

Music Week. This year The National Bureau for the Advancement of Music of America decided to glean from half a dozen cities, in widely different parts of America, material for forming a national campaign, with one special week to be uniformly observed throughout our land.

Portland, one of the cities selected, is eager to make an outstanding record. Already The National Bureau has accepted the banquet program plans of the local committee and ordered sufficient copies of these books to supply over five hundred cities.

When New York City was preparing to observe her second Music Week, the query came to the executives through various channels, "Why so much commotion for one week in a city already surfeited with music, the acknowledged musical center of America?"

The answer which they gave is applicable to the people of this city, feeling the need of an answer to this question, in regard to Portland's Music Week Festival, November Fifth to Twelfth.

The influence of Music must reach those vast circles of the people who have not yet come under its beneficent power, and its blessings must be extended to every man, woman and child, whatever be their age or their station in life, if music is to fulfill its mission as a servant to all.

To emphasize the need of bringing music to the masses, the information is supplied that less than five per cent of the population of Portland can, generally speaking, be considered interested in musical concerts.

The purpose of Music Week is to focus public attention on music, through a concentration of musical activities and to spread the influence and benefits of music more widely among the people.

A more liberal appreciation of good music is part of this nation's Americanization purpose. Through music, all races and nationalities may be brought into closer touch and the language of music may be readily made a vehicle to better understanding in the development of American unity.

A Singing America will be more like home to many people from foreign lands, who have brought with them to the new homeland a world of goodness contained in the tender words and simple melodies of the folksongs they learned in the land of their birth.

SONGS AND POEMS OF AMERICA

FEW OF THOSE who rise to their feet when the strains of "The Star-Spangled Banner" is being played or sung have familiarized themselves with the circumstances under which this song was written, who write it and who set it to music.

On another page, under the heading "Songs and poems of America," this foremost song of America is printed in its entirety.

If the song has gained a preeminent place in the hearts of Americans, the story of the song should, likewise, make its impression, for the two are inseparable and incomplete one without the other.

The author of the words of the Star-Spangled Banner, America's most stirring song of patriotism, is Francis Scott Key. He was born in Frederick county, in the state of Maryland, on the 1st of August, 1779.

The author's family was among the early settlers, and his father was an officer in the Revolutionary army. Young Francis studied to become a lawyer, and, upon being admitted to practice, entered upon a pro-

fessional career in his home county. He became, early in life, known as a writer of lyrics and while he scattered his poetic products broadcast among his friends, he never thought of having them published. Most of them were scrawled upon the backs of letters and scraps of odd paper. After his death, friends, who attempted to gather his many verses with the object of having them published, found them too scattered and too incomplete to make an arrangement possible. Francis Key attained the height of his legal career when he was elected District Attorney of Washington, D. C. He died in that city on the 11th of January, in 1841.

During the war of 1812-1815, when the British fleet lay in Chesapeake Bay, Mr. Key went out from Baltimore in a small boat, under a flag of truce, to ask Lord Cockburn for the release of a friend, a civilian, who had been captured and was held prisoner onboard the Lord's vessel. Instead of complying with the request, Lord Cockburn also retained Mr. Key. The following morning, September 13th, 1814, Lord Cockburn commenced his bombardment of Fort McHenry, which continued twenty-four hours.

Before the battle, Cockburn boasted that the American flag over the Fort would "yield in a few hours." Exposed to the fire from his friends, Francis Key watched the battle all night, and when dawn came and he sighted "Old Glory," still at the mast-head over Fort McHenry, he snatched an old letter from his pocket and, laying it on a barrel, gave vent to his delight in the writing of a poem, entitled "The Defense of Fort McHenry." Subsequently, the poem was printed in the Baltimore Patriot and immediately it found its way into the hands of the American defenders.

Ferdinand Durany, a dramatic actor, read the poem effectively to the soldiers in encampment at Baltimore. They begged him to set the words to music. He complied by taking the old air of "Adams and Liberty," and set the words to it. The effect was tremendous, as he sang it to the soldiers, who enthusiastically joined in the singing. Durany died in Baltimore in 1815.

Shortly afterward, the original title was dropped and the song appeared under the new title, "The Star-Spangled Banner." Francis Key only wrote the first four verses of the song.

It was in 1861, forty-seven years after Mr. Key had written the song, and twenty years after his death, that Dr. Oliver Wendell Holmes added another stanza, a beautiful finale, to the illustrious song, that carries at once a promise and a warning to all who live under the folds of the Star-Spangled Banner.

This stanza should never be omitted today, when the Star-Spangled Banner is being sung. The suggestion is timely that this verse be added to the first and the fourth stanzas (usually the verses of the song that are being sung in public) whenever the song is being sung, either as a part of a program, at the opening or closing of a public meeting, on festival days or on our National Holiday.

It is said that the particular flag which inspired the song, was a new one that Gen. George Armistead, the defender of Fort McHenry, had made to replace the old one, which was badly tattered. The new banner was flung to the breeze for the first time on the day the Lord Cockburn bombardment began. During the battle, the General's daughter, Georgeanna, was born within the fort. With permission of the government, the hero of Fort McHenry