

G. H. YENOWINE writes interestingly in the *Rochester Times* of C. K. Harris, composer of "After the Ball."

"The story of this song, is full of human interest. The words and music were composed in a few hours, and the most remarkable thing of all, outside of its popularity, is that the composer doesn't know one musical note from another! Harris is of Hebrew extraction, is 28 years of age, is self educated and is the composer of at least 12 ballads that are now riding the topmost wave of popularity. To-day he is one of the rich men of Milwaukee and is enjoying an income of over \$1,000 a day from the sales of "After the Ball."

Harris has struggled with all of the phases of poverty, but one morning about six months ago he awoke to find himself famous,

The composer showed me a record of forty amusement enterprises that were using his song as a feature of their entertainments. It was first brought to public notice by a member of Hallen & Hart's company late in the spring. Its refrain has travelled around the world and is now being sung everywhere. Go where you may, you can't get out of its reach.

That almost a million copies have been printed and sold is no surmise or matter of guesswork. I called on Mr. Harris, the composer, yesterday, and he verified this remarkable statement by showing me his order books and cash receipts. Leading dealers are ordering the song in 5,000 lots, and Harris' income has averaged for several weeks \$1,200 a day from the sale of his songs.

Harris told me, and I now give for the first time the simple story of how the song was written. Last March the Milwaukee bicyclers were preparing to give an amateur entertainment. Sam Doctor, a local singer, called on Harris one morning about a week before the show and asked him to write him a song. Harris had attended a ball in Chicago the night before and was lying on a sofa in his office when Doctor called. "I am too tired, Sam," said Harris, "to try to do anything just now. I am suffering from the fatigue of after the ball." Doctor urged his claims, and finally Harris consented to compose something for his friend. I will tell the rest of the story in his own language:

"The words of my reply, 'After the Ball,' kept ringing in my ears, and I quickly recognized that I had a catchy title for a song. I thought out the verses, and little by little the tune came to me, and I fitted the words to it. Finally the whole thing developed, and it came to me like an inspiration. I hurried to a music house and ascertained that no music had been published bearing the same or similar title to 'After the Ball.' Then I sent for Joseph Clander, the orchestra leader, and picked out the piece on the piano for him—I can't read or write music, but I can play anything by ear—and I asked him if he could write it down for me. Clander can grasp and write music as quickly as a stenographer can take a dictation, and in an hour or so I had the words and music of 'After the Ball' on paper.

"Well, I gave the manuscripts to Doctor, and after rehearsing it he sang it for the first time at the amateur minstrel show. I sat way back in the house, very nervous over the outcome. Doctor sang two verses finely and got a tremendous applause. This staggered him, and he forgot the third. I left the house chagrined and mortified. It hrew the manuscript in a drawer with a lot of rubbish, fully determined never to publish or look at it again. But the people who heard it remembered the tune, and and it grew on them. I heard boys whistling it a few days later. Some Chicago visitors carried it to that city, and I had two or three inquiries for it. Two weeks later Ditson of Boston ordered 100 copies. I didn't know how it got that far out. This order induced me to publish the song, and the result is known. To-day I had a telegraphic order from the same Boston house for 5,000 copies. I expect the

circulation to touch the million mark in September. I keep two printing houses at work on my music, and my bills for press work are \$5,000 per month.

Whaley, Royce & Co., Toronto, have arranged with Mr. Harris for the Canadian copyright of some new songs written by Mr. Harris.

FROM Reading, Pa., we have received the subjoined programme of an organ recital recently given by Mr. Stocks Hammond, Mus. Doc., in St. John's Reformed Church, of that city. Dr. Hammond comes from Bradford and London, England, where he is highly reputed as a composer, organist, teacher and *litterateur*. In Reading he edits the *Musical News*, an exceedingly bright and interesting monthly periodical.

PROGRAMME.

Prelude and Mogue in A Einor.	J. S. Bach.
Dr. Stocks Hammond.	
Intermezzo from "Cavalleira Rusticana,"	Mascagni.
Dr. Stocks Hammond.	
Sacred Song, "Ashamed of Jesus,"	J. Field.
Mrs. C. P. Wilson.	
Organ Concerto No. 1, Larghetto Allegro-Adagio-andante. Minuetto and Finale.	Handel.
Anthem, "Come Now and Let Us Reason,"	Wareing.
Air Varie, "Adeste Fideles,"	
Arr. by Dr. Stocks Hammond	
Offertoire, in F,	Wely.
Dr. Stocks Hammond	
Sacred Solo, "Eye hath not seen." (Holy City.)	Gaul
Mrs. C. P. Wilson.	
Anthem, "The Radiant Morn hath passed away,"	Woodward.
St. John's Choir.	
Grande March. "Nuptiale."	Dr. E. H. Lott.
Dr. Stocks Hammond.	

In an article on the Toronto Exhibition the *Globe* of September 9th, said:

"Much interest attaches to Whaley, Royce & Co.'s exhibit of "Reimers" pianos in the Music Pavilion. These instruments differ from the ordinary because of their undeniably valuable but unique features in invention. The peregrinating householder is interested because he, or she, can take the piano apart and put it together again at a moment's notice without either tools or assistance. A tone liberator, opening automatically with the music rack, makes it unnecessary to lift the top of the piano when great power is wanted, while a metallic key-bottom support prevents the ravages of climatic extremes, so common in Canada. Besides these points, however, the "Reimers" pianos are the acme of good taste in appearance; their tone is of the purest, scale well balanced and their touch correct. In brief, the instruments have no weak spots, and are a credit to Canadian production."

Professor Ed. Caudella, director of the Conservatoire at Jassy, has just completed a new three-act opera, "Pietro Korescho."

HAVING written so much with our scissors and paste brush this month we feel it due to ourselves to state that the "off season" is more than usually off. There seems to be almost absolutely nothing of local musical interest to chronicle, and this promises to be the case until November. Under the circumstances we owe a handsome acknowledgement to our foreign exchanges for so much that appears in this issue.

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