

March, 1922

## GEORGE HAHN AND

THE gentleman who holds his offspring so expertly, if not artistically, is George Hahn, a composer of music, some of whose numbers have been brought out by Walter Jacobs, Inc., and a new contributor to MELODY who appears in this issue. Young Robert Douglas has started in early as a piano player, extracting futuristic chords from the keyboard not yet adopted by the disciples of Debussy, while as for singing, the lad chortles a nice crescendo when dad imitates the lark.

Hahn received no parental encouragement to study music in his youth, but by the time he had written some orchestral



GEORGE HAHN

pieces, a few numbers for piano, some songs, and a "comic opera" (words and music) which got as far as the copyright office in Washington, the home folks sat up and took notice. A few of his songs and a piano piece were published in that early day, and through the latter he made the acquaintance of the editor of a music firm of New York, S. Reid Spencer, who was also a conservatory teacher, and who took Hahn through six years of gruelling musical pedagogy.

## MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

HE WAS second chair  
FIRST VIOLINIST in  
THE ORCHESTRA of  
A HIGH class moving-  
PICTURE THEATRE and  
HE WAS young and  
AMBITIOUS and  
DEVOTED to his art  
AND THOSE of us  
WHO KNEW him well  
CONSIDERED him a  
VERY GOOD musician  
WHOSE ONLY possible  
FAULTS WERE those  
SLIGHT ONES due to  
A LACK of years of  
EXPERIENCE—the kind  
OF FAULTS that time  
ALWAYS CURES but  
HE COULDN'T seem to  
GET ALONG with the  
CONCERT-MASTER of the  
ORCHESTRA OR the  
CONCERT-MASTER couldn't  
GET ALONG with him.  
ANYWAY THE CONCERT-  
MASTER COMPLAINED  
TO THE Director  
THAT OUR friend's  
BOWING WAS incorrect  
OR DIDN'T agree with  
HIS AND that he  
COULDN'T WORK with  
HIM or something  
OF THE kind so the  
DIRECTOR would have  
DISCHARGED HIM had  
IT NOT been for the  
BOARD of Directors of  
THE MUSICIAN'S  
ASSOCIATION which  
HAS JURISDICTION

OVER SUCH matters  
IN OUR local and he  
FELT THAT he had  
WON QUITE a victory  
AND HIS reputation  
WAS VINDICATED when  
THE BOARD decided that  
HE MUST be retained.  
AND HE got married  
AND HAD just returned  
FROM A short honey-  
MOON TRIP and was  
PLAYING FOR the  
FIRST TIME since his  
MARRIAGE when the  
CATASTROPHE HAPPENED.  
THE ROOF of the  
THEATRE COLLAPSED and  
HE WAS killed almost  
INSTANTLY together  
WITH THE concert-  
MASTER, the Director,  
AND THREE other  
MEMBERS of the  
ORCHESTRA and we  
CAN'T HELP thinking  
THAT IF the Board  
HAD RENDERED the  
OPPOSITE DECISION  
HE WOULD have been  
DISCHARGED and would  
BE ALIVE to-day  
WHICH JUST goes to  
SHOW THAT if we  
COULD ONLY look ahead  
WE MIGHT realize that  
DEFEAT IN some of  
LIFE'S PETTY squabbles  
WOULD BE far better  
FOR US than victory.  
I'M MUCH obliged.

C. F. C.

Having also a literary turn of mind Hahn thought he'd write a story, and when he sent it to a newspaper story syndicate it was accepted and published.

Hahn showed it to a newspaper editor and was offered a job on the staff. He ultimately became an editor, and is one yet. He did a deal of musical crit-

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icism on various newspapers, but never lost his grip upon the tone art.

Recently Hahn decided to write music for publication, with immediate success. He is a pianist, 'cellist, singer and orchestral technician. His collection of orchestral scores of the world's greatest works is very comprehensive. He was born in Baltimore, Md., and lives in La Porte, Ind., in the northwestern part, or Chicago district, of the state.