Three Sketches from Old Mexico

A Suite by
Cady C. Kenney

1. The Flower Girl
2. In the Floating Garden
3. Serenade

Melodically, rhythmically and harmonically, Kenney has expressed the charm and beauty of Old Mexico most admirably. Each number in the suite contrasts effectively with the other two, therefore the entire suite is excellent for concert or theater program. Yet any one of the numbers can be presented alone as each is complete in itself.

Orchestrated by the master arranger, R. E. Hildreth.

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**MUSICAL EVOLUTION**

By ADOLF WEIDIG

Associate Director of American Conservatory of Music, Chicago, Ill.

"The hip-pocket-container is used as a mining element. This music being primarily the outcome of the demand for greater excitement during the dance must nevertheless adhere to the unvarying rhythm of the four and four measure phrases. This rhythm is rigidly elementary, finding its prototypes in the rhythm of the universe. What then is new about it? The rhythmic distortions within the phrase! These may be interestingly arresting, but to hear these nauseating four-measure phrases for the duration of a whole concert inevitably monotonous."

And this phase of development is not even new. A similar condition prevailed during the fifth and partly during the sixteenth century when the demands of the then existing dances for rhythmic flexibility inferred the writings of even the great masters. The charm of effect of the irregularly constructed musical phrase can only be felt by those who appreciate the device of the human mind to free itself from conventions and, jazz is not conventional—Jazz is new even to boredom.

The next question is: Does jazz music introduce new sound colors? And the answer is a whole-hearted yes. But how is this brought about? The answer being partly through the perversion of the natural musics of the instruments employed. New combinations of musical instruments will always be returned and eagerly enjoyed; but if they are to become permanent, they must have . . . .

**EDITORIAL NOTE**

A DOLF WEIDIG, the writer of this article, is an associate-director of the American Conservatory of Music and takes first rank as one of the best known modern musical pedagogues. He has been especially successful in imparting to his students in Theory of Music, in an interesting and lucid manner, his own unusually ample knowledge of this subject. Mr. Weidig probably has had more students in theory and composition, who have, with his assistance, become successful as creative musicians, than any other modern Theory teacher. Needless to say, his own contribution as a composer to the literature of modern music has been extensive, significant, and an admirable exemplification of the importance of beauty and spontaneity in music writing that he embraces so emphatically with his pupils. This contribution from Mr. Weidig is in a sense a reply to Mr. Louis’s article entitled The Nazi Synthesis Development, published in the November-December, 1938. — The Editor.

**THE PROOF OF THE PUDDING!**

The writer of this article has not been asked to write or to promote the work of anyone else. It is to him that the reader of this book owes the尽可能的职位.

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MELODY FOR APRIL NINETEEN-TWENTY-SIX

By L. G. DEL CASTILLO

The Photoplay Organist and Pianist

MYRION C. BALLOU, of West Barrington, Rhode Island, is evidently a very modest sort of a chap. When we learned that he had completed his twenty-ninth year at the First Unitarian Church, Providence, and almost ten years at the Strand Theater, Providence, we asked him for some information about himself and his work for the benefit of Melody subscribers. He told us that some time ago a prominent organ journal ran a picture of him and that they just began to get on their feet again. He reminded us that he had just become a Melody subscriber and hated to run the risk of doing anything to interfere with the efficiency of the magazine and had replied, so felicitous to me, as to what was the most appropriate to use in the field of “Photoplay Organists.”

We promised to make a selection of suitable programs and to present in the May number of the Melody the program we received.

A MODERN BAND

As shown by the pictures, the organ is a straight stop, twelve stops double, four-foot stops, and is decidedly the best theater organ in Providence. Mr. BalloU has been a student of the organ all his life, has a certificate from the A. A. G. O., and is the State President of the National Association of Organists for Rhode Island.

International, WMCA, WGRS, WHIN

ARNOLD D. SCAMMELL

ARNOLD D. SCAMMELL, organist for the Lyceum Theater Corporation, Lyceum, Long Island, for the past three years, has an extremely experience as an organist and musician. Mr. Scammell is originally from New York State, having been born and reared there. He graduated from the State University, where he received an M.A. degree in organ, and has studied music at the Juilliard School of Music, New York. He is a former member of the famous Mendelssohn Quintet of Boston. He studied under the late Z. Francis, well known as an organist and teacher, and began his public work as church organist, when he was only eighteen years old, in his home town of Jamaica. After filling church positions at Daytona and Teaneck, he was called to Spokane, Washington, in 1906, to take charge of the small good and best music department of Eithers Music House, while holding this position he became interested in photography, and at the same time filling a position as church organist at the Westminster Congregational Church. He returned East four years ago, and for the past three years has been active at the Lyceum Theater. This theater is equipped with an excellent Kemichl Unit Organ, and besides doing solo work on the organ, Mr. Scammell uses it in connection with the theater orchestra. Mr. Scammell has written several piano, voice and organ numbers that are in the catalogues of various of the leading publishers, and many of his songs are being used by leading concert and recital artists.

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ARNOLD D. SCAMMELL
Up, Down and Once Over

The Elevator

By Dippy Timms

Downstairs diners who pass with the utmost familiarity the elevator shaft that leads to the basement floor will have no idea that the key to its operation has been misplaced. The Elevator does not ring when the button is pushed and does not unlock the doors when the button is pushed. The Elevator is not in operation.

But what I want to know is whether its purpose was ever fulfilled. This is the story of a machine that has been a part of the city’s landscape for more than a century.

The Elevator was commissioned by the City Council in 1895. It was to be a symbol of progress and modernity, a sign that the city was moving forward in the 20th century. However, the Elevator was never used and was abandoned soon after its construction.

The Elevator was never completed and was left to rust away. It was later covered by a new building that was constructed on the site. The Elevator is now a forgotten symbol of the city’s past.

The Elevator was a failed project, a symbol of the city’s inability to move forward. It was a reminder of the past, a monument to the mistakes of the past. The Elevator is a reminder that sometimes things are not meant to be, that sometimes things are meant to be forgotten.

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In the Music Mart of America

Personal Notes

Crosby, W. — Mr. Billy Music is staging a Robert Morton organ at the Imperial Theater and is doing fantastic numbers.

Kahlo, M. — Miss G. Condon, who is the organist at the Liberty Theater, includes beautiful numbers, airs, and rolls in his programs. He has also a beautiful new organ out on his own, which is a “fantasia” of a “fantasia” of a “fantasia” of a “fantasia.”

Stevens, W. — Charles Mason, Jr., is playing a Wonder Kilgour Organ, which is said to “fizz” at the Houston’s Music Temple Theater. He also teaches organ, choral music, orchestration, and harmony during his spare time.

Mignon's Lament

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"SOMETHING STARTING"

MAXIMS AS STARTERS. Not to start an argument, but merely as a starter, a family matter of "starting" a bit of a maxim.

Of course everyone knows that overlooked maxim, "Maxim in a can that's built to throw shot, yet such is not the sort of shot-throwing hereunder done. For the

reason, the maxim about which this starting paragraph is written (not including the old "Maxim in a can that's built to throw shot") also proved, alas, the

now too often to be well broken," which was intended to be a "glib" and pithy maxim. Happily, the legal protection is not assumed. Surely in this instance the

text was not intended for "flame." To convey socially

violently dropped or skimmed down in a fit of frenzy the poor pitcher could be well smashed around - place of serving or source of supply.

Another hairs old "catcher" was the familiar one that "a rolling stone gathers no moss."

Of course it doesn't; neither does a Roll-Royce or other fine "racer" of speed which gets you nowhere, and no one who wants to be

out-putted in speed deeply or blunted or wholly minus in the maxims jargon.

In the days before motions became the prime moving factors of form, those old-time "maxims" (more often "maxes"") were meant to be

meant to be for the mental tossed about. The maxim was the great and glorious adventure set up for all of us to enjoy, and if we were to

operate as mental and moral spur. The bulk of the "rolling stone" and "catcher" jargon were converted into DON'TS somehow, and in the main may have been good

noted and boiled down to a minimum to meet the modern, in effect a maxim converted out of the maxim.

As a philosophically minded

old-fashioned friend of The Gadder once put it to us, "I use the maxim as my secret to help out a hard-fellin' kid - 'STUMP BEFORE YE BE TUNK.'"

A Little Personal Story. - Reader friends, are YOU individually one of those million

million collectors who started with all the reading you possessed, who would NOT

enjoy one of your resolutions for this year? If you ARE, and really mean features grown with yourself this time, here are a few more

motions. Be sure that you are right and keep your mental curdled free and unflagged for the coming year, and if you want to see how

maxed up you are, take a look at this maxim:

"Learning the old-fashioned dances, square and gym in repressed social skies.

In short, the old-fashioned dances are square and gym in repressed social skies.

Therapeutically, so to speak. Mr. Ford would use the "billy-eyes-wore" by injecting all the snark into the very joke, hitting the punchline to give a more "medicinal" tone to

killing the hilarity of humor-weariness by inoculating with the germs of the old-fashioned dances, square and gym in repressed social skies.

The Ford Big Starters. - Henry Ford meant big "something." From its very starting its exploitation of the two-year-old "square and gym in repressed social skies" old people from "Way Down Home" started a wave of prudence among those square and gym in repressed social skies.

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tioned in brief. Beginning again at the age tops," at the previously mentioned tumbling post at Rockport (N. E.) there was one of the fiddlers who claimed to be 107 years old and stated that he played at the presidential election of "Old Hickory."—Andrew Jackson. Does that and even one for the old-time fiddlers who may be Democrats in their political affiliations?

Taking a sudden drop in years to the number of twenty-three (the old 'chilblains' whereas, Evin D. Hammett of Franklin, Massachusetts, took only six lessons, and yet at the age of eighty-eight is still in the field after eighty-three successive years of fiddling—not much of a 'chilblain' there! He recently rented $150 for his fiddle, which is exactly the number of years in old it is and which cost him $2 some thirty years ago. Then there is A. M. Jones of Stratton, Maine, who proudly boasts of being the champion fiddling fiddler of the world. Two men are John H. and Billy Nye of Tauton, Massachusetts, aged seventy and sixty-six respectively. They are locally known hascattermen whom have been heard from the moment when they first were able to hold a bow and are still holding it. None of the foregoing data as to these old-time fiddlers is written here as "news," it merely has been gathered, compiled in condensed form, and presented by The Guide as a possible record for future reference.

As a pandering historian—is the renowned Fritz Kreisler of violin virtually a master violinist or a mere fiddler? The query is presented by a little whiff which recently appeared in the bright weekly publication The New York Times, according to the story therein told, at many repeated performances before an audience of ONE the famous Fritz failed to make the usual impression. Mr. Kreisler, who really RENTS physically when playing, was a vapid and inelastic in nothing any more musically active than daily playing on his viola, spent a recent season with friends in a hunting and fishing camp. He followed his customary practice of non-strenuous, but his conception of RENT did not coincide with that of a guide who had been assigned to the personal care of the violinist by the management of the camp. Waxed the dazed guide:

"He's a fiddler, no he can't be, you must be a fool if you got to do it all in one day. He's never had no fiddle at all!"

If magazine space were not inadequate to its probability rating (more so than other things this in country), it might be interesting to wade through the hundreds of fiddling contexts without finding a concrete reference to any old-time fiddlers, and a consequent starting in some places the resurrection of an apparently lost art of graceful dancing and sliding. However, brief mention should be made of what the Bigarreling famous as a saxophone, so any legitimate architect, manager or producer who will take cognizance of this isfalling and midgime times. The movie theatre awarding a scale less than fifty cents is a run to appeal to the masses. Its entertainment value must be more universal, and consequently less reliable throughout the social and economic array, and quantity in audience, in as many other things, the same as with the other. This photograph which struck the high mark of artistry and idealism are by no means the ones that have been most successful. Granting the high idealism of Douglas Fairbanks, it is nevertheless the sentimental shockwave magnifying force of his pictures that gives them their widespread appeal. Other pictures like the Blue Bird and The Enchanted Cottage have been of too high poetic standard to have that appeal, and have been comparatively failures.

On the other hand it should not follow that the appeal is thus to be limited to the upper levels of society of this year old is seen in every age, but in the course of time would empty their seats just as surely as a deliberate attempt to "educate" the public would fail. A balance must be struck between entertainment as in food, and no effect to raise the average fare. The food will have improved from time to time, but in every era it has been improved from time to time, but in every era it has been improved from time to time.

For even the first glance of Mr. Ford's fiddle-tree there has been a large revival of old-fashioned spelling bees and amateur minstrel shows, then not only in New England but in all parts of the country, and it might be interesting to recite minstrel shows in the South and to add the story of Mr. Ford's fiddle-tree which has been playing his playing process.

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