

Arban received many honors during his distinguished career: Officer of the Academy; Knight of the Order of Leopold of Belgium, of Christ of Portugal, of Isabella the Catholic, and of the Cross of Russia. He was always elegantly dressed and became a prominent figure in Paris' high society. Paris newspapers often published caricatures of him with baton and cornet in hand, sometimes with ladies surrounding him. He died in 1889 at the age of sixty-four.

Bibl.: Clarke, Herbert L. "Great Cornetists Past and Present" (series of articles in *Jacobs' Band and Orchestra Monthly* magazine, reprinted in Glenn Bridges's *Pioneers in Brass*); Kelly, Daniel. "The Competition Solos of J. B. Arban" (*International Trumpet Guild Journal*, Mar. 2006); Mathez, Jean-Pierre. *Joseph Jean-Baptist Laurent Arban (1825-1889)* (Editions BIM); Tarr, Edward H. "Arban, (Joseph) Jean-Baptist (Laurent)" (*New Grove Dictionary of Music and Musicians*).



Arbuckle, Matthew (b. Lockside, Scotland, 1828; d. New York, New York, May 23, 1883). American cornetist. Arbuckle was born into a musical family. He joined the British army as a musician, but deserted and moved to Canada in 1853. He performed solos there, and then moved to Troy, New York, in order to become conductor and cornet soloist of the local band. After about six months, he accepted a similar position in Worcester, Massachusetts, where he worked for three years.

Arbuckle volunteered for military service as a musician during the Civil War, and joined the 24th Massachusetts Volunteer Regiment Band; he later became a member of the Boston Brigade Band. T.H. Rollinson wrote about Arbuckle stating, *Probably no musician in Boston has ever been closer to the hearts of the people and his fellow musicians than Matthew Arbuckle. All of the older musicians expressed admiration for him, both as a soloist and a fine gentleman.*

Arbuckle was an imposing man, very tall and handsome with a large moustache. He was a fine singer, which surely facilitated his excellent renditions of vocal arias on cornet. His solos were always purely musical, as opposed to the flashy solos often played by other cornetists. Herbert L. Clarke said, *I never had the pleasure of hearing Arbuckle play, but in my younger days I heard much about him through the early musicians. I will remember sitting in my room practicing, when a certain well-known musician dropped in and, after listening to me play certain exercises and solos, would interrupt to say "Arbuckle used to play it thusly." I was a young man just getting started, so you can bet I listened.*

In 1872, Arbuckle became a cornet soloist, along with Jules Levy, Walter Emerson, and Alessandro Liberati, with Patrick S. Gilmore's New York 22nd Regimental Band. When Arbuckle and Levy first met, Arbuckle is reported to have said, *Well, the Two Kings are here today*, to which Levy replied, *There is only one King, and it is I.* Competition between them grew over the years, much to Gilmore's pleasure. Gilmore often promoted concerts featuring the two in cornet

battles, billing Levy as "The Greatest Cornet Player Living," and Arbuckle as "The Great Favorite American Cornet Player." Their infamous rivalry peaked at the band's opening concert of the 1879 season at Madison Square Garden when the audience could not decide on a clear winner. During a later concert, the two men broke into a fistfight that was broken up by Gilmore. Levy was so furious at Gilmore, that he challenged him to a pistol duel to the death. Friends convinced Levy to compete in a target shooting match instead, which Gilmore won. As the loser, Levy was obliged to take the entire band to dinner.

Perhaps because of Arbuckle's strained relationship with Levy, and his refusal to perform tours of England and Europe (possibly due to his earlier military desertion), Arbuckle resigned from the Gilmore band and began playing in Downing's Band in Brighton Beach in 1880. He joined Cappa's band in the following year. In early



1883, he organized his own band, but there were no concerts due to his sudden death in May of that year.

Arbuckle composed and arranged numerous solos, and wrote a cornet method that was published by the Oliver Distin Company. Unfortunately, it has been out of print for over a century. Many other cornet solos were written in his honor, including John Hartmann's *Arbucklenian Polka*, *Grand Concert Valse*, and *West Brighton Polka*, as well as F. M. Steinhauser's *Culver Polka*, *Fantasia on "le Desir."* and *Surf Polka*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Archer, Billie Rogers (b. North Plains, Oregon, May 31, 1917). Billie Rogers moved with her family to Rainier, Washington, shortly after she was born. She began playing trumpet around eight years of age, but only had a handful of lessons. Her family had a band of amateur