvised piano music became the norm, with the occasional addition of violin and/or drums. By the early 1910s the power of music to enhance screen action was becoming well understood. At that time the first piano folios of “moving-picture music” appeared. Shortly thereafter, movie-house orchestras came into vogue, and with them a complex, labor intensive, and yet artistically satisfying accompaniment technique. Orchestral presentation was the “standard to be met,” and literally thousands of ensembles were employed in cinemas across America during the period 1915 to 1929.

As mentioned earlier, most films of the silent era did not have music especially composed for them. Only rarely, for certain “prestige” pictures and for one-night-only New York or Hollywood premieres would a true original score be developed for a new film. Thus, the vast majority of movies produced during this era were accompanied by improvisation or previously existing music (or a combination of both). For a solo pianist or organist, film accompaniment was a fairly straightforward prospect. However, an orchestra needed considerable preplanning and behind-the-scenes effort in order to give a reasonably effective performance. To make this preparation easier, around 1913 a practical system for orchestral accompaniment arose around the “cue sheet.” This method involved having a musical expert “map” a new film by watching it with a stopwatch and a notepad. Each scene of the picture would be timed, described, and suitable preexisting music (and sometimes sound effects) recommended for its accompaniment. This data was then compiled into a running list known as the “cue sheet” or “musical setting.” Creators of these documents included film studios, independent cue sheet services, music publishers, and industry trade magazines. By 1916 cue sheets were routinely issued for most new films and were widely circulated. Of course, local conductors were also free to do all this prep work themselves, and some did, most notably in the picture palaces of New York City.

The pieces suggested by cue sheets consisted of “standard music” that every theater supposedly had on hand in its own music library. (Along with a ticket booth, seats, projector, and so on, every cinema maintained a collection of sheet music for keyboard and orchestra as part of its regular equipment.) A basic working library included at least two or three thousand separate pieces, all carefully filed (usually by genre) and cross-indexed by tempo, key, title, and composer. Cue sheet in hand, a cinema’s music director would descend into the music library and pull out the listed pieces. Bringing these to a large table, they were stacked in scene order as specified on the sheet. Then each piece was separated into its individual instrumental parts—separate stacks (still in scene order) for violin, viola, cello, bass, flute, clarinet, cornets, trombone, drums, piano and so on. Finally, if only a portion of the selected piece was needed to underscore the scene, start and stop points had to be penciled in to the correct measures in each of these parts. The result of all

this effort was a running potpourri called the “musical setting” or “score.” Each musician in the pit was then given the folder for his instrument containing these carefully ordered but loose pages for each movie on the program. A rehearsal would be held with the film to check and adjust synchronization. Finally, when all was in readiness, the cinema would proudly present the picture (with this nifty setting) for a week or two. At the end of this run, the setting would be disassembled, the individual parts collected, collated, and re-filed, and the process begun anew with the incoming film.

The music recommended by early cue sheets consisted mainly of excerpts from standard operas and symphonies, well-known marches and dance music, snippets from musical shows, patriotic tunes, and arrangements of current popular tunes. For a time, this was good enough. But as the films (and their audiences) grew in sophistication, this musical reservoir was found to be too shallow. As early as 1914, rising dissatisfaction triggered an important advance—the invention of “photoplay” music. A photoplay piece is an original composition designed to evoke a particular emotion, activity, or situation in support of a motion picture scene. These pieces were typically brief (the length of an average scene—two or three minutes) and constructed in a manner that offered several starting and stopping places as well as optional repeats to extend duration if needed. Between 1914 and 1928 thousands of photoplay pieces appeared, the products of nearly two hundred different composers. Indeed, during the height of the silent era entire publishing empires came in to being for the creation and distribution of this repertoire.

The advent of photoplay music facilitated much more shading and nuance in motion picture accompaniment. And this entirely new musical genre opened a new creative field for an inventive group of gifted composers. Their music, performed nightly by a legion of professional players, truly was “the voice of the silver screen” for millions of enchanted moviegoers.

Selection of Music for this Recording

For most listeners this disc will be a first introduction to the lost world of American photoplay music. To provide the broadest possible survey I had two main objectives: the first is to present at least one example from as many of the basic photoplay descriptive categories as possible. We were able to fit nineteen: Hurry, Love, Agitato, Comic, Misterioso, Furioso, Appassionato, Romance, Storm, Andante, Battle, Dramatic Tension, Nature, Sinister, Grandioso, Oriental, Tragic, Western, and Heroic.

The second objective was to identify this genre’s foremost composers. The seventeen spotlighted were included because of the innovativeness, artistic quality, and widespread use of their music. During the silent era they were the best in the business. Now, after decades of neglect, each of these *pioneers of movie music* would be pleased to know that their creations are being heard and their contributions properly acknowledged.

Composer Biographies

J.E. Andino

Julius E. Andino was an early composer of inspired and widely performed photoplay pieces. He was born in the early 1870s in Puerto Rico, where he evidently received a fine musical education, studying piano and composition. In 1894 Andino emigrated to the United States to seek “a wider field in which to exploit his endeavors.” He first found employment as piano accompanist at the Grand Italian Conservatory of Music in Brooklyn. From there Andino made his way to Tin Pan Alley, working anonymously as an arranger and amanuensis for several leading songwriters, including Harry Von Tilzer (1872–1946) and Gus Edwards (1879–1945). During this time Andino also began to compose his own concert music, songs, and dance pieces, some of which reveal his skill in the emerging style of ragtime.

Around 1906 Andino moved up to a position as staff arranger for the firm of M. Witmark & Sons. This was America’s leading theatrical publisher, and his duties brought Andino into contact with some of the era’s foremost operetta and musical comedy composers, librettists, and performers. (And also two future photoplay music composers—co-workers W.C. O’Hare and Otto Langey.) Away from the office, Andino kept up his own composing and songwriting activities. Indeed, by 1908 the *Music Trade Review* could refer to him as “the well-known composer” in its report of Andino’s adjudication of a Witmark-sponsored songwriter’s contest. (His fellow panelists were Ernest R. Ball (1878–1927), Karl Hoschna (1876–1911), and Otto Harbach (1873–1963), giving some idea of Andino’s professional standing.)

Although Julius Andino’s sensibilities were more attuned toward serious instrumental music, he was also interested in popular success. Eying the fortunes being made in the selling of songs, around 1912 Andino left Witmark to start his own firm, the Musician’s Music Publishing Co. It was also in the early 1910s that Andino grew interested in the fresh opportunities presented by moving-picture music. He was probably dabbling in this new field before his first published film music—orchestral pieces for *Schirmer’s Photo-play Series*—appeared in 1915. The following year Andino created another fine set of seven pieces for the S.M. Berg publishing company, one of the earliest organized to cater exclusively to the needs of motion-picture musicians. Strangely, J.E. Andino did not continue with film music, and his last published scores appeared in 1917. After that, he seems to disappear from view. He was still living in 1937, surfacing briefly to renew his earlier copyrights. But otherwise there seems to be no further trace of this interesting American composer.

Representative work: **“Dramatic Tension for Subdued Action”** (1916) from *Berg’s Incidental Series*, S.M. Berg: New York.

William Axt

Dr. William P. Axt was a major figure of silent-film music and presentation as a composer, compiler of musical settings, and conductor. He was the prototype of the extraordinarily talented, savvy, and versatile American “production musician” who for two generations crafted the appealing sounds of modern mass media.

Axt was a native New Yorker, born there on April 19, 1888. He attended the city’s public schools, where his innate musicality was nurtured. Axt gravitated to the piano and was so brilliant that he was accepted as a pupil of Rafael Joseffy (1852–1915), a noted virtuoso and professor at New

York's National Conservatory. The youngster also developed an interest in composition, and after high school ventured to Berlin for three years of private study with Franz Xaver Scharwenka (1850–1924) and Karl Goldmark (1830–1915).

Axt returned to America in 1909 and first found employment as a rehearsal pianist in Oscar Hammerstein Sr.'s Philadelphia Opera House. Within a year Axt's outstanding work caused his promotion to assistant conductor and chorus master at the Manhattan Opera House—Hammerstein's grandiose attempt at direct competition with the Metropolitan Opera.

“Billy” Axt continued to impress and advance. In January 1912 Hammerstein gave him the conductorship of the road company of Victor Herbert's latest hit operetta, *Naughty Marietta*. This large troupe starred Italian soprano Emma Trentini (1878–1959), who was so taken with Axt that she made him her personal accompanist and conductor. The Hammerstein-Trentini connection also brought Axt into the orbit of Rudolf Friml (1879–1972), the rising theater composer who had replaced Herbert for the subsequent Trentini vehicles. In addition to touring as accompanist to Trentini, Axt spent the 1910s as a conductor and chorus master for a number of Broadway musicals and operettas. By 1918 he was “general music director” for F. Ray Comstock (1878–1949), the innovative producer of Jerome Kern's legendary Princess Theatre shows.

In the spring of 1920 William Axt was busy conducting on Broadway when he was approached by Samuel L. “Roxy” Rothafel (1882–1936) with an interesting proposal: New York's recently opened cinema-deluxe, the Capitol Theatre, was struggling and Roxy had been brought in to turn it around. One of his ideas was to bring grand opera performances to the Capitol, inserted between the films to create a unique, super-spectacular show. To pursue this concept Roxy needed a specialist with Axt's background. Intrigued, Axt took the job, and his first “Capitol Opera Feature”—an eleven-minute digest of Gounod's *Faust* complete with soloists, chorus, and the Capitol Grand Orchestra—was a complete success.

The process of “setting” musical accompaniment to screen action is a fascinating process, and Axt's first exposure to it at the Capitol had to have been exciting. Soon he was assisting Roxy and music director Erno Rapée with the selection and synchronizing of music for the films. Rapée and Axt became especially close collaborators, and were soon composing and co-composing marvelous original music for the Capitol's screenings. Indeed, the Roxy-Rapée-Axt team's work was of such high artistic quality that New York's Capitol quickly became the industry's leader in the musical presentation of motion pictures.

At this time Roxy had another brilliant idea: using the new medium of radio to stimulate even wider interest in the Capitol. He had microphones (another brand-new invention) hung over the theater's orchestra pit to pick up the overture for live broadcast to listeners at home. Then when the films began and the orchestra (under Rapée) went into accompaniment mode, the radio program switched over to a second set of mics in a special broadcasting studio located high above the Capitol's main auditorium. There, “Roxy's Gang”—a handpicked crew of the theater's musical stars—performed under the direction of Axt for eager radio listeners across the country. These weekly Sunday night programs were an incredible advertisement for the Capitol, and made “Dr. Billy” (Axt held a D.M.A.) a celebrity in his own right.

In the fall of 1923 Erno Rapée resigned from the Capitol, and Axt and the theater's concertmaster—David Mendoza (1894–1975)—were named the house's new co-conductors. By 1925, their roles had changed: the Capitol's programs read, “Dr. WILLIAM AXT in charge of

Composition and Arrangement,” while Mendoza was listed as the sole conductor. But whatever their roles, the partners maintained the Capitol’s high standards and the Hollywood studios (particularly M-G-M) vied to have their latest releases “set” by Axt and Mendoza for performances there.

In the late 1920s William Axt left the Capitol Theatre to join the exodus to Hollywood. He became head of the music department at M-G-M, where over the next decade he was involved with the music for nearly two hundred films. (See the imdb.com for Axt’s extensive credits.) In 1940 William Axt composed his last film score—Paramount’s *The Untamed*. He retired from his musical career to start the A-X-T Ranch in Laytonville, California. He died there on February 13, 1959.

Representative work: **“Emotional Andante”** (1923) (For Scenes Depicting Emotion or Pathos), from the *Capitol Photoplay Series*, Robbins-Engel: New York.

Maurice Baron

Maurice Baron was another European composer who found his artistic outlet on these shores in the emerging field of motion pictures. He was born in Lille, France on January 1, 1889, the son of French army bandmaster Henri Baron (1860–?) and his wife, soprano and pianist Marthe Caillier (1864–?). Given genetics and an intensely musical home life, it is not surprising that Maurice was a musical prodigy. His early interest in several instruments was encouraged; while still a small boy he delighted in playing in his father’s military band. However, the child’s focus soon shifted to the violin. Maurice became an ardent violinist and at an unusually young age entered the National Conservatory in Lille.

In 1905 the Baron family left France for a new life in Canada. After a brief stint as a circus band clarinetist, teenaged Maurice wended his way to the United States, serving briefly as assistant conductor for the inaugural season of the Boston Opera Company (1909). But he soon switched coasts and jobs, accepting a position as a violinist with another newly organized ensemble—the Seattle Symphony Orchestra. But Baron had hardly settled in there when he was on the move again, this time southwards to join the viola section of the San Francisco Symphony.

Eventually, after realizing that his true interest was composition, Baron made one final move—to New York—to study with the esteemed composer and chamber musician Abraham W. Lilienthal (1859–1928). Baron’s ambition was to make his name as a serious composer. But instead, to support himself, in 1917 he joined the staff of Jerome H. Remick & Co., the large popular-music publisher. That same year, the first of Baron’s more than 350 original published compositions appeared in the catalog of another New York firm—G. Schirmer. Not long afterward Baron left Remick to join Schirmer’s arranging staff, a position he held through the 1920s.

In 1918 Maurice Baron added an exciting new outlet for his creative energies: the rapidly expanding field of motion-picture music. That year, the recently established Belwin company issued the first of his dozens of fine photoplay pieces. Baron subsequently spent the 1920s composing film music for the catalogs of Belwin, Schirmer, Irving Berlin Inc., and other firms. (He also wrote under a number of pseudonyms, including “Morris Aborn” and “Al Tremblay.”) At the same time, he worked on the production staff of the Capitol Theatre, assisting William Axt in the labor-intensive task of preparing the musical settings for hundreds of films. Baron also composed original scores for a number of silent features, including *The Better 'Ole* (1926).

In the late '20s the careers of many silent-film musicians were destroyed by synchronized sound. Remaining in New York, Maurice Baron escaped this fate due to two significant developments: many of the city's top movie house maestros decamped for Hollywood, leaving behind important vacancies. Simultaneously, two more Roxy-inspired Manhattan movie palaces opened, both using the super-deluxe presentation formats featuring live stage shows and orchestral concerts along with films. In 1931 Baron was appointed music director of the Roxy Theatre, replacing Erno Rapée. Better still, in 1932 he was engaged as resident composer for the stupendous new Radio City Music Hall. Baron's first assignment—the *Dedication Overture*—was performed with electrifying effect by the Music Hall Symphony Orchestra to open the theater on December 27, 1932. Maurice Baron remained Radio City's official composer for many years, distinguishing himself with an outpouring of fine music for dozens of the Hall's world-renowned stage spectaculars.

In 1937 Baron launched the “Maurice Baron Co.” to promote his own catalog of compositions and to act as the U.S. distributor for a number of French publishers. He also founded and directed the Society for French-American Symphonic Music Abroad and the Association Musicale Franco-Américaine. These latter activities prompted the government of France to honor him as an *Officier d'Académie*.

In addition to his motion-picture and stage-show music, Maurice Baron also composed a number of large-scale works, including a grand opera, an operetta (*The Enchanted Forest*, produced at Radio City), and a rhapsody for orchestra, as well as chamber music. He retired in 1950, and died at his home on Long Island on September 5, 1964. Maurice Baron's papers and manuscripts are preserved in the Music Division of the Library of Congress.

Representative works: **“Prelude to ‘Romances of the Seven Seas’”** (1924) and **“Prelude to ‘Western American Drama’”** (1924), both from *Screening Preludes*, Belwin: New York.

Irénée Bergé

Irénée Bergé was a major composer of silent-era motion picture music, spanning the decade 1916–1926, yet details of his life are few and far between.

Bergé was born in France (in either Paris or Toulouse) on February 1, 1867. His musical education was outstanding: eight years at the Paris Conservatory, with lessons in composition from Théodore Dubois (1837–1924) and the great Jules Massenet (1842–1912). Bergé played the piano, but his primary focus seems to have been singing and he was a well-regarded operatic tenor.

Sometime in the 1890s Bergé moved to London, where he worked at Covent Garden as an assistant conductor. In 1902 he received an invitation to teach at the National Conservatory in New York. It is not clear what, exactly, Bergé taught there; voice and music theory are two strong possibilities. In any case, Bergé became a U.S. citizen and continued composing a large body of works, including art songs, liturgical music, piano pieces, and some chamber music.

Bergé also created at least two operas, one of which—*Corsica*—was performed in 1910 by a touring company directed by another tenor/composer, Joseph Carl Breil (1870–1926). This is significant: Breil was to become a major pioneer of motion-picture music, and it would seem almost certain that at some point he encouraged Irénée Bergé to enter the field as well.

The decline of the National Conservatory by the mid-1910s may have spurred Bergé to seek other sources of income. He took part-time work as an arranger for G. Schirmer. The burgeoning market for photoplay music also beckoned, and he began to compose dramatic cues; the first of these appeared in 1916, published by S.M. Berg. Over the next decade Bergé composed about fifty more film pieces for the Berg, Schirmer, Belwin, Ross Jungnickel, and Robbins-Engel companies. Bergé also crafted photoplay arrangements and orchestrations of famous classical pieces by Beethoven, Chopin, and Tchaikovsky. In what seems to have been the prime of his creativity, Irénée Bergé died at his home in Jersey City, New Jersey on July 30, 1926.

Representative work: “**Mystery-Hurry**” (1925) (For Pursuit, Chase of Lurking Foe, Hurrying in the Dark, etc.), from the *Capitol Photoplay Series*, Robbins-Engel: New York.

Gaston Borch

Gaston Borch wrote some of the silent cinema’s most beautiful and imaginative music. His artistry was of the highest order and was widely celebrated. Indeed, Borch was one of the few pioneering film composers deemed worthy to receive a coveted entry in *Baker’s Biographical Dictionary*.

Gaston Louis Christopher Borch began his highly peripatetic life in Guînes, France on March 8, 1871. His background was musical; his mother, the singer and pianist Emma Hennequin, was an associate of Jules Massenet. Borch’s father, of whom little is known, was from Norway. Young Gaston’s first instrument was the piano. Later he developed an affinity for the cello, and through family connections became a pupil of one of the era’s greatest players, Jules Delsart (1844–1900). More significantly, for several years Borch was afforded the precious opportunity to study composition with Jules Massenet.

Unfortunately, the young musician was afflicted with severe asthma. His father believed that the cold, clear air of his Scandinavian homeland would restore his son’s health. Accordingly, in the early 1890s Gaston Borch ventured to Sweden to finish his education. There his cello playing (on his superb 17th-century Jacob Stainer instrument) created a sensation, as did his conducting. Borch’s physical condition must have improved as well: for two years he toured extensively across Europe as a guest conductor. In 1896 he settled in Christiania, Norway (present-day Oslo) to take up positions as conductor of both the Philharmonic Society and the Central Theatre. He was also composing large-scale works: in 1898 his opera *Silvio* was premiered. That same year Borch was appointed director of the Bergen Musikforening, a situation which reportedly facilitated his studies with another master, Edvard Grieg (1843–1907).

Gaston Borch’s reputation as a cello virtuoso carried him to the New World: in 1899 the famed conductor Theodore Thomas (1835–1905) summoned Borch to play in his “Chicago Orchestra.” The music-making there was fine but regrettably Chicago’s atmosphere caused a recurrence of Borch’s asthma. Hoping to find relief in another cold environment, in October 1900 he moved to Duluth, Minnesota.

Recovered, in 1901 Borch moved again, this time to join the faculty of Syracuse University. In 1902 he organized the first Syracuse Symphony Orchestra there. But Borch had hardly settled into a routine when Victor Herbert (1859–1924) invited him to join the Pittsburgh Symphony Orchestra, then under Herbert’s direction. Borch eagerly arrived to take his chair as “second solo cellist,” but soon there was trouble: the newcomer denounced Herbert as “vulgar” and abusive.

The resulting uproar ended with Borch's resignation. However, upon Herbert's departure from Pittsburgh in 1904, Borch lobbied to take his place as director. The Orchestra's board declined that offer, but did rehire Borch as principal cello, a position he occupied through 1906.

In April 1907 Gaston Borch was chosen to conduct the Grieg memorial concert at New York's Carnegie Hall; the following year he became a U.S. citizen. After a sojourn in Philadelphia, Borch decided to try his chances in New York, perhaps hoping that his large-scale works would be produced there or that he might lead one of the metropolis's fine symphonic or operatic orchestras. But there was no such breakthrough. Instead, in 1912 Borch took a part-time job as an arranger at the Carl Fischer publishing house. After two years, he took a similar position with G. Schirmer.

Gaston Borch began writing photoplay music in 1916. From the high quality of his compositions it would be fair to conclude that he believed—as did some of his very astute contemporaries—that motion pictures were about to open an exciting new field of endeavor for classical music. In any case, Borch let loose a flood of excellent photoplay pieces, first for the catalogs of S.M. Berg and Schirmer, and a bit later for Belwin and Carl Fischer.

Sometime in 1919 Borch moved once again, this time to Boston, where he attempted to organize an opera company. Borch continued to compose photoplay music, which he sold to Boston's venerable Oliver Ditson Co. But once again his ambitious plans did not bear fruit.

In 1921 Gaston Borch left the United States, probably disillusioned, but certainly evading legal problems. He seems to have first repaired to London (judging from the sudden burst of Borch's photoplay music issued from the presses of Hawkes & Son). Sometime around 1923 he returned to Sweden, securing conducting posts in a cinema and a radio station. Gaston Borch died on February 14, 1926 in Stockholm. He left an impressive catalog of music, much of it published: an opera, a symphony, a piano concerto, three symphonic poems, violin and piano solos, a large amount of sacred music, and an excellent textbook on orchestration.

Representative works: **“May-Dreams”** (1918) (For Romance), Belwin: New York. **“Silent Sorrows”** (1918), from *Berg's Descriptive Series*, S.M. Berg: New York. **“Creepy Creeps: Mysterioso”** (1922), from the *Cinema Incidental Series*, Belwin: New York.

J. Bodewalt Lampe—a.k.a. “Ribé Danmark”

A member of a large and musical Danish family, Jens Bodewalt Lampe came into the world in Ribe, Denmark on November 8, 1869. His father, Christian, played many instruments and was a performer at Copenhagen's famed Tivoli Gardens. Seeking to better his economic circumstances, in 1873 Christian Lampe emigrated with his family to St. Paul, Minnesota. There he led the Great Western Band and was a founding member of what would eventually become the Minnesota Orchestra.

As a small child J.B. Lampe took up the violin. His musical talent was so pronounced that the noted pianist and educator Carl Lachmund (1857–1928) sponsored J.B. in a four-year scholarship. This tuition included lessons with one of the Midwest's best violinists, the Stradivarius-wielding Frank Danz, Jr. (1852–1911). In 1885 the teenaged Lampe took a seat behind Danz in the 1st violin section of the Minneapolis Symphony. But he soon decided that he would rather organize and direct musical ensembles for hotels and theaters, and for a time was the conductor of Minneapolis's Grand Opera House. Lampe was also dabbling in composition.

Around 1892 Lampe moved to Buffalo, New York, signing on as music director of the Cort Theatre. There he conducted for most of the great theatrical personalities of that era, including George M. Cohan. Lampe also found time to organize Lampe's Grand Concert Band, which toured through the upper Midwest.

While in Buffalo an unlikely thing occurred—the young Dane became famous as the ragtime composer with his instrumental hit “Creole Belles” (1900). This was such good music—and enjoyed such strong sales—that it induced Detroit businessman Jerome H. Remick (1867–1931) to hire Lampe for the staff of his expanding music enterprises. In 1906 Lampe relocated to New York to serve as head of the band and orchestra division of Jerome H. Remick & Co., a firm destined to become America's largest popular music publisher. In this capacity Lampe created thousands of arrangements, hundreds of which were published as delightful “stock” theater and dance orchestrations. Quite a few of these were issued under his *nom de plume*, “Ribé Danmark.” Regardless of the by-line, all were popular as motion-picture music.

In 1914 J. Bodewalt Lampe composed and designed the *Remick Folio of Moving Picture Music*. This widely used collection was scored for solo keyboard, but issued with optional add-on parts for violin, cello, bass, flute, clarinet, cornet, trombone, and drums. As Lampe explained: “We have recently been engaged in the compiling of music particularly adaptable for photo-plays with the music carefully arranged to follow the film and composed to order when necessary. We are making a careful study of this new field and believe that it has unlimited possibilities.” Indeed!

In 1923 Lampe retired from Remick's to assist his son Del with the music and management of Chicago's lavish Trianon Ballroom. He also worked part-time as an arranger for the Edw. B. Marks publishing company, and for his own Lampe Music Writing Concern. The silent era was coming to a close when he died in New York on May 29, 1929.

Representative work: **“The Moving Picture Rag”** (1914) (For General Scenes, Overture, etc.), from the *Remick Folio of Moving Picture Music*, Jerome H. Remick & Co.: New York & Detroit.

Hugo Frey

The classical training and artistry of musicians like Hugo Frey provided the solid yet anonymous framework that supported much of American popular music during the late nineteenth and early twentieth centuries, raising it to a veritable art.

Born in Chicago on August 26, 1873, Frey was musical from the start. As a boy he took private lessons on the piano and violin; after high school he attended the Chicago Musical College and studied counterpoint with Luigi von Kunitz (1870–1931). Later, Frey's dedication took him to Vienna and Switzerland in the effort to advance his musicianship.

Back in the United States, from 1896 to 1898 Frey was the violist in the Listemann String Quartet, one of the country's first professional chamber ensembles. Frey was also the piano accompanist for the individual members of the Quartet. In 1899 he toured with the Red Path Grand Concert Company, another classical music group.

Sometime after the turn of the twentieth century Hugo Frey left the classics to take up a position in the Professional Department of theatrical music publisher M. Witmark & Sons in New York. This job required him to play the piano to rehearse the firm's new songs with the stars (and would-be stars) of the musical stage. Witmark also became Frey's first publisher, issuing a handful

of his songs and light instrumental pieces. The contacts Frey made at Witmark enabled him to embark on a yet another career as a theater conductor and composer. He became music director of the Chicago Opera House, and then acted in a similar capacity for vaudevillian and producer Joe Weber (1867–1942). Frey even composed his own musical comedy, *The Elopers*, which was premiered with considerable success.

Around 1914 the so-called “Dance Craze” erupted, and Americans became obsessed with social dancing. Hugo Frey latched onto this fad by writing several one-steps and fox trots (the latest dances) that became solid hits. This success gave him entrée as a performer into Manhattan’s bustling dance orchestra scene. In 1916 Frey became pianist for the famous Joseph C. Smith Orchestra, the darling of Manhattan’s high society and a prolific Victor recording artist.

By 1919 Hugo Frey had become so prominent a dance music composer that he was signed to an exclusive contract with rising theatrical publisher T.B. Harms. Three years later, he left to join Richmond-Robbins, which was just then emerging as a powerhouse photoplay music publisher. Frey’s ubiquity prompted Saint Louis Symphony Orchestra conductor Rudolph Ganz (1877–1972) to quip that he was “the best of the composers of so-called bad music, and therefore preferable to the bad composers of so-called good music.”

Frey stayed active in the dance music business through the late 1920s, becoming a staff conductor with the Victor Talking Machine Company. He led many sessions for the label’s house bands, including The Great White Way Orchestra, The Troubadours, and The Manhattan Merrymakers. And although a bewhiskered Late Victorian, Frey was apparently quite a “hot” jazz pianist as well: in 1925 he shared the stage with George Gershwin as piano soloists for the Actor’s Fund Benefit. Frey stayed with the Robbins publishing firm through the 1940s, assisting chief editor Domenico Savino with various projects. As tastes and trends changed, Frey’s role there turned more toward preparing educational folios for piano teachers and public school music programs. He died in New York on February 13, 1952.

Representative work: **“Zip”** (1925) (for Magazines, Weeklies, and Comedies), Robins-Engel: New York.

M.L. Lake— a.k.a. “Lester Brockton”

M.L. Lake was one of the most productive and best-known musicians in early twentieth-century America. He was highly catalytic, building important connections between the worlds of classical and popular music, theater, concert bands, dance orchestras, publishing, music education, and mass media (recordings, films, and radio). Most importantly, Lake was *the* pioneer of American movie music, entering the field in 1899 and making significant contributions to it through the 1920s.

Mayhew Lester Lake was born into a family of old French-Canadian lineage on October 25, 1879 in Southville, Massachusetts. Lake’s childhood was musical: his father and uncle were enthusiastic amateur bandmen. The lad (called “Mike”) took up the parlor organ, piano, and later the cornet and trombone. Not long afterwards he also fell in love with the violin. Mike’s talent was obvious: while still in high school he was admitted to the New England Conservatory. By age sixteen (1895) Mike Lake had developed into such a fine violinist that he was playing with the Boston Symphony Orchestra.

However it was showbiz that fired Lake's imagination; spurning the Old Masters, he barnstormed throughout New England as the conductor of various small-time theatrical outfits. Lake's fine handling of one such show impressed an important producer, who installed the youth as music director of the opulent Payret Theatre in Havana, Cuba. It was there in 1899 that Lake was inspired to write music for a new scientific attraction—"moving pictures"—marking the advent of the New World's first original film score.

In 1901 Lake relocated to New York City, the mighty center of the American music and entertainment industries. He had a master plan: the production of his grand opera. While searching for backers, Lake resumed his career as a traveling musical director, trouping for the next decade across the continent with a half a dozen different road shows.

In 1911 M.L. Lake finally hit the big time: he was hired to conduct at the New York Theatre, a major vaudeville house on Broadway at what is now Times Square. There, Lake conducted for many of the headliners of that leading form of entertainment. Yet, always hedging his economic bets, he also took a part-time job at music publisher Carl Fischer as an arranger and orchestrator.

The following year Lake had a great idea: moving pictures were becoming more and more popular. Although they had started out as a mere technological novelty in vaudeville, they were becoming an attraction in and of themselves. And they needed music, as Lake later recalled:

The task of providing suitable background music for the movies was becoming involved after orchestras were installed in the movie theatres. With a lone pianist involved, it had been simple. He could ad lib and skip about from one mood to another. . . . But with orchestras requiring parts for each instrument, the orchestra leader must preview each picture, time each scene, select and time suitable portions of selections or overtures [i.e., standard classics] for each scene, and then mark each orchestra part so that the player would know what portions to play or skip and when to segue to the next number. This required a great deal of time and labor . . . and the results were seldom satisfactory. . . .

So I conceived the idea of composing and orchestrating short pieces in various moods and tempi, designed to accompany any kind of scene that might be portrayed on the screen—battle scenes, chases, love scenes, comedy, tragedy, silly clowning, gruesome stealth, etc. Each part was printed on a small separate sheet to facilitate laying them out in whatever sequence was required, even with duplicate copies to prevent turning back for a reprise, to follow the action on the screen. Nothing like that had ever been published, and it became a necessary adjunct to every movie orchestra library.

The first Lake publication along these lines was the *Carl Fischer Moving Picture Folio*, which appeared in November 1912. This was one of the earliest film music publications and the first one created for ensemble use.

Lake's fine work for Carl Fischer resulted in his 1913 promotion to Editor-in-Chief of the firm's band and orchestra division. This was a major position, as Fischer was the nation's largest publisher of ensemble music. It also affirmed Lake as an expert on all "matters orchestral," causing producers and showmen to call for advice. One of these would soon change the course of American entertainment: Samuel L. Rothafel—"Roxy"—who arrived in New York from the Midwest in 1913 to take charge of the city's (and America's) first purpose-built movie theater,

The Regent. Roxy understood, as no other manager of his time did, that fine music was the key to the successful movie exhibition. He was the impetus behind putting orchestras into cinemas and providing them with effective scores. To accomplish the latter, Roxy became a highly adept “musical compiler” for the films he presented, although he could not read music. Instead, he developed a method relying on expert associates to work out the myriad technical details needed to create performance-ready scores. M.L. Lake became one of the first of Roxy’s experts.

Through the 1910s, ’20s, and ’30s Lake remained a busy executive at Carl Fischer. And his association with Roxy—and thus with New York’s leading picture palaces—continued as well. Lake was “chief orchestrator” at the Strand Theatre (1914), and was closely connected to the Rialto and Rivoli Theatres during Roxy’s tenures (1916–1918). In 1918 the two also become partners in a film music syndicate that supplied Lake’s special scores to seventy-two leading U.S. cinemas. Their last big project began in July 1927, when Roxy hired Lake as “chief arranger” for his palatial new Roxy Theatre.

The demise of the silent film did not much affect M.L. Lake. He continued on with Carl Fischer. He also joined the faculties of Columbia University, NYU, and the Ernest Williams School. From 1930 to 1932 he enjoyed his own network radio show, the *Symphony in Gold*, starring Lake’s sixteen-piece brass ensemble playing music he arranged especially for it. And his photoplay pieces lived on in Hollywood soundtracks; the most spectacular instance was 1939’s *Gone With the Wind*, when the film’s composer, Max Steiner (1888–1971), quit the production and Lake’s music was inserted to finish the score.

Mayhew Lake retired in 1948; by that time he had created more than two thousand published compositions and arrangements. He also penned an autobiography—the only pioneer silent film composer to do so. Lake died at his home in Fort Lee, New Jersey on March 16, 1955.

Representative works (all published by Carl Fischer, New York): **“Agitato”** (1914) (For general use), from the *Carl Fischer Loose Leaf Motion Picture Collection Vol. I*. **“Grotesque Elephantine”** (1918, as “Lester Brockton”) (For depicting weird scenes, grotesque comedy, etc.), from the *Carl Fischer Loose Leaf Motion Picture Collection Vol. III*. **“Synchronizing Suite No. 1”** (1922/23), “Major Love Motif” (To announce the entrance of the Heroine or Hero; also to predominate in normal [or joyous] scenes wherein these characters appear); “Minor Love Motif” (To announce the entrance of the Heroine or Hero; to predominate in pathetic scenes wherein these characters appear); “Sinister Theme” (To announce the entrance of the “Heavy” [the villain]); “Agitato” (Based on the Sinister Motif. To predominate in scenes wherein the Heavy appears); and “Furioso” (Based on the Love and Sinister Motifs. To predominate in scenes wherein the Heavy and the Heroine or Hero appear). **“The Funny Guy”** (1928), from the *Carl Fischer Film-O-Grams*.

Otto Langey

Otto Langey was another Old World classical musician who found success in America. Little can be said about his early life other than that he was born on October 20, 1851 in Leichholz, Germany. He took up the cello and was able to study with fine player/teachers: “Specht in Sorau, Ullrich in Halle, and Cabisius in Bremen.” He also studied harmony and composition with Wilhelm Fritze (1842–1881) in Liegnitz.

In 1877 Langey moved to England to play in the famous orchestras of Charles Hallé (1819–1895) and Hans Richter (1842–1916). Twelve years later he moved to the United States to perform and tour with a chamber music group known as the Boston Symphony Club. Langey had also been composing for some time, chiefly dance music and short pieces in a light classic vein. In Boston he took a position with the Oliver Ditson Co., the city’s venerable music publisher, starting there as an arranger/orchestrator; by 1891 the firm was publishing his original works as well. His extraordinary understanding of the playing techniques of virtually every musical instrument was demonstrated by his famous series of *Langey’s Tutors*. This immense work included one complete instruction book for each of twenty-eight different instruments. These began appearing in 1885 and quickly became standard teaching “methods” around the world; indeed, they were so effective that several are still in print today.

Around 1892 Langey moved to New York City with the idea setting up his own teaching studio. However, arriving there his plans changed upon meeting Victor Herbert (1859–1924), a fellow cellist whom Langey had probably known in Germany. Herbert put Langey to work assisting him with the musical preparations for his many theater productions. Langey was also entrusted with the important task of arranging and editing Herbert’s music for publication. This connection brought Langey into a staff position as arranger/orchestrator with M. Witmark & Sons, where he remained for many years.

In 1909 Otto Langey moved to G. Schirmer as manager of its orchestral department. This was work very well suited to his classical background, and he created hundreds of fine editions there. Langey also guided Schirmer’s entry into the photoplay music business, beginning in 1915. Over the next three years he contributed fifteen pieces of his own to the series, covering a range of emotions and situations. His work was so good that in 1918 his old employer, Oliver Ditson, asked him to contribute music to their new photoplay catalog; Langey responded with another nineteen excellent numbers. Otto Langey died in New York on March 15, 1922.

Representative work: **“Grandioso”** (1918) (Suitable for scenes depicting Grandeur, Vastness, Triumph, etc.), *Ditson’s Music for the Photoplay*, Oliver Ditson Co.: Boston.

Adolf Minot

Adolf Minot is one of the minor mysteries of early American cinema music. The Minot photoplay pieces were excellent and widely played. Yet years-long search for any information on their composer in archival sources has been fruitless. Even deep Internet searches have yielded nothing. This situation had led me to wonder if “Adolf Minot” was the pseudonym of some other musician. However, U.S. Copyright Office records, which usually disclose the real authors of pseudonymous works, seem to confirm that Minot was an actual person. Also, the Minot music really is distinctive from that of the one-hundred-and-seventy-eight other photoplay composers whose music we have performed. So who was Mr. Minot, and what happened to him? Perhaps future research will reveal the answers.

Representative works: **“Battle Scenes”** (1916) (Hurry No. 4), from *Schirmer’s Photoplay Series*, G. Schirmer: New York. **“Pizzicato Misterioso No. 30”** (1916) (For Burglary and Stealth) and **“Dramatic Agitato No. 38”** (1917) (For Dramatic Action), both from *Berg’s Incidental Series*, S.M. Berg: New York.

Christopher O'Hare

William Christopher O'Hare was a talented and versatile musician for whom movie music was a brief but interesting sideline. He was an all-American product, displaying considerable accomplishment as an organist, violinist, educator, theater conductor, church musician, arranger, and editor.

O'Hare was born in Washington, D.C. on May 9, 1867. Almost nothing is known of his upbringing or education; he once remarked that he had "Attended the best conservatory in the world, 'experience'." But the sophistication of his music would suggest that he had enjoyed fine early training. After a stint as an alto horn player for a traveling minstrel show, around 1889 O'Hare relocated to Shreveport, Louisiana. There, he took the post of music director for the city's brand-new opera house. As was typical, this venue presented minstrelsy and "variety"—but virtually no opera. Simultaneously, O'Hare ran his own private music studio, offering lessons in violin, piano, organ, and harmony. He was also a busy church musician, eventually serving as organist in five different Shreveport churches as well as the B'nai Zion synagogue.

While in "Shreve" O'Hare also developed a fascination for the Negro music heard there. This inspired him to compose pieces using these folk elements, notably, the syncopations that would eventually become the defining feature of "ragtime." His first such effort, "The Cotton Pickers," appeared in 1894. It was frequently performed by Sousa's Band, boosts which caused O'Hare's pieces in this "Southern characteristic" style to become widely popular.

In 1900 William C. O'Hare made the move to New York. The following year he joined the staff of M. Witmark & Sons, the firm that had been his publisher since the early 1890s. There, O'Hare was found to have a particular knack for orchestrating and arranging show-tune medleys; he was also invariably assigned anything deemed "Old South" in nature. While spending his days in the Witmark office, O'Hare continued his career as a church organist and choirmaster. In 1907 he was named organist of the Ascension Memorial Church on West 43rd Street; he was awarded his Associate's Certificate in the American Guild of Organists in 1914. O'Hare also travelled the tri-state area as an organ recitalist, performing masterpieces by Bach and his own transcriptions of grand opera showpieces.

O'Hare also had a strong interest in choral music; from 1911 to 1922 G. Schirmer published a number of his liturgical pieces. For the school music publisher John Franklin Co., O'Hare composed and arranged more than two hundred works. Sometime around 1918 William O'Hare left the Witmark company. Over the next three years as "Christopher O'Hare" he composed about a dozen fine photoplay pieces, all published by the Oliver Ditson Co. O'Hare continued freelancing as an arranger, orchestrator, and editor for a number of other publishers, as well working as a church musician and organ soloist. O'Hare died in New York on October 22, 1946.

Representative work: "**Novelty Hurry**" (1920) (For airplanes, motorcycles, merry-go-round, switchback railway, spindles or other fast-moving machinery, wireless, dynamos, birds or other flying things.), from *Ditson's Music for the Photoplay*, Oliver Ditson Co.: Boston.

Erno Rapée

Erno Rapée was once one of the best-known names in American music—the "king" of the movie palace conductors, a major force for artistic film music, and later, the "people's maestro" on national radio programs and at Radio City Music Hall.

Rapée was born in Budapest, Hungary on June 4, 1891. A gifted pianist, he enrolled as a teenager at the Royal National Hungarian Academy of Music. At some point he also studied piano with the acclaimed Emil von Sauer (1862–1942). Rapée graduated from the Academy in 1909 with “a gold medal in piano and composition.”

The young musician’s dream was to become a piano virtuoso. While laying that foundation Rapée became an assistant conductor at the Dresden Court Opera. This was one of the great stages of Europe, famed for its premiers of the massive works of Richard Strauss (1864–1949) and other late romantic masters. The Court Opera’s conductor, Ernst von Schuch (1846–1914), was also illustrious. Rapée must have learned much there, but soon resigned to concentrate again on his piano career.

Erno Rapée was also composing, and while still a young man penned a number of ambitious classical works, including a piano concerto. For a short while he served as director of the opera houses in the German cities of Magdeburg and Kattowitz. But, yearning for something better, Rapée joined the flow of European concert and operatic musicians to New York. He arrived there in October 1912 without prospects. While looking for a suitable position he worked as a café pianist. But his search was short: in 1913 Rapée was hired as music director of the city’s Hungarian Opera Co. He also took side engagements as a piano recitalist and accompanist, even playing for comedian Harry Lauder (1870–1950) in vaudeville.

Along this way Erno Rapée came to the attention of Samuel “Roxy” Rothafel. The result was Rapée’s transformation. The time and place of their first encounter is lost to history, but in January 1918 Roxy announced that he had hired the Hungarian “. . . to alternate with Hugo Riesenfeld in the conducting of the orchestras at the Rivoli and the Rialto Theatres.” In due time the Roxy-Rapée combination supplanted the Roxy-Riesenfeld duo to become one of the major “aristocracies” of silent film presentation. As noted previously, while Roxy understood the power of music in film presentation, he had no training and could not read musical notation. Instead he developed a system for scoring new films by screening them privately with an expert musician on hand. As the film rolled Roxy suggested appropriate music for each scene. His expert would translate these feelings into a cue sheet of existing pieces and even compose new material as needed.

In early 1920 Roxy left the Rialto and Rivoli to take over management of Broadway’s new Capitol Theatre. At 5,300 seats, this was the nation’s largest, most deluxe cinema. It was also foundering, and worried investors brought Roxy in to turn it around. The showman quickly assembled his team, consisting mainly of veterans from his previous New York cinemas. (The newcomer was William Axt.) Finally, in the fall of 1920 Roxy completed his reorganization by appointing Erno Rapée as conductor of the “Capitol Grand Orchestra.” In short order the house was transformed from white elephant to roaring success. In the process, the Roxy-Rapée-Axt tripartite would become the world’s foremost exponents of motion picture scoring and presentation. For his part, Rapée gave all the credit to Roxy: “It was S. L. Rothafel who first realized that music to films was not a necessary evil, but 50 per cent of the entertainment. Adverse opinion did not quell his enthusiasm. He had the courage of his convictions, which made an eighty-piece orchestra possible in a picture theatre, and which will enable us, as musicians, to elevate the musical accompaniments to films to a level equal to that of grand opera in the manner of Richard Wagner.”

In November 1923 Hollywood producer William Fox (1879–1952) wooed Rapée away from the Capitol and made him manager and chief musician of Philadelphia’s new Fox Theatre. Rapée however did not stay: in 1924 he decided to freelance as an independent conductor, composer, and production consultant. Rapée’s biggest client during this time was the German film corporation UFA, which brought him to Berlin in 1925 to design American-style film presentations for cinemas across the Fatherland.

By the summer of 1926, Erno Rapée had returned to the U.S. and to William Fox. He conducted the opening of the producer’s 3,873-seat flagship Academy of Music. Rapée also contracted with the Fox Film Corp. to create musical settings for their feature films, including the Raoul Walsh blockbuster *What Price Glory*. (Rapée’s theme song for this—“Charmaine,” became a major pop hit of the ’20s.) Rapée was also brought in to conduct at the Roxy Theatre after William Fox bought control of the new mega-palace from Roxy’s investors.

Erno Rapée was one top movie house maestro who successfully sidestepped the demise of silent pictures. By 1929 he was scoring and conducting film soundtrack sessions in New York for Fox, Universal, and other studios. But it was becoming clear that all production would soon be centralized in Hollywood. Accordingly, in January 1930 Rapée headed to the Coast to take up a post with Warner Bros. Unfortunately, once there he found that all the choice assignments were already being covered by his former New York associates. After months of frustration Rapée returned to Manhattan.

For a time Rapée resumed his work at the Roxy Theatre. Then, in July 1931 he was appointed General Music Director of the NBC Radio Network. The following year, he became Director-in-Chief of the glittering new Radio City Music Hall (inspired and briefly managed by Roxy). At Radio City Rapée conducted the resident Symphony Orchestra as well the *Roxy and His Gang* radio broadcasts. And in addition to show music, Rapée’s positions with the Music Hall and network radio allowed to perform much symphonic repertoire, giving general audiences across the nation the opportunity to hear many great classical masterpieces. Erno Rapée died in New York on June 26, 1945.

Representative works: “**Western Allegro**” (1923), “**Appassionato No. 1**” (1923) (For Deep Emotion, Intense or Tragic Situations), and “**Savage Carnival: A Wild Man’s Dance**” (1923), all co-composed with William Axt as special material for Capitol Theatre screenings; all also published by Robins-Engel: New York. The exact nature of the Rapée-Axt collaboration is unknown.

Hugo Riesenfeld

Hugo Riesenfeld was renowned for his conducting, score compiling, composing, and theater-management talents. His artistic background was exemplary; born in Vienna on January 26, 1879, he began violin lessons at the age of seven. His teachers included two of Vienna’s leading players—Sigismund Bachrich (1841–1913) and Jakob Grün (1837–1916). Riesenfeld developed into a fine violinist, graduating at age seventeen from Vienna’s Academy of Music as a “recognized master” of the instrument. He was also a good pianist and a budding composer.

Many of Riesenfeld’s close friends there were also serious musicians; his inner circle included several who went on to great fame: Artur Bodansky (1877–1939), Arnold Schoenberg (1874–1951), and Alexander von Zemlinsky (1872–1942). Around the turn of the century Gustav

Mahler (1860–1911) appointed Riesenfeld to the orchestra of the Vienna Court Opera. Several years later Riesenfeld was promoted to the Opera’s “conductor of the ballet,” a post that enabled him to program some of his own original music.

As a young man Hugo Riesenfeld became enamored with America through the dynamic writings of Theodore Roosevelt (1858–1919). Thus inspired, in 1907 the young musician followed Mahler to New York to play in the Metropolitan Opera Orchestra. But in February 1908 he was enticed away to be concertmaster of Oscar Hammerstein’s rival Manhattan Opera Company. At the same time Riesenfeld joined the faculty of New York’s National Conservatory.

The shutdown of the Manhattan Opera Co. two years later led Hugo Riesenfeld to the lighter realms of operetta and musical comedy. He became a successful show conductor, first in Philadelphia, but by 1912, on Broadway. It was there that Riesenfeld became friends with the New York Theatre’s M.L. Lake, a connection that would drastically change the course of the Austrian’s career.

That turning point came in 1915: rising New York movie showman Samuel “Roxy” Rothafel was in the process of building a fabulous new cinema to be called the “Rialto.” In the meantime, he had been hired by the Triangle Film Corp. to take charge of its screenings at the aging Knickerbocker Theatre. Roxy asked M.L. Lake for advice on up-and-coming conductors; Lake recommended Hugo Riesenfeld. Happily, the Viennese musician made the leap from grand opera and musical theater to “photoplaying” with alacrity. His smooth assurance, musicality, and habit of leading the orchestra “Continental style”—playing his violin on the podium—was a hit with audiences. Riesenfeld also assisted Roxy with his compiling of musical settings for the films exhibited under his aegis.

By the time Roxy’s Rialto Theatre opened in April 1916, the Roxy-Riesenfeld movie music machine was well oiled. This new showplace was advertised as “The Temple of the Motion Picture” and the “Shrine of Music and the Allied Arts.” In keeping with these themes, Hugo Riesenfeld organized and led the house’s thirty-six-piece orchestra, which was advertised as the world’s largest cinema ensemble. By 1917 ten thousand patrons *per day* poured into the Rialto. Late the following year Roxy opened an even higher-toned sister house, dubbed the Rivoli Theatre. Riesenfeld was given charge of the music there as well, sharing conducting duties with another Roxy discovery—Erno Rapée.

In January 1919 the volatile Roxy resigned his managerships of the Rialto and Rivoli and moved briefly from presentation to filmmaking. In his place Hugo Riesenfeld was named managing director of both theaters, again illustrating the very close relationship of music (and musicians) to silent-era movie exhibition. By 1920 Riesenfeld was also running the old Criterion Theatre, holding all three positions through 1925.

Hugo Riesenfeld was one motion picture professional who clearly saw the promise of recorded music. Such was his confidence that he was the first major picture palace conductor to abandon New York for Hollywood, becoming managing director of United Artists Theatres in December 1927. Riesenfeld’s career was now much more in the executive rather than creative line. But he did find time for some musical activities, becoming a respected pioneer of soundtrack composing and recording (see the imdb.com for his credits).

By 1930 Hugo Riesenfeld was semi-retired. He returned to New York briefly in the early ’30s to conduct at the Roxy Theatre. By then he had been largely supplanted in Hollywood by the new

generation of Viennese film composers, namely Max Steiner (1888–1971) and Erich Wolfgang Korngold (1897–1957). Nevertheless, in 1938 Riesenfeld was nominated for an Academy Award for his score to *Make a Wish*, co-written with his old friend Oscar Straus (1870–1954). Hugo Riesenfeld died in Los Angeles on September 10, 1939.

Representative work: **“Old Ironsides March”** (1926), composed by Riesenfeld as original main title music for the Paramount swashbuckler “Old Ironsides,” which celebrates the 1800s exploits of the U.S.S. Constitution.

T.H. Rollinson

Thomas H. Rollinson was almost certainly the oldest composer to create motion picture music. This remarkable Yankee cornetist, bandmaster, organist, composer, arranger, theorist, and author was born on January 4, 1844 in Ware, Massachusetts, the first of eight children of Joseph (1821–1866) and Ann (1822–?) Rollinson.

Like thousands of other boys of the 1850s, young “Rollie” fell in love with the latest fad—brass-band music. The lad took up the E-flat cornet and made his way to Rhode Island to take lessons at the East Greenwich Seminary. Slightly later he entered the Providence Conservatory of Music to study with Eben Tourjée (1834–1891). After graduation Rollinson spent the 1860s and ’70s roaming New England as an itinerant musician. The conditions he faced there are hard to imagine today: old Puritan influences had delayed the creation of theaters and concert halls. As a result, performers of Rollinson’s generation made their living playing for social gatherings—dances, parades, and military musters. Most also taught and, as in Rollinson’s case, served as church organists and choirmasters.

Rollinson began to compose in 1868, and in 1875 his first work appeared in print—the “Yacht Club Polka.” Four years later his pieces became regular offerings of Philadelphia’s new publisher, J.W. Pepper & Son, which built up its catalog with Rollinson’s latest schottisches, quadrilles, and cornet solos. Rollinson was a fine cornetist: in 1882 he was engaged as soloist with the Boston Cadet Band, which at that time was one of the nation’s finest. The following year he was appointed leader of the Waltham Watch Company Band, which under Rollinson’s leadership became a model of its kind. During this period he wrote his noted *Treatise on Harmony, Counterpoint, Instrumentation and Orchestration* (1886), one of the very first American texts on these subjects.

T.H. Rollinson’s most significant contributions began in 1887, when he joined Boston’s venerable publisher Oliver Ditson Co. as editor/arranger for band and orchestra. Shortly afterward he was made head of that department, a position he would occupy for nearly forty years. Naturally, Ditson published most of Rollinson’s output—nearly five hundred original pieces and about fifteen hundred arrangements, as well as many instructional books.

While T.H. Rollinson’s own compositional style never advanced past the mid-Victorian era, he was a fairly wide-awake publishing executive. In 1918, eyeing an emerging market for film music, he introduced *Ditson’s Music for the Photoplay*, a forty-two number series of orchestral pieces by Otto Langey, W.C. O’Hare, and Gaston Borch. Rollinson himself contributed three pieces to this catalog, which he continued to expand until 1925. T.H. Rollinson apparently never retired, dying at age eighty-four on June 23, 1928.

Representative work: **“Furioso”** (1918) (Boisterous Scenes, Excited Crowds, Pursuit or Races), from *Ditson’s Music for the Photoplay*, Oliver Ditson Co.: Boston.

Domenico Savino

Domenico Savino was not only the composer of a sizeable number of topnotch photoplay pieces, but also the executive in charge of one of the world's largest and most progressive publishers of this music.

Savino was born in Taranto, Italy on January 13, 1882. His fascination for the piano began early and by the age of eight he had written his first composition—"18th Century Polka." Despite this, it was decided that he would make his career in law and not the arts. But at age twenty-one Savino reversed direction and gained entrance to the Royal Conservatory in Naples. He graduated from there with honors in composition, and in the summer of 1905 emigrated to America.

Arriving in New York, Domenico Savino freelanced as an arranger/orchestrator for several Tin Pan Alley publishing houses. He also gave private lessons in piano and music theory. In 1914 Savino became a U.S. citizen; that same year he took staff positions at G. Schirmer and Jos. W. Stern & Co., producing clever dance orchestrations for both companies (often under the semordnilap "D. Onivas"). Embracing new technology, in 1915 Savino became musical director of the Pathé Phonograph Co. (the U.S. division of the famous French concern), a position he held for the next ten years. He also conducted for other early labels, including Victor and Brunswick.

By the mid-1910s Savino was composing his own instrumental dance music, and shrewdly "placing" some of it with the phonograph companies for which he was conducting. Through these "plugs," several Savino foxtrots and one-steps became minor hits. Meanwhile, word of his American successes filtered back to Italy, inspiring one family friend—Rudolph Valentino (1895–1926)—to also try his luck in America.

Although popular music was providing his livelihood, Domenico Savino had not lost interest in more serious work. There was not much of an outlet for his classical and semi-classical compositions. Yet the inherently emotional and expressive character of his writing must have seemed well suited to motion pictures. That connection was finally made in 1923, when G. Schirmer published the first of Savino's photoplay pieces. The high quality of this music attracted plenty of attention, and not just from movie house musicians: Jack Robbins (1894–1959), the hustling manager of the fledgling Manhattan publisher Richmond-Robbins, knew a good thing when he heard it. In 1923 he signed Domenico Savino as vice-president and chief editor of the firm. Richmond-Robbins quickly became the most innovative music publisher in the country, featuring not only a state of the art photoplay catalog (with nearly a hundred numbers by Savino, Axt, Rapée, Riesenfeld, Frey, Bergé, and other top specialists), but also the most up-to-date "symphonic jazz" works of Ferde Grofé (1892–1972) and Paul Whiteman (1890–1967).

The Robbins publishing enterprise prospered through the 1920s, and with the coming of sound films successfully transitioned itself into a leading supplier of music for that new medium. In 1935 the firm (by then known as the Robbins Music Corp.) and its catalog were sold to M-G-M studios. Savino stayed on as an executive, and received a very substantial payment for the sale of his shares in the company. Savino was one of the few top silent era composers who, with the coming of sound, did not relocate to Hollywood. Instead, he stayed busy in New York, conducting the CBS Symphony Orchestra for broadcasts and taking occasional assignments as a Broadway orchestrator. During the 1930s and '40s he also specialized in custom arrangements for

many top radio and recording artists.

Savino more or less retired from these activities in the late 1940s. Then he followed his own muse: the funds received from the sale of Robbins Music enabled him to continue and expand his career as a composer. Eventually Savino's *oeuvre* included hundreds of concert works, including cantatas, tone poems, a piano concerto, one symphony, and many orchestral novelties. Complementing these efforts was Savino's interest in advances in recording technology. He was enamored with the new Long Play (LP) format and stereo recording, which motivated him to produce many albums during the 1950s and '60s. The best known of these was his popular RCA series "Domenico Savino & His Orchestra." The last of the great photoplay composers, Domenico Savino died in New York in 1973.

Representative work: **"Agitato Drammatico"** (1925) (Excitement, Commotion, Tumult), from the *Descriptive and Dramatic Series*, Robbins-Engel: New York.

Victor L. Schertzinger

Victor L. Schertzinger occupies a unique place in the history of American cinema as one of the few artists ever to become renowned as both a composer *and* a director. And Schertzinger often fulfilled both roles simultaneously, leading an extraordinary career that spanned the dawn of Hollywood to the Technicolor era.

Victor Louis Schertzinger was born on April 8, 1888 in the central Pennsylvania coal town of Mahoning City. His father, Charles (c. 1857–1919) was a jeweler and amateur musician. His mother, Pauline (c.1858–?) had been a professional violinist. At age four Victor began violin lessons, displaying amazing talent that was quickly harnessed: by the age of eight he was a featured soloist with both Sousa's Band and the Victor Herbert Orchestra. When he was twelve one critic dubbed him "the world's greatest boy violinist." Victor subsequently spent much of his childhood as a concert performer touring across the U.S. and Europe.

The income from Victor's career enabled the Schertzinger family to move to the big city—Philadelphia. There his father attempted to expand his business, while the boy was enrolled in the exclusive Brown Preparatory School. Afterward Victor went to Belgium to study music at the University of Brussels. Unfortunately, his father's financial reversals soon forced Victor to discontinue his education and return to support his family.

Shortly before 1910 the Schertzingers moved again, this time to Los Angeles. Having outgrown his child prodigy status, Victor Schertzinger was by then just another fine violinist. He found work in several theaters, and began to conduct. Eventually Schertzinger rose to be musical director of an important downtown LA venue—the Belasco Theatre. There he began experimenting with music for moving pictures. It was also at the Belasco in 1915 that Schertzinger was discovered by the legendary pioneer film producer/director Thomas H. Ince (1882–1924). The filmmaker, impressed with the twenty-seven-year-old musician, engaged him as his studio's musical expert.

Since there is no record of Victor Schertzinger having ever studied composition or music theory, his subsequent activities demonstrate formidable natural talent. Taking up his position with Ince's Triangle Studios, his role changed from advisor to composer: unlike other film producers (who were coming to rely on the cue-sheet system), Ince often had Schertzinger compose original scores for new Triangle releases. These were quickly printed and shipped out with the reels of

film to the rental exchanges. The first of these pictures—*The Edge of the Abyss* —appeared in 1915. Over the next year and a half, Schertzingler created scores for an astonishing thirty films, including major features like *The Three Musketeers* and *Civilization* (both 1916).

The fascinating movie studio environment soon fired within Schertzingler a new ambition—he wanted to direct. He asked Ince for a trial but was rebuffed. Finally, after the composer agreed to work for a reduced salary, Ince gave in. Happily, Schertzingler's directorial debut, *The Pinch Hitter* (1917) was a smash, launching the career of an important, prolific, and exceptionally fine Hollywood filmmaker.

Schertzingler's success behind the camera did not completely keep him away from his composing desk; during the late 1910s and '20s he continued to create music for his own films. Uniquely, Schertzingler brought a musician's insight to filmmaking, as he explained in a 1924 interview:

Music and pantomime have a vital kinship. Both are projected from visions of the inner eye. Dissect any meritorious composition, any great symphony for instance, and you'll find it built upon a wonderful dramatic story having in it all the elements of a romantic passion. The common denominator of the two is tempo. Anyone who has the soul pulse to write good music can construct good pictorial drama. If the tempo in a play is wrong, no matter how fine the piece or how great the enacting artist, it reaps with the blue note of discord. The screen will come to perfection not when it has been given a speaking voice as some argue, but when wordless music has been thoroughly synchronized with wordless pictures to establish any shade of desired mood.

Schertzingler's dual creative careers thrived through the 1920s and '30s. He worked for nearly all of the major studios, including Fox, Columbia, Paramount, and Goldwyn. Eventually he directed about ninety films, featuring many of the greatest stars of that era. (See his vast credit lists at imdb.com.) Not surprisingly, Schertzingler was especially well regarded as a director of musicals; his breezy Bob Hope-Bing Crosby-Dorothy Lamour "Road" pictures are perhaps the best remembered. In addition, over the years several Schertzingler theme songs from his many film scores spun off to become major pop hits in their own rights.

In 1935 Victor L. Schertzingler received unprecedented double Academy Award nominations as "Best Director" and "Best Score" for *One Night of Love*. He won the Oscar (as part of the Columbia Pictures music department) for the latter. By that time he was also a millionaire member of the Hollywood elite. Schertzingler died suddenly on October 26, 1941 while working on another film musical, Paramount's *The Fleet's In*.

Representative work: **"The Trysting Place"** (1924) (Romance). Photo Play Music Co.: New York.

J.S. Zamecnik

One of the best and busiest composers for silent film was John Stepan Zamecnik. He was born in Cleveland, Ohio May 14, 1872, the son of newly arrived immigrants from what is now the Czech Republic. John's father was a professional musician and fostered similar interests in his son. The boy took up the violin and displayed considerable affinity for it. He also played the piano and was developing an interest in composition. After John had availed himself of the best musical education available in the Midwest, he journeyed back to the "old country" to enroll in the

Prague Conservatory. There he studied for almost two years with the master himself—Antonín Dvořák (1841–1904), an experience that had considerable impact on J.S. Zamecnik’s later compositional style.

Zamecnik returned home to Cleveland in 1899, and supported himself playing his violin in theaters in and around the city. Three years later he was engaged to play with the Pittsburgh Symphony Orchestra, then under the direction of Victor Herbert. (Another future photoplay composer, cellist Gaston Borch, was briefly his colleague there.) But with Herbert’s departure from the Orchestra in 1904, Zamecnik returned to Cleveland to resume his previous career as a theater musician.

1908 was a critical year for Zamecnik: He was engaged as music director at Cleveland’s new 3,500-seat Hippodrome, a B.F. Keith flagship theater offering “High Class Vaudeville.” It is almost certain that Zamecnik had his first encounter with motion picture accompanying there. In 1908 he also began his long relationship with Sam Fox Publishing Co., a local startup that would eventually become one of the nation’s leading music publishers. But at first Zamecnik’s music nearly was the Sam Fox catalog, as he contributed works under his own name and at least twenty pseudonyms.

J.S. Zamecnik was one of the first composers to recognize the need for cinema music that was both practically organized and easy to play. His 1913 piano folio *Sam Fox Moving Picture Music* was one of the earliest published. Eventually three more volumes appeared; all were standard tools of the trade into the early 1920s and beyond.

In 1914 J.S. Zamecnik withdrew from theater conducting after signing a long-term contract as Sam Fox’s Editor-in-Chief. In this position he chose, arranged, and edited hundreds of songs and instrumental pieces, greatly enlarging and enhancing the company’s catalog. He also continued to compose: realizing that Fox needed to enlarge its photoplay offerings, in 1917 Zamecnik took that task on himself, added dozens of excellent pieces, continuing the series until 1925.

While retaining his connection to Sam Fox, in 1924 Zamecnik moved to Los Angeles to begin work in the nascent music department of Paramount Pictures. He thus seems to have been the first of the pioneering film music composers to make the move to Hollywood. Through the ’20s Zamecnik contributed music to several important Paramount productions. Best known was his score for the World War I flying epic *Wings* (1927), which was released both as a silent film and as a “sound” film with recorded music and effects.

In 1935 J.S. Zamecnik composed “World Events,” a march which became internationally famous when adopted as the Fox Movietone Newsreel theme. (It is still used as generic “newsreel music.”) With this last success, the composer retired. But his music did not: the Zamecnik photoplay cues lived on as “stock music” for more than a hundred movies, cartoons, and television programs well into the 1950s. John Zamecnik died in Los Angeles on June 13, 1953.

Representative works (both published by Sam Fox, Cleveland): “**Storm Music**” (1919) (Storm at Sea, Thunderstorm, etc.), *Sam Fox Photoplay Edition Vol. 1*. “**Hindu**” (1924) (For Oriental Scene or Dramatic Episode), *Sam Fox Cinema Impressions Vol. 1*.

Based in historic Lewisburg, Pennsylvania, **The Paragon Ragtime Orchestra** is the world's only year-round, professional ensemble specializing in the authentic re-creation of "America's Original Music"—the sounds of early musical theater, silent cinema, and vintage ballroom dancing. PRO came into being as the result of Rick Benjamin's 1985 discovery of thousands of historic orchestra scores of the legendary Victor recording star Arthur Pryor. This extraordinary collection sparked Mr. Benjamin's formation of his "Paragon Ragtime Orchestra" at The Juilliard School the following year. In 1988 the Orchestra made its formal debut at Alice Tully Hall—the first concert ever presented at Lincoln Center by such an ensemble. Since then PRO has toured extensively across forty-eight states and several countries overseas. These travels have taken the Orchestra to more than seven hundred performing arts centers, including the Ravinia Festival, the Smithsonian Institution, Chautauqua, Philadelphia's Kimmel Center, the Brucknerhaus (Austria), the American Dance Festival, and in New York at the 92nd Street Y and City Center. In 1999, PRO's music inspired master choreographer Paul Taylor's new dance, *Oh, You Kid!*, which was premiered at The Kennedy Center jointly by the Paul Taylor Dance Company and the Paragon and has since toured the world. In 2003 the Orchestra premiered Rick Benjamin's reconstruction of Scott Joplin's 1911 opera *Treemonisha* to acclaim at the Stern Grove Festival in San Francisco. More recently, PRO had the honor of appearing twice as special guests of the Minnesota Orchestra in Orchestra Hall, Minneapolis.

In addition to its worldwide concert hall, university, and festival appearances, PRO has acquired a considerable following both here and abroad through its radio programs on National Public Radio, the New York Times' WQXR, the BBC, WWFM Classical, and the *Voice of America* networks. Since 1989 the Walt Disney Co. has relied on the Orchestra for the recorded "area music" heard on *Main Street, U.S.A.* at Disneyland, Disney World, and Disneyland Paris, and in 1992 PRO proudly served as "Ambassador of Goodwill" for the United States at the World's Fair in Seville, Spain. Over the years the Orchestra has been heard on the soundtracks of several feature films and television programs, including productions for PBS, HBO, and Turner Classic Movies. The Paragon Ragtime Orchestra's widely praised discography includes fifteen albums and two DVD sets of historic Hollywood films with authentic scores. All of these achievements have been widely praised and considered instrumental in rekindling interest in the rich history and tradition of the American theater orchestra. www.paragonragtime.com

Conductor **Rick Benjamin** has built a singular career on the discovery and performance of American music from the late-nineteenth and early-twentieth centuries. He is the founder and director of the Paragon Ragtime Orchestra, which uses his extraordinary 20,000-title collection of historic theater and dance orchestra scores (c. 1870–1925) as the basis of its repertoire. In addition to his work with Paragon, Mr. Benjamin maintains active careers as a pianist, arranger, and tubist. As a conductor, in addition to the PRO he has led the National Orchestra of Ireland (Dublin), the New Jersey Symphony Orchestra, the Aalborg and Aarhus Symfoniorkesters in Denmark, the Olympia Symphony (Washington State), the National Orchestra of Iceland, the Erie Philharmonic, the Anchorage Symphony (Alaska), and the Virginia Symphony. Mr. Benjamin is also one of the foremost researchers of early cinema music; he has unearthed the original orchestral accompaniments to many great motion pictures of the 1910s and '20s, and he has conducted for more than six hundred silent film screenings across North America and Europe. Mr. Benjamin has written many articles on American music, and lecture tours have taken him to over a hundred colleges and universities. He is continuing work on his books *The American Theater Orchestra* and *Encyclopedia of Arrangers & Orchestrators: 1875–1925*. Rick Benjamin is

a member of the National Academy of Recording Arts and Sciences and was educated at The Juilliard School in New York City. www.rickbenjamin.com

The Paragon Ragtime Orchestra

Rick Benjamin, conductor

Caroline Chin, first violin and concertmaster

Bryony Stroud-Watson, second violin

Mario Gotoh, viola

Alistair MacRae, cello

Troy Rinker, Jr., bass

Leslie Cullen, flute & piccolo

Vasko Dukovski, clarinets

Paul Murphy, cornet

Michael Blutman, cornet

Mike Lormand, trombone

Taylor Goodson, drums, mallets & timpani

Additional Players for “Agitato Drammatico,” “Appassionato No. 1,” “Grandioso,” “Mystery–Hurry,” and “Old Ironsides March”

Arthur Sato, oboe

Benjamin Baron, clarinet

Seth Baer, bassoon

William Kenny, horn

Jason Sugata, horn

Yuko Naito-Gotay, violin

Francisco Salazar, violin

SELECTED DISCOGRAPHY

Ann Leaf, Gaylord Carter. *The Mighty Wurlitzer: Music for Movie-Palace Organs*. New World Records 80227-2.

The Paragon Ragtime Orchestra on New World Records

Black Manhattan: Theater and Dance Music of James Reese Europe, Will Marion Cook, and Members of the Legendary Clef Club. New World Records 80611-2.

Black Manhattan; Volume 2. New World Records 80731-2.

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Minding the Score: The Music of Harry L. Alford, America’s Pioneer Arranger (1875–1939). New World Records 80743-2.

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The Dominant

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The Metronome

Moving Picture World

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THE PIONEERS OF MOVIE MUSIC
SOUNDS OF THE AMERICAN SILENT CINEMA

The Paragon Ragtime Orchestra
Rick Benjamin, musical director

80761-2

1. *Appassionato No. 1* (1923) (Erno Rapée/William Axt) 3:18
2. *Creepy Creeps: Mysterioso* (1922) (Gaston Borch) 1:53
3. *Novelty Hurry* (1920) (Christopher O'Hare) 2:05
4. *Storm Music* (1919) (J.S. Zamecnik) 3:12
5. *The Trysting Place* (1924) (Victor L. Schertzinger) 3:40
6. *Prelude to "Western American Drama"* (1924) (Maurice Baron) 2:00
7. *Agitato Drammatico* (1925) (Domenico Savino) 2:50
8. *Savage Carnival: A Wild Man's Dance* (1923) (Erno Rapée/William Axt) 1:41

- Synchronizing Suite No. 1* (1922/23) (M.L. Lake) 7:12
9. *Major Love Motif* 1:31
10. *Minor Love Motif* 1:34
11. *Sinister Motif* :44
12. *Agitato* 1:12
13. *Major Love Motif (reprise)* :59
14. *Hurry or Furioso* 1:11

15. *Grandioso* (1918) (Otto Langey) 2:46
16. *Agitato* (1914) (M.L. Lake) 1:21
17. *Grotesque Elephantine* (1918) (Lester Brockton) 1:34
18. *Emotional Andante* (1925) (William Axt) 4:06
19. *Pizzicato Misterioso No. 30* (1916) (Adolf Minot) 2:18
20. *Prelude to "Romances of the Seven Seas"* (1924) (Maurice Baron) 1:52
21. *Mystery—Hurry* (1925) (Irénée Bergé) 2:05
22. *Hindu* (1924) (J.S. Zamecnik) 3:45
23. *The Funny Guy* (1928) (M.L. Lake) 1:25
24. *Silent Sorrows* (1918) (Gaston Borch) 3:18
25. *Dramatic Agitato No. 38* (1917) (Adolf Minot) 1:29
26. *Battle Scenes* (1916) (Adolf Minot) 1:57
27. *Zip* (1925) (Hugo Frey) 2:45
28. *May-Dreams* (1918) (Gaston Borch) 4:29
29. *Western Allegro* (1923) (Erno Rapée/William Axt) 1:52
30. *Dramatic Tension for Subdued Action* (1916) (Julius E. Andino) 3:14
31. *Furioso* (1918) (T.H. Rollinson) 1:57
32. *The Moving Picture Rag* (1914) (Ribé Danmark) 1:28
33. *Old Ironsides March—Main Title* (1926) (Hugo Riesenfeld) 3:08

TT: 74:39

