MELODY

For Photoplay Organists and Pianists and all Music Lovers

DR. MELCHIORRE MAURO-COTTONE
Organist, Capitol Theatre, New York City

DECEMBER 1927

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KEEPING POSTED

THE "melody way" of learning piano has a parallel in the new *Plectrum Banjo Method* by Charles McNeil, in collaboration with Warren J. Marler, published by Forster, 218 S. Wabash Avenue, Chicago, Ill. The method is prefaced by a short history of the plectrum banjo. The fundamentals of playing are illustrated in the simplest manner by drawings, and from then on melodious single-note exercises are used in analyzing each string, combined with the use of simple rhythms. Progress toward chords and their inversions, explanation regarding the difference between the two clefs, Actual and Universal harmony, and transposition is rapid. Sufficient harmony is given to enable the student to analyze chords readily, and to coach the business banjoist in his playing, and in this is included his *Studio Talks on Harmony*. The Method, designated as a "sure cure for banjo worries," concludes with a department treating on orchestra playing, converting tenor banjo parts to apply to the plectrum, and breaks and fill-ins, which are becoming so widely used now in both solos and orchestra work. It is intended for the use of amateurs, advanced students and orchestral players.

The name of McNeil has been associated with things banjoistic for many years, and is known the world over to banjo teachers and players, for his years of association with the famous Isham Jones Orchestra, for his McNeil Chord System, and later through his connection with the banjo department of Ludwig & Ludwig. Copies of the new book may be obtained direct from Mr. McNeil, care of Ludwig & Ludwig, 1621 N. Lincoln St., Chicago, Ill.

State and National School Band Contests is the title of a 64-page book recently from the press of the National Bureau for the Advancement of Music. While this booklet has been distributed to some fifteen thousand supervisors of music and band leaders, there may be some readers of this page who have not yet seen a copy of the book, and to all such we are sure the National Bureau director, C. M. Tremaine, will be glad to forward a copy. The address of the Bureau is 45 West 45th St., New York City. The results of this interest of the Bureau in the band contests are amazing. In some states the number of ambitious entrants in the contests has doubled and tripled since the inauguration of the idea in 1924. Hundreds of new bands have been organized. Since one of the primary objectives of these contests is the development of school instrumental music, this is most gratifying. This year it is expected there will be an even greater increase in interest, entries, and satisfactory results of the numerous state and national school band contests.

The Woodwind Company, manufacturers and importers of musical instruments, recently moved to new and more central quarters at 131 West 45th Street, is enjoying a satisfactory growth of business in all departments. Besides woodwind instruments, the firm specializes in "Meliphone" mouthpieces. E. Bercioux is president, W. Geneinhardt, vice-president, and R. Joris, secretary of the company.

The Oxford University Press, American Branch, has issued several new publications of more than ordinary interest to readers of this magazine. Among them are *The Heritage of Music* by Hubert J. Foss. *The Gentle Art of Singing* by Sir Henry Wood, and the *Oxford Piano Course for Class and Individual Instruction*. These publications will be mentioned further in this column in a later issue.

A very simple device, and one which appears to have no inconsiderable merit, is a contrivance called the *Caruso Violin Bow Guide*. The device is readily attached to the violin and does not interfere noticeably with the tone of the instrument. With it the beginner can draw his bow without the scratching and sliding which is so discouraging to the young student, not to say disturbing to the auditory nerves of all within hearing distance. Teachers who have tried the bow guide claim that it is a valuable aid to good tone and good bow arm movement. It is interesting to note that Mr. Frank Caruso, inventor and maker of the appliance was a former pupil of Mr. Louis Eaton for many years conductor of *The Violinist* department of the JACOBS' ORCHESTRA MONTHLY.

The Bacon Banjo Company, Inc., have released a forty-eight page book of pocket size which includes pictures of a large number of professional tenor banjoists and teachers, and included with the booklet are several pages of descriptive matter and a double page spread showing the nine hundred dollar *No. 9 Ne Plus Ultra Silver Bell Banjo*. Devotees of the banjo and fretted instruments may secure a copy of the book by addressing the Bacon Company at Groton, Conn.

Additional Keeping Posted on page 61

THE JACOBS MUSIC MAGAZINE TRIAD

MELODY
JACOBS' ORCHESTRA MONTHLY
JACOBS' BAND MONTHLY

America's Instrumental Music Journals of Education, Democracy and Progress

For the promotion of broader acquaintance, knowledge, and understanding, greater vision and closer co-operation among professionals, educators, amateurs, students and music lovers in every field and sphere of instrumental music.

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CONTENTS FOR DECEMBER

MUSIC

JACOBS' ORCHESTRA MONTHLY

JINRIKISHA, Scene Japanese ..... *Gus A. Benkhart*
Full Orchestra and Piano, Saxophone Band, Tenor Banjo Solo.

DRAMATIC TENSION (Jacobs' Cinema Sketches No. 2) ..... *R. S. Stoughton*
Full Orchestra and Piano

JACOBS' BAND MONTHLY

JINRIKISHA, Scene Japanese ..... *Gus A. Benkhart*
Band

CRUCIFIX ..... *J. Faure*
Band

***MELODY* (For Piano or Organ)**
Photoplay usage indicated by Del Castillo

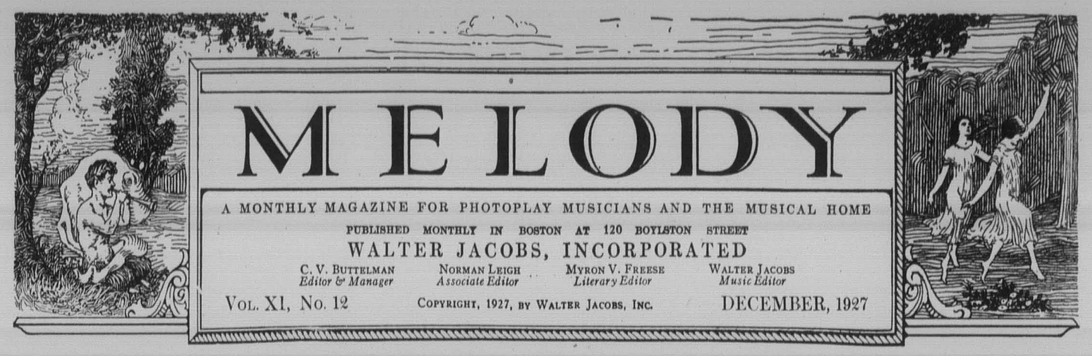
MYRNA ..... *R. S. Stoughton*
JUNIOR HIGH MARCH ..... *A. J. Weidt*
THE SORCERER, Tango Argentine ..... *Walter Rolfe*

JACOBS' CINEMA SKETCHES

DRAMATIC TENSION ..... *R. S. Stoughton*
DANSE ANCIENNE ..... *R. S. Stoughton*

ORCHESTRAL PIANO PARTS

LA PALOMA, Spanish Serenade ..... *Yradier*
DANCE OF THE MANIACS ..... *George L. Cobb*
BRAZILIANA, Morceau Characteristique ..... *Frank E. Hersom*



Across the Flat-top Desk

THAT the American worker needs amusement is the firm belief of Meyer Davis who recently made a statement in which he referred to the action of Mussolini in suppressing holidays in Italy. Mr. Davis is quoted as saying that he did not think such measures would fit into our economic scheme. This opinion was based on the different factory system which holds in this country as against that in the land of sunshine and garlic. In the United States we are not now about the business of training workmen — we set a human machine to operating one of metal. An illuminating glimpse of what this means is offered by the following information issued by Ethelbert Stewart, United States Commissioner of Labor statistics:

There are 349 operations in the making of a pair of shoes, and 349 human beings to perform them, each one doing forever and forever the same thing. . . . The girl who matches vamps must handle 720 pairs of shoes an hour, which means 1,440 operations exactly alike every 60 minutes; and the toe-cutter-off in the sheep killing beds in our slaughter houses must handle 400 sheep an hour, which means the cutting off of 1,600 toes every sixty minutes; In practically every other industry the labor is subdivided to an equal degree.

To quote Mr. Stewart still further: "The output per man per hour has increased sixty per cent in the last ten years."

Taking these things into consideration, we cannot but agree with Mr. Davis when he says: "It would seem that here the holiday has become an economic and industrial necessity."

The buying public has absorbed the results of this sixty per cent increase in production efficiency by the barest margin. Even the forcible feeding to which it has been subjected has its limits of practicability. By all means let us have holidays — more holidays — or less efficiency. We are not so sure but that the latter is the better of the two.

Ψ Ψ Ψ

ANDRES SEGOVIA, the eminent Spanish guitarist, is to visit our shores. An announcement of this fact in *Musical America* carries the following: "The guitar has found a new artistic status in the modern musical world. It has been discovered that its voice rivals that of the harpsichord. Too long regarded as a purely elementary instrument to accompany serenades and the like, it has now asserted its fine and delicate tone as worthy to carry complicated measures of Bach, which were originally written for the lute. This development of a once despised music-maker," etc., etc.

This would be interesting if strictly true, but it is doubtful if the writer of these quoted words is at all familiar with the history of the guitar. If he were he would not enthuse over the "discovery" of its tonal possibilities — neither would he have inferred that up to the present it had merited the term "despised music-maker."

During the height of its popularity, towards the end of the eighteenth century and extending through the first half of the nineteenth, the guitar was far from being "despised," even by the musically elect of the period. Weber, the famous composer of *Der Freischutz*, wrote for the instrument, as also did Spohr, Boccherini, and Paganini. The latter, remembered today as a violin virtuoso of extraordinary powers, was a remarkable performer on the guitar — so remarkable in fact that Pininski, the celebrated Polish violinist, harbored grave doubts as to the instrument in which he excelled.

The accompaniments of the greater number of Schubert's songs were conceived at the guitar, and only at a later date were transcribed for the piano; even then they showed the influence of this "despised music-maker." It can be stated, in addition, that a number of his songs were originally published with guitar accompaniments. Berlioz, the father of the modern orchestra, was a teacher of the guitar in his early days, and only on this instrument was it that he gained any great degree of proficiency. In his great work on orchestration he devotes five pages to the use and possibilities in scoring of the guitar and mandolin. He not only wrote solos for the instrument but used it in the score of *Benvenuto Cellini*. Gounod, the composer of *Faust*, was much interested in the guitar, and one owned and played by him is now preserved in the Museum of the Paris Opera House.

Guitar virtuosi were numerous and highly proficient. Such names as Regondi, Aguado, Spohr, Carulli, Diabelli, Ferranti, Giuliani and Huerta, were as familiar to concert-goers of the period as are now those of Kreisler, Elman and Heifetz. These guitar artists had a standing in the musical world, and their performances were considered worthy of a place on programs with the best singers and pianists of the day. Regondi appeared with Moscheles, Madame de Beriot, and Lablache. Diabelli was a close friend of Joseph Haydn, who had a great respect for his musicianship, as was also Guiliani.

Enough has been said to show that the guitar has not had to wait for the twentieth century to cede to it its proper position in the family of recognized musical instruments. The "discovery" mentioned in *Musical America* is a bit behind schedule — and as for the phrase "despised music-maker," the guitar may have been neglected but it is far from the truth to say that it has been despised, except by those ignorant of its history and musical possibilities.

Ψ Ψ Ψ

A SUMMER CAMP in Maine for High School Instrumentalists is being projected and apparently is on the high road to a successful realization. It is to be known as *The Eastern Orchestral and Band Summer Camp* and will be run on lines similar to those on which it is proposed to conduct the *National High School Orchestra Summer Camp* at Interlochen, Michigan, fathered by J. E. Maddy, and mention of which has been made in the columns of this magazine.

The latter project, unless we have been misinformed, owes its inception to certain ideas originally promulgated by Mr. C. A. Warren, prominent in school orchestra activities in the Pine Tree State, and it is to the same gentleman that credit is also due for bringing to a head this more recent expression of the plan.

The proposed site of the camp is located in the eastern section of Casco Bay, and takes the form of a peninsula jutting into what is practically a land-locked body of salt water known as "The Basin." One can easily visualize the possibilities of such a situation for the purpose intended. It is hoped that a proper financing will enable the camp to offer six weeks of educational and recreational outdoor life to the student for something around one hundred dollars. It is worthy of comment that there is no intention of asking financial assistance from the Music Trades Industry for this project; it will have its birth entirely independent of any group of business organizations. There is little doubt that the help would be forthcoming if requested, but it must be admitted that demands of this nature sometimes reach an aggregate of surprising proportions and in time might become onerous.

It suggests itself to us that what is really needed is to gain the ear of some person or persons of wealth who could be made to realize the importance of the scheme and would be willing, possibly, to assist in funding an endowment for the purpose of establishing it on a sound financial footing.

A summer camp where a student interested in orchestral or band work could go for six weeks in the summer at a nominal cost, and pursue his studies, at the same time receiving the benefits attached to a healthful out-of-doors existence, is a worthy object surely, and one which should prove an enduring monument to the person who could see his way clear, in some manner, to insure its financial independence. Let him be found!

Ψ Ψ Ψ

THE Band of the University of Indiana, ninety-eight strong, achieved a veritable triumph at the Harvard-Indiana Game — in fact it can safely be said that its performance overshadowed the game itself, at least if the comparative space granted to each in the daily press can be used as a measure. The novelty of its march formations, the dramatic use of pistol-shots as signals to change the same, the splendor, not to say agility, of its drum-major (John Ellis, of Kokomo) — in short the evidence of a considerable expenditure of grey matter in the staging of the band, stirred the imagination not only of the crowd but of the hard-boiled gentlemen of the press as well, who joyfully gurgled their approbation in their respective sheets. The Indiana band hit the gong and we presented it with the cigar of our appreciation.

The *Boston Herald* seized upon the coming of the band as an opportunity to say editorially, some rather "nawsty," although humorously enough couched, things anent Harvard's own instrumental offerings at recent football games. As ragging Harvard is a favorite indoor sport in the town of the Sacred Codfish, this must not be taken too seriously. However, there is one sentence in this editorial worthy of comment: "We see no hope for Horween and Harvard football until that Harvard band begins secret practice and night work. . . ." Thus does the *Herald* pay tribute to the stimulating and exciting character of "brass-band" music properly rendered.

Ψ Ψ Ψ

THE National High School Orchestra for 1928 is to be gathered at Chicago April 16–20, under the baton of Frederick Stock, Conductor of the Chicago Symphony, at which time it will play for the Music Supervisors' National Conference.

This orchestra, now two years in existence, is composed of players drawn each year from the ranks of school orchestras the country over, and represents the cream of the talent contained therein. Not only is it in itself a wonderful object lesson as to what can be accomplished along these lines amongst school children, thus giving to music supervisors and school superintendents an enlarged vision as to the educational value of music, in addition it presents to the pupil, fortunate enough to be selected to represent his school in the national ensemble, entirely new standards and ideals which he brings back to his fellow-students who, likewise, are fired with a new and higher ambition.

The orchestra will be composed of two hundred and eighty-five players, and the instrumentation will be that of a fully-fledged symphony orchestra. A remarkable achievement, and one on which its sponsors should be heartily congratulated.

Musical Sleight of Hand

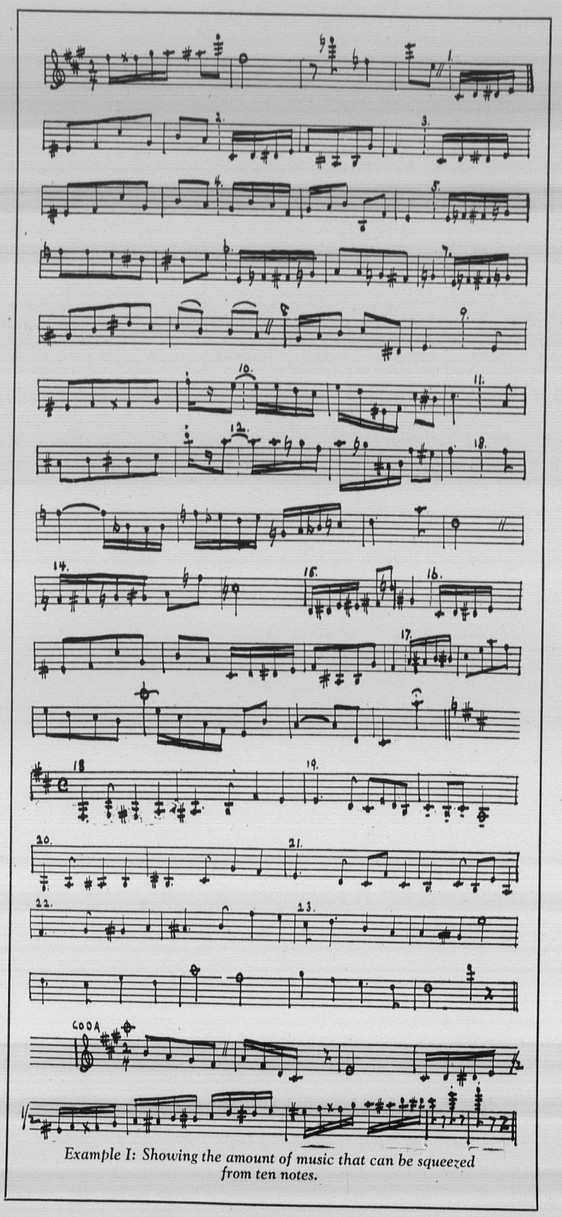
or
The Magic Business of Composition

By NORMAN LEIGH

THERE probably is no more misunderstood term than that of "composition" as applied to music. This is due almost wholly to the false assumption on the part of most laymen that the making of music is an emotional phenomenon rather than an intellectual process when, as a matter of fact, it is an act into which both these elements enter on practically equal terms. In his valuable and somewhat pungent treatise entitled *Modern Musical Composition*, Frederick Corder puts the matter very neatly: "Composition is as much a constructive act as joinery or architecture and must therefore be practised consciously until long use and experience enable us to exercise our painfully acquired powers subconsciously. Yet nearly everyone begins with a vague idea that he has only to turn his eyes up to heaven, like a prophet in a picture, to be delivered of a musical work complete in all its parts."

A Common Error

This fiction of the exclusively inspirational nature of composition finds credence with many "composers" who see their names regularly in print because, curiously enough, there are those who "compose," and are able to find a publisher, without ever having studied composition. This is explained by the fact that they confine themselves to a class of writing in which a knowledge of this subject is not a necessity, even if it might be an accomplishment, and in addition, to the common error of supposing that a study of harmony is all that is necessary to equip one for the business of turning out imperishable masterpieces. The latter assumption is just as reasonable as to suppose that a knowledge of how to lay bricks would constitute an adequate preparation for the business of designing a house. It is customary to refer to the originators of marches, fox-trots, dance-waltzes, etc., as "composers." Nothing could be more erroneous—they may or may not be composers in other forms, but in the class of music to which we have just referred they have simply demonstrated their ability to create musical ideas and have not qualified in the least for any such title as is commonly given them. This distinction, although it may not be at present understood by many of my readers (I hope the contrary will be true if they stay with me to the end) and may be considered fine-drawn by others who appreciate the point I am endeavoring to make, is, nevertheless, valid in my opinion — at least for the purpose to which it is at present put.



Example I: Showing the amount of music that can be squeezed from ten notes.

To define "composition" in a manner which will reveal to the uninitiated its point of departure from mere "invention" is not an easy task, and one which I will not attempt in this place. Possibly the better procedure to follow will be to give an example of what is meant and allow this to take the place of a definition.

A certain well-known composer, a pupil of Anton Dvorak, once told the writer that the first thing required from him by the master was to get to the blackboard and write an original musical theme. This appeared to him to be a rather large order — he was not accustomed to the pulling of ideas from out thin air in this impromptu fashion, but by great good luck he succeeded in putting down a short series of notes of more or less musical value, whereupon Dvorak seized the crayon and, by devices known to all who have studied the subject, with startling rapidity turned our novice's musical phrase inside-out, tumbled it upside-down, stretched it, compressed it, made it skip nimbly in eighth and sixteenth notes, and yet again forced it to pace more decorously in whole notes, halves, and quarters; in short showed him the ways in which his little theme could be made to serve as material for an Andante, a Largo, an Allegretto or an Allegro — for a Scherzo, a Minuet, a Mazurka or what not. The experience was illuminating, and in this short demonstration was exposed the cornerstone of composition itself — Thematic Development. It will be the purpose of the writer to show from a simple example the workings of this process and thus give to many their first glimpse of what "composition" really means.

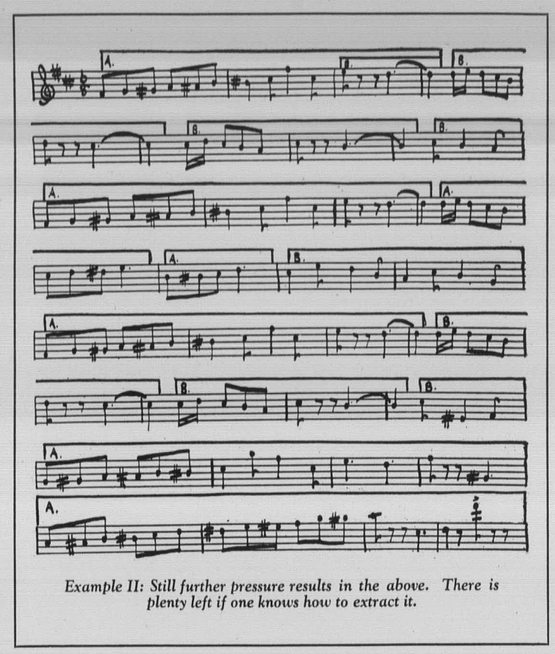
The Bag of Tricks

Modesty not being one of the shining attributes of composers in general, the writer sees no reason for making himself conspicuous by any forced display of this quality, and therefore, as a piece for analysis, he is going to take one of his own writing, *Chant d' Avril*. The chief reason governing this choice is to be found in the fact that the mechanics used in this number are of the simplest, and therefore the proceeding can be followed with the greatest ease by anyone who is able to read a page of music.

The reader is now referred to Example 1. The basic thematic material of this piece is contained in that section running from 1 to 2. It is immediately answered (2), is then re-stated (3), followed by new material (4). At 5 it again appears in modified form and altered key, is once more answered (6), is still further modified, modulating to the dominant of the original key (7), coming to a half close with material reminiscent of 4 (8). Up to this point it can readily be seen that there has been very little new added to the original musical idea as stated in the section 1 to 2. Practically everything has been derived from the theme, and two bars of music have been expanded to fill sixteen. Now if the writer of this piece had received no instruction in composition, at this point he would have paused, sat him on his haunches, scratched an ear, pointed his nose towards the sky, and commenced the always disagreeable task of inventing something new. Fortunately for him he realized that a sequence of notes has many possibilities and so, by shifting the accents, changing the note values, and starting his theme on a different step of the scale with a slight modification at its close, he again starts merrily off (9) adding material suggested by this new form of his original ten notes (10), and repeats the process in the subdominant key (11 and 12). At 13 he commences a little bridge work with something new to bring him back to his original key, uses a portion of his theme in modulation (14 and 15), this leading to a recapitulation of the theme as first presented and in the original key (16), after which, with modifications, it appears with subdominant harmony (17).

More Tricks

In accordance with the tradition of this warning the piece heads towards a close but the cadence is eluded and we find ourselves stranded on the chord of the dominant seventh of the subdominant key, with a raised fifth. (As no harmony appears in the example the writer's word must be taken for this last statement.) What to do next? Again we have recourse to our little device. The theme is once more violently seized upon, the accents and key are changed—the note values as well — a syncopated accompaniment added, and lo and behold we have a love-song more or less passionate in character (18), with added material (19), answered (20 and 21), re-stated (22), and now this section starts on its close (23) with matter suggested by, if not actually evolved from, this new form of the thematic material. The introduction which, with the exception of the coda, is or should be one of the last bits of work attempted in composing a tune, and in addition, as in the present instance, should spring from either main or subsidiary themes contained in the body of the piece, is now repeated and the entire first section is given down to the coda sign at which point a little extension of the idea contained in 17 leads to the closing chromatic passage, the latter of course constituting a reminiscence of the four opening notes of our original ten.



Example II: Still further pressure results in the above. There is plenty left if one knows how to extract it.

I wish to draw attention to the economy shown by this analysis in the matter of material used — progress being attained by manipulation of the same rather then by continual invention. Each section owes its being to the parent theme and is a direct outgrowth of it. Thus the entire piece is of a close-knit texture, possessing form. If at 9 and 18 the composer, instead of evolving the new sections from the main theme, had written them around an entirely new musical idea — if the introduction had had no thematic relation to the body of the piece and likewise the coda — then "composition" would have entered very little, if at all, into the making of this tune.

I do not say that this moulding of material has been done in the only or even the best manner possible. It was done in the way things presented themselves to the writer at the time he was at work on the piece, and it is to be admitted that the variations in thematic development are limited only by the resource and experience of the worker. But moulded it was and therefore, good, bad, or indifferent, it can stand on its hind legs and boast, "I am a Composition."

This is a claim that cannot be substantiated by a surprisingly large amount of music, and whereas such a strict acceptance of the term is not always necessary in the lyric form, still I very much doubt if any of this class of music would be the worse, as such, for the application of at least a fair amount of the principle involved. I hope that by now the reader will have realized why a fox-trot is not a composition and by the same token why its originator cannot be looked upon as a composer. No matter how clever he may be nor how pleasing his tune, the fact remains irrefutable; there is no opportunity for him to exercise the art even if he possessed the knowledge to do so. The higher forms of light music offer greater scope in the matter but a realization of this is seldom part of the equipment of your beginner. For this reason the writer hopes that by the example given he has managed to throw a light into a corner of musical knowledge whose existence is unknown to most budding talent and but dimly suspected by much of it in the leaf — a fact almost unbelievable but nevertheless true.

Exploding the "Genius" Myth

If "composition" is a much misunderstood matter, those qualities which go to make up "talent" or "genius" are equally obscure to the average person, and I cannot forbear, at this point, quoting once again from Mr. Corder's book — this time the Postscript in which he has this to say on the subject:

"I have here achieved the record feat of writing a book on music without once using the word 'genius.'

"In the sense in which the word is usually employed it is a myth, though devoutly cherished by the ignorant.

"The amateur loves to regard the composer as a kind of pump, into which God pours a mystic fluid, called 'Inspiration,' while someone else works the handle.

"That fluid has no existence: the pump, alas! has." This statement is, unfortunately, but too true. Continuing, Mr. Corder says:

"The educated person learns to perceive that there are infinite gradations of EAR, of ZEAL, and of INTELLIGENCE, and that however slightly endowed with either of these qualities, you can cultivate and improve it *without limit*. With either one of these cultivated to a high degree you are a Clever Person; with any two ditto you are said to have a Talent; with all three completely developed—a combination that has never yet occurred, though many think it has—you would be a Genius.

"The amateur's creed flies in the face of all evidence: mine is the result of a lifelong experience; but I do not expect it to be accepted any the more for that."

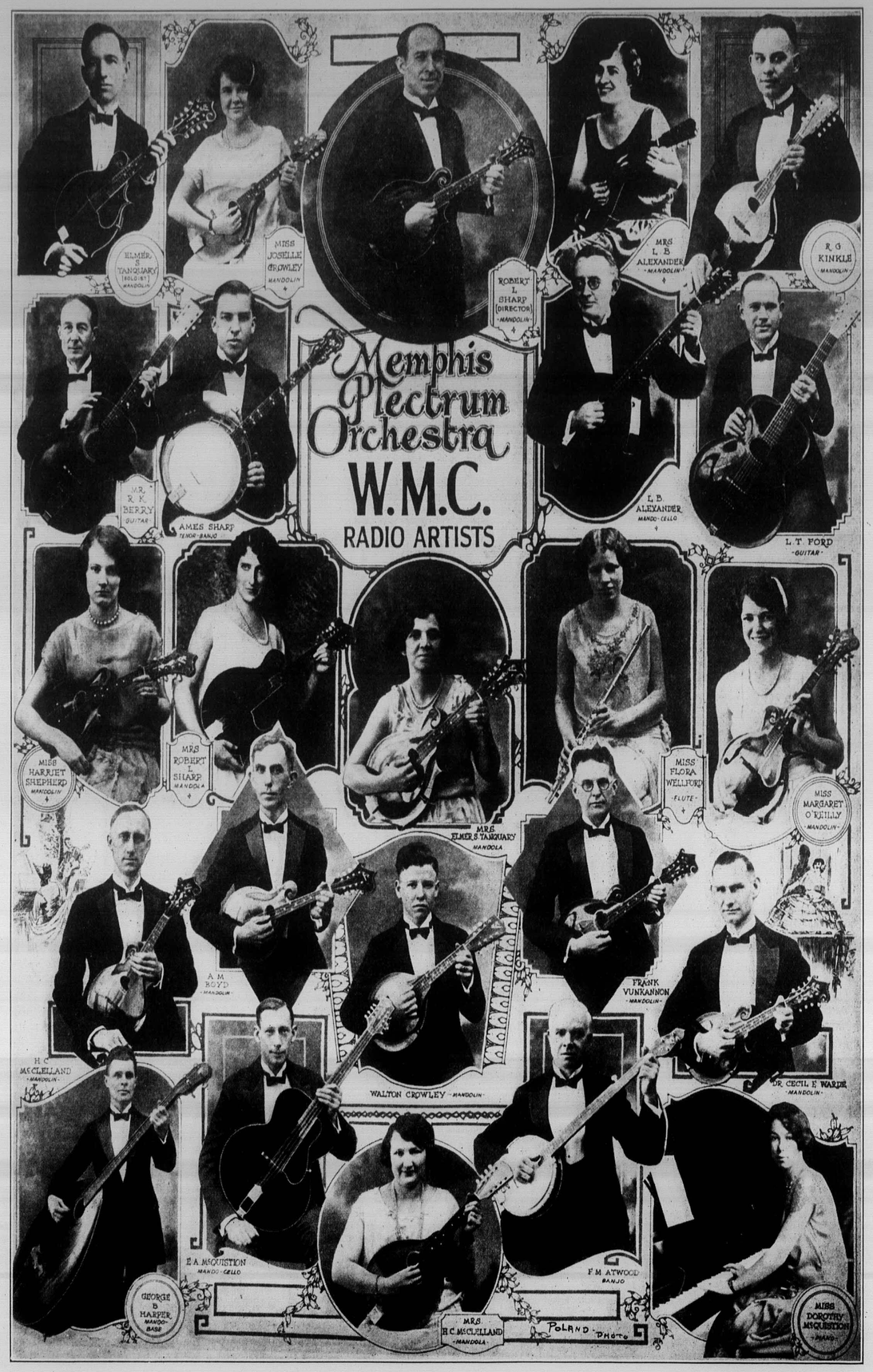
Some Good Advice

The common sense contained in the above will appeal but little to the romantically inclined and those whose conceptions of the subject have been gathered from witnessing a "movie" director's interpretations of composers in travail. It is quite true that the popular superstition anent composers is far from being bad publicity for the gentlemen, and may be considered almost a necessity as creating an illusion around a matter which to the persons concerned has long since become a more or less prosaic affair. However, when one is about to embark upon the career of writing music the sooner such ideas are bundled overboard the faster will the voyager proceed along the route which he has set for himself. There is no greater handicap to progress than an overvaluation of raw talent, and in no field is this more true, and likewise common, than in music, literature possibly excepted. Someone has said that the composing of music is "one-tenth inspiration and nine-tenths perspiration" and the writer can testify this is more than an idle remark.

No matter how slender one's talent nor how poverty-stricken one's originality, a faithful study of composition under a conscientious and stimulating teacher will go far in increasing the former and developing the latter. Much can be done through the agency of self study.

Not as an object lesson in composition but as showing the practical value attached to a knowledge of how to manipulate thematic material, I draw attention to Example II, the first strain of a six-eight march derived from the same theme as was *Chant d'Avril*. The bracketed portions marked "A" spring directly from this material as a whole — those marked "B" from the characteristic falling second which constitutes the last two notes of the theme.

I thus appeal to the baser instincts of the aspiring young writer by drawing his attention to the fact that one who has studied composition, no matter how little, never need be without straw with which to make his bricks.



This composite picture of the well known Memphis Plectrum Orchestra, directed by Robert L. Sharp, illustrates some of the "modernized instruments of the troubadours" discussed in Mr. Fisher's article, the first instalment of which begins on the opposite page. If you can read the fine print you will observe that the instrumentation of the orchestra includes mandolins, mandolas, mando-cellos, mando-bass, guitar, tenor banjo and five-string or "regular" banjo. Perusal of Mr. Fisher's article in this and succeeding issues will give added interest to this picture.

The Modernized Instruments of the Troubadours

The Fretted Instruments Their Origin, Development, Present and Future Status

By GEORGE ALLAIRE FISHER

ONE of the laws which govern life and living is that of constant motion (progressive or retrogressive); therefore, for anyone to assume that, because certain elements or quantities exist and operate in their present forms, they always have so existed and operated without change and always will, is a sad indication of total unfamiliarity with history and the existing law. The foregoing (and possibly somewhat trite) truism applies to musical instruments, music composition, and all factors and movements in the music world, exactly as it does to any other division of human activities — artistic, scientific or economic.

It quite often seems that those who are active in the world of music are more prone to overlook the lesson of history (and law) than are those interested in other avenues of human endeavor. It may be that the peculiar and unique attraction which music in itself has for those who devote the major part of their lives to its pursuance has something to do with this attitude of negligence. Contemporaneous music and music activities are so varied and so fascinating, and the art itself is so jealous in its requirements from those who pursue it, that there is less time to devote to a philosophical contemplation of its past history, and a logical prognostication of its future forms, than may be the case with other arts and sciences.

In Explanation

Before becoming either more philosophical, historical or prophetic, it might be well to specify and explain with greater exactitude just what instruments are indicated by our urbanely romantic title to this writing. In their modern forms, the instruments of the troubadours would include what are known as the fretted and plectral instruments, and the fretted or plectral instruments are those of the mandolin, banjo and guitar families. The mandolin family has the same voicings as those of the violin family; first and second mandolins (soprano and alto), mandola (tenor), mando-'cello (baritone) and mando-bass. The banjo family numbers in its ranks the same complete voicings, but the instruments involved have come to have different values. There are mandolin-banjos (soprano and alto); tenor, plectrum and five-string banjos (in the tenor range); 'cello banjos, and the guitar banjos which partake somewhat of the characteristics of the guitar.

The five-string banjo is used mostly as a solo instrument; the plectrum banjo is the same as a five-string banjo, except that the fifth or thumb-string is omitted, and the tenor banjo is used both as a solo and orchestral instrument. The guitar is found in fewer forms than the mandolin and banjo. It is more analagous to the piano, in that it practically is complete in itself and serves as either a solo or accompaniment instrument. In the past it had various tunings and voicings, and some smaller forms, such as the tertz guitar, are still in use. The ubiquitous ukulele also belongs to the guitar family.

The banjo really should not be included in an exact list of modernized instruments of the troubadours, which, strictly speaking, would consist only of instruments of the mandolin and guitar types. But the instrument is related to the mandolin and guitar through its tuning, fretted scale and plectral tone, consequently it gains mention here in much the same manner that you might be included for dinner at the home of your wife's first cousin's wife.

The mandolin and banjo may be said to generally parallel the bowed instruments in voicing, range and tuning. It is natural for all instrument families to resolve themselves into the same "voices" that nature has assigned to the human family. This is found to be the case through the whole group of instrument families — including wood-winds, brass, etc. — therefore, it does not necessarily follow that, in thus conforming to a process of natural selection, either or any group imitates another one. It also is true that standardization of tuning in fifths is logical for any stringed instrument in the soprano, tenor or baritone ranges, especially if it is to play (or be able to play) single notes as well as chords. In the bass register, however, the deeper vehicle calls for longer strings; this means a longer scale which, in itself, makes tuning in fifths impractical. Intervals of the fourth are used, thus bringing the open strings closer together on the staff and making the chromatic scale with a minimum of left-hand shifting.

With this slight digression, which is *sotto voce* and for the benefit of our friends to whom stringed instruments are rather mysterious strangers, we will resume our previous line of thought — if we can find it.

A Slight Discord

For some time there has been more or less of a feud between devotees of the bowed instruments and those of the modern fretted and plectral family. This feud, it is true, usually is clothed in at least the superficial garments of politeness so that it is rarely noticeable except as a feeling of slight contempt on the part of the bowed instrument players for the possibilities of the fretted instruments, and as a resentful insistence on the part of the fretted instrument players as to the value and possibilities of their instruments to music in general.

A comprehensive treatment of these opposing opinions and feelings is not possible within the confines of an article such as this is planned to be, but it is true that the fretted instruments generally are easier to play than the bowed, and for that reason attract great numbers of the musically inclined who lack the oneness of purpose, persistent application and musical depth necessary to succeed with the bowed instruments. In other words, the amount of artistic insight and technical equipment necessary to perform reasonably well on the fretted instruments is less than what is required for the same degree of success through the medium of bowed instruments.

On the other hand, there have been and are musicians who have specialized in playing on the fretted instruments, whose musicianship and artistry compare favorably with those of any other artists. These players have been few in number, possibly, but it must be remembered that the success of even two or three such musicians is sufficient to prove the case of the fretted instrument lovers, and the artistic achievements of even a few fretted instrument virtuosi or composers should be taken as an indication of what could be accomplished through a more general interest and activity in the fretted instruments and their music, and possibly as a prophecy of what the future may hold in store for them.

Serious-minded musicians of all sorts generally agree that in this, the twentieth century, the violin is the king of instruments and that the other members of the king's family are not far behind him in achievements and popularity. And it certainly is true that in variety of tone color and shades of expressiveness, in the ability to portray and induce all the emotions that we know, and in the instant and sympathetic response to every mood and demand of the performer, the violin is excelled by no other instrument of the present time. It is equally true, however, that effects easily secured on the fretted instruments are impossible to the bowed instruments, and that the fretted family supply a tone color of piquancy and charm that can be duplicated by no other instrument.

Exaggerated Exclusiveness

It is quite possible that in the past some of the most devoted disciples of the fretted instruments have injured the cause of these, their beloved ones, by a too strict and narrow insistence upon the uses to which the instruments should be put. The writer remembers when it was the general opinion of fretted-instrument propagandists that ensembles of these instruments should never include instruments of any other sort. A great many earnest, and oftentimes bitter, words were spoken about the necessity of keeping the fretted-instrument ensemble tone pure and uncontaminated by the introduction of any other sort of tone color. This contention was so earnestly presented and stubbornly adhered to that one suspects that at the bottom of it there might be found one of the more or less well-known inferiority complexes of which we have heard so much lately.

As a matter of fact, no instrument or no type of instrument can stand alone. Its ultimate value to the whole world of instrumental music *en masse* must finally determine its musical standing with the public in general, and the ability to produce a distinct type of tone peculiar to itself should be used as a factor in the progress of an instrument, rather than as an argument to restrict such instrument to an association with members of its own immediate family only. This of course does not mean that ensembles confined to one type of instruments are not effective or desirable, but it does mean that such ensembles are not sufficient to give any instrument the standing in the world of music to which it rightly may be entitled. If violins had been restricted to ensembles of nothing but bowed instruments, their position would not be nearly so proud a one as it is today. Or, consider the modern symphonic

wind-instrument band; such an ensemble, if complete, represents as many types and varieties of wind instruments as there are stringed instruments in existence.

It may be true that, in general, fretted instruments at present lack certain sorts of effectiveness necessary to their consistent use in large ensembles, but improvements in this respect, which may be necessary in both instruments and players, will come a great deal quicker if this lack is exactly identified by careful trial and experiment. One member of the fretted instrument family that has made a noticeable advance in orchestral circles in recent times belongs to the banjo branch. Yet it was not until its value to the modern orchestra had been well defined that the improvements came and that the hosts of competent players appeared who preferred the instrument.

Next month I will briefly discuss the known history of the fretted instruments in order that we may visualize through the progress already made what may be expected in the future in the way of their further improvements and more extended recognition and use.

Music Chat from Washington

By IRENE JUNO

HAVE time to say only a few things this month. Am on my way to "Little Old New York," yet although on business for the Washington College of Music I shall snatch a moment or two to hear some organists play. With Dick Liebert, Stanley Wallace, Tom Gannon, Madalyn Hall and Irene Juno all out of town next week, I shall expect to find crepe hung on all music doors when I return.

IRENE JUNO

As for real news, well:

Dick Liebert, Washington Star organist, went to Pittsburgh to open the new five-manual Robert Morton organ at Loew's Penn Theatre. Dick has been featured at the Palace for many years, and has been guest organist at various Loew houses in New York City at different times. He easily was one-half the draw at the Palace, and dozens of patrons are asking where he is. His clever interpretation of movie situations was a byword, and in the scoring of comedy pictures and the fitting of popular music I doubt if he has an equal. . . . Mrs. Milton Cheyne, who came here from Boston, has been given the position of assistant organist at the Ambassador Theatre. . . . Mabel Clarke has been transferred from the York to the Apollo Theatre for Saturday and Sunday relief work. . . . Glen Ashley has gone over to the Tivoli as associate organist. Scouting parties report that Glen played a fine show on Sunday, and you can always be sure that he will set up a program of the best music. . . . Otto F. Beck is using slides of ballad numbers at the Tivoli, and is knocking them as cold as when he first came back. It certainly takes Otto to pull the crowd to the Tivoli, and the best part of it is that everyone concerned knows it. . . . Nell Paxton went over to New York for four days. Mr. Kent Paxton took a few days from business, and the two celebrated a wedding anniversary of some five or six years ago. . . . Viola Abrams is not seen along the gay White Way so frequently as formerly. She is doing the highways and byways in the little green Essex, and is caring but little for man or beast. . . . Milton Davis and his one-two-three-four left hand have been taken to Le Paradis, where he directs rhythm of the best make for the dance patrons of this famous Meyer Davis Cafe. Davis has gained more publicity in two months with this dance orchestra than he had in eight years as a downtown organist. . . . Stanley Wallace opened the organ at the new Fox Theatre, and did some marvelous work with the orchestra. However, when it came to solo work the Wurlitzer didn't stand out, so Wallace withdrew his Union card and departed for Chicago. . . . Waldo Newberry was brought in from some place slightly West, and is now sharing honors with Walter Salb (positively a Washington product) at the Fox console. Up to date the organ has had no solos, but as it's a "260" and the biggest theatre in our city some one ought to deliver the goods. . . . William Isel, formerly pianist with Dan

Continued on page 67

Musical Garbage for the Picture

The PHOTOPLAY ORGANIST and PIANIST

Conducted by L. G. del CASTILLO

Installment No. 48

I SUPPOSE there will never come a time when musical minds agree to the point of identical definition and use of musical moods in picture playing. At the same time it has been interesting to note the growth of musical syncronization (or synchrony, as Mr. Luz prefers to say) as a precise art. The day has long passed when pictures could be cued adequately with a few parcels of intermezzos, waltzes, marches, agitatos, mysteriosos and hurries, though there are still some leaders and organists who do not realize that the world has moved on and left them in its wake, and not unlikely their own. Explanation of all puns will be furnished on application.

Whatever its faults, there is no doubt that the cue sheet has served to awaken many musicians to the possibilities of cuing. The various experimental steps such as the thematic cue sheet, the Luz color devices, summaries of action for each cue, the inclusion of multiple themes, music descriptions, direct cues, resumé of general musical values of picture with high lights necessary to emphasize — all these are innovations that cannot help but force on the user the idea that there must be a good deal to this business of cuing pictures, after all.

Admitting so much, it looks as though there are many leaders who just never have seen a cue sheet, and wouldn't know which end to commence reading from if they did. In my capacity as school teacher I am collecting the most incredible series of anecdotes from those members of my flock who are already swimming the professional current. If you don't like that mixed simile I'll think up a better one. And incidentally if there is another picture of me over this article looking as mangy and despondent as the one last month, I will have to become a professional humorist. I may have left the spotlight, but I still have my vain moments.

Samples of Humor

But we digress, if I know what that means. I liked Avelyn Kerr's anecdotes about the 32′ Piccolo and the Catholic Chimes so well (you see, I read these magazines myself sometimes) that I am tempted to venture a few of my own. Lessee, there was the one of the girl who said that she couldn't understand why her right hand swell shoe caused so much noise, and the one of the other girl who said she wouldn't mind anything else about her job if only the rats would quit chasing each other over the pedals, and the new student who said oh yes he could play the organ, only he didn't know what all the little sticks were for under the bench! Incidentally the student body and myself make grateful acknowledgment to Miss Kerr's inference that I could find out what the music I review sounds like by giving it to them for lessons.

And now if anyone has tagged along this far we get to the point. Scarcely a week goes by that I don't get a report on some orchestra leader or rival organist whose method of cuing the feature consists respectively in playing five musical comedy selections twice through, or improvising for an hour and twelve minutes on the G major scale, with occasional stirring ventures into agitatos built on the diminished seventh.

Jesse Crawford made a very pertinent statement not long ago to the effect that when an organist put a solo number over he sold himself, but when he put a neat bit of cuing over all he sold was the picture. There are, unfortunately, many more than three grains of truth in that, mother. Perhaps the canniest bird of all is the orchestra leader in a large city in Massachusetts who serves up his overture with a spotted easel card 'n everything right in the middle of the feature picture. The audience can't leave because it wants to see the rest of the picture. That there is no gum thrown as the orchestra plays *Three Little Maids From School Are We* while the broken-hearted maiden sobs out her piteous story to the handsome young janitor who is really one of the smartest boys in the United States Secret Service speaks volumes for the audience's patience — or dumbness.

Speaking of the Vitaphone

Maybe this is one reason for the increasing popularity of Vitaphone. Think that one over, all ye of little cuing imagination. I would far rather hear Vitaphone play a picture than a poor organist or orchestra leader. And I will go further than that. I would rather hear records or rolls in the pit than a technically proficient musician who thinks the screen is something that gives you a headache if you look at it. For at least, you have the satisfaction of knowing that the roll or record is doing the best it can.

I think the hardest thing to correct, outside of unintelligence itself, is lack of imagination. I have, with fair success, I think, developed a method of teaching by the application of general rules rather than specific interpretations. But what general laws is one to lay down to develop imagination? What would YOU do, as the ads say, to the bird who says that you put in a xylophone glissando and cymbal crash when Buster Keaton fell down stairs and landed on his head, so why don't you do it for Theodore Roberts? You might as well try to train the Atlantic Ocean to taste like a strawberry ice cream soda.

Though this be true it is also true that the root of most poor cuing is indifference. Make excuses for the theatre organist. All right, go ahead and make 'em. I'll make a few myself. He has to play for hours at a stretch to a small and stupid audience that scarcely knows whether there is any music or not. He only plays the same show two to four times, and most of the time can't get any cue sheets from the manager. No amount of kicking from him will persuade the manager that the organ should be regularly serviced, or that he should have enough light on the console to be able to see what he is doing. His boss is musically unintelligent, and when he does criticize the music, he obviously doesn't know what he is talking about.

All right, I grant every count. But tell me something. Is the organist who allows himself to be beaten by these conditions ever going to rise to better jobs? No, don't tell me. I know the answer already. Just as I know that if there is a scene showing the heroine playing at the piano a sheet of music plainly titled *Sweet Alice Ben Bolt* it's not lack of imagination that is responsible for the organist's continuing his rendition of *Laces and Graces*, if, indeed, he is actually playing any composition.

Anyone who has played pictures knows how easy it is in an absent-minded moment to miss a cue. Likewise how easy it is to improvise a new picture on the first and second showing, but how hard it is to maintain that standard after the freshness of the first day or two has gone.

But does everyone realize how easy it is to maintain the same standard once you have created a definite cuing routine, with all direct cues and play-to-action sequences spotted and tabulated? Or how the constant use of cue sheets will keep you posted on new and unusual numbers, and forewarn you of all direct cues and important musical high-lights? Or how the systematic classification of your library and the methodical use thereof for a carefully planned score will develop your resourcefulness, make you better acquainted with all the possibilities of your music, and educate you in the use and identification of musical moods and idioms? And finally how the regular use of your scores will develop your reading ability, enlarge your memory and musical vocabulary, and make your playing more accurate?

Cue Sheets Again

This discussion of cue sheets is hard to keep away from, because after all it is the real foundation of the organist's main job, which is playing pictures, no matter how much the community song slides may draw a red herring across the trail. If you start discussing organists with managers it becomes apparent that the conversation centers not upon how they play their song slides, but on how they play their pictures. This man uses muddy registration that always sounds alike; the other one is always leaving out cues that a blind man could see. Though as a matter of fact the latest yarn in my collection came in today from a student who was discussing a manager whose organist put no check on a spirited interpretation of the Allegro from *Poet and Peasant* while the gray haired mother was moaning *Where Was Her Wandering Boy Tonight.* Irate patrons stormed the Sanctum with loud and brutal complaints. According to my informant the manager went and heard the picture played, and then allowed that he couldn't see that anything was the matter, the music was going along all right.

So there you have it. The point that I am skeptical about is that any portion of the audience should have complained. It only goes to prove that the music is heard enough to register with the boys and girls out front. Good picture playing does not go unappreciated. The only difference is that the appreciation of the solo number is immediate and audible, — an instan-

taneous index. But then so is the lack of appreciation, so it's an even break. Whether it is worse to receive no audience response for a bad solo or for good picture playing is a point worth arguing.

Now that I am actually out of active playing in the theatre I think I am beginning to get the audience point of view a little more. From back-stage there always seems something mercilessly stupid about the way in which an audience will sit on its hands and refuse to enthuse over a piece of work that dancers or singers or stage managers or orchestra leaders or, last but not least, organists, have put hard labor into preparing. But after all, should an audience be charitable toward a performance that does not rouse it?

The Customer's Point of View

From the standpoint of the front of the house there is no good reason why applause should be wasted on acts that don't click. The customers have paid their money to be entertained, and buying entertainment in a pop priced theatre is a good deal like paying for a Turkish bath. It's the employee's duty to steam you and massage you and what-not with no active effort on your part. And likewise in the theatre it is the actors' duty to amuse the patrons with no intellectual effort on their parts. If they are obliged to think they are apt to resent it, unless they are so well entertained that they don't realize the process of working the old bean has been forced on them.

That is why hokum is so successful in the theatre, and always will be. Hokum is nothing but the act of creating spurious emotions by spurious methods, — faking them, so to speak. And consequently it is in the vodvil and movie houses that hokum flourishes its gaudiest. The thing works around in a vicious circle. Vodvil and moving pitchers attracted a class of people generally to whom mental activity was a distinct and painful effort. Therefore the traditions of the vodvil and the pitchers have been those of pure hoke, in which emotional reactions can be produced without any irksome stirring up of the cerebral hemispheres. The result is that the sure-fire vodvil act continues to be the who-was-that-I-seen-you-with-on-the-street-last-night duo, while the safest scenario continues to be the eternal triangle with all the musty formulas of the penny dreadful.

Extending this line of investigation into things musical it becomes obvious that the most successful music will be that which excites or thrills without exacting any demands on the musical intelligence. In the case of organ solos this condition has taken the unfortunate turn of creating a demand for lurid pictures and musical doggerel which often fails of its purpose because it has degenerated into Tin Pan Alley hack work. Nevertheless the same line of reasoning can well point to any slideless solo that sells very well known music, very well liked music, or very melodic or pleasing music. Sympathetically and theatrically done, medleys of this or that, operatic arias, ballads, sentimental waltzes or fox-trots, and sections of popular overtures, musical comedies and operas cannot fail to sell themselves.

In the picture the player has a wider latitude. He can and should play plenty of good music, for there are plenty of pictures in which good music will furnish the only appropriate setting. It is of course true that a Tchaikowski symphony is out of place in a Harry Langdon comedy. I am not highbrow enough to believe that a Mendelssohn or Beethoven Scherzo fits a comedy chase. But on the other hand it is just as true that *Just a Memory*, for example, is an atrocious example of fitting a picture like *Resurrection*, let us say. There are worse examples. We will suppose that Famous Players-Lasky makes an excellently directed atmospheric Arabian picture for one of its best stars and calls it *The Shiek*. Along comes a popular song publisher and says, "Abe, get oút that Indian Hula Girl number we bought a couple years ago and write some Sheik words to it. We gotta chance to clean up on a pitcher theme for the fillums." Lo, another masterpiece is born, and in every small picture house in the country, and in some of the big ones, for that matter, the jazz rhythm of *The Sheik of Araby* blats forth every time Valentino sticks his head around the corner of the silversheet.

I do not intimate that *The Sheik of Araby* is not a good fox-trot. It is, or rather it was. I simply intimate that the picture, *The Sheik*, was not a picture in which jazz fox-trots were musically appropriate. Tin Pan Alley's services in writing to order jazz tunes for this and other feature pictures demanding better music could very well be dispensed with. The average photoplayer swallows the bait, hook, line and sinker, without even realizing he has been tricked.

But if that is an obvious instance, there are plenty of examples less crude and therefore more insidious. I do not underestimate the service of standard publishers in their outpourings of reams upon reams of incidental music for the films, so called. But neither do I underestimate the gullibility of a good many musicians who think that any and all pictures may be properly cued with these made-to-order pieces, which, no matter how expertly many of them may be done, still remain frankly hack work.

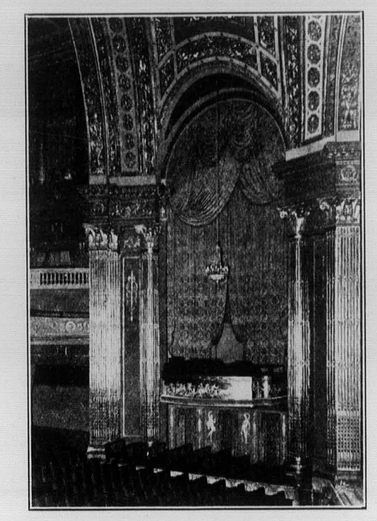
There are, unfortunately, many photoplay musicians in small towns who are so inundated with the catalogs of publishers supplying this type of music that they never climb up to the surface enough to observe that there are limitless amounts of classic masterpieces filled with every musical mood, type and idiom that any picture can call for, with the exception of jazz and slap-stick comedy. The confinement of the average theatre job prevents many musicians of natural ability from being able to hear any music outside of what they play themselves. They are in danger of being circumscribed and stunted by their immediate professional surroundings. To them symphony concerts, operatic performances, or even metropolitan visits to "see how the big fellers do it" must remain impossible of attainment, and eventually as distasteful to contemplate as the traditional boat-ride in the park by the sailor on shore leave.

The result is only too easy to observe. Overwork breeds indifference, and indifference breeds ignorance, and the musical setting becomes as musty and cheap as the cracked gilt on the proscenium arch. If the adequate setting to *Ben-Hur* or *The King of Kings* consists of numbers like *Cupid's First Kiss* and *Mysterious Agitato No. 32-B*, why then I must say I'm glad I'm out of it.

The Capitol Theatre of New York City

The first of a series of sketches dealing with leading photoplay houses of Gotham.

By ALANSON WELLER



A Glimpse of the Beautiful Capitol—
Showing the Guest Box

THERE are so many fine entertainment houses in New York that in a series of this kind one is at a loss to know just where to begin. Despite their number and the comparative newness of some of them, one irresistibly thinks of the Capitol when picture palaces are mentioned. It is one of the oldest, was for a long time the largest, and continues to be one of the finest theatres in the country. It was opened in 1919 on October 24th, and as we write this it is enjoying the eve of its eighth anniversary. One of the famous Capitol programs is being broadcast and is entering my home as well as countless of others via the ether. The orchestra has just played the *1812 Overture*, the weekly is in progress and soon we shall hear the ballet music and the stage presentations, which have always been unexcelled but are now even more gorgeous under the new policy recently begun.

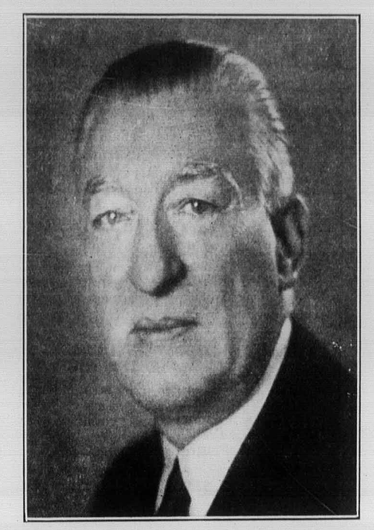
At the time of its first opening there were comparatively few high-class theatres in New York, although the Strand, Rialto and Rivoli offered good music and high-class presentations. The Capitol was the largest, however, and soon became a great favorite with discriminating New Yorkers seeking the best in film and musical entertainment. It is rather an inspiring thing moreover to think that through eight years it has consistently maintained the same high standard which characterized its opening performances. This is due largely to the capable and forceful personalities which have guided its destinies; chief of whom are, of course, Mr. S. L. Rothafel (somehow it feels odd to refer to him by this name when he is known to millions as "Roxy") and more recently Major Edward Bowes who has continued the high standard set by Roxy during his administration.

The careers of either of these two giants in the entertainment world would require a good-sized book of more than a volume to do them justice, so we will not attempt to describe in detail their interesting and useful lives.

The managers have been assisted very materially in the maintenance of such a high amusement standard by the very able staff, many of whom have been with the house since its opening. Dr. William, "Billy," Axt came shortly after the opening of the house as chorus master and arranger for the orchestra. His work has been exceptionally successful, as anyone who has listened to the perfectly synchronized scores for the films at this house will admit. The scores which he has arranged for many of the important features resemble great symphonic poems in their unity and appropriateness. The accompaniment for the weekly review alone is a masterpiece of really difficult scoring when one considers the variety of scenes which these news reels compass and the necessity of rapid changes. "Dr. Billy" is a master in his own field.

The first musical director was Nathaniel Finston, followed shortly after by Erno Rapee. When Mr. Rapee went abroad and resigned his post after a long and successful period at the head of the Capitol orchestra he was succeeded by David Mendoza, who had been assistant conductor for some time; a singularly fortunate decision as the musicians were thoroughly familiar with the methods of Mr. Mendoza and the perfection of ensemble for which the orchestra is justly famous, and which comes to any organization only through constant playing under the same leadership, was thus left unimpaired. Frederick Fradkin, popular recording artist, was violin soloist for some time, and was followed by Eugene Ormandy. Yascha Bunchuk, solo 'cellist, also became a great favorite, especially with the large radio audiences. A number of famous artists have appeared with the organization as soloists, including Sascha Jacobson, violinist, and Lieutenant Gitz Rice, popular composer. Many promising young artists have made their debut at the Capitol as soloists with the orchestra. We recall Nadia Reisenberg who played the Paderewski *Polish Fantasie*, and Herma Menthe, among others.

The orchestra originally numbered about 80 men, but was increased about a year ago to 85, and now under the new policy numbers close to 100. It is interesting to note the wonderfully beneficial effect which the orchestra has had on the musical tastes of the picture-going public of New York. When the theatre first opened the overtures were usually of the lighter order including such numbers as the *Raymond*, *Zampa* and *Poet and Peasant*, which are still performed when the program and feature are of a light summer type. Gradually, however, larger and more important works were heard including the Tschaikovsky symphonies, Beethoven overtures, Wagnerian excerpts and finally the *Don Juan* and *Til Eulenspiegel* of Richard Strauss, both enthusiastically received by large audiences. Innumerable other important works are heard throughout the year and the Capitol library of overtures, ballets and concertos alone is as large as those of many symphony orchestras, than which there are few finer than the Capitol organization.



MAJOR EDWARD BOWES
Managing Director of the Capitol Theatre

The Capitol Organ

One of the most artistic of the musical features of the Capitol is the splendid organ, a product of the Estey Company. Its exquisite tone and variety of color, as well as the really admirable way in which it was installed making possible a complete enjoyment of even its softest combinations in the most remote corner of the house, are a credit to its builder. Among the first organists was George Crook, now at the Brooklyn Strand. Carl McKinley and H. C. Frommel have been at the console for some time, with Melchiorre Mauro-Cottone, celebrated Italian virtuoso and composer as chief organist. Mr. Cottone's splendid compositions are well known to organists, as are his work with the Society of Theatre Organists and his truly remarkable gifts as interpreter and improvisator. The

organ has just been enlarged with some fifteen additional stops and moved to a box at the side of the house. Mr. Cottone's noon recitals have proven popular with those who attend the early afternoon performances at this house. Mr. Frommel has also written some notably successful things. The ballet at this house is one of the best. Maria Gambarelli, now of the Roxy, and known to many radio fans as "Gamby," was premier ballerina for some time. The Capitol also maintains an excellent ballet school where talented students are given a chance to develop for the Capitol ballet.

Another house feature is the stage band — the Specht Capitolians. Specht himself conducted the band the opening week of the season and was magnificently received. Under the present plan, such prominent "name" guest conductors as Vincent Lopez are wielding the baton three weeks out of every month while Specht is attending to his duties as director of stage bands for the Loew chain.

The interior of the house is one of the most beautiful in the country. The guest box, pictured on the preceding page, has been occupied by many famous visitors to the city and is reserved for their use. The orchestra was formerly on a stage, but has recently been placed in a rising pit similar to those in many of the other houses of the city. The stage has been enlarged. The theatre was one of the first to employ artistic lighting effects in its stage presentations, and still uses the device with exceptionally effective and beautiful results. We recall one of their early efforts, a sea scene which was one of the most exquisite things of its kind we have ever witnessed. Under the new policy, which includes elaborate stage revues, there have been some exceptionally stunning and brilliant scenes. Truly the Capitol is a glorious place in which to spend a couple of hours, yet with all its gorgeousness and beauty it is one of the most delightfully homelike and comfortable theatres in the world. Apparently size and beauty have not been the means of sacrificing friendliness and the joy of cozy, intimate surroundings. The Capitol's achievements in the past have been an inspiring page in the history of the motion picture theatre, and under their new policy they should go forward to even greater triumphs and glory in the future. They have become more than a theatre in the metropolis, they are a national institution for through the radio millions who have never visited New York, or heard a symphony orchestra in the flesh, have become lovers of the beautiful programs heard every Sunday evening. It would be a strange Sunday night indeed without Major Bowes' "Good-night, family." That is what has made the Capitol a truly great theatre – the atmosphere of friendliness, and brotherhood, and good cheer which it spreads to people everywhere and which means more after all, than gorgeous settings or inspiring music, both of which are the Capitol's in abundance.

Dayton, O. — The Dayton Fireman's Band was organized at a meeting called by Mr. Carl Friendhoff, a member of the department, on Dec. 7, 1925, for the purpose of encouraging and promoting social relations between the members of the departments. Forty men were chosen out of seventy volunteers and not one of them could play, nor did they possess an instrument.

Numerous plans were considered for raising a band fund and finally, with the consent of the city officials, permission was granted to solicit entire Dayton. The quota was set for $10,000 and in two weeks it was realized. The instruments were then purchased, practising begun, and the following 4th of July the Fireman's Band was playing in the city parade.

There are usually two morning rehearsals and three evening concerts a week held at the different station houses. The band is directed by Carl France, who is very capable and under whose direction the band has progressed and has become a necessary part of all public affairs.

Recently the band has played at the State Hospital, Barney Community Club, and the Police and Fireman Field Day at the Fair grounds.

Mr. Urban Deger was recently solo organist and accompanist for the 20th anniversary concert at Memorial Hall of the Southern Ohio *Saenger-fest*. This included the German *gesang-vereine* of Dayton, Columbus, Indianapolis and Cincinnati. Mr. Deger is organist and choirmaster of Emmanuel Church and organist at the State Theatre, as well as teacher of piano, organ and harmony.

The first concert in Dayton of the symphony course will be the Boston Symphony Orchestra conducted by Serge Koussevitsky.

Mrs. Clara Oglesby Lyman, organist at Keith's, recently played the new four manual Skinner organ at the Dayton Westminister Church for a wedding.

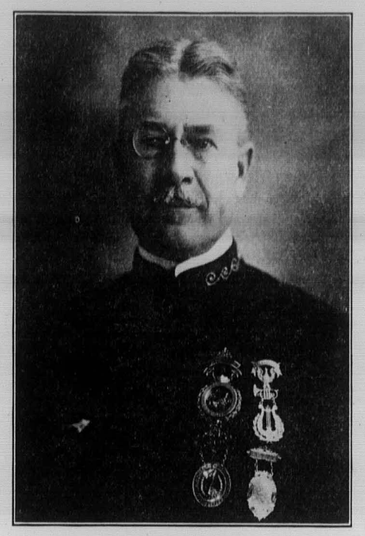
The Dayton Women's Music Club is bringing the Cherniavsky Trio for a morning recital on Nov. 21.

Mr. Dennis Ahern is back at Loew's Dayton to conduct the return engagement of *Ben Hur*. —*Thelma Murphy.*

A Cornet Playing Pilgrim's Progress

By HERBERT L. CLARKE

Number Five in a Series of Autobiographical Sketches



HERBERT L. CLARKE
Renowned Cornet Soloist and Conductor of Long Beach Municipal Band

I WANT my readers to realize that at the time when the events occurred of which I am now writing I was only fourteen years old, and, although quite a big fellow for my age, was just boy, natural boy—full of fun, never too serious and yet with ambitions far beyond those of the average lad. I was fond of all out-door sports, good at all of them, and in demand every Saturday and on all holidays to play in the games. My good mother, however, always seemed able to find some sort of "jobs" for me to do on Saturday mornings (such as sawing and splitting wood, cutting the grass, cleaning out the cellar), so the boys who wanted me in their games used to come over to my house and help on the work so that I could get through early. I often used the "Tom Sawyer" methods, and I'll bet that some of those boys worked harder to help me cut than they ever did for their mothers.

I did all my music exercises in spare moments, on rainy days and at any odd intervals, when I was not too busy doing something else, being anything but methodical in those days and played music simply as a pastime, and even then only such exercises as I liked best. I was not old enough to realize and appreciate the value of regular drilling on scales and exercises, and never dreamed of being a musician. I kept out in the open all that I possibly could, running a mile or two before breakfast every morning. This not only kept me in fine trim for all sports, but looking back now upon my youthful days I consider that my present good health is due to my early exercising in such manner. Longevity is principally due to just such exercising when a boy (if not too strenuous), giving a foundation for the resistance and stamina necessary to withstand the physical wear and tear of the work required of men in after life.

But to resume. Although very strict with me, I was greatly helped and encouraged in my cornet work by my brother Ed, and having by this time made actual progress in my playing he told me that on a certain night I might sit in his orchestra which had been engaged for the opening of a new restaurant. I played and received fifty cents for my evening's work — the first money I ever made from music. I felt very proud when Ed paid me, and began to practice the cornet harder than ever. In the meantime, Ed had improved so much on the violin that he was engaged to play with the Grand Opera House Orchestra for the season. He gave up his cornet playing for the time being, which of course gave me more chance to play his instrument. He also resigned from the Queen's Own Regiment Band, as his time was entirely taken up by the theatre work.

Branching Out a Bit

During the season of 1881 the Philharmonic Society gave a performance of Gounod's oratorio of *The Redemption*. This necessitated extra trumpet players for the massive "Unfold, Ye Portals," chorus, and having heard that I played the cornet a little, Dr. Torrington, the director, selected me as one of the extra trumpeters. One night, in order to show me what I had to do in this number, he called me to a chorus rehearsal only; handing me a trumpet part he showed me how to count the measures before I came in and began to play. The part looked simple, and the thing seemed easy enough, so I felt confident that I could show them all what I could do, although I did feel rather nervous with those six hundred members of the chorus before me. Well, the time came when the measures were all properly counted and the director gave me the signal to play. At full *forte* I played the notes as they were written, and Great Scott! what a frightful discord I made. I could not understand what was the matter, but it broke up the entire chorus. Dr. Torrington came over to see what was wrong. I told him I had played the notes all right, and that the part must be wrong. He said:

"This part is marked 'trumpet in D'."

"Yes, but what does that mean?" I asked.

Then he explained, that, as I was using a cornet in B♭, I must transpose. That was the first time I ever had heard of such a thing as transposition, and it was another new thing to learn. He was very patient, however, and explained that to play the part so that it would fit the music properly, I must play it three notes higher, or read the part in the key of C and play it in the key of E, four sharps. I was not at all familiar with the key of four sharps, in fact don't think I ever had played an exercise in that key, so he suggested that I use the "A" shank, read the part in C and play it in F, one flat, four tones higher, or as we say, a fourth higher.

This was difficult for me, especially as the eyes of the entire chorus were focussed on me and all were smiling at my seeming ignorance. So, being only a bashful fourteen-year-old boy I lost my nerve and could not play a single tone — my lips swelling, mouth getting dry and tongue refusing to work. How I wished that the engagement never had been offered me, and that I had stuck to the second violin part. However, I had to play the part just the same, and after the number had been played again and again and I found that by playing the notes a fourth higher they fitted in all right, I forgot that the chorus was looking at me and did fairly well for the first time. You can bet I took the part home with me, studied the notes all out, and to take no chances wrote out a new part a fourth higher. At the next rehearsal I was complimented on the results I had achieved.

We had many rehearsals of the oratorio before it was performed and I felt quite sure of myself. When the night came, I was stationed in one of the balconies of the Music Hall with three other trumpeters at the end of the hall opposite, as the parts answered each other so to speak. It was some time before my number was due, and I became so interested in the entire grand production that I forgot to come in at the proper time. I was so enthused listening to the great chorus, the augmented orchestra of sixty players, the organ and great soloists from Boston and New York, that I was held spellbound. Then someone reminded me of my importance in the concert and I plunged in without counting the measures, but from having rehearsed it so many times I knew it by heart and did my best. I missed a lot of notes, however, because I became so excited that my breathing was quickened and that took away all my power. I felt so ashamed that I wanted to sneak home and be alone, but just the same I crouched down in my chair and listened to the end of the concert.

A Hard-Earned Three Dollars

At the close of the concert I went to the dressing room and received my pay for the performance, which had included about fifteen rehearsals. Of course I took the money, although I felt I had not half earned it. But, excepting myself, no one seemed to think I had played badly, and even Dr. Torrington himself congratulated me. This amount of three dollars, which at the time seeemed a fortune to me, I placed aside with my other earnings towards purchasing a new cornet for myself some day.

The pay received for playing at this concert encouraged me to earn more money, so all through that winter whenever there was a snowstorm I went from house to house shoveling snow from the sidewalks of the neighbors, and made from fifteen to twenty-five cents here and there according to the frontage of the different properties. I always was an impulsive boy who was greatly inclined to be impatient, and soon began to figure up the cost of a first-class cornet. I realized that even with what I had accumulated in the way of money it would take some years to make enough money for the cornet I wanted, and as I wished a good one or none I began to give up the idea of owning my own instrument. It was about this time that my brother Ernest developed a craze for the slide trombone, a rare instrument in those days. The valve trombone was then being used exclusively in all bands and orchestras (except in the orchestras of the theatres), and there were but two slide players in town. Ern gave up his baritone and purchased a slide instrument from his earnings in the business where he was working. I suppose that he did very well for a boy, but it was awful to hear him practice, picking out the

positions on his instrument the best that he could without a teacher. He seemed to think that because his lip was good on the baritone, and that by using the same mouthpiece with which he played fairly well, it was unnecessary to again take up the scales and practice them on the trombone, so he simply practiced playing trombone parts out of the band books. That is the trouble with so many of us when young. We neglect to study the real foundation playing of our instruments, such as the major and minor scales, try to play music far beyond our capabilities and then wonder why our progress is so slow. However, I guess that every player commences the same way at first—not taking his instrument seriously, but playing it as a recreation.

The Obsessing Cornet

In spite of my resolutions to dismiss from mind all ideas of ever being able to buy a cornet until I was much older, nevertheless the yearning to own one was ever present and would not be dismissed; I wanted to own my cornet, and so have an instrument which could be used whenever I pleased without having to ask permission from someone every time I desired to practice. With only the small amount of money I thus far had saved, however, the prospect of purchasing my own cornet was indeed remote. Nevertheless I constantly pondered over it and tried to reason out some way by which I might obtain my individual cornet, and at length a happy idea popped into my mind. Knowing that the Government supplied instruments to such members of its Regimental Band that did not own them, and also knowing that if only a little older I possibly could enlist and be supplied with an instrument, I determined to try and break into that band.

Having marched many a mile alongside this band when it was on parade and drills I had no doubt as to my physical endurance, and being of good height and well built for a boy of my age I knew that I could wear the uniform acceptably; therefore, if I could convince the officers of the regiment that I was not under the age limit, there perhaps might be a chance for me to make the band goal. The more I thought it over the bolder I became, but how was I to get enough influence with the bandmaster, who was not only a fine musician, but a first-class drillmaster, for him to consider a boy? I dared not ask my older brothers for assistance, as I was only the "kid brother" who so often was told that "you play rotten." I also knew that my father would object, so it was out of the question to confide in anyone. But I could not get the idea out of my mind that the thing might be accomplished if I went about it the right way, and at length I hit upon a possible course to pursue. The more I thought about it, the more feasible my plan seemed to become, so one night I mustered sufficient courage to try it out.

(*To be continued*)

Let's Get Acquainted

Music Folks Worth Knowing—Introduced by Jacobs Magazine Staff Correspondents

ONE of the competent organists and pleasing personalities on the Loew circuit is Miss Henrietta Kamern of the Rio Theatre. Miss Kamern has been on the circuit for over seven years and has been at the Rio most of the time with the exception of a brief stay at the 116th Street theatre. When Miss Kamern first came to the Rio an old Hall organ was in use which has since been replaced by a splendid three-manual Moller, one of the finest organs on the circuit. Miss Kamern's mother is the talented director of the orchestra at the Burland theatre of the same circuit. Miss Kamern has recently been doing some remarkably successful broadcasting on her fine instrument through station WHN, the official Loew broadcasting station. Her recitals are usually given Sunday evenings and have met with great favor. Her first program included the popular "Rhapsody in Blue" and other popular hits. We are sure the success which she deserves and which has already come to her in part will be Miss Kamern's in even greater measure in the future. —*Alanson Weller.*

HENRIETTA KAMERN

ONE of the most deservedly popular of New York's many photoplay organists is Frederick Kinsley of the Keith Hippodrome. Mr. Kinsley, a pupil of Jepson, is a Yale graduate. He first came to the Hippodrome some six years ago when the "big shows" that delighted New York kiddies and their parents were in full sway. He played with the orchestra and also gave short recitals during the intermissions.

The instrument at that time was an antiquated Midmer and, in common with many of the older theatre organs, completely buried behind the stage. When Keith took over the house for vaudeville, Mr. Kinsley was retained because of the excellent impression his work had created. It is my impression that he was the first organist to introduce feature solos on a vaudeville program. He then engaged in a brief period of playing at other theatres, meeting with excellent success at the Cameo, the Strand, the Rialto, and at Warner's, where he followed John Hammond at the really beautiful Marr & Colton. This excellent organ is now going quite to waste, as the policy of features with Vitaphone accompaniment seems to have come to stay at this house.

FREDERICK KINSLEY

Kinsley was also a pioneer in the field of recorded organ music, making the first Edison organ records. He has made over sixty of these and each month sees two or three new releases. He is again back at the Hippodrome, playing a splendid four manual Wurlitzer, assisted by John C. Pfeiffer, and has also been doing some successful radio work in the Welte Mignon recitals, using their beautiful studio organ.

A large part of Mr. Kinsley's success is due to the attractive and genial personality reflected in his picture and solo work; a personality that is exceptionally alive, original and charming. —*Alanson Weller.*

BASIL CRISTOL, an organist who has been mentioned various times in the Chicagoana column, is one of the city's most entertaining musicians. She comes of Irish stock — having been born in Dublin. As a pianist she has appeared with the Chicago Symphony Orchestra, playing a piano concerto with that fine organization on one of their programs.

Her theatre organ experience has covered a period of over five years in many of the city's leading houses including the Chicago, Uptown, Tivoli, Riviera, Central Park and Roosevelt Theatres. She has appeared at several of the Sunday morning recitals held at the Chicago Theatre with great success, and has, for the last five months, given the same sort of concerts at the Tivoli Theatre, on the South Side. She is opposite Milton Charles on the Tivoli-Uptown rotation, usually going on the bill with Benny Kreuger while Charles appears on the program with Ulderico Marcelli.

She is a capable improvisator and also presents slide novelties very effectively. But, aside from Mrs. Jesse Crawford of course, women organists do not seem able to get as far as they should with the "firm" (as Balaban & Katz are familiarly known here), and Miss Cristol is no exception.

There is of course no reason why a woman cannot be as efficient an organist as a man. It is only a question of time until all producers recognize this; many of them do now, for that matter. But until that time comes, Miss Cristol and many other really fine women organists will not be likely to have the recognition and the opportunities their ability deserves.

—*Henry Francis Parks.*

(*Additional "Let's Get Acquainted" on page 76*)

BASIL CRISTOL

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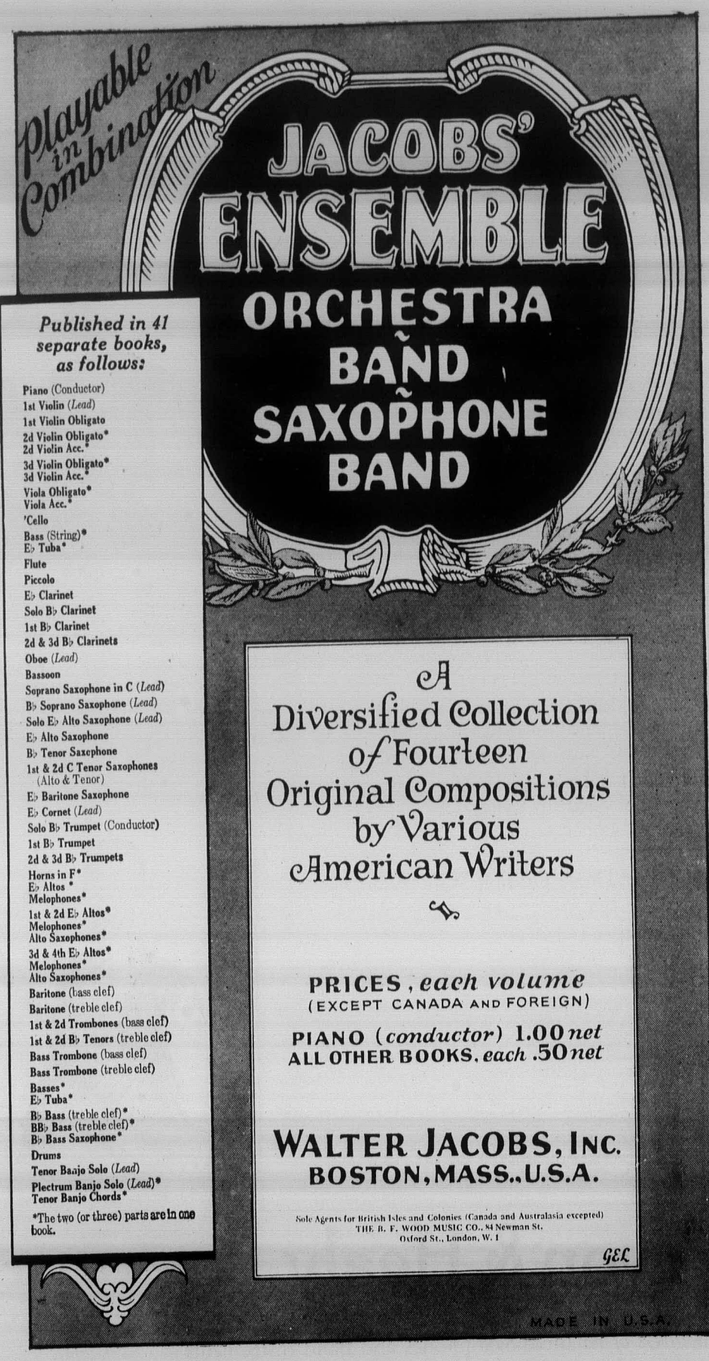

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3. Moon Mist ..... Reverie
   V. N. SCHOLES
4. Royal Purple ..... Polonaise
   CLAYTON MILLS
5. Boston High School Cadets ..... March
   FORTUNATO SORDILLO
6. Sahara ..... A Desert Episode
   H. J. CROSBY
7. Faded Flowers ..... Mazurka
   CHARLES J. DORN
8. Kiddikins ..... Doll Dance
   A. J. WEIDT
9. Golden Glow ..... Waltz
   A. J. WEIDT
10. Cherrytime ..... Gavotte
    V. M. & C. R. SPAULDING
11. The Black Prince ..... March
    A. J. WEIDT
12. Bag o' Bones ..... Mch. Novelty
    CLAYTON MILLS
13. Glorietta ..... Spanish Serenade
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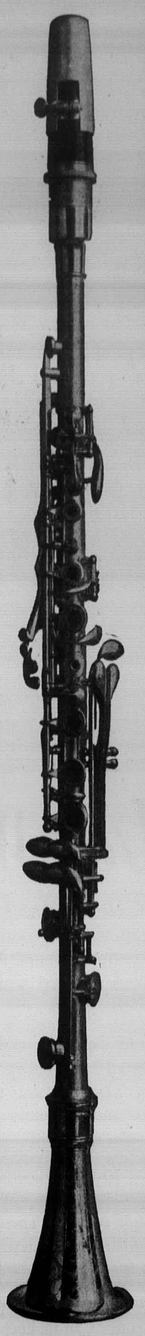

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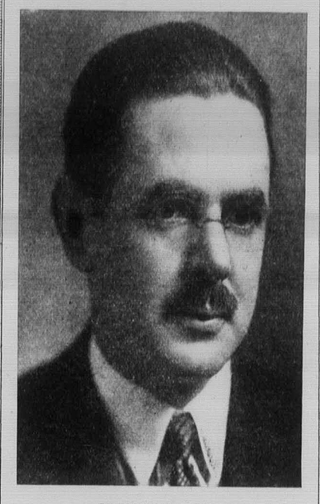
Maddy on Pedagogy

No. 2. — For the Beginning String Instrument Class



JOSEPH E. MADDY
Supervisor of Music, Ann Arbor Public Schools; Head of School Music Department, University School of Music; Member of the Committee on Instrumental Affairs of the Music Supervisors' National Conference.

IN THE first one of these articles I undertook to outline certain tried and accepted procedures designed to eliminate "lost motion" in teaching wind-instrument classes. In this article I will attempt to apply the same pedagogical principles to the teaching of violins, violas, 'cellos and basses in classes.

Violin classes are a sin against the development of music in America, whereas *string* classes are not, even though they may contain violins only. The difference lies in the fact that while the *violin* class is limited wholly to pupils on that particular instrument the string class is open to pupils of the entire stringed family of instruments (violin, viola, 'cello and bass), and the opportunity to study any one of these instruments is always present even though none but violin pupils apply.

A visit to half a dozen schools in any locality will show that there is no scarcity of violin players, but *always* there is a dearth of viola, 'cello and bass players. A visit to any school where the system of violin classes has been in vogue will prove the fallacy of *not* admitting viola, 'cello and bass pupils into the same class and building up the other parts of the section of the orchestra along with that of the violin. *It is just as easy to teach all of the stringed instruments in the same class as it is to teach violins only,* and, moreover, is far more interesting to both teacher and pupils. The majority of music schools limit their activities mostly to violin, voice and piano, and not without having a good reason for so doing — a solid financial reason. But they will begin teaching all orchestral instruments as soon as the school instrumental classes provide them with sufficient pupils to pay the salaries of teachers.

A bass player, once he has acquired the musicianship necessary to appreciate the beauty of the bass part, enjoys playing bass just as much as the first violinist enjoys playing violin. An orchestra with an incomplete instrumentation is never an inspiration to players or listeners, and the only way to develop real musicians is to provide complete symphonic ensembles in the public schools. *It is as easy to do this as it is to develop multitudes of violin, cornet and piano players.*

Any good violinist can easily master the technical peculiarities of the 'cello and bass, and learn to read the viola clef. He may then invite into his classes any prospective viola, 'cello and bass pupils, and influence promising pupils to take up these instruments. He will enjoy his work much more, and will soon feel the gratification of having a well-balanced string section in his orchestra.

Correctness a Countersign

Correct playing position is the most vital point to consider when teaching string pupil beginners, yet many teachers fail utterly in this phase of the work, thus rendering all other work fruitless. If his playing position is correct, it matters little for the time being whether the pupil uses the right fingering or bowing, or plays the music correctly. *He can do himself no injury if his playing position is correct, whatever he plays,* and the teacher who keeps this in mind will turn out good pupils. For this reason it is highly desirable that beginning string pupils should have a lesson every day until correct habits are established.

All pupils entering the class should provide themselves with all the necessary equipment before the first lesson, but remember that poor equipment is one form of incorrectness. A good professional player would not attempt to play on a poorly equipped or adjusted instrument, such as we see every day in school violin classes. The violin and viola pupils should have chin rests, shoulder pads, well fitted or non-slip pegs, with E string tuners for the violin pupils. The 'cello and bass pupils should have machine tuning heads, though well fitted pegs will suffice for the older players.

A position drill, wherein the pupils place one finger at a time, and so planned that it can be gone through with *at home,* is the best safeguard of which I know to correct playing position. Pictures taken through a mirror, showing the details of correct position, also are a help if the parents are interested in the progress of their children. It is of little avail for the teacher to demonstrate the correct position; he must pass constantly among the pupils, *showing* each one the correct position and correcting all faults as they appear *while the class is playing.* When the pupil learns to *feel* the correct position he is likely to be careful, especially if the teacher is constantly on the lookout for faulty position. No amount of explanation will equal one hour of passing among the pupils and showing them how to hold their instruments. This should be done of course while the class is playing, but without stopping the ones who are being helped.

Correct intonation, correct rhythm, sight-reading, and all other phases of technic are useless without correct playing position, and none of these others should be stressed until good position habits have been formed and acquired. At first the pupils should play familiar songs by ear so that they can concentrate upon this most vital part of their instrumental training. Correctness of position is the countersign of success in playing.

Teaching Tuning and a Tune

Pupils should be taught to tune their own instruments before being permitted to practice at home. This can be done in ten minutes if the instruments are equipped with well-fitted non-slip pegs and E string tuners. The quickest way and one which the pupils can use at home, is for the teacher to sound the A, then have all the pupils sing this tone while tuning their A string by plucking it with one hand and turning the pegs with the other. The intermittent plucking of the strings will not throw the voices off pitch if all the pupils *sing all the time,* and they will get their instruments in tune in a surprisingly short time.

When the A strings are tuned the pupils call A *sol,* sing down to *do* and tune their D string, then repeat the process for the G and C strings. Next they pick the A string once, call A *do,* sing up to *sol* and tune their E string. Bass pupils should tune with their bows, tuning by harmonics. The difference in octaves will not confuse the pupils, all will learn to tune within a very few minutes, and in a way by which they can do it at home without help. This also is excellent for ear training. The teacher should not help the pupils to tune during this tuning routine, but he may correct the tuning later while the class is playing.

No teacher ever should do anything for the pupils that the pupils can do for themselves. They never will learn to tune unless the teacher sits back and lets them try. This takes almost unlimited patience, but pupils *learn to do by doing,* and not by having things done for them. The routine of conducting the first lesson is as follows:

1. Examine the equipment and see that every pupil has a fair chance to learn to play by having a playable instrument with the necessary adjuncts.
2. Teach them to tune their own instruments.
3. Teach them to play a tune.

All this can be done within a forty-minute period, if the teacher is a good organizer and an efficient instructor.

Regarding the Tune

The tune should be very simple and playable on one string, preferably the D, and should start on the open string which will bring it into the singing range of all the pupils. The tune should first be sung to the *do, re, mi* syllables until memorized, then (and without further explanation) have the pupils find *do* on their instruments. Keep them playing the open D string with full bow while you are showing each one how to hold his instrument and draw the bow across the strings at right angles. When the bowing has become quite smooth, and the positions fairly good, the pupils may start playing the tune.

This is a trying (even if not excruciating) moment for the teacher, but he must "grin and bear it," submitting to the bedlam for a few minutes without stopping anything. His job now is to pass among the pupils, showing them which fingers to put down and where to put them. He won't have to show many, however, as all will be watching and will "catch on" very quickly. Some will play the tune more rapidly than the others, and bedlam will continue until the teacher reminds them that they must keep together by *listening* to each other. The teacher *never* should beat or count out the time, and this for many reasons. The chief one is that he cannot do this and at the same time devote his energies to *helping the individual pupils*, and all his time should be spent in doing that very thing, otherwise he will fail as a class teacher.

As soon as most of the pupils have learned to play the tune after a fashion, individual work with them should begin. To facilitate this work the pupils should be seated in rows extending from front to back. Have the two back pupils in a row stand, the back pupil plays the first phrase; if played correctly the class repeats (without direction from the teacher), then the next pupil plays the next phrase while a third is standing in readiness to play when his turn comes, and so on. When a pupil fails to play his phrase correctly the class does not repeat; the next pupil then tries the phrase, and so on until some pupil plays it right and the class repeats. Thereupon the pupil who played correctly takes the seat of the first one who failed and the others all move up one seat. This device holds the attention of the pupils while individuals are reciting—a condition which all school teachers strive to develop in their work.

Under this moving plan, the best pupils soon occupy the back seats, while the poorer ones (those needing more help from the teacher) gravitate to the front seats right under the teacher's nose, where they get all the help they need until they succeed in winning their way back in the class. This plan also tends to keep the pupils developing at an equal pace, and answers the common question. *How can you teach a class when the brighter pupils soon outdistance the duller ones?* This is not done by holding the bright pupils back, but by spurring the duller ones on. Naturally the bright ones eventually will outdistance the dull ones in the course of a semester or two, but by that time they will be using material in parts which will provide for the growth of the bright student along with the dull one.

If every pupil goes home from the first class lesson with a tune well learned that he can play for his parents with a piano accompaniment, and soon learns to play a number of familiar tunes without help from his teacher, he has traveled a long way along the road to musicianship, and has tested the glories of instrumental music; his friends have done likewise, so he will have company in his future travels. He looks forward with interest to the coming contest at the next lesson; his mother (apparently) enjoys playing his accompaniments; he feels like a real soloist, and dreams of great audiences, encores and flowers.

Boston, Mass. — R. S. Stoughton, well-known composer, recently gave at the Estey Studio an interesting program from his own compositions to an appreciative audience composed of members of the Woman's Organ Players Club. Miss Pauline Banister, soprano, assisted him on the program. At the conclusion an informal reception was given new members of the Club.

CHICAGOANA

By HENRY FRANCIS PARKS
Chicago Representative 64 E. Van Buren Street

THE CHICAGO CIVIC OPERA COMPANY opened the most promising season of its career with a presentation of the opera *La Traviata*. Maestro Gorgio Polacco and his *confreres* are not only unusually enthusiastic over the fact that the organization has the greatest artistic talent in its history, but also that the seat sale has exceeded any prior season by a big margin. This latter phase is, of course, due to the indefatigable efforts of the publicity department and also to the more valuable matter of greater musical appreciation on the part of Chicago's public. In the past, the Italian and German elements have borne the brunt of attendance support. Now, racial lines are not so sharply disclosed. More and more native Americans are rallying to the operatic banner. And, why not? America is in fact, developing its musical consciousness; another decade will make her preeminent in the cultural as well as economic social phases. Today, the greatest teachers are to be found here; the greatest conductors, with few exceptions, preserve a close contact with our musical affairs; even jazz seems to have been raised to finer levels.

H. F. PARKS

☆ ☆

EDWARD EIGENSCHENCK AND MARION SETARO gave a splendid joint recital at Kimball Hall recently. It was apparent that Miss Setaro had made her appearance rather prematurely, for she was quite uncertain in the matters of intonation and rhythm, although singing with some feeling and possessed of a *naive* style peculiar to her Latin personality. The lighter things such as *Beloved, It is Morn*, Alward, *Donzelle* (*Fuggite*), Cavalli, and *Carnaval*, Foudrain, seemed to be more within the scope of her ability than did the well-known *Romanza* from Cavalleria Rusticana (Mascagni), which was imperfectly rendered. Perhaps, since it was the very first number she sang, the difficulties of intonation and rhythm could not be so easily negotiated; one needs at least one number at an appearance to acquire that poise and assurance so necessary to perfect work. Nevertheless, without desire to appear hypercritical, it should be stated that the work was well beyond her capabilities even for another year or two.

Eigenschenck is a fine musician. That little sentence conveys more than a host of eulogistic pyrotechnics. He has ample pedal technique (I believe more than any other theatre organist in our big city), he has a charming style, and on this occasion, as always, showed a mature judgment in his orchestration of the numbers presented. If there were a single criticism that could be made it would be to attack the idea of his presenting such fine organ music gratis. He is too excellent a musician, and has spent too much time and money in acquiring his technic and musicianship, to cheapen it by such free recitals. Eigenschenck has appeared with many symphony orchestras, including the Chicago, and to put on a comprehensive program, as he did, for the vainglorious privilege of being heard, is not only an unnecessary but detrimental proceeding. There is no doubt but that the large and appreciative audience which magnificently greeted his efforts were highly satisfied. So was the writer. But do such gratis performances materially assist in the upward progress of a professional musician's career? I doubt it. However, the problem is one in the solving of which I shall make no attempt to enact the role of Don Quixote.

☆ ☆

PAUL ASH, THE RAJAH OF JAZZ, has left the Oriental Theatre for a six-weeks' visit to Europe. Unlike Whiteman he will not "strut his stuff" except on invitation. Since there are few jazz organizations worthy of the name in Europe, he will do better to ignore such requests — admitting that they will present themselves to him. This is not intended as a slur but rather as a plain statement of fact, and the proffering of good advice. Paul Ash is unquestionably one of the greatest showmen of the day. Europe is not keen for showmanship; they put an acid test to everything they accept. Whiteman had a background of musicianship lacked by Ash (and the latter admits it), which broke the pick of many a prejudiced European critic. Ash is not thus armored; there are many cities in the United States where he could not put his show over. Personally, he is one of the finest chaps in the business; courteous, kind, generous, and just, he is beloved by his

men and the great mass of the people who unceasingly flock to hear him. As a musician, there is not a man in his orchestra who could not throw him in the shade, though as entertainers they would be a grand flop. We must have all kinds of people in the business, and I think it is safe to say that Ash has enriched the field of entertainment with his shows even if he hasn't affected musical pedagogy.

☆ ☆

CHARLES WAKEFIELD CADMAN is again with us. This time he is doing some broadcasting over the Chicago *Daily News* Radio Station, WMAQ, and visiting friends. The local musical colony is eagerly looking forward to a re-presentation here of his famous opera *The Witch of Salem*, which had its *premiere* last season with the Chicago Civic Opera Company. Cadman has done a great work for the music of America in his use of Indian themes, treating them in a scholarly and musicianly manner. His songs are household words to everyone. His orchestral suites and operas are deserving of more recognition than they have so far received. He belongs to that fast dwindling group of composers who have gone neither to jazz nor ultra-modern extremes in their musical expressions. He can still give us beautiful, worth-while things in a language which is not only easily comprehended, but usually more appreciated than that of the extremists. His music is not of the hyphenated type, savoring of this or that European school; it is individualistically and fundamentally American — consistently good, distinctive, well done. It is to be hoped that the Opera Company will pay him the tribute he deserves, and render the service to American music they owe, by including his *Witch of Salem* in the coming season's repertoire.

☆ ☆

NEW MUSIC, A Quarterly of Modern Compositions, has just been brought to the writer's attention. The periodical is merely a modern symphonic score without reading matter of any sort. The organization which brings out these compositions does so only because it wishes to provide an avenue, or an outlet, for the propagation and distribution of modern music which might otherwise never see the light of day because of its modernity and musical complexity. The first issue (October) contains the symphonic ensemble *Men and Mountains*, by Carl Ruggles. It is in three parts: part one, entitled *Men* is a rhapsodic proclamation for horns and orchestra; two, is whimsically and aptly named *Lilacs;* part three, tremendous, audacious and overwhelming, bears the heroic title *Marching Mountains*. It is dedicated to Mr. Ruggles' friend, Eugene Schoen, and is inspired by Blake's "Great things are done when men and mountains meet." Even a critical reading of it can do it no real justice. What is really desirable is its performance by a first-rate symphonic organization — a pleasure which will be looked forward to with avidity.

☆ ☆

THE CLAYTON F. SUMMY CO. are going more and more into the publishing of organ works strictly conceived for the instrument. Among the finer things should be mentioned *Sonata Tripartite, Silver Clouds, The Tragedy of a Tin Soldier* by Gordon Balch Nevin, and *A Southland Song* by William Lester. This firm, which bears a splendid reputation in the musical world, is going after the legitimate organ publications more than for those designed primarily for theatre use. This is a pity. No publisher today, can afford deliberately to disregard the theatre, either from the economic or the esthetic standpoint; with its vitality, it offers such a great reward to the composer and publisher who can sense and supply its needs. As often before stated in these columns, because of its tremendous influence in musical affairs, it demands more considerate treatment from the better publishers than it has been accustomed to receive in the past. Even in the churches the trend is toward the lighter, more musical things though neither the matter of style nor technical simplicity are referred to by this statement. There is a certain pretentiousness about pedantic organ literature which seems to fail to identify that music with any progressive movement in style or taste. This must pass if the art itself is to be properly served. Modern composers, by the very essence of their strength and potentiality, will dictate the issue in time. But why not hasten the good work?

☆ ☆

LEOPOLD SPITALNY, of the Chicago Theatre, leaves for a limited vacation. He has well earned the rest. The past season has seen many fine performances under his baton besides many orchestral creations which have been the sole remaining musical inspiration in movie theatres, in the Windy City. He has an inimitable style of conducting — quite spectacular — which sells him to the movie audiences now frequenting the Chicago Theatre. They are pleased with his pretentious offerings. After all, they are the ones concerned. When he returns, the barrel of tricks can be turned upside down and the whole thing started over again with equally satisfying results. So he might as well take his much needed rest.

What I Like in New Music

By LLOYD G. DEL CASTILLO

I AM NOT sure that the above column head is too accurate. A good many times it's not so much a question of what I like as it is of what in my opinion is worth buying. However, as the head adequately conveys the idea that simply my personal opinion is set forth, rather than the composite and seasoned judgment of the Jacobs Editorial Council, which, I believe, is first cousin to the Pterodactil and the Icthyosaurus, let it stand. I Don't Like It — Not Much.

Orchestral Music

RAMBLER ROSES, by *Wheeler* (Schirmer Gal. 324). Medium; sub-titled *A Cheerful Intermezzo*, 4/4 Allegro Moderato in D major. A fluid number with running passages for flute and clarinet in fourths, contrasting with a quieter middle strain marked *Molto Sostenuto e Rubato*. Up to Schirmer Galaxy standard.

THE TIN SOLDIER, IN A GONDOLA, and ISLAMIC CHANT (Schirmer Galaxy 325). (a) *The Tin Soldier*, by Cui. Easy; 2/4 Tempo di Marcia in D major. Another one of those toy soldier numbers, by a celebrated Russian composer. Very characteristic and marionettish, with a patrol ending, (b) *In a Gondola*, by Sokolow. Easy; 6/8 Moderato in C major. A typical barcarolle, of smooth and gliding melody. (c) *Islamic Chant*, by Sokolow. Easy; 4/4 Andante Sostenuto in A major. A grave and religious Oriental Andante, reminiscent somehow of Cui's *Orientale*, which it is really quite unlike. Note the sure touch with which a skillful composer can inject a racial idiom, without using the superficial tricks of the minor mood and augmented second.

MOSQUITO BALLET, by *Cortelyou* (Schirmer Gal. 326). Easy; 6/8 Allegretto grazioso in D major. A characteristic staccato 6/8 bit of musical foolery, yet with an abundance of real music. There is a middle section, 2/4 Vivo, in which the mosquito ballet rushes from here to there to stop poised, and then swoop on to some other choicy group of red corpuscles. Very adroitly done, with an allegro coda.

TARTAR SONG AND DANCE, and FROM OLD RUSSIA, double number of *Dubensky* (Schirmer Gal. 327). (a) *Tartar Song and Dance*. Medium; 3/4 Tempo comodo in A minor. To the Tartars the song and dance apparently doesn't mean what it does to Messrs. Cohan, Albee, Loew, Morris, and Pantages. The song is a wailing chant with an accompaniment of sustained pedal point in empty fifths. The dance is a Mazurka-like rhythm of unmistakably Russian texture. (b) *From Old Russia*. This is obviously a transcription of a Russian folk song. The song itself is similar to the well-known *Song of the Volga Boatmen*, and there is an atmospheric introduction and coda.

FANCHONETTE, by *Klemm* (Belwin Conc. Ed. 114). Easy; 2/4 Allegro moderato in D major. Gustav Klemm has for some years been writing very excellent little numbers for the Harms catalog, and this is, so far as I am aware, his first appearance outside of it. With the change he has turned very pinkly French, if the title *Fanchonette, a Capricciotto*, is any indication. The number itself is in his usual vein, easy and deft in treatment.

FAIRY FEET, by *Finck* (Hawkes 6500). Medium; 2/5 Allegretto moderato in G major. Finck never wrote a number that wasn't light and tuneful, which, accordingly, is just what this is. This hasn't the delicacy of *Pirouette*, but is just as catchy in its own lighter vein.

LUDICIA, by *Caludi* (Hawkes 6506). Medium; 2-4 Andante grazioso in G major. Caludi, a year or two ago, attracted my eye with a number called *Redzi*, described as a prize intermezzo. What the prize or the competition was I have never learned, but this number, like that one, is of the same finished and substantial texture. Like it, also, there is the same attenuated length and emotional development uncharacteristic of the ordinary neutral intermezzo.

YOUR LOVE IS ALL, by *Zamecnik* (Fox Par. Ed. 16-A.) Easy; 4/4 Moderato con espressione in B♭ major. What the Fox Publishing Co. would do without Mr. Zamecnik is something one contemplates with grisly horror. You could as easily imagine the Smith Brothers with a clean shave. The verse of this ballad is, like most verses, without distinction, but on the chorus our Mr. Zamecnik has again rung the bell.

RUSTIC CAPRICE, by *St. Clair* (Fox Par. Ed. 10-B). Easy; 2/4 Allegro moderato in A minor. Apparently one is asked to accept this as a Rube idiom for the By-Gum sequences. Mebbe I'm wrong, but it sounds Russian to me with its minor mode and its Hey! (not Hay) accents as popularized by Mr. Balieff's wild Russian peasantry direct from Bleecker St.

CHANSON SERENADE, by *Leoncavallo* (Fox Lib. 130). Easy; 3/4 Andantino tranquillo in D minor. With an air of "See Who's Here!" the publishers have inserted a credit line under the composer's name reading "Composer of Pagliacci, etc." This is the Etcetera, and on the whole I prefer Pagliacci. Nevertheless the serenade is a smooth Italian song with the characteristic Italian rhythms and legato thirds and sixths, and is a good deal better than the average hack writer's best.

POLLY, by *Zamecnik* (Fox Lib. 135). Medium; Cut-time, Brightly, in D major. If Zamecnik had never written anything else, this number alone would endear me to him. The number is just as good as Nola, and less shopworn. It was reviewed in these columns some time ago in the dance edition, but this concert edition is new.

Photoplay Music

Looky, here is another set of Kinotheks, all by our old friend Becce, who was responsible for the best of the previous Kinotheks. The Berlin catalog continues to thrive, and another importation has entered the lists, sponsored by Photoplay. Of the first set of ten numbers in the Roehr Capitol Series, I have found two, written by Joan Fresco, which are pretty good, and eight, by a blood brother of mine called very prettily Jose Armandola, which are not pretty good. The balance of authorship should apparently have been reversed.

CRYPTIC SHADOWS, by *Becce* (Belwin-Kinothek 41). Medium; 4/4 Agitato misterioso in D minor. Becce has reduced to a fine and precise art the broken and uneven rhythms and fragmentary harmonies which make his incidentals so effective, and so different from the ordinary run of such numbers.

DRAMATIC CLIMAX, by *Becce* (Belwin-Kinothek 42). Difficult; cut-time Allegro Vivace in A minor. There are about fifteen accidentals to the measure, so make sure your boys are good sight readers. But if they are, cue it in for your next furioso, and don't spare the horses.

WILD CHASE, by *Becce* (Belwin-Kinothek 43). Difficult; Cut-time Allegro Vicace in G minor. I like everything about these Kinothek series except the titles, which never seem too appropriate. This is a general furioso, and not particularly characteristic of a chase, there being no conspicuous galloping motive.

THREATENING DANGER, by *Becce* (Belwin-Kinothek 44). Easy; 4/4 Andante largo in E minor. A gloomy foreboding sort of number with a ponderous melody over tremulous chords, quite short.

HAPPY ENDING, by *Becce* (Belwin-Kinothek 45). Easy; 3/4 Andante largo in F major. A heavy maestoso which corresponds to the title, so long as used for a heavy dramatic picture.

INFATUATION, by *Becce* (Belwin-Kinothek 46). Medium; 4/4 Andante largo in various keys. Sometimes the key signature is changed, and sometimes not. I counted up the accidentals in one line of five measures where the vamp had gone particularly astray, and the total was 85. This is good hectic emotional stuff, with a quiet ending as the infatuation finally gets burned to a cinder.

WITCHCRAFT, by *Becce* (Belwin-Kinothek 47). Medium; 4/4 Andante calmo in E major. A few more bunches of accidentals. The number is styled Semi-mysterious andante, which is as good a title as any.

ANTICIPATION OF DANGER, by Becce (Belwin-Kinothek 48). Medium; 4/4 Andante un poco mosso in C minor. More furtive stuff, but with good healthy marcato rhythms.

EMOTIONAL CLIMAX, by *Becce* (Belwin-Kinothek 49). Easy; 4/4 Lento in F major. This emotional climax has its ups and downs. There is a heavy introduction breaking to a quiet 9/8 movement which develops to a heavy climax, and then changes suddenly to a quiet 4/4 movement which works up to a second climax and then goes back to the beginning. The short coda retains the fortissimo, and then quaintly adds a modulatory measure leading towards the key of E, for whoever may wish to go into the key of E. That sounds like a shot in the dark. Evidentaly Mr. Becce wrote it for some particular sequence, and didn't wish to waste the measure.

Continued on page 70

SPEAKING OF SCHOOL BANDS---

Harvard (Illinois) High School Band, Carl Huffman, Director

MR. CARL HUFFMAN, instrumental instructor of the Harvard, Illinois, Public Schools, is a brilliant young musician. As a director of band and orchestra he already shows promise to emulate the masters under whom he studied — Herbert L. Clarke and the late F. N. Innes, America's foremost bandmasters and soloists. Mr. Huffman took a successful course in band and orchestra directing, public school music, harmony, arranging and instrumentation at the Conn National School of Music under the personal direction of Frederick Neil Innes. He was a member of the Anglo-Canadian Concert Band in 1919 (Canada's best), under the direction of Herbert L. Clarke, and while there studied clarinet under two famous clarinet soloists, Eddie Wall and the late Walter Collins. He also studied saxophone under Ben Vereecken, America's popular saxophone teacher, all under the supervision of Mr. Clarke himself. These artists were soloists with Sousa and other noted organizations at one time and another.

Mr. Huffman studied violin at the Toronto Conservatory of Music and at the Detroit Institute of Musical Art. He also is a promising composer. His trio for cornets, which is being played by the Long Beach, California, Municipal Band under the direction of Herbert L. Clarke, is a delightful sparkling concert number. Mr. Huffman was born in Lapel, Indiana, July 24th, 1901. His father, two uncles, and their children were all musicians, making a band and orchestra of sixteen pieces, all Huffmans.

When Carl's father migrated to Wallaceburg, Ontario, Canada, with his family, to take the position of bandmaster of the city band, Carl was about five years old, and began his early training with his father, starting on violin. He continued his study of the violin at the Toronto and Detroit Conservatories until fourteen and at the age of sixteen had received a general knowledge of band instruments, the father depending on his three sons to fill the vacancies on different instruments that always happen from time to time in a town band. Carl's parents later moved back to the U. S., locating in Knox, Pa., where his father was bandmaster of the town band. Carl was made assistant director of the band, and also directed the school orchestra.

In 1919 Carl and his brother Gerald, who is now cornet soloist with the Annapolis Naval Academy Band at Annapolis, Maryland, took advantage of an opportunity to play with the Anglo Canadian Concert Band under the direction of Herbert L. Clarke. This was a wonderful experience for the young man in associating and playing with the many famous artists that Bandmaster Clarke had under him. He played saxophone, and then clarinet in the band, and also violin with the orchestra organized by Mr. Shaw, manager of the band and factory. This orchestra played the opening season of the Bigwin Inn Hotel, which, incidentally, is the largest summer resort hotel in Canada. The principal members of the orchestra were famous artists: Frederick Dyerburg, piano, organ, harp, and French horn player, now with H. L. Clarke; John Collins, flutist, now with Sousa; the late Walter Collins, clarinetist; Ben Vereecken, saxophone, now with H. L. Clarke, etc.

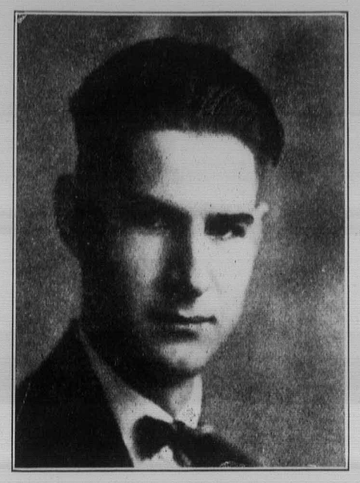
After leaving the Anglo Canadian Band, young Huffman returned to Knox, Pennsylvania, where he decided to go in partnership with his father and brother in a music store and studio. In 1922 he sold out his interest in the business, was married and moved to Pittsburgh, where he played professionally with the Maggio and Alfred contracting orchestras, also the Little Symphony Orchestra, broadcasting from KDKA. At this time Mr. Huffman became interested in school band and orchestra directing, and feeling that the midwest was an ideal place to start in this business he came to Elkhorn, Wisconsin, where he was employed by the Frank Holton Company as saxophone assembler and finally inspector of the wood-wind department. Mr. Huffman also played solo E♭ clarinet in the famous Holton-Elkhorn Band under the direction of Bandmaster H. J. Charlton, who is also General Manager of the Frank Holton Company. Mr. Huffman played three years with this organization, and directed the Elkhorn Community Orchestra while in Elkhorn.

In 1926 he was offered through H. J. Charlton of Holton & Company the position of instrumental instructor of Harvard Public Schools, where he is now located. He instructs and directs both band and orchestra. Mr. Huffman is well qualified to handle this double proposition. He has a bright future before him.

☆ ☆

On hearing the Harvard, Illinois, Senior High School Orchestra and Band, both directed by C. Huffman at their annual Spring Music Festival, I, like the auditors who packed the School Auditorium, was handed a surprise. Fifty odd girls and boys doubling in orchestra and band and playing like professional musicians! With relatively few exceptions, these school audiences know little about musical art, but they do know what they like and are enthusiastic in showing that they do. Here was a program of the best light music, played in a light-handed, light-hearted, exhilarating style by a fascinating bunch of young players. Two numbers played by the orchestra (which was symphonic in size and quality) deserve special mention, Overture *Raymond*, Thomas, and the Rachmaninoff *Prelude*. The Overture was played in a brilliant manner, the high spots being the work of the 'cello and first-stand violinist. The young lady at this first-stand chair negotiated everything with a confidence and lack of effort that was most satisfactory. The young man with the 'cello played his obligato with boldness, freedom, and a surprisingly beautiful tone. I made it a point to ask Mr. Huffman if the young man were really a high school boy, although I should have known that under no circumstances do they let outsiders fill in for these school concerts.

Stratton (Nebraska) High School Band, Prof. Wm. Finley, Director



CARL HUFFMAN

In the Rachmaninoff *Prelude* the ensemble displayed was remarkable. Group formations, combinations of acquainted players, individualism and youthfulness, organized and drilled to a nicety by a director whose dominating influence and thorough knowledge of the job in hand was a great factor in bringing out the instrumental colorings of this musical gem.

Special band numbers, *Ballet Egyptiene*, Luigini; Selection from *La Giaconda*, Ponchielle; and *Pizzicati Polka* by Strauss, were played with splendid style and dash. There is nothing so compelling as a good military band. Here is where Mr. Huffman shows his good schooling and routine experience under past masters like Clarke and Innes. His conducting of the *Pizzicati Polka* brought to my mind my old bandmaster, the late F. N. Innes.

American school musical genuis has arrived. It is a spontaneous and remarkable expression of American temperament. Our school bands and orchestras, with their informality and unpretentiousness in music, are something that mean much to us and the musical art of America. — *Arthur H. Racket*

TO WIN the laurels at band contests for three successive years is not a small honor for even a large school in a great city, but such is the honor proudly held by a small (comparatively) school in a very small town, and here is the story. In 1925, Stratton, a little town in Nebraska of only six hundred population and with a total high school membership of seventy-eight students, commissioned Professor William Finley to organize and train a band from the school. The band numbered nineteen. In that same year a contest open to all school bands in Southwestern Nebraska was held at Holdredge. A cup was presented by John Philip Sousa, the judges were three soloists from the Sousa Band, the little Stratton High School Band of nineteen players entered the contest and was awarded first place.

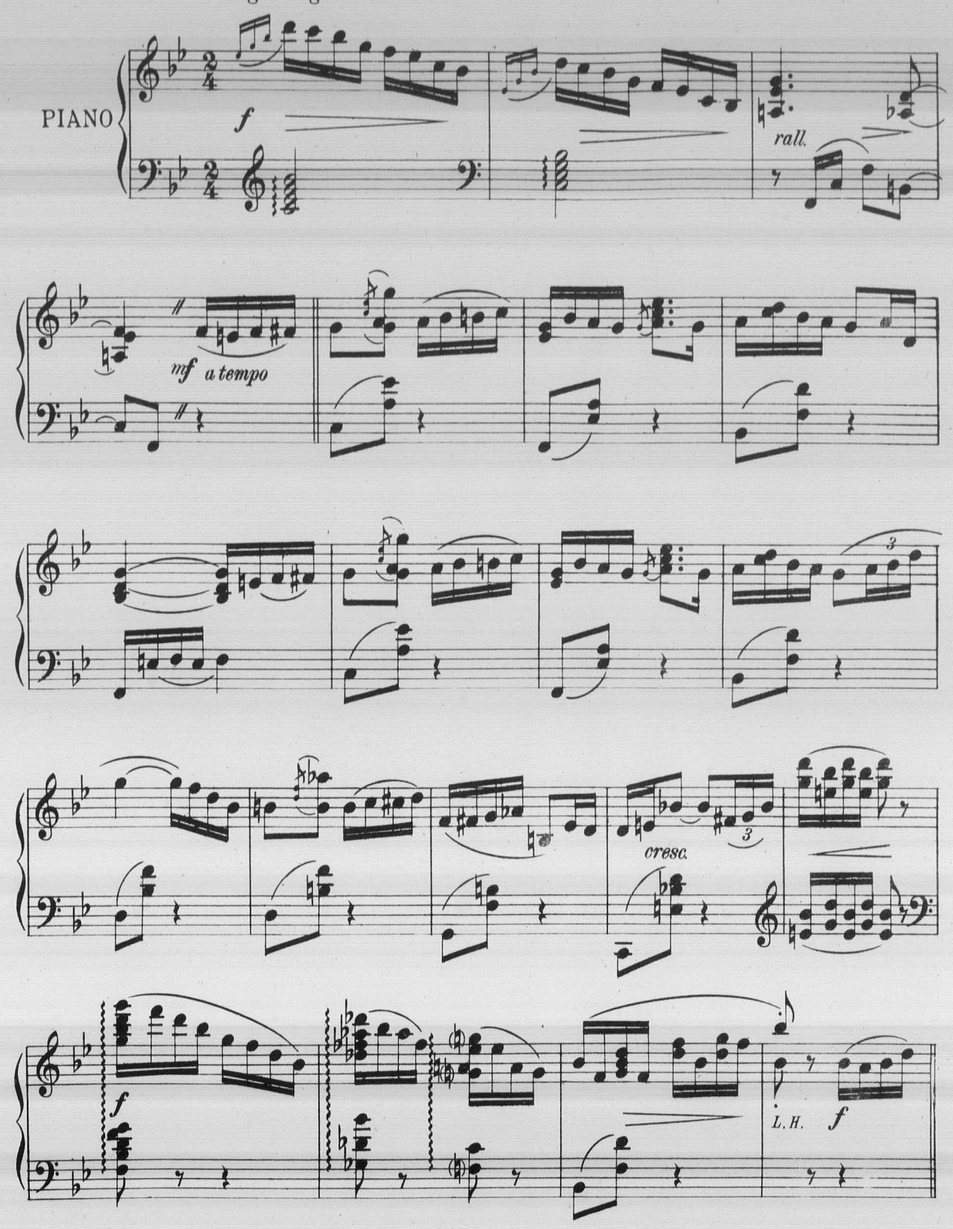
At the state contest held at Lincoln in 1926, the Stratton Band entered as a class C band according to its high school enrollment. There always must be entered three bands in a class to assure a contest, and as the Stratton contingent was the only class C entrant it faced the alternative of either remaining out of the contest or entering under the class B division. It chose the latter and was awarded the cup and State Championship in class B. The same thing occurred this year, and at the state contest held in Lincoln on May 7, 1927, the Stratton High School was again awarded the cup and State Championship in class B. "Three times three!" Will 1928 be a "tiger?" Strengthening their position still more, the organization won the State Fair Championship in Class A and were awarded second in all classes at the Nebraska State Fair held this year.

The Stratton High School Band is still under the instruction of Professor Finley, with a present membership of thirty-eight. The roster of the band as shown in the photograph is, front row (left to right): Mrs. W. B. Hall, chaperon; Pauline McPherson, Ruth Adamson, Helen Spencer, Mildred Hall, Lillie Burks, Katherine Porter, Florence Merrill, Burdette Hall, Mildred Byrd, Paul Masters, Don Best, Gladys Hinkle, Donald Dodson, Zila Campbell, Earl Bailey, Ted Masters and Director Finley; second row, Ed Sramek, Ed. Faimon, Fay Adamson, Mary L. Best, Sarah Bramblette, Bethel Byrd, Steward Shank, Roman McNew, C. Huff, Alvin Porter, Gertrude Sramek, Dale Scott and Jack Shotbolt; back row: Gary Huff, Clyde Jones, Dorothy Eller, Ivan Connor, Velma McCue, J. Morrison, F. Uridel, Olga Sramek and Hattie Morrison.

Myrna

R. S. STOUGHTON

Allegretto grazioso



Più mosso

sostenuto

rall.

Tempo I

mf

cresc.

f

L.H.

Continued on page 39

①

Junior High

MARCH

Jacobs' Piano Folio of
COMMON-TIME MARCHES, Vol. 5

A.J. WEIDT

PIANO

ff

mf

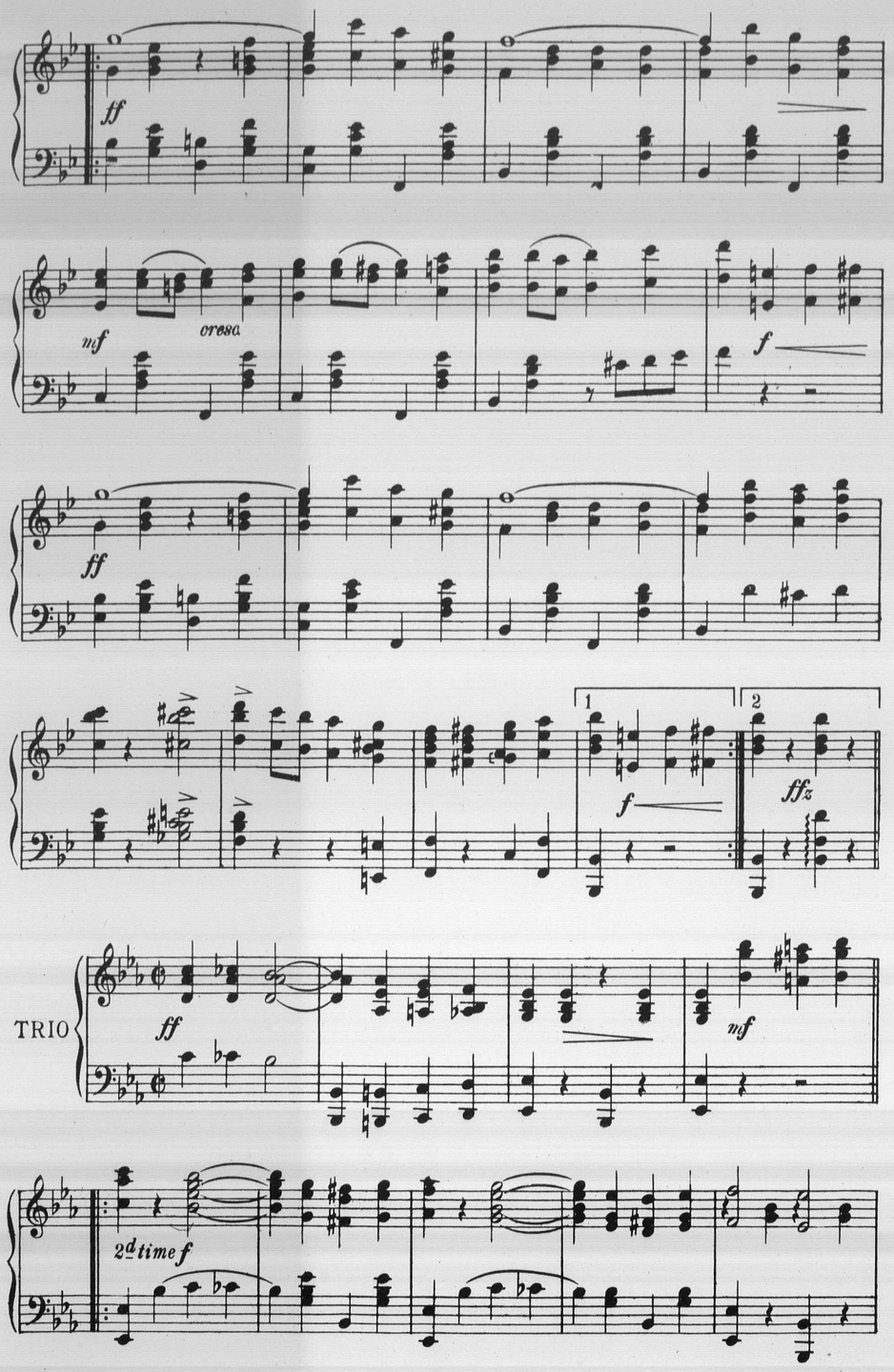
f

mf

f

1

2



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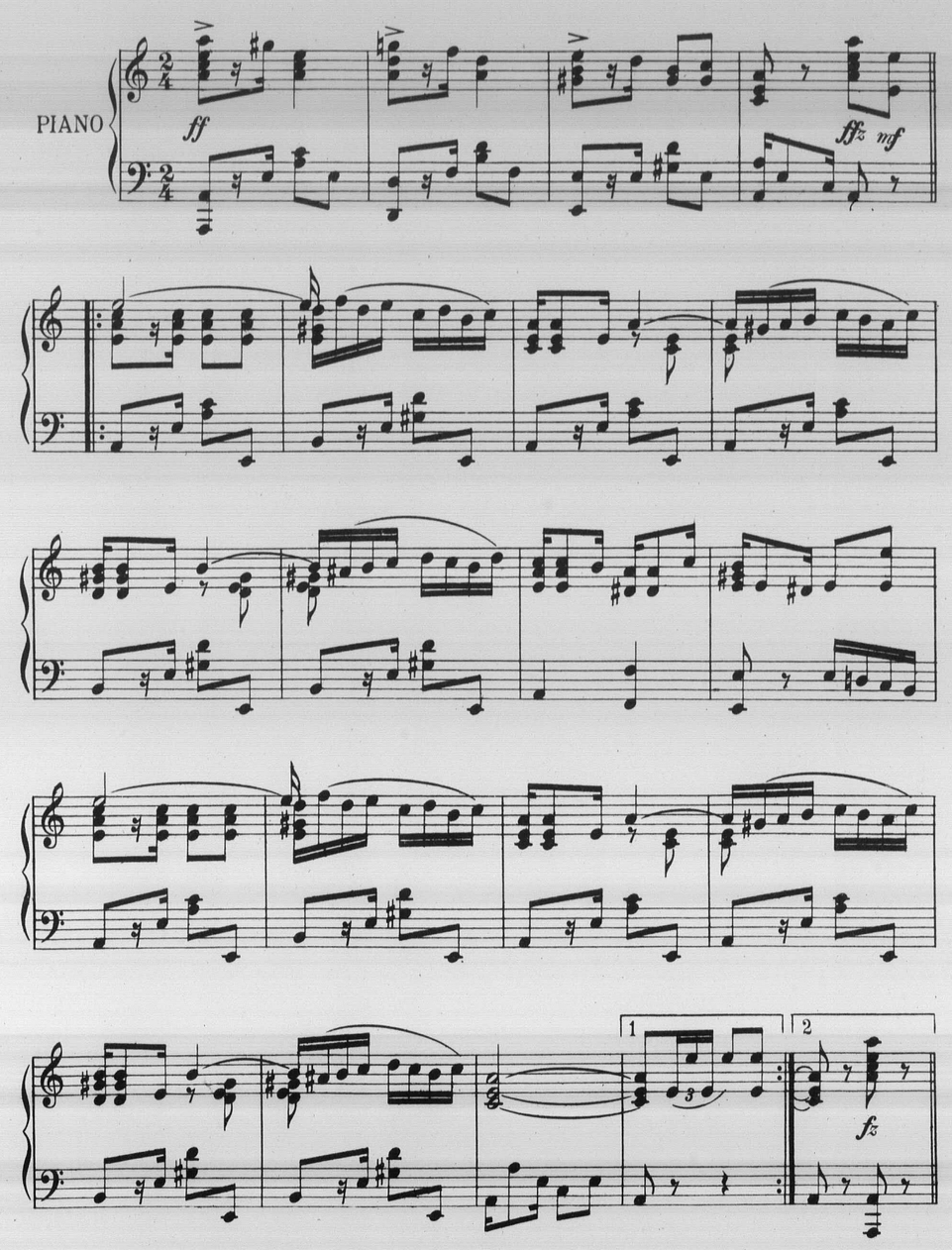
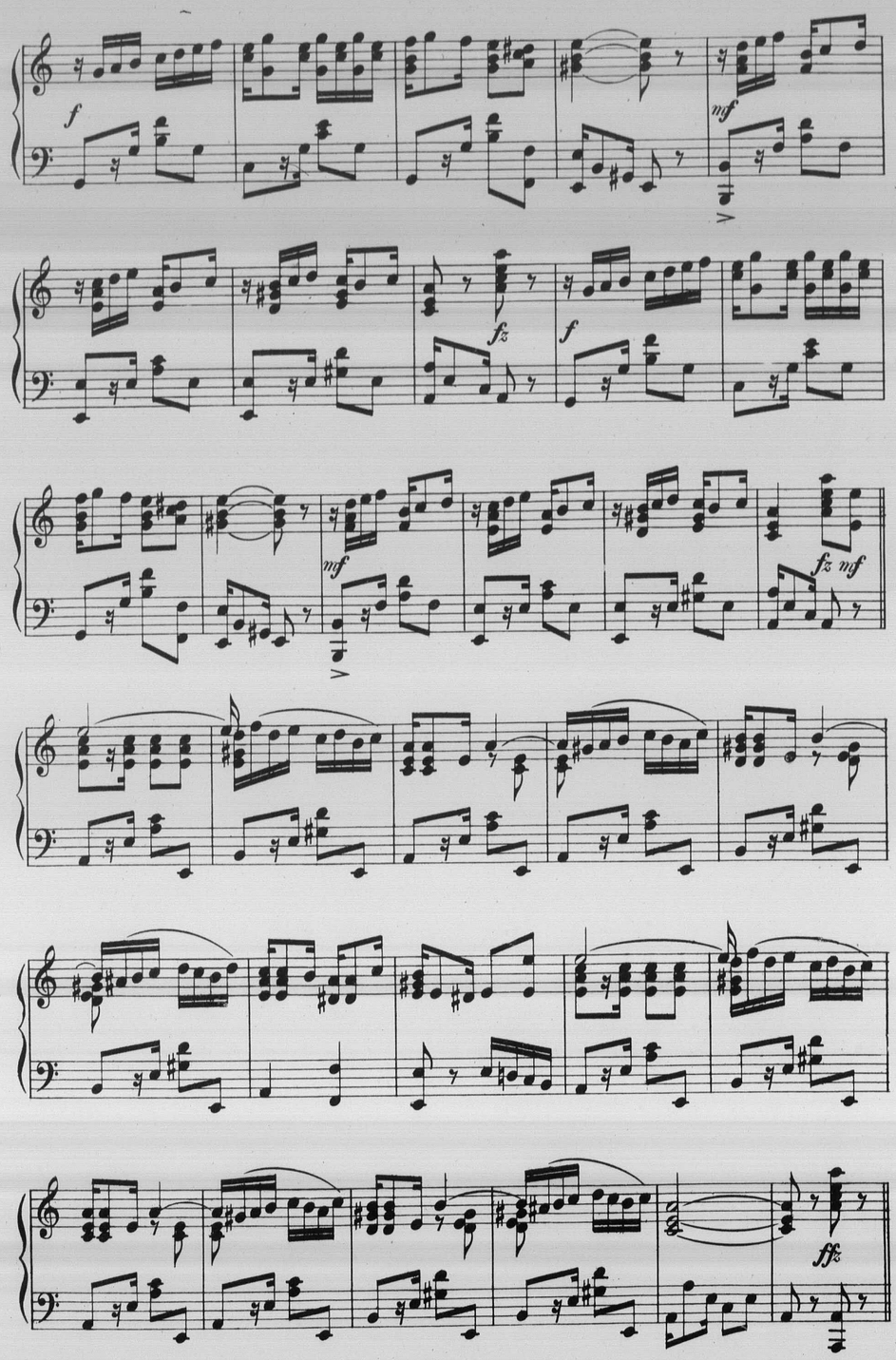
③

The Sorcerer

Tango Argentine

WALTER ROLFE



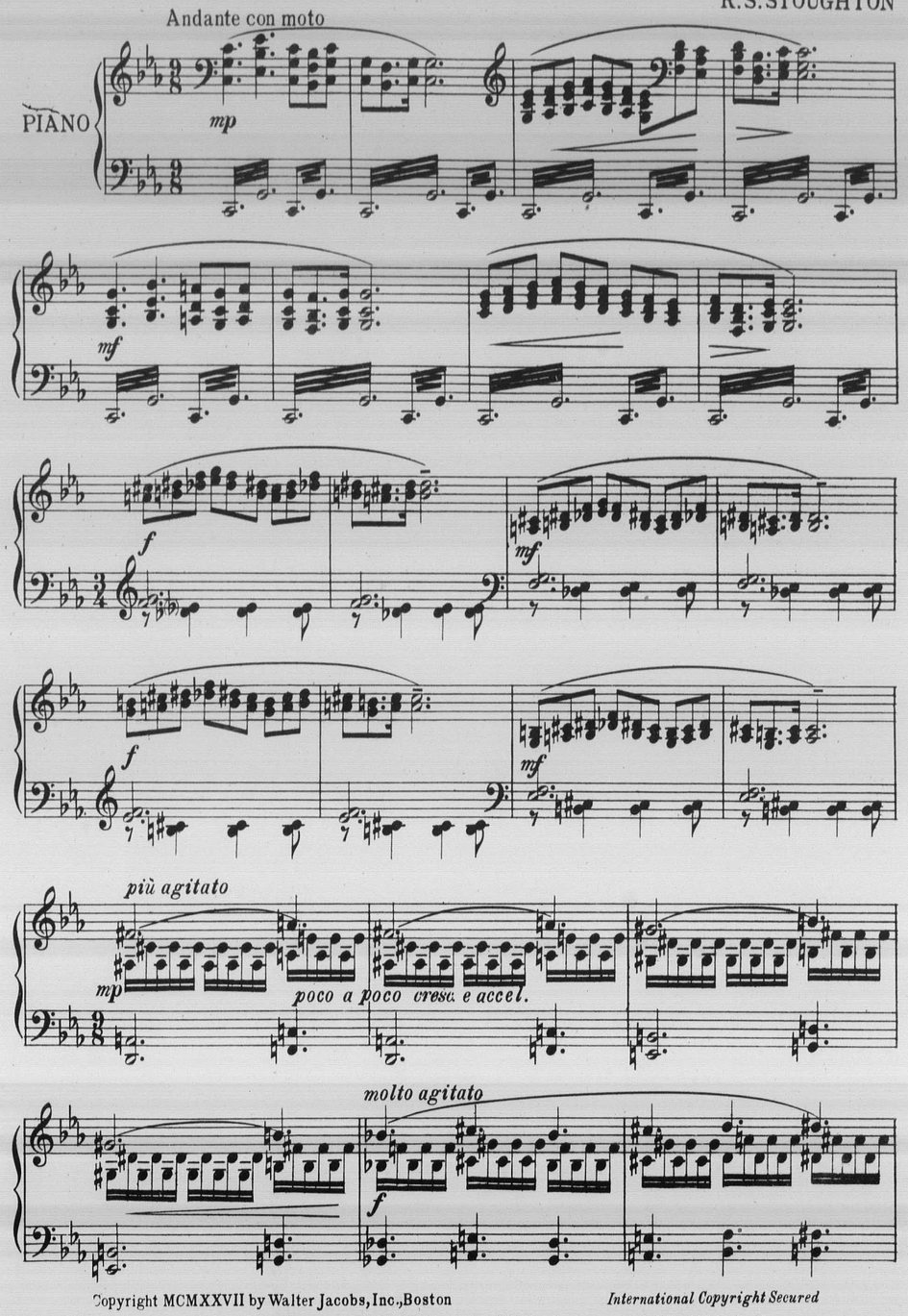


Continued on page 35

① Dramatic Tension

R. S. STOUGHTON

Andante con moto



ff strepitoso

rall. e dim.

Tempo I

mp

mf

mf

meno mosso

mp

smorzando

pp

⑤

Danse Ancienne

R. S. STOUGHTON

Moderato

PIANO

mf

f

molto sostenuto

rall.

mf a tempo

𝄋 *leggiero*

rit.

a tempo

rall.

Più mosso

f

rall.

a tempo

rall.

D.S. al ⊕

CODA

rall. *mf a tempo* *mp*

molto sostenuto *rall.* *ppp*

Cantabile

p *f* *p*

f *mf*

f *ff*

p *f* *p*

f *mf*

f *ff* *mf* *rall.* *p* *ffz*

La Paloma

(THE DOVE)

SPANISH SERENADE

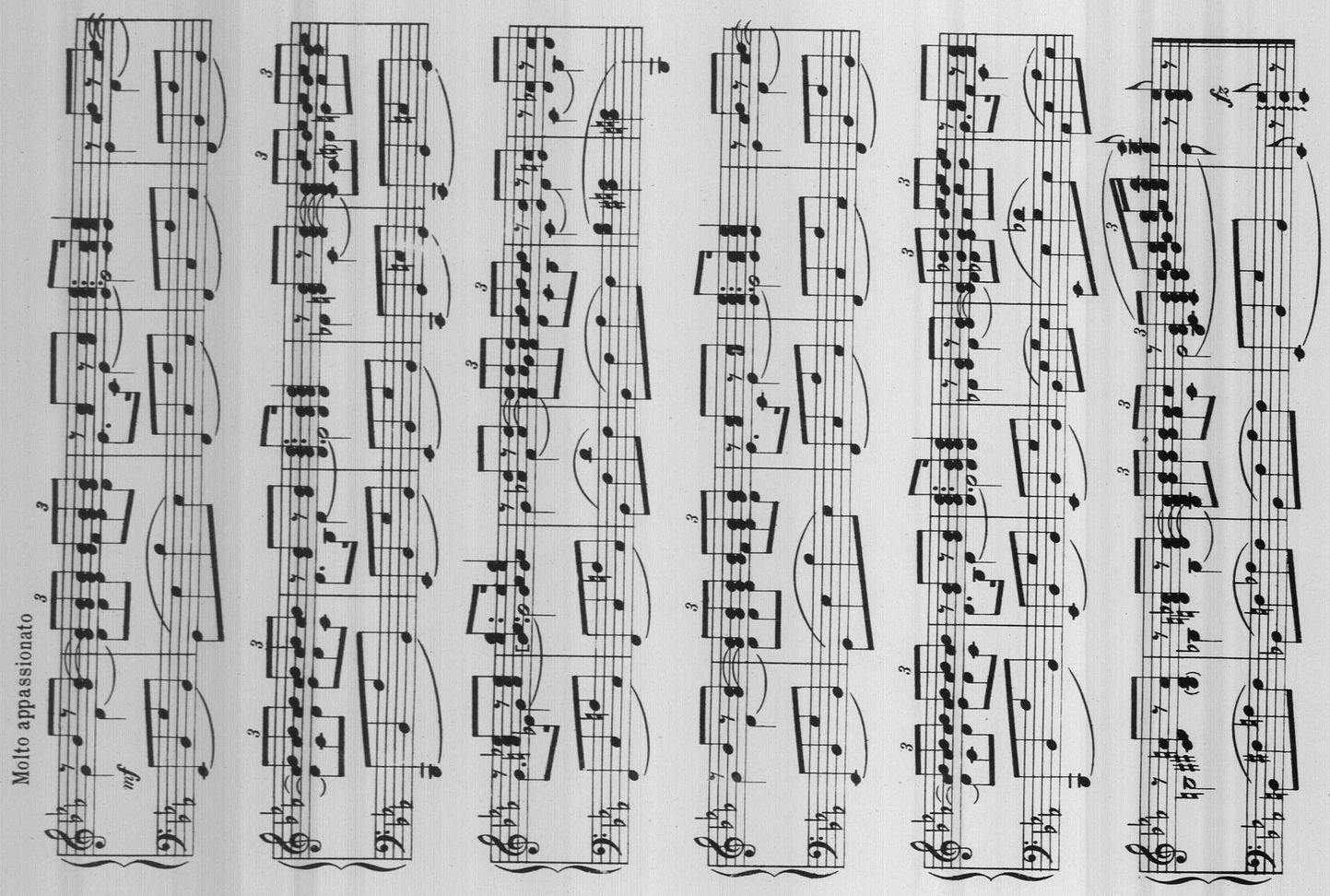
PIANO

YRADIER

Arr. by R. E. HILDRETH

Allegretto Moderato

Note: May be ended at sign 𝄋

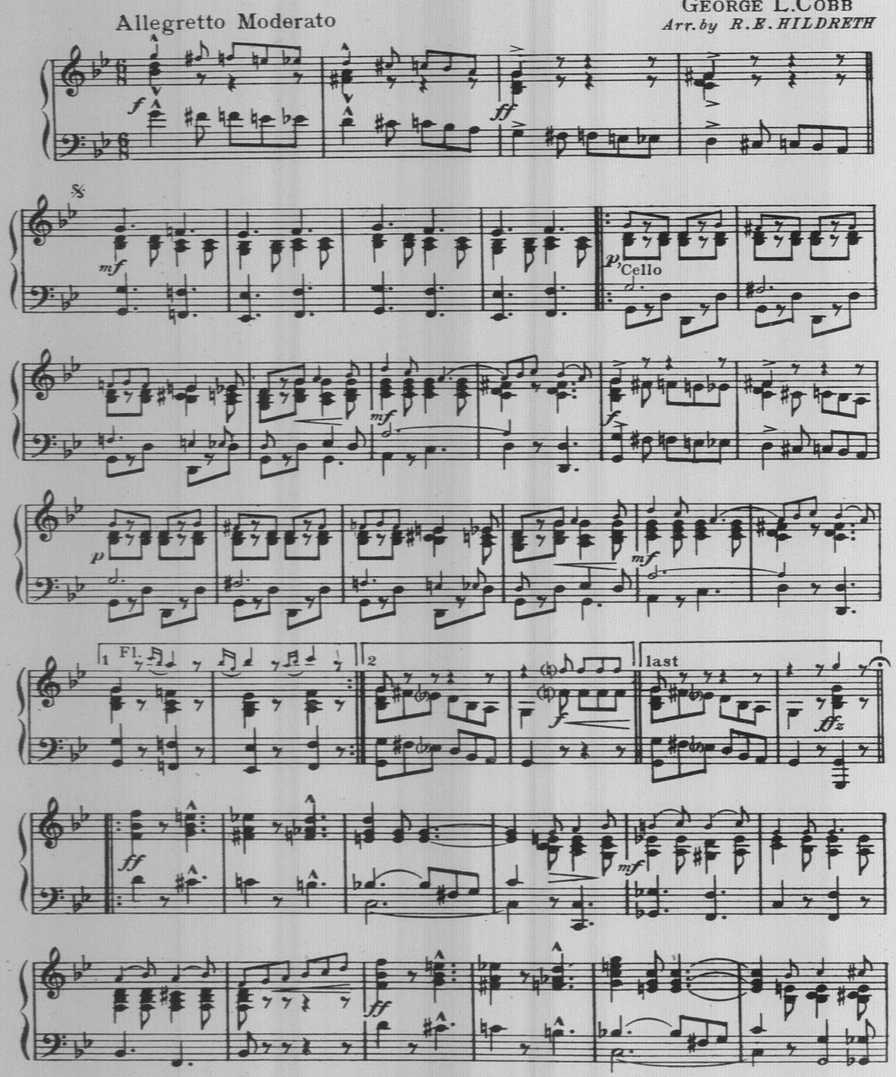


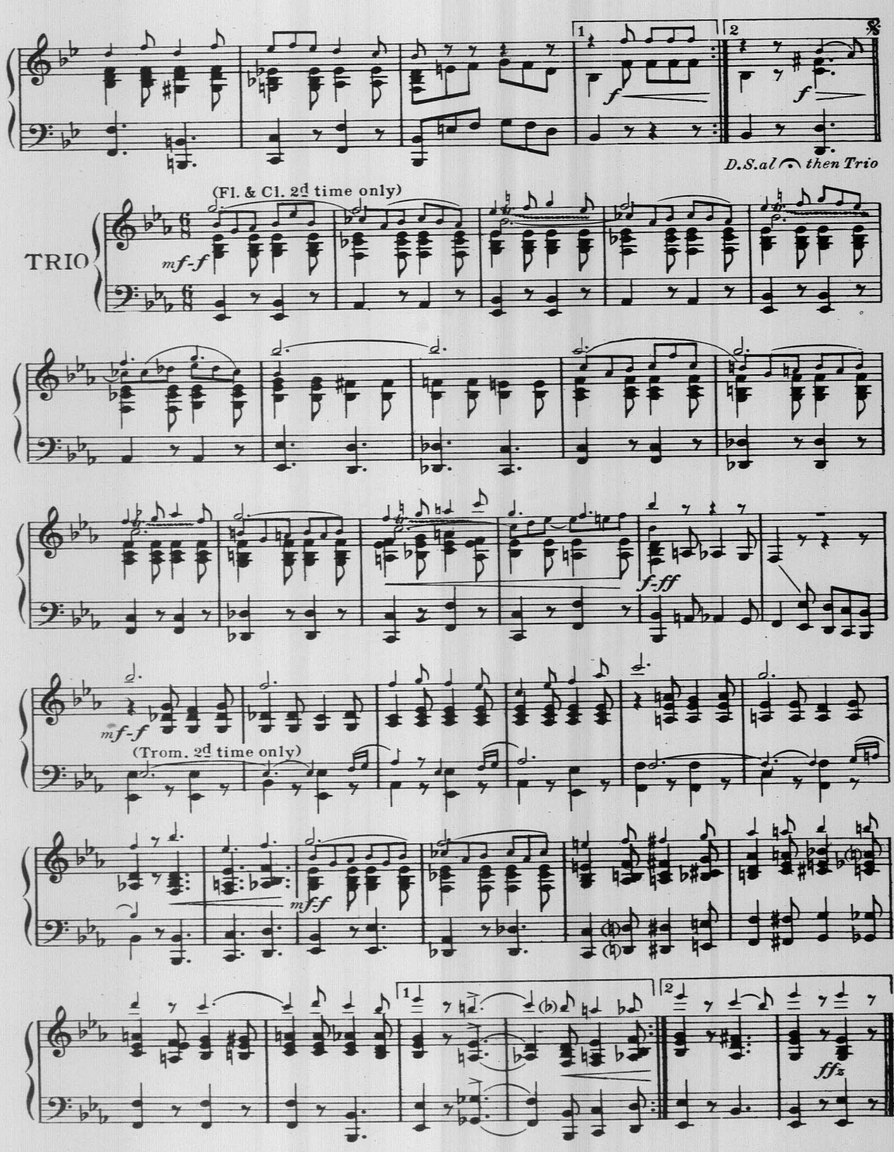
PIANO

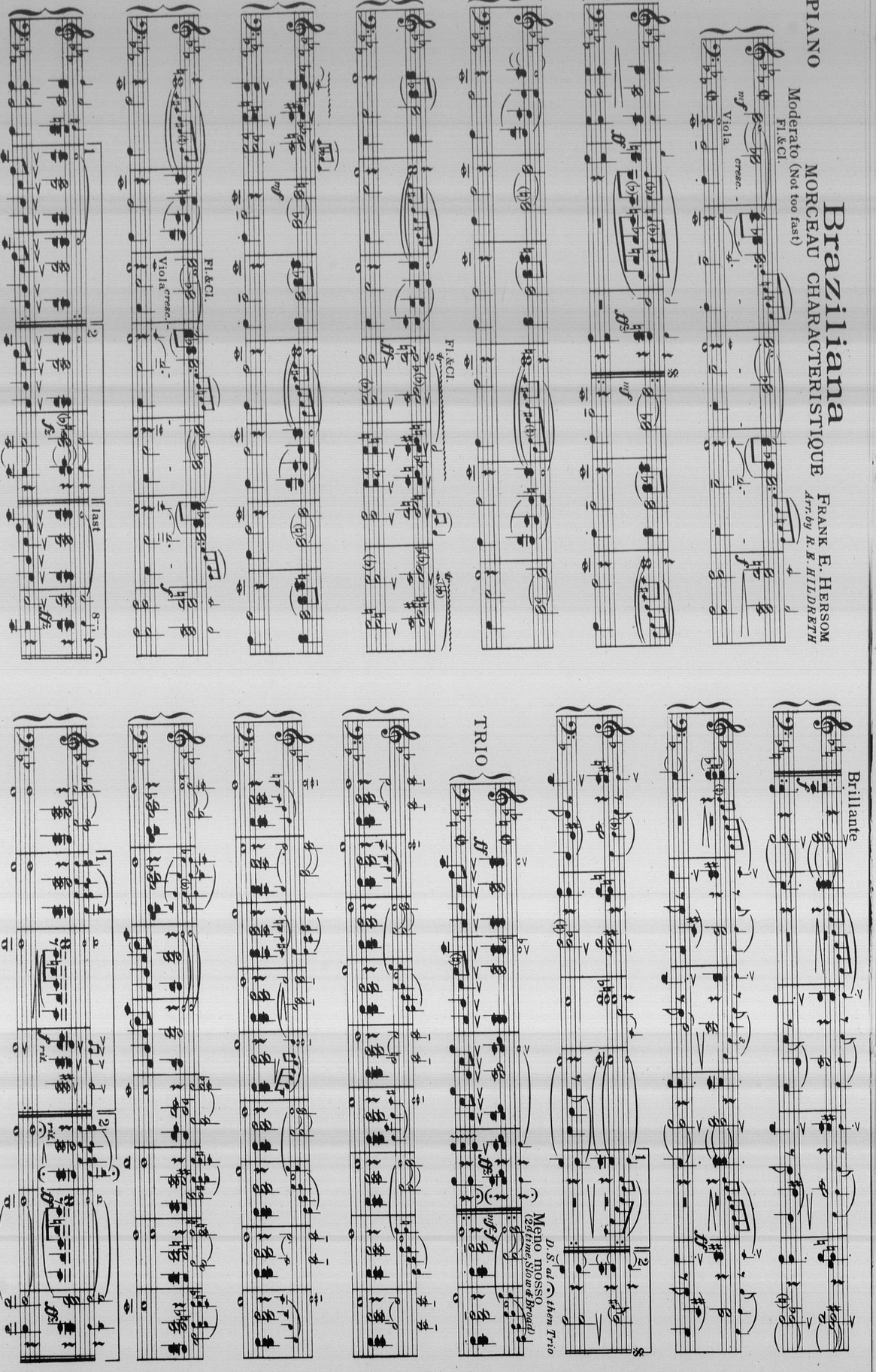
Dance of the Maniacs

GEORGE L. COBB
Arr. by R. E. HILDRETH

Allegretto Moderato







Braziliana

MORCEAU CHARACTERISTIQUE

PIANO

FRANK E. HERSOM
Arr. by R. B. HILDRETH

Moderato (Not too fast)

Fl. & Cl.

Viola

cresc.

TRIO

Brillante

Meno mosso
(2 time, Slow & Broad)

D. S. al ⌒ then Trio

The Saxophonist

Conducted by EDWARD C. BARROLL

Where Saxophones Are Respected

IN AMERICA, there is scarcely the equal of the famous United States Army Band, now, I believe, on a national tour under the personal management of C. C. Cappel, of Washington, D. C. How saxophones are regarded in an ensemble of such outstanding excellence and international reputation should be of interest to any players of that instrument. So, seeking an interview with

EDW. C. BARROLL

Stannard, the conductor, the J. O. B. M. representative was referred to his *alter ego*, Mr. Thomas F. Darcy, assistant conductor and trumpet soloist of the band. Darcy, as conductor of the fifty-piece symphonette, an adjunct of the band, and a war-time leader of a representative American band which joined with those of the allied nations in a tour of Europe, is a recognized authority on both wood-wind and brass instruments. When asked what he considered the real value in the military band of the saxophone, Mr. Darcy said:

"I cannot conceive of a military band without a quartet of saxophones. Their peculiar tone blends with either brass or reed elements, and when used with both, seems to be the connecting link which binds them together, making a pleasing homogeneous whole of the ensemble.

"The saxophone has surely arrived to stay as a legitimate and necessary part of all bands which make the slightest pretext toward having a complete and well-balanced instrumentation, and, in my opinion, will in the near future be featured more or less regularly in the more modern works performed by progressive symphony orchestras.

"With the possible exception of the trumpet, the saxophone unquestionably is the most popular solo instrument used in the band for both indoor and outdoor work. This appears particularly significant when one considers how strongly entrenched both the trombone and euphonium were in days gone by. Artistry of the highest order is being exhibited by the modern saxophone soloists, and inclusion of the saxophone in the regular instrumentation of concert and military bands has done much toward dispelling the erroneous idea that the saxophone is suitable only for dance and cafe work.

"Not only do we find soloists playing adaptations of standard violin, 'cello and vocal solos, but even the untrained ear is impressed with the rich tone color of a well-balanced group of saxophones when used as a harmonic background for some other instrument or group of instruments. When I was privileged to lead a representative American Band on a tour of Europe, along with the best bands of the allied forces, I was strongly impressed by the fact that these continental bands used eight saxophones, instead of the four or six customary in America. I was enthusiastic about the vibrant, string-like quality imparted by these groups, and felt that Europe had arrived at an appreciation of the possibilities of the saxophone which must be inevitably recognized in the same full sense in this country. These band usually utilized two B♭ sopranos, two E♭ altos, two B♭ tenors, E♭ baritone and B♭ bass.

"Captain William J. Stannard, leader of our band, concurs with me in a high regard for the saxophone as a legitimate and invaluable instrument for both solo and ensemble work; so much so, that we have had special parts written for some of the older arrangements in our library which did not include parts for saxophones."

It seems to this writer that such a viewpoint reflects the rapidly growing respect in which the instrument is coming to be held, among musicians of pre-eminence. Not only are they to be found in the greater bands, but what is assigned to them is music of a high order, requiring individual ability and artistry to cope with properly. And this worthy use of a worthy instrument is doing a large share in the creditable work of establishing the instrument in its niche of respectability.

When one hears the U. S. Army Band one cannot conceive of a player harboring low musical ideals finding a place in such an organization. And when one hears the work of the saxophone section, one realizes at once that here indeed is a component part of a masterful whole, correctly picturing the idealism and ability of a master musician.

Every player of the saxophone, and those who love it, should seize any opportunity to hear the great U. S. Army Band, for it is one of the really great and worth-while musical organizations of the whole world.

A Notable Text Work

The editor of this department is in receipt of a copy of the *Modern Method for the Saxophone*, by Giuseppe Pettine, published and sold by the Rhode Island Music Co., Providence, R. I. The work is projected in two parts, of which the one already issued is the first part, with the second part in preparation, and scheduled soon to be placed on the market. A sub-title reads, "a thorough course, systematically graded, with original features, teaching the divers fingerings of the modern saxophone, and showing how to apply them." It is indeed a succinct and informative description of exactly what the work is, for it appears to be in fact a thorough course; and it is systematically graded, and it does embody original features that appear to be of greatest worth and usefulness to the student. Then, not only are the "divers fingerings" clearly explained, but, better, the work actually does explain and exemplify how to apply them—and that is what every student really wants.

One is justified in expecting a work of outstanding musical excellence from the brain and pen of Giuseppe Pettine, and this *Saxophone Method* well justifies the expectation. It seems to combine happily and effectively the practical and a certain element of interest, to keep the student keenly alive and interested in what he is doing, in an admirable way. A pleasing feature of value to both student and teacher, is the plentiful number of duet arrangements, throughout the book. The study and practice material provided is of an unusually high order, giving in return for faithful study of it a distinct advance in musical culture, as well as mere finger-proficiency or drill in reading music. This writer predicts an outstanding success for the work, and believes it is deserved.

In Explanation

Editor, Jacobs' Music Magazines:

In connection with the article appearing in Mr. Barroll's department, "The Saxophonist" in a recent issue, under the caption *When the Flute Player Fell*, I feel that readers may have been given an entirely wrong impression, which deserves the courtesy of correction.

When my pupil, John Sauter, brought to me the manuscript of Haydn's *Quartette No. 15*, transcribed for four saxophones, I expressed a desire to hear it. And, invited to a rehearsal of the quartette Mr. Sauter directs, I felt moved to carry with me the music for the flute and string quartette, from *Orpheus*, which the article refers to.

Upon hearing it played by this group, I expressed just what I considered the fact, that it was very beautiful and sounded good. Anything that sounds good is good, in music. But certainly not "better than" a string quartette.

And the reference to my taking a saxophone home with me and learning to play it is incorrect. One was loaned for my eldest boy to play, or experiment with, but as yet I have no possible intention of departing from the flute as my instrument.

Since the article, as written, places me in a rather unenviable position before readers, I feel sure you will gladly give this explanation place, perhaps in the same department of your excellent magazine, to directly correct the wrong impression given. Thank you for that courtesy to a musician who prefers not to be misquoted.

JOHN F. KIBURZ,
First Flutist, St. Louis Symphony Orchestra

Sax Players Beware of Antioch!

Why is it the saxophone appears to be losing its popularity and to incur the criticism of the better musicians?
—LENORA MCC. K., *Antioch, Maine.*

Wow! So that's the viewpoint in Antioch! Well, Lenora, if I were you I think I'd move. For outside of Antioch, there is no discernible loss of popularity on the part of the saxophone, and more and more of the better sort of musicians are learning to love it—delight in hearing it—take hold and learn to PLAY it—commend it and seldom criticize it. That is, the better sort of musicians outside of Antioch!

Fostoria, Ohio. — The summer band school conducted at Oliver Lake, Indiana, by J. W. Wainwright the past season was a decided success. With an expected enrollment of about twenty, more than sixty young music students taxed the capacity of the school and camp. A minimum of five hours' rehearsals each day, with two weekly concerts, added to a daily round of athletic activities, made the summer a most profitable one Next year the camp will be conducted on an enlarged scale and the camp facilities will include a chapel with two ministers, picture show, dramatic art instructor, courses of study for grade and high school boys, with teachers to give private lessons on any instrument. Several more buildings will be erected and a girls' summer school will be started at Olin Lake, which adjoins Oliver Lake. There is already an enrollment of about one hundred for the coming season. Interested persons should address J. W. Wainwright, Fostoria, Ohio.

THE VIOLINIST

Conducted by EDWIN A. SABIN

Intonation and Ears

OF ALL the material best adapted to acquiring intonation in violin playing, an intonation that may be depended upon through the entire range of the fingerboard, it is not too much to state that there is nothing for practice so generally endorsed as are scales and broken chords. The story that Ole Bull practised only scales and broken chords for three years is credible, but it might be modified to mean that for intonation and technical work he relied wholly upon scales and broken chords for three years. He had a wonderful mastery of the fingerboard, however he may have acquired it, and, as with many other violinists of renown, the practice of scales was a leading factor. What is there more adaptable than the scales? The scale of G (or the first four notes of it) may be used as soon as the beginner can play the open strings well enough to start on the first fingered tones. The same scale (say in three or four octaves) is used by the professional violinist perhaps to keep himself "in trim" or, if he has a fine conception of tone values coupled with artistic skill, he finds in it a means of improvement.

EDWIN A. SABIN

Ole Bull, the same as any technically finished artist who has depended largely on his scale practice rather more perhaps than upon the standard studies for technical development, used the scales to develop his bowing as well as intonation; also to gain the facility necessary in the common changing of positions. There is so much in music that is seen to belong to this or that scale or broken chord, that careful and continuous study is advisable. The exception to this would be the pupil who, although otherwise fairly musical, is obsessed with the idea that he "hates scales." In such case, until through the teacher or some other influence the pupil comes to see the value of scales, music that he likes and understands would be preferable for practice until he has ripened. All forms of scales and broken chords are interdependent.

If the pupil balks at scales, in whatever he plays insist upon the most favorable position of the left hand to insure effective use of the fingers, and patiently work to develop as pure intonation as is possible to him. Find what he comprehends and can play without restraint, then make intonation the principal objective. When we reflect that some of the greatest artists have moments of failure in this respect, we must consider that intonation always demands the closest attention in periods of study. There is considerable difference in pupils as regards the acquiring of good intonation, as all teachers know; likewise, and whether or not it is professionally courteous to say so, there is an amazing difference among instructors in teaching intonation, as some pupils later gratefully acknowledge; others, at the inevitable *denouement*, can only deplore a misspent musical life, blame the teacher for everything, and start again — we trust upon the right track.

It is a commonly recognized fact that there are all kinds of eyes. Perfect eyes are exceedingly rare. The oculist makes lens prescriptions according to the degree or nature of the patient's visual imperfections, and the patient is then supposed to regain his sight for all general requirements. But how about ears? By analogy, from a musical standpoint the perfect ear is an exception, and so is a really bad one. There are varied degrees in sensitiveness to pitch. You probably know of someone who possesses the faculty of positive pitch. I have had several pupils who were blessed (or otherwise) with the possession of positive pitch, but I never found that these pupils were any more sensitive to relative pitch than were those who could claim only the sense of the relative.

Admitting, however, that the positive-pitch ear is something desirable to possess in that it can detect the pitch of any sound which has conceivable pitch, and on the instant, we who do not possess the faculty of positive pitch can find a certain comfort in knowing that so few have it. Therefore, as teachers, we need not feel handicapped in the presence of a pupil who may have had this gift thrust upon him. I mention this because we are acquainted with people who seem quite overawed even in speaking of someone they know who can tell the exact tone of the door-bell, the telephone bell, the honk of an automobile horn or any other familiar or unfamiliar sound. I know a grandfather who says that all his numerous descendants who are musical bear a lasting grudge against him because they have not inherited positive pitch. Yet, and however much the person with positive pitch may be envied, I never have known one who was the least puffed up in possessing it.

But we are wandering away from the point, which is that we regard the positive-pitch ear as the most remarkable of all ears, and that there are all kinds of ears included in the descent to the really bad ear or to the one who has "no ear." We may have a new pupil who perhaps has an indifferent ear; we are not responsible for his playing. We ask him to sing while we play with him some of the measure he has just played so abominably out of tune. He sings them perfectly in tune, and will pitch his voice to any tone we play. Why, then, does he not use his ear, which now seems to be good enough for better results? It is quite evident that he does not make the necessary connection between his head and the violin. Probably his previous teaching had not been favorably planned, a reliable start had not been made.

"What has your teacher told you in your lessons?" I ask him.

"He told me to play in tune, and I guess he tried to make me," is the answer. "He played loud with me; yelled and kept on playing loud while beating time with his foot, yelling more and more and playing louder until I could not hear myself."

"All right, James," I say, with a rightful feeling of superiority over his previous teacher. "We will change all that."

Quite evidently there had been no diagnosis of James' ear. The teacher had tried to batter intonation into it and had failed.

In Final Analogy

Let us again take the sense of sight as an example. Imagine an oculist putting on a patient's eyes glasses that are far too strong for them and in a high and mighty voice demanding him to read print at a distance which the oculist guesses would be about right because it had suited some of his other patients! This would be more than absurd. Oculists do not treat eyes in that way, for incalculable damage to the sight of countless patients would result if they did. Especially due to early lessons, there are many failures in violin playing because the teacher lacked discrimination in prescribing for and developing the varied individual tendencies in the hearing of his pupils. All this may seem like a digression from the subject of scale practice with which this article began, yet really it is not. On the contrary, the article might more logically have started by taking as its subject the ear and critical hearing, for successful scale practice is first of all dependent upon the finest listening and greatest care in playing of which the student is capable. More about scales may appear later.

△ △ △

Stature of Students and Size of Violin

I have been teaching the violin and playing in an orchestra professionally for twenty years, and since the war have been leading and instructing bands in small towns. Some of my violin students who had taken lessons from other teachers played on instruments much too large for them. One boy of nine years who was small for his age, with small hands and a short arm, insisted that he continue with his full-sized instrument because the teacher who started him on it when he was seven years old had said that a student should grow with a full-sized violin. I would greatly appreciate an article written in your magazine, so that I could show the correct thing as coming from a noted teacher and authority.

I have been teaching a little girl of four years on a one-eighth size violin for some six months. She is now a little past five years, and I recently gave her a one-quarter size instrument. On this she can place all four fingers in their proper places and hold them all down. As soon as she can do this on a half-size I will make the change, and so on until she can play the full size. I find it is almost impossible to get a student into the right method of study after trying to play a violin that was too large. An article from your pen, Mr. Sabin, will be a great help to all schoolrd teachers of the violin in small towns where this difficulty exists. I am a subscriber to the BAND MONTHLY. — O. J., *Julesburg, Colo.*

I am giving your letter to the readers of the magazine, as I agree with your opinion regarding suitably sized violins, especially for children. Both the violin and bow should favor the principle of relaxation in playing. From the beginning the pupil should have a violin of such size that it can be held easily, and the bow drawn with the least possible effort. I think I have mentioned this before, but a violinist whose playing is greatly admired for its beauty of tone told me that he was no more conscious of drawing the bow than he was of breathing. If his violin were either too large or too small, and his bow clumsy, he would be as conscious of drawing the bow as he would of breathing, especially if he was afflicted with asthma.

Your idea of changing to the next size which will better fit the hand and arm of the growing child is certainly a sensible one. However, you may find that a new pupil

The Violinist *Continued from page 53*

already has a violin, not just what you would have chosen as to size but passable, and the parents perhaps will not see the point in buying another. The half and the three-quarter sizes, of course, are only for temporary use any way. They are not expensive, and if well adjusted are fairly playable In cases like the above, it might be a good plan for a violin teacher to own a few of these and let them to pupils until they are ready for the full-sized instrument.

I will add to your very logical conclusion as regards changing the instrument to suit the growing pupil, that the tone of the prospective violin is an important point to consider, and that it is likely to be easier to draw a satisfactory tone from the ordinary three-quarter size violin than from the half size. The beginner will not be playing intervals which require extension of the fingers, and if he can handle the three-quarter-size instrument without contraction, you may do well in letting him have it.

Selecting a violin is always a matter of good judgment for the teacher, who will find it worth while to think well before deciding. The pegs of these small violins should be considered. Someone in the family ought to be able to tune if the child cannot, but the child should learn to tune as soon as possible, and the pegs should work well. Perhaps you never have used talcum powder for pegs which stick or jump. If not — try it!

THE DRUMMER

Conducted by GEO. L. STONE

Counting the Measures

THE amateur drummer upon picking up a drum part to some standard concert number and finding but three or four lone notes in it, three notes being bounded on the north, south, east and west by rests, is apt to think that here is an easy number to play, but the professional drummer upon seeing this same drum part immediately commences to worry. The counting of measures is one of the drummer's many "bogies," and one that will persistently follow him from his first engagement up to the time he finally masters it. Counting while an orchestra is playing is extremely difficult for any player, but doubly so for the drummer. The reason is that while there is almost always a bit of harmony or melody to guide the player of the harmony or melody instruments, there is no such guide for the drummer whose part is without signature, change of key, or modulation to set him on the right track. He must sit back and count, count, count, without any aid except his ability for concentration.

GEO. L. STONE

Concentration is the secret of successful counting. There is no trick or short-cut enabling one to be successful from the very beginning. To be sure, there are schemes that an amateur drummer may find helpful, such as closing a finger or thumb into the palm of the right hand at the commencement of each measure and closing a finger of the left hand in a similar manner for each five measures so counted. This method however,is amateurish and will be found entirely inadequate for counting drum-parts in which there may be a three or four hundred measures rest.

To mentally count forty, one hundred and forty, or five hundred and forty measures of mixed tempo (five hundred and forty measures rest is not uncommon in operas or symphonies) without artificial aid, and to be absolutely certain that one's entrance, after such count, is made in the correct place, requires much practice in the concentrated mental count, and the ability to keep one's mind focused on the matter in hand to the exclusion of all other things. This is not as difficult as it would appear — if you will practice mental counting during your everyday playing, you will find it comparatively simple. After a while, counting will become automatic, making it possible for you to converse with others or to correct your music while mentally counting, without becoming confused. I know of drummers who can count and converse at the same time without getting in the least mixed up. This is no gift, but rather the result of application and study along the lines I have suggested.

In concert playing, especially in the better class of music, the cuing of important entrances of other instruments is in general use. If there is an entrance of which you are not quite sure, it is a good plan to find that section (the brass for instance) plays an entrance directly before yours and then to copy their first notes into your sheet so that you will know how many measures there are after their entrance before you play. In this way you will not only be sure of your part, but you will have many a short rest in which to arrange your traps or adjust your drums if necessary.

Be sure and pick an important entrance for your cue and, when possible, rely upon a section rather than a single instrument. Also it is well to consider the ability and sureness of the player whose part you cue, for it would not do to pin your faith on a member who might be unsuccessful in making his own entrance.

Questions and Answers

Are there any periodicals published that are devoted largely to the drummer and his interests, wherein one could get in touch with the drummer fraternity and keep posted on openings? Or would you suggest that I take some theatrical journal to obtain the latter information? I am considering the matter of taking on an up-to-date compressed air outfit for motion picture work, and also some sort of bells with resonators, if they are likely to add to my usefulness and commensurately increase my salary. What salary ought one to get with this sort of an outfit? Is it much in demand?

I have been much impressed by your talks in J. O. M. You know I used to think, when I first took up drumming, that the only people who played the drum were those who were unable to perform on any other instrument. And I do not think I was alone in this notion, that the drum occupied the little end of the business. Now, however, the drummer has apparently come into his own, and it is with great pleasure that we find men of your stamp and ability in the fraternity, aiding the drummer and uplifting the drum to its proper place in the orchestral and band field. I used to apologize for being caught with a drum; but things are different now, thanks to some of the able men we find in the service. One does not have to sneak up a back alley with his drums any longer; on the contrary, he places himself well up in the front and makes a big noise, which goes well with the "grown-ups" as well as the "kids." — E. R. S., *Brookfield, Mass.*

I am pleased to receive letters like yours, for they not only make interesting reading, but reveal where the much abused instruments of the percussion family have stood in the opinion of the public and where they stand today. Considering the fact that it is not so many years ago that the drummer was considered out of place in any combination short of fifty players, while now the standard two-piece dance combination is piano and drums, the change is little short of marvelous.

JACOBS' ORCHESTRA-BAND MONTHLY is, I think, the best periodical for you to read if you want to keep posted on openings. If you belong to the Musicians' Union, of course you have ways of obtaining business that non-union players have not. The Wanted and For Sale columns in J. O. B. M. have been used by many of my drummer-friends with remarkably good results.

The Leedy Manufacturing Company of Indianapolis, Ind., and Ludwig & Ludwig of Chicago, Ill., both publish magazines devoted to the interests of drumming and drummers. These are offered for free distribution. Send your name and address to the firms mentioned above, and your name will be placed on their mailing lists.

The compressed air outfits are practical but rather expensive. You will see them in the theatres of the big cities (in many of the Publix Theatres, for instance). Resonator bells are also good, but I think the drummer who plays xylophone has the call on the business today. The xylophone has come to stay, and is gaining in popularity every day. There is an ever increasing call among the big orchestra leaders for a two or three-man drum section, with one man playing nothing but xylophone. The radio has opened a new field for the xylophone soloist, and as a result we hear many wonderful xylophone solos over the air, played by really gifted musicians. In your particular case I think that an occasional xylophone solo played right in the pit of your theatre under a spotlight would do more for you than the other novelties you have mentioned.

For the Student Drummer

AS THE number of drum corps constantly increases I receive more and more requests for fancy street beats for drum corps work, and I have on my desk at the present time a letter from a drum teacher who suggests that drummers play more of the fancy street beats. not only in drum corps playing, but in military band playing as well. It is an easy matter to learn to play a few of these fancy street beats in order to relieve the monotony of the regular drum beats and they are certainly appreciated by a company of marching men, as well as by the man hiring you. The "straight two-four" (both first and second strains) may be used effectively, also the "straight six-eight" (also with the first and second strains) while the "regular army two-four" is a recognized and popular beat for marching. These and other fancy drum beats are almost without exception easy to execute and will hardly tire one's wrists more than the regulation drum taps, while they will have the effect of brightening up the marching and keeping the step up to the tempo where it belongs. There is a book published by Edward B. Straight, in Chicago, called *The American Drummer* which may be obtained from almost any music jobber. I use this book in my teaching and it serves its purpose very well. It contains eighty pages or so of military street beats, important drum solos used on parade and a few fancy stick beats for drum corps. It is written in modern style, of course a trifle different from the modern orchestral style of drumming, but for street work there is no better book written. There are many quick-steps in this book that are simple for a drum corps to learn and that will make a "hit" on the street. Any drummer who is able to read music at all, should have no difficulty in memorizing one of these beats in ten minutes. I have noticed many drummers on the street who have not memorized their marches. I am not referring to drummers who play with a different band every time they turn out, but to those who are members of an organized band and who play the same marches over and over again. The drummers I have in mind have probably played the same marches a hundred times, but they still rely on their music which is in the lyre in front of them. It is not, of course, an impossibility for a drummer to read, play, and march correctly all at the same time, yet it is much more so than to memorize a few of the most used marches. In trying to see the notes on the page in front of him, the drummer is obliged to walk with his head down, and upon looking up, he is very apt to find himself out of alignment with the rest of the band. A marching band must keep a perfect alignment for they cannot otherwise make a good showing when on street parade. Another point — the drummer with so many things in his mind at the same time is quite apt to drag behind in the tempo, a "near crime" for the paraders. It is not much of a task to memorize a few of the standard marches, and without exception, it will repay the drummer who takes the trouble.

You Can Take It or Leave It

MONTH by month for years (we don't know how many) we have been reading with avidity, not to mention interest, satisfaction and pleasure, the pages of a very interesting little magazine edited by a smart fellow named Dreier, in behalf of the Jaqua Printing Company of Grand Rapids, Mich. When the Jaqua Company was founded, we helped christen their fine new plant with an order for catalogs printed in many colors, for which we paid plenty but got our money's worth. We have always considered the Jaqua folks good printers and gentlemen, and never missed an opportunity to say a good word about the enterprising and progressive firm which has scattered Michigan ink all over the United States. And although it has been some time since we have had the pleasure of paying them any money for their handiwork, we have felt a sort of friendly and proprietary interest in the concern which has been kept warm by the monthly reading of the truly worth reading and artistic little house organ above mentioned.

But now we are off them for life. They have played a mean trick on us. They went and printed a story in the last issue of the *Jaqua Way*. We read it. It was very, very unkind to take advantage of us by printing such a story. Misery loves company, so we print the story here for you to read. Read it!

There is a nice little city not far from here that had four vacant lots on the four corners of important intersecting streets. These were held by some estate which refused to sell them until the death of one of the heirs finally threw the property on the market.

As considerable of the tourist traffic entered the city over one of these streets, the Catholic church of the city bought one of the corners and erected a fine church. Every Sunday, besides the regular congregation, the church had many tourists. This condition got the other churches thinking and soon the Methodist church bought the lot across the street and put up a fine building — and it, too, got its quota of tourists. Not to be outdone the Jewish Synagogue bought one of the other corners and erected an edifice that upheld the dignity of that church — and soon it was drawing tourists.

Then the Standard Oil Company bought the other corner and erected a fine service station. The traffic on Sundays was so great that until the city appointed a regular traffic officer for the corner there was considerable congestion.

After the traffic officer had been installed for a few days all the local people who used the thoroughfare smiled as they passed him and called out, "Hello Jake!"

Now the question is — why did they call him "Jake?"

If you don't know the answer turn to the last page of this issue of "The Jaqua Way."

Of course we bit, and skipping the intervening pages we found the answer at the bottom of the last page. Read it, and see if you don't think if you were us that you should be irritated:

The reason they called the traffic officer "Jake" is because that is the name his mother gave him when he was baptized. Now you tell one.

Unspoken Thoughts of Great Musicians

Recorded by Alfred Sprissler

"Pfui. . . what a crowd of freaks a piano recital always brings out! Not a pretty girl in the house. . . . except those in the cheap seats. Worse luck, they're probably music students who have just about raised the price to hear a real artist interpret Beethoven. Curse that C-natural! It's sticking again. I told that oaf of a tuner to fix it. That's always the way with this artist business . . . you have to put too much faith in incompetent helpers. . . . Now for that broken chord run *pianissimo*, with the G♯ pedal point. Somehow it always makes me nervous. That's a reporter down in the second row. . . . I can always spot them a mile off. . . . always look as if they've either just had a drink or are just going to get one. I should have had my manager buy more advertising. . . . These cursed American newspapers always roast you if you don't. . . . Now, *diminuendo* with great feeling, and the chords dying away in a faint whisper. Well, that's over!

"*Allegretto*. . . . in five flats too. . . . Why did those birds always like black keys? There, I knew that would wake up that reporter. . . . And look how those women react! Now for the repeat, and I don't think Paderewski could have done that any better.

"*Presto agitato*. . . I'll have to keep my mind on this . . . . that fool critic on *Die Allgemeine Zeitung* in Bremen knocked me for fumbling it last year. . . . Gosh, I wish I was back in Budapest!"

— László Szórányos, concert pianist, while playing Beethoven opus 27, No. 2, in C-sharp minor.

Agnes: — They have excellent acoustics in this theatre.
Helen: — Yes, and they're so polite, too.

THE LOOKER-ON

A Broadcasting Memorial

It is reported in the press that a great organ with tones that may be heard at a distance of five miles is in process of construction at Kuffstein in the Tyrol as a memorial to the Austrian and German soldiers who were killed in the World War. The instrument will be equipped with three manuals, eighty stops and four thousand pipes. Its cost, raised in part by voluntary contributions, is estimated at 250,000 Austrian schillings.

What's in an Organ?

As recently reprinted in Mr. Philip Hale's column of the *Boston Sunday Herald*, an English paper stated that Reginald Foort (a London organist) "discloses the possibilities of his organ by reproducing with uncanny fidelity the sounds of breaking glass, the cry of a baby and, most realistic of all, the noise and bustle on the departure platform of a railway station." The report further says that "with all this imposing of tom-toms, a ship's siren, snare drums and even a canary, the organist exercises a discrimination that credits his audience with the faculty of imagination" — whatever that means. Some stunt! but after all is it truly organistic and fully befitting to the noble tonal majesty of the king of instruments? There are some of us who still like to think of the organ as a musical instrument.

Pan's Pipes in Plurality

According to the *Wide World* magazine, Professor Dayton C. Miller of the Case Technology School in Cleveland, Ohio, is the proud possessor of a remarkable collection of flutes comprising more than 700 styles and varieties. In this marvelous collection there are instruments made from jade, ivory, glass, a human bone and various kinds of wood and metal, the latter including gold and silver. An accompanying portrait in the *Wide World* shows the owner of the collection playing a glass flute that was presented to James Madison, fourth President of the United States. in 1813. For his researches in the fields of sounds and acoustics, Professor Miller recently was presented with the gold Casson medal of the Philadelphia Institute.

That's the Way the Money Goes

Lady Robert Innes Kerr recently was declared in a state of insolvency by the Bankruptcy Court of London, with liabilities at more than $20,000 and assets at less than $500. This little item could not find a place in the pages of a musical magazine, if it were not for the connection of the insolvent one and her mother with the stage as prominent figures in the London theatres and music halls, and later in American vaudeville houses. Previous to her marriage, Lady Kerr was Josie Collins, the actress, and daughter of the famous Lottie Collins who introduced to the world *Tara-ra-boom-de-ay* — a song that once swept America with an intense furor of popularity. Josie Collins (the daughter) made her first appearance on the stage as a child with the inimitable Harry Lauder to illustrate his song, *I Love a Lassie*, and first appeared in this country in 1911. In the bankruptcy court she stated that during two and a half years her earnings had been approximately $45,000. "So, that's the way the money goes, pop goes the weasel!"

"I am glad you are loosening up enough to run a humorous page," writes J. A. Owens of En Route, "although the only thing funny I have seen about it so far is that it isn't funny. I have even read the November page the second time to see if I missed anything the first time but I got no more kick than I would out of a glass of beer without any beer in it. Pull the cork!"

Sorry, Mister Owens, but the second time wasn't our fault—and why did you read the page the first time? And would you drink a glass of beer without any beer in it the second time to see if there was any beer in it the first time? Allow us to patiently explain again that this isn't supposed to be a funny page, but it's funny how many people think we think it's funny. It is just a page, and it isn't supposed to be serious or funny; it may be either, both, or neither Nobody has to read it but the proof reader. You Can Take It or Leave It. Furnish your own corkscrew!

Elevated Thoughts In the Subway

Great gods above, what uncouth shapes are these
Which so do clutter up the scanty space in this swift rushing car?
Odd monsters packed in green baize bags and leather cases
And borne by men garbed fetchingly in blue. . . .
That shell-like leather case over which a stout old gentleman
Has just now stumbled accompanied by varied curses
Contains a french horn, and here are myriad saxes,
Ear-splitting trumpets, and deep and grave trombones,
Burly baritones and here a buxom bass, and then a helicon
That's carried twice enwrapped about its player's shoulders.
Let us draw closer, Cyril. Let us drink in
The glorious discourse of these God-like music makers.
"*Not much of a job . . . only five berrics.*" "*Never again!*"
"*Darned near blew my lip off.*" "*Wonder how much the leader got?*"
"*That new clarinet player's a dud.*" "*You said it, Mac!*"
"*The band ain't what it used to was!*" And so forth with words
Full strange these melody makers discourse
On buying and selling instruments, on auto tires, on their enemies,
On future jobs, on their own talent, on how they're misunderstood. . . .
What a sad revelation!
I thought they would discourse of the muses, esthetics,
Bach, Beethoven and Brahms, harmony, counterpoint and figured bass. . . .
Why, Cyril, these musicians are merely human beings!

—A. S.

An Organist's Prayer

FROM those pious noble brethren of the church who say "That fellow plays too much jazz," from those joy-killers who complain to the manager that "those fool effects spoil the music," when they never fail to bring a laugh; from tremulants that insist on ceasing to function, from organs that are "too big for the theatre"; from managers whose ideas of how a picture ought to be played are twenty years behind time; from crosses, runs, ciphers, and dead notes, from diapasons that sound like steam whistles and tibias that sound like a calliope; from vox humanas that sound like unbearable agony; from "photoplayers" and one-man orchestras; from engagements in theatres that run tear-jerking pictures and are attended mostly by rowdies and jazz-fiends who never hear enough "rough music" at the dance hall; from managers who know more about music (?) than we do; and from those insufferable gazooks who insist on music for even an advertising film thirty seconds long, thus begrudging us a rest, Great Orpheus, Deliver Us! — *John Hutchings, organist at Lyric Theatre, Shenandoah, Pa. (with apologies to Alfred Sprissler.)*

The Fiddling Philosopher Says

A false G-string never breaks.
It's a long cadenza that has no ending.
A good string on the fiddle is worth two in the case.
If a solo is hard to play think how much harder it is to listen to.
The poorest player always has the loudest violin.
If Nero fiddled as badly as some violinists do no wonder Rome got hot.
It may be true that music hath charms to soothe the savage breast but somehow it doesn't seem to work that way on the installment collector from the piano store.
I've noticed with beginners on the trombone that in regard to some mouthpieces there's many a bad slip 'twixt the lip and the cup.
Pity the double bass player! No matter how bad the music his orchestra plays he has to stand for it all.
Jimmy Boyd says he has a wireless fiddle. He never would use steel E-strings.

—A. S.

Who was Surprised?

"Where'd you get all that derby hat?"
"Hit's a surprise fum mah wife."
"A surprise?"
"Ah cums home do other night unexpected an found hit on de table." — *York Sales Staff.*

JACOBS' PIANO FOLIOS

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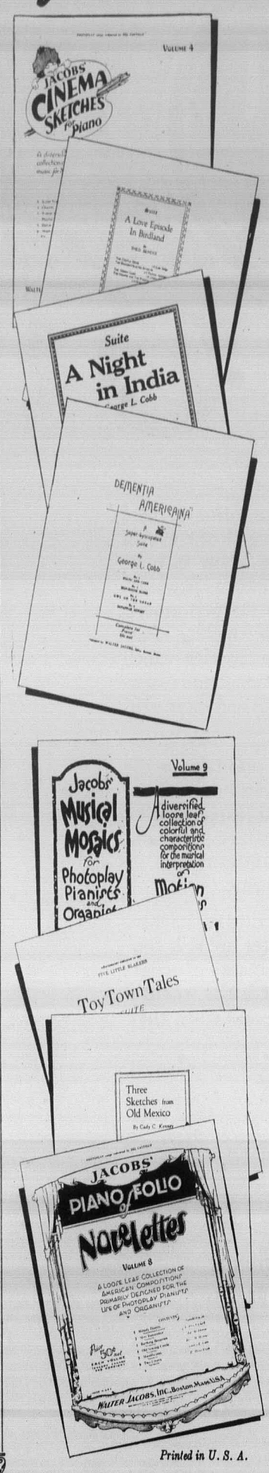

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Rustic Dance ..... Norman Leigh

A BIOGRAPHY of Theodore Thomas — the man who, by indomitable will and unfailing courage, pulled America out of the musical mudhole in which it had contentedly wallowed until his advent as an orchestral conductor — written by his friend, Charles Edward Russell, and titled, *The American Orchestra and Theodore Thomas*, has just been issued by the eminent house of Doubleday, Page and Company.

The missionary work done by Thomas has had incalculable effect upon the musical life of we Americans of today. Against the forces of ignorance and indifference, fickleness and commercialism, he labored diligently and with unswerving faith in the ultimate result of his efforts. He dragged the American public up from Gottschalk to Gotterdammerung by heart-breaking stages, despite its groaning and squawking, for Thomas was the Perfect Uplifter and never faltered in his purpose of forcing his audiences to listen to, and eventually like, good music. He succeeded, and now one can look back through the years and realize the amazing gap which exists between the American music-lover of fifty-two years ago and him of today. We append two press clippings which well point this matter; the first from a review of a Theodore Thomas Concert in the *New York Tribune* of April 9, 1865:

"The dull part of the program lay in the *Passacaglia* of Bach, a fair representation of the treadmill. A culprit may tread in it for a day without advancing a step. It simply goes round in the most obvious style, generally respectable and dull like a church warden, colorless and uninspired."

The second from an editorial in the *New York World* of July 5, 1927:

"This week will see the opening of the tenth season of summer concerts by the Philharmonic Orchestra in the Lewisohn Stadium. And since this venture started we have learned one thing: the more serious the music the better the public likes it. . . . They have grown so in popularity that an ordinary evening sees 8,000 people present. A special evening, like the performance of Beethoven's *Ninth Symphony* sees 12,000 or more."

There is no question but that Thomas flung the bridge which now spans this gulf, and in this biography is told the astounding story of his efforts, nothing less than heroic, to accomplish the job. When one considers that he was the first to present to the American public Brahms' second and third symphonies, three Beethoven concertos, two Haydn symphonies, Mozart's E♭ and G minor symphonies, with much of Wagner and Tschaikowsky; that he gave performances of Franck's symphony in D minor and Strauss's *Till Eulenspiegel* before they were presented in Europe, and these to audiences of comparatively unformed taste, one can perhaps begin to take the measure of the man — his courage and his musical sincerity.

The facts contained in this book should be familiar to all musicians interested in the musical welfare of America, and it cannot be emphasized too strongly that an intimate knowledge of them will go far in giving courage to such of us as are somewhat prone to gaze with a jaundiced eye upon the musical future of America. We have come far in a comparatively short space of time — where we will arrive in twenty or twenty-five years from now, none of us can foresee, but this much is certain; if it had not been for Theodore Thomas and his labors it is problematical as to just where we would be today.

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The Music Supervisors Journal for October is of exceptional interest in view of the fact that it contains the complete address of Dr. Edward Howard Griggs on *Music's Meaning to Humanity* as delivered before the Eastern Supervisors Conference in Worcester, last Spring. We earnestly recommend careful reading of this remarkable speech to everyone interested in any phase of music — and this doesn't leave very many people outside of the scope of our recommendation. A copy of the *Journal* may be secured from Editor Paul J. Weaver, Chapel Hill, North Carolina. The journal is distributed free but it would be a matter of courtesy to enclose ten cents to cover mailing expense.

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We have before us a copy of the *Elias Modern Scientific Trumpet Method* which includes a treatise on the "Buzz System." We quote the following from the introduction to the book, written by Mr. Elias. "The world of today is traveling fast, and everyone is desirous of learning quickly. While this method is intended as a help to a short cut to success, to be successful one must have patience and work hard . . . Take pointers from everyone, but use your own brain." Good advice, and an excellent beginning for the student. This book is intended for both beginners and more advanced players. Among the subjects treated in the book, we note: breath control, muscle building, lip trills, extremely high tones, etc., and also syncopation studies, transpositions, eighteen special tricks for jazz players and other valuable information.

Keeping Posted

Editorial paragraphs prepared for musicians and music lovers who wish to keep in touch with the institutions and developments in the broad and inter-related fields of professional and commercial activities.

A SENSE of rhythm is one of the attributes of a musician desirable for all and possessed by surprisingly few. So important is it considered as the bed rock of musical proficiency by John M. Williams, the well-known pedagogue and teacher of teachers, that it is the first subject taken up in his normal classes. That this instruction is necessary is proven by the fact that Mr. Williams has had difficulty in getting a class of teachers to clap out rhythms with any degree of precision — the result of their efforts closely approximating the sound of a squad of rookies practicing platoon firing. With such rudimentary development of the rhythmic sense amongst teachers it is quite evident that one cannot expect too much from pupils, and it is here that the *Toy Symphony* steps up and presents itself as a means of developing this desired quality.

The National Bureau for the Advancement of Music has just issued a pamphlet entitled *The Toy Symphony* which tells how this rhythm orchestra can be developed for educational and recreational purposes, to suit both children and adults. Various compositions and arrangements for this ensemble are listed, with a method of playing from special charts, especially adaptable to groups of adults.

Outside of its value in developing a sense of rhythm, the *Toy Symphony* is an excellent stepping-stone to the playing of the regular orchestral and band instruments. Schools, kindergartens, churches, clubs, settlements, and playgrounds interested in the idea, would do well to write to the National Bureau for the Advancement of Music, 45 West 45th St., New York City, for this pamphlet.

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Simson & Frey, importers, manufacturers, and sole American Agents for the famous Couesnon band instruments, have taken new and more commodious quarters at 257 Fourth Avenue, New York.

"Thousands of violins sing its praises" is the very apt slogan adapted by Simson & Frey for the famous Pirastro Wondertone Strings for which the Simson & Frey firm is the sole American distributor. The Wondertone Strings, as most violinists know, are made by Gustav Pirazzi of Offenbach, and are sold by leading dealers.

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THERE is published by the Arthur P. Schmidt Company of Boston, a series of first-year textbooks on musical subjects by Thomas Tapper, Litt. D. One of them, entitled *First Year Music History*, recently coming to our attention, we have looked over with considerable interest and approval. It is very well written and well planned to engage and hold the interest of the student on his initial journey into the land of music history. There is also shown a consistent understanding of what can be expected of the average first year student, and from the beginning to the end of the book such a student will not be called upon to go beyond his depth. This book covers the whole history of music from the beginning of things to the present day. It, of course, does not go into the detailed relation of everything that has happened in musical history, but it does touch upon the necessary outlines and will give the student a correlated information that will serve either as a satisfactory structure upon which to rear more detailed knowledge of musical history, or one that will serve as a desirable possession without the further amplification of more advanced study. The book should be of value in either public school work or in the more specialized course of the conservatory of music.

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The House of Selmer is featuring several new special offers that are bound to be of considerable interest to players of reed instruments. There is the *Student's Special* outfit which includes instruments of both the saxophone and clarinet family. There is a new line of reed instrument cases covered with synthetic alligator leather that is said to outwear the most enduring natural product, artistically lined and trimmed, and made in both single and double instrument models. There is also a new crystal mouthpiece known as the *Selmer "Clarion."* This mouthpiece is made of machined crystal that is accurate to the thousandth of an inch and will not warp or wear out. The proper taper of the bore which has hitherto been very difficult to secure in a crystal mouthpiece is provided by a special lining of hard rubber that is reamed accurately for perfect tuning. Information about these special items can be secured from Selmer, Inc., Elkhart, Ind.

AT LAST the school orchestras are to be accorded the undeniable benefits of the organized state and national contest plan, previously available only to the school bands. We have before us the advance proofs of the booklet issued by the Committee on Instrumental Affairs of the Music Supervisors National Conference, and by the time these paragraphs are in print, copies of the booklet should be ready for distribution.

The booklet outlines in detail the complete plan of orchestra contest operation, which is obviously based on the plan that has been developed so successfully for the bands. We regret that lack of space at this late moment prohibits reviewing the book at length. We must be content with the suggestion that every interested reader at once write to the committee headquarters, care of the National Bureau for the Advancement of Music at 45 West 45th St., New York City, and ask for a copy.

The assigned compositions for the orchestra contest are as follows:

Class A: *Andante Cantabile* from Fifth Symphony — Tschaikowsky (Carl Fischer, Inc.).

Class B: *Ethiopian Dance* from "Sylvia" — Delibes (C. C. Birchard & Co.)

Class C: *Three Moris Dances* — Old English (Ditson Philharmonic Edition — Oliver Ditson Co.)

Class D: *Gavotte and Musette* — Bach (Oliver Ditson Co.)

The booklet lists in addition to the above-named compositions, forty-seven optional numbers from which the contesting orchestras are permitted to select a second composition, which each competing orchestra will be required to play in addition to the assigned number for its class.

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Although the familiar title page of the *Appleton Whole World Music Series* has been seen by musicians and students on the counters and display racks of music stores the whole world over, there are nevertheless quite a few people who do not fully appreciate the extent of this series of collections, published by D. Appleton & Co., 35 West 32nd St., New York City. Besides a diversified list of books devoted to piano pieces, songs, and violin pieces, there are books of solos for E♭ alto, C melody and B♭ tenor saxophones, a collection of organ numbers, a book entitled *Grand Opera With the Victrola*, and numerous others. A very attractive booklet describing the entire series is offered free to the readers of this magazine in the announcement of the Appleton Company on another page.

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We are very much interested in a series of booklets announced by the Oliver Ditson Company under the general title of *The Pocket Music Student*. This series, if we may judge by the first five volumes, is one of the most valuable and practical contributions to the literature of music. We are particularly interested in *The Why and How of Music Study* by Charles Hubert Farnsworth, and *Psychology for the Music Teacher* by Walter Samuel Swisher. *Noted Names in Music* by W. J. Baltzell and the *Handbook of Musical Terms* by Karl W. Gehrkens are both practical little volumes, up to date and remarkably comprehensive and complete — an unusual value for the 60 cents asked for each volume — which we also commend to our readers.

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THE ACOUSTICS PRODUCTS COMPANY is a new corporation formed to take over "the Sonora Phonograph Company and other (anonymous) organizations which have been prominent in the field of electrical recording, electrical phonographs and amplification apparati." It is headed by P. L. Deutsch, formerly of the phonograph division of the Brunswick-Balke-Collender Company. Walter G. Haeschen, one-time head of the Brunswick laboratories, will be director of a separate artist's division and "contracts will be made with the world's great artists for recording rights." An announcement, from which we have already quoted, goes on to say:

This corporation represents another great massing of finance and wealth in the research and development of the acoustic arts and sciences and brings together an aggregation of brains and capital which hitherto has not been identified with this industry. It places the new corporation in a class with the great electrical corporations as to research and laboratory facilities.

Husked of these glowing phrases, the kernel of the matter appears as another turnover in the talking-machine industry. It is reasonable to suppose that with the present gentlemen at the helm, the Sonora proposition will become a factor of considerable importance in the field.

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Banner Blue is the name given by William L. Lange to a new line of banjos designed and built to supply the demand for a high grade professional type of instrument at a moderate price. The Lange Company has issued a very attractive brochure describing these new instruments, and of course readers of this magazine are invited to ask for a copy.

Additional Keeping Posted on page 2

Albert D. Grover

UNDER the supreme and inexorable law to which no human soul is immune, one by one the last of the pioneers in fretted instrumental music and its making meet and bow to the inevitable, great change. As but briefly mentioned in a short paragraph in the November issue of this magazine, Albert D. Grover of New York City died on Sunday, October 23, 1927, at 5:30 P. M., after what seemingly promised to be complete recovery from a severe illness.

ALBERT D. GROVER

The Man as a Music-Mechanician

Albert D. Grover was not only "one of the best-known and best-loved musical merchandise men in New York" (as stated by *The Music Trade Review* in obituary), but much more. He was one of the last living links between the pioneering days of the banjo when it musically expressed in but one voice, and its present regime of many voicings. He also was a living link between what might be called the banjo-musical and banjo-mechanical; in the one instance as a gifted exponent of the instrument he always had loved and so enthusiastically exploited, and in the other as the practical inventor and manufacturer of many devices to better the playing and improve the tonal quality of the banjo and other fretted instruments. That he likewise was an unusually capable mechanician (mechanical engineer) is amply evidenced from his having been retained as consulting engineer by some of the country's largest concerns — such as the United Shoe Company, the Waltham Watch Company, and for many years as advisory man for the Auto Sales Company, one of the largest manufacturers of vending machines.

Mr. Grover was truly a Bostonian, by both birth and long early residence in his native city. He was born in 1865, and after completing his education in the Boston schools took up mechanical engineering as his vocation, yet not to the neglect of that which was born within him and of which he made an avocation — music, and particularly banjo music. He became a recognized authority on tone, not only from the working point of the mechanical and acoustical but also from that of the purely musical; it was this last quality or quantity, combined with his mechanical genius and knowledge, which led to his complete mastery of perfecting devices to improve the fretted instruments.

In 1918 he established a business of his own in the construction of these patented devices and slowly and surely he built up the business until it merged into what is now A. D. Grover & Son, Inc., Long Island City, N. Y. — the son, A. Walter Grover, having been admitted into the business shortly after the closing of the World War, and now vice-president of the concern.

As a man Mr. Grover possessed the qualifications of the true gentleman: Courteous, congenial and helpful to all with whom he came into contact. He is survived by his widow, one son, two daughters and a sister. The funeral services were solemnized at the chapel of the National Casket Corporation in New York City, with interment at Great Kills, Staten Island, where Mr. Grover made his home.

Banjo Pioneers Pre-eminent

In the strictest sense of the word Albert D. Grover could not be called a *pioneer banjoist*, as such distinction belonged to many notable predecessors who were exploiting the instrument long before he came into being, and that at a time when the banjo was distinctly *persona non grata* among the musicians of another field, yet nevertheless he was a *banjo pioneer* in more ways than one. As a musical-mechanic he turned his inventive genius into a business. This of course was for money rather than for musical fun (although the latter entered largely into the business equation), but back of the monetary consideration was conscientious work in making, and behind that was the inspiration for improvement, all induced by his great love for the instrument he knew and played so well. Today he stands credited with having more improving devices than any other one inventor (holding more than one hundred letters-patent from the United States Patent Office in Washington), and in that respect he certainly was a pioneer.

To the best of the writer's knowledge, with the passing of Albert D. Grover there has passed the last surviving member of the once famous old Boston Ideal Banjo (Mandolin and Guitar) Club, which was the pioneer in a form of public musical entertainment that blazed a trail throughout the country and in parts of Canada. This club (if the writer does not err in fact) was originated by Mr. Grover in conjunction with the late George Leonard Lansing, with Mr. Lansing as director and Mr. Grover as manager, and both of them prominent as players in the club's solo and ensemble work. Herein again was Mr. Grover the pioneer, by promoting and popularizing the interests of the banjo through the organization of a small but unique club of all artist players that started a wave of banjoistic enthusiasm which swept all America.

The Boston Ideal Club was a pioneer in other ways. It publicly introduced the *banjo militant;* that is, it musically forced to the front an instrument which at that time was laughed at and derided by other musicians as a musical-mongrel. It also introduced to the public a combination of what then was known as the "trio instruments," thereby making itself practically the forerunner of thousands of banjo, mandolin and guitar clubs that followed in the club's wake, and which in turn later developed into the present mandolin orchestra. Again, it was a pioneer in introducing the playing of the mandolin with a flexible wrist as used and taught by the noted Romero of Boston, teacher of the club members. During the regime of the Castle Square Opera Company at the theatre of that name in Boston, the Club was a pioneer in an innovation that never since has been repeated — playing fretted instrumental music in the foyer of the theatre for the delectation of the patrons between the acts of an opera.

The original members of the Boston Ideal Banjo Club were Messrs. A. D. Grover, George L. Lansing, A. A. Babb, A. C. Robinson and a Mr. Galleucia (initials not known to the writer). All of these once well-known and musically-valued fretted instrument players have passed now into the great Void of Silence, Mr. Grover being the last one to pass. —*M. V. F.*

THE BOSTON IDEALS

Perhaps only our readers of the older generation can fully appreciate the tremendously important part taken by this ensemble in the arousing of public interest in the fretted instruments. These players, in their many tours across this continent and in other countries, demonstrated in a masterly way the various fretted instruments, and perhaps more than any other one factor, were responsible for the serious attention given the instruments by the public, musicians and instrument makers—the beginning of the development which has as one result the present wide vogue of the banjo.

The picture at the right is from one of the earliest photographs of the Boston Ideals. The picture above shows the group as it was known to audiences during the later period of its career.

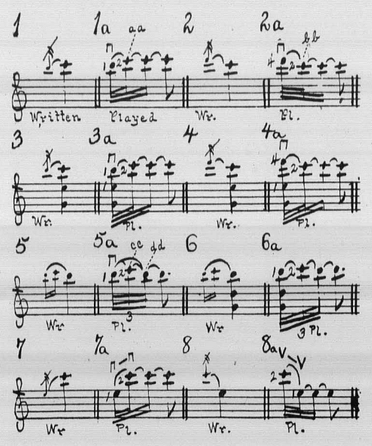
The Tenor Banjoist

Conducted by A. J. Weidt

I have difficulty in playing grace notes (appoggiaturas) smoothly. Should the up stroke be used on a single grace note? Should the accent occur on the grace note, or on the principal note? What is the best method of playing a chord that follows a grace note? Playing the grace note with an up stroke and the chord with a down stroke is awkward and does not sound right. How are double grace notes played?
— G. R. C., *Ithaca, N. Y.*

In answer to the above I first will quote the following excerpt from Dr. Th. Baker's *Dictionary of Musical Terms*, which will give the rules regarding grace notes in detail:

"The accented appoggiatura is a grace note preceding its main note (melody note), and taking the accent and part of the time value of the latter. The long appoggiatura, now obsolete, often occurs in earlier music. . . . The short appoggiatura is properly written as a small eighth-note or sixteenth-note, with a slanting stroke through the hook; the general rule for its execution is to perform it very swiftly, giving it the accent of its principal note and a portion of the latter's time value. . . . The double appoggiatura contains two or more small grace notes (commonly written as sixteenth-notes) before a principal note, with the accent on the first small note."



Grace Notes and Fretted Instruments

The grace note (B) in No. 1 is played as shown in No. 1a, i. e., with a down stroke, while the principal note (C) (see "aa") is made with the second finger of the left hand as follows: The second finger should be raised above the string high enough to permit it to come down at the fret indicated with hammer-like force before the string stops vibrating. The finger, after making the slur, must remain firmly at the first fret for the full value of the principal note. The finger used on the fret making the grace note also should remain firmly on the string while the slur is being made.

In No. 2 the grace note is higher than the principal note, and is played as shown in No. 2a. Note that the slur is downward, or exactly in reverse to the slur as shown in No. 1. To play: First place the fingers on *both* notes (D and C); then play the grace note D with a down stroke and use the same finger (fourth) to play C, picking the string with a sidewise motion. The other finger (second) must remain firmly at the fret indicating the principal note (see "bb"). Nos. 3 and 4 are played in the same manner, with the exception of the added notes to complete the chord (which is played with a down stroke), while the following (principal) note is made with the left-hand finger (see 3a and 4a).

The double grace note in No. 5 is made as shown in No. 5a. The first grace note is made with a down stroke of the plectrum; the second is made with the second finger coming down forcibly on the string (see "cc"), and the principal note is made by snapping or picking the string (as shown in 2a) to repeat the first note B (see "dd"). Note: The plectrum is used on the first note only. The same rule applies when a chord follows the grace notes (see Nos. 6 and 6a). When the principal note is sustained, tremolo in the usual manner while the grace note (or notes) is made at the first stroke of the tremolo.

When the grace note occurs on the next string *below*, both the grace note and principal note are made with a down stroke of the plectrum, using a slide stroke, i. e., sliding across the low string to the next higher without raising the plectrum to play the second (principal) note. The fingers must remain on both notes throughout (see 7a).

The same rule applies, in reverse form to Nos. 8 and 8a, in which the plectrum makes an up stroke, sliding from the upper string to the lower. You may find this awkward at first.

Improvising and "Filling In"

A series of practical articles for players of wind and string instruments
By A. J. WEIDT

COUNTER-MELODY

WHEN IMPROVISING or filling in, the basic laws of the art of composition should be strictly adhered to. The melodic effect of the so-called counter melody must be smooth, and it must be built correctly to be effective and pleasing. One of the first rules to learn in composition is that a scale-wise passage should usually move in the opposite direction following a skip. When this rule is observed it results in a more effective melodic figure, as you can see in No. 1 at "aa."

A. J. WEIDT

Methods of filling in so far illustrated in this series can only be used if the same harmony occurs for the full value of the sustained melody note. This can easily be ascertained by referring to the piano score. Examples No. 1 and 1a show a syncopated model with tied eighth notes. As I explained in the last instalment, the sustained note is given the value of an eighth note as played in the filling-in figure.

In the first measure of No. 1, the melody note C, which is a whole note, is played as an eighth note (see connecting stem downward), followed by E, G, and C, notes of the chord intervals belonging to the C chord indicated by the letter above the staff, which notes are played in arpeggio style. The curved dotted lines "cc" identify these notes. Notice that the melody note C is emphasized by appearing again as two tied eighth notes in the center of the measure and once more as the last note of the measure. The R, 3, and 5 over the notes indicate what chord intervals they are, i. e., the root, third, fifth, etc.

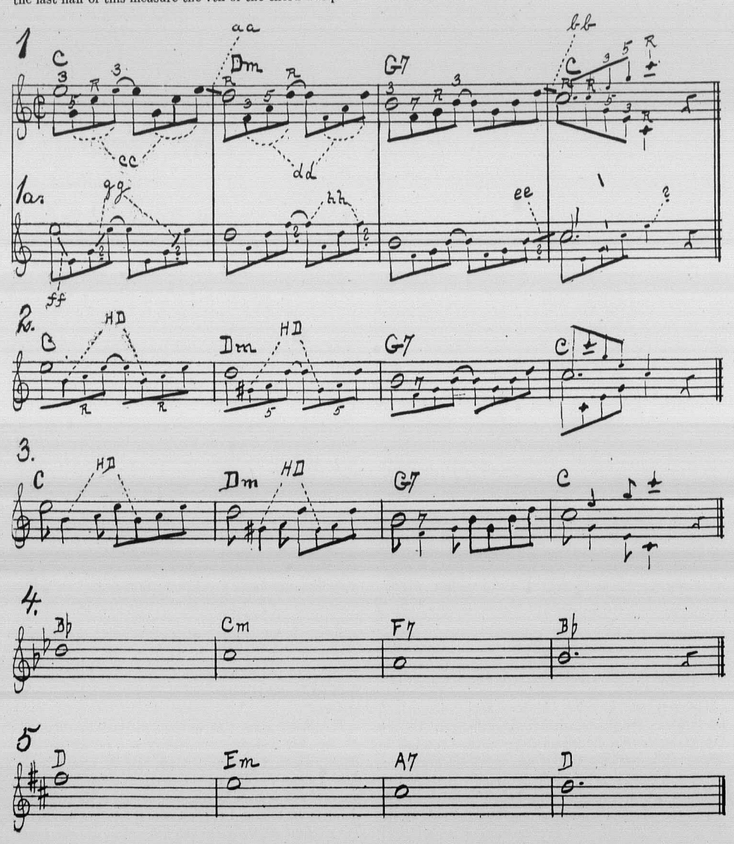
The same rule for filling in also applies to the second measure of No. 1 in which D minor is the harmony. The dotted lines show this at "dd," connecting the chord intervals F, A, and D in arpeggio style. In the third measure, one of the notes of the G7 chord is omitted, as only three different notes are to be used in this filling-in figure. In the last half of this measure the 7th of the chord was purposely omitted in order to move up one chord interval and prepare for the movement in the opposite direction at "bb." The use of the same intervals in both halves of the third measure, as shown at "ee" in the measure directly below, would not be as effective. Notice that in this lower staff at "ee" the movement is upward after the skip which is contrary to the rule we have established as desirable.

The fourth measure shows one style of ending, and when using it you can move either up or down in arpeggio style, but the last note must always be the root of the chord, indicated here by the large letter above the staff.

Summary

Arpeggios must move either up or down *without omitting* any of the notes of the chord, that is the arpeggio notes should always follow in consecutive order. No. 1a shows errors (indicated by the question marks) to be avoided. In the first measure, a note of the chord was omitted by dropping too low at "ff," thereby causing a skip at "gg." In the second measure, the error consists of not dropping low enough, thus ending the arpeggio an interval too high at "hh," where the tied and last notes should have been D (melody). In the fourth measure the last note ends with "E" instead of "C." This was caused by not repeating C at the beginning of the measure.

In No. 2 the fifth is omitted and a passing note, a half tone below the root and the next chord interval *above* the fifth, is substituted. Refer to the "R" under the notes in No. 2, indicating the roots of the chords; also to the letters "HD," an abbreviation for "half tone drop": and to the connecting dotted lines in the first and second measures. In the second measure it was necessary to raise the HD by the use of an accidental sharp as in this figure the HD must always be a *half tone* below the following chord interval. In the third measure the HD was omitted in order to introduce the seventh which should appear at least once when the dominant seventh chord is the harmony. The fourth measure shows a different ending from that in No. 1. Note the skip of an octave, C to C. Here the movement of the arpeggio is just the opposite of that used in the same measure of No. 1.



The whole notes in the first, second and third measures should be played as eighth notes, as indicated by the stems down.

The "half tone drop" also occurs in No. 3, but a different rhythm, using syncopation, is shown and the ending is also a syncopated figure.

Important: The letter over each measure indicates the harmony and shows what arpeggio chord to use in filling in. For further reference see the chord construction shown in the chart in the September issue. Examples 1, 2, and 3, in that chart show the chord intervals which should be studied and practised until you have memorized their formations. Then practise exercises 4 and 5 in this issue, without actually writing out the notes to be used for filling in. The arpeggios to be used are indicated by the letters above each sustained note, which letters name the root as well as the chord.

Fretted Instrument Notes

IT IS announced that the 27th Annual Convention of the American Guild will be held in Hartford, Conn., May 27, 28, 29, 30, 1928. The Hotel Garde has been selected as the official headquarters by Managers Walter Kaye Bauer and Frank C. Bradbury. Feature attractions of the Convention will be the Festival Concert Orchestra of 105 players directed by Messrs. Bauer and Bradbury. Something new is promised in the way of a demonstration of the new symphonic development of the mandolin orchestra. The ensemble will present a number of compositions especially arranged for the occasion by Walter Kaye Bauer. The Hartford Banjo Band of sixty players will be another feature and there will be soloists of national reputation, whose names are to be announced later. The Festival Concert will be held in the Governor's own Foot Guard Armory, and an artists recital will be given at Hotel Garde.

Bacon Broadcasts from the Air

San Jose, Cal. — Mr. Fred Bacon's recent visit to the west coast stirred up quite a little activity in the banjo groups of that section of the country. Mr. Bacon performed at an amazing number of places in a short time, was master of ceremonies at a banjo contest won by Nelson Rogers of Santa Cruz, and created a good deal of interest in the idea of a banjo players' guild to be formed for the west coast. In between times Mr. Bacon broadcast from several stations, and finally crowned his visit with a banjo performance broadcast from a plane 1500 feet above the ground and averaging 100 miles an hour.

Chicago, Ill. — The fretted instruments in ensemble and solo numbers, were featured in a concert given by the pupils of Claud C. Rowden, who compose the Chicago Mandolin Orchestra and the Chicago Banjo Orchestra. The program varied in content from the *Hungarian Dance No. 5* by Brahms, given by the Mandolin Orchestra, to medleys of popular songs and Reser's tenor banjo solo *Pickins.* Claud C. Rowden conducted, with Helen Graves at the piano.

N. E. V., 3707 No. 19th St., Omaha, Nebraska. — I like Weidt's Composition articles because they are interesting as well as instructive, as are the Tenor-Banjo and Dance departments. All the articles and music are exceptionally good.

West Coast News Notes

By J. D. BARNARD

EDDIE PEABODY, "Banjo King," is holding forth at the Fifth Avenue Theatre in Seattle. This house was continually losing money, but since the advent of Peabody it has grossed more than was ever dreamed of. Mr. Peabody is now completing his engagement in Seattle and shortly will move to the Broadway in Portland, Oregon. Hermie King, long a favorite with Seattle theatre-goers, will succeed Eddie in Seattle.

The organists of Seattle have organized a club similar to those of New York, Los Angeles and San Francisco. Jack O'Dale was elected president; Harry Reed, vice-president; Harry Colwell, secretary; Mark Dolliver, treasurer; Ernest Russell, sergeant-at-arms.

The first hi-jinks of the club was staged on September 18 at the Paramount Theatre, the writer acting as host. The officers were inducted by genial Bill Douglas and Harry Pelletier, secretary and vice-president respectively of the musicians' local union, followed by a program of unusual merit. Harry Reed opened with a very clever song-slide fest. Harry Colwell, known as the club's star comedian, next entertained with a humorous lecture on playing the pictures. Two groups of excellent singers staged the acts they were playing that week in local houses; Ernie Russell illustrated how pictures were played when Keystone comedies were so popular; Ron and Don (better known as Renaldo Baggett of the Bagdad and Don Moore of the Venetian) staged a brief musical act. A big feed followed, and then everyone left for home in the "wee, sma'" hours. The management of the Embassy Theatre invited the club to make use of that house before the next pow-wow. Needless to say that the offer was accepted.

Harold Windus, who has been organist at the Seattle Pantages Theatre for the past year, resigned to open the new Wurlitzer at the Orpheum. He has been succeeded at the Pantages by Mark Dolliver.

Eddie Clifford is now organist and master of ceremonies at the Embassy, where Dolliver previously had been playing. Eddie has been playing some beautiful concerts on the marvelous Kimball at that theatre, and the writer has not missed one of them, for they were a musical treat.

Frank Klotz has left the Liberty, Enumclaw, after playing the organ there for two years. I am sorry to learn that Frank is to undergo an operation for appendicitis. . . . Lew Wells is now playing the big Kimball at the Cheerio. He formerly was associate at the Embassy, from the time of its inception a year ago. . . . Henri LeBel, so word has been received, is seriously ill in a hospital in San Francisco. Details are unknown. . . . Ernest Russell, top organist at the Liberty since "Ollie" Wallace left that position, has resigned and returned to his home in Los Angeles. . . . Jan Sofer has left the conductor's desk at the United Artists (formerly the Coliseum) to go to one of the West Coast houses in Los Angeles. . . . William Davis evidently has decided to settle definitely in California, for he is now associated with Albert Hay Mallott at Grauman's Chinese Theatre. . . . Winnifred Rhodes has been presiding at the three-manual Morton at the Pantages Theatre in Spokane, and is now playing at the Liberty Theatre in Seattle. . . . Arlington Laity, who has been playing organ and acting as concert-master with Francesco Longo at the Columbia, has left that house and is now playing at the Liberty Theatre.

George Lipschultz has left us for a few months to fill concert engagements in the East and South. He will return to open the new Mayflower Theatre with a new concert orchestra. George and his exceptional violin solos are sorely missed at the Liberty, but in view of the fact that he is returning we are consoling ourselves for the time being.

Salvatore Santaella has been brought from a West Coast house in Los Angeles to the Rivoli in Portland, where he will act as pianist-conductor. Portland theatre patrons are being treated to some unusual concerts and picture scores, as Santaella is a master, particularly of the latter.

It is rumored that Henri Damski will become conductor at the Liberty and will play some of his famous saxophone solos. Henri has won an enviable reputation for himself as a saxophone virtuoso, through his radio work in the past few years.

Sam Wineland, accompanied by Clyde Lehman, pianist, journeyed to Spokane and opened the new Granada.

Barney Barnes, known the nation over as the composer of *Dainty Miss*, and who has been organist at the Portola for several months, has left that house to play the swing shift at the Fifth Avenue Liberty and United Artists Theatres. Barney is now working on a suite for Belwin, and expects to have it in the publisher's hands shortly.

Eved Oliver of the Lakeside has traded places with Reggie Watts at the Uptown. Both boys know their organs. . . . Harry Colwell has left the Neptune, and William Roller, who for the past eight years has been playing organ and conducting orchestra at the Rialto, Bremerton, has taken Colwell's place.

Music Chat from Washington

Continued from page 10

Breeskin's orchestra and also director at the Raleigh Hotel dinner-music hour, is playing at the Columbia. . . . Effie Drex Cable wrote from Pittsburgh that she heard Liebert during his opening week, and that he gobbled up all the honors in sight. His opening included *Nola*, played as only Liebert can, and Effie said that the house went wild. We certainly miss Dick at the Palace. . . . Tom Gannon, for years and years leader at Loew's Palace, folded his baton and ordered his household goods shipped to Richmond, Virginia, where he assumed charge of the music at the Moosic, a five-thousand seat house recently opened. This house has a large Wurlitzer in addition to the orchestra. . . . Madalyn Hall gave everyone the surprise of their lives when she grabbed off a feature job with the Southern Unit of Publix, and that just at the time when everyone thought she was "set" for the winter. After playing all the larger houses in Washington during the summer months, she returned to her former position at a greatly increased salary, but within a few days handed in her resignation to accept the new position. Watch this column next month. You will see a picture of Madalyn and hear what she is doing down South. . . . Colby Harriman, who has given Washington something to rave about in the way of lighting effects and scrim presentations, wrote me to come in and say "Good-bye." He has had some flattering offers from another company, and rumor has it that he intends to accept. Colby's presentations had the Palace jammed to the street all the time, and if he leaves it is quite possible that he will carry this following along with him, provided that his change is local. . . . The Washington College of Music gave its first open lecture to the public, and Dr. Engel, head of the Music Department Library of Congress, gave an interesting talk on music. The second lecture will be given by Fannie Roberts, head of the Harmony and Theory Department at the college. The Theatre Organ Department at this college is running along on well-oiled wheels, and our Wurlitzer is working overtime. Registrations are now being made for time in May and June, and much satisfaction is registered by all concerned. . . . Mrs. Towne (what in the world is her first name? We never called her anything but "Mrs. Towne") is doing lots of other people's work in addition to her own at the Earle. Almost every day she is at the Met or Central, both downtown houses.

Fred Starke is associate conductor and librarian at the new Fox Theatre. The orchestra numbers fifty men (there are rumors of cut but no action as yet), and Koraspan and Brusiloff take turns in directing. The orchestra pit is no place for a nervous musician. It runs up and down at the slightest sign — I counted twenty-two trips at one show, and almost fell over the rail in the excitement of seeing who got off and on at each trip. At the end of the presentation the brass section disappears through the little door, and an orchestra of thirty strings takes up the feature. They sure send out some heavenly music for about thirty minutes, then the organist starts working on the Wurlitzer.

Dan Breeskin told somebody that I wasn't doing right by the Met Symphony because I don't drop in to see them any more. Should think you would be too busy to notice that, Dan! Hear that you have been appointed director general of the music at the Earle; what with Alex Podnos (your former concert master) put in at the Earle as director, and with Fred Starke gone over to the new Fox, imagine that you have your hands more than full. Maybe when the rumored drop in prices at the Met goes into effect I'll drop in and hear your splendid orchestra. You know I get into the Fox, Palace, Rialto and Keith's on my little card, but even if the doorman at the Met doesn't know me I will still say that you set the best music score to the pictures of anyone in the city. Say "Thank You," please!

Ida V. Clarke has been appointed first organist for the Wurlitzer at the Apollo Theatre. Ida is doing spotlight solos, and the patrons over there put their seal of approval on her work; generous applause at each performance. Ida is one of the best organists in the city. For two years she was associate organist with Otto F. Beck at the Tivoli Theatre.

Spokes From The Hub

By Norman Leigh

THE KING'S HENCHMAN, a grand opera in three acts, book by Edna St. Vincent Millay, music by Deems Taylor, at the Tremont Theatre, week of November 14th. To accuse Mr. Taylor, at this late date, of Wagnerism in his score, would be trite and at any rate, in the writer's opinion, this quality has been somewhat overemphasized by the critical fraternity. Most first operas bear striking resemblances to figures that have gone before — Debussy's virgin attempt could easily have been written by Massenet; Puccini's *Le Villi* was a composite of the *maestri* of that particular period which saw its birth. Whatever his previous musical experience, and it has been considerable, Mr. Taylor is still a novice at the writing of grand opera, and a very precocious novice it would appear; given opportunity he will, without doubt, gain his stride and then it will be time enough if necessary, to reproach him with lending a too attentive ear to the past.

The composer set himself an arduous task by his selection of a book. *The King's Henchman*, considered as drama, is very dilute stuff; it is a thing to be read rather than acted — a play for the fireside armchair. If it is just to accuse the composer of Wagnerism in his music, it is still more just to shackle the librettist with the same irons. The interminable soliloquies and prolonged dialogues of a Wagnerian text have at last been matched by Edna St. Vincent Millay. The feat is notable if not one to raise enthusiasm. A book with such a striking lack of dramatic suspense as is shown by the present offering (this element not entering into the text to any great extent until the third act) of a necessity, called for a talent, or genius if you prefer, of Wagnerian proportions to make it palatable on the operatic stage. With all due respect to Mr. Taylor's capabilities, which are too well known to be questioned, they were not quite equal to the task. Let me hasten to add that there are few, if any, of our American composers dabbling in grand opera who, with such a book, could have acquitted themselves any better or, possibly, even as well as did the composer of *The King's Henchman*. Among the native crop of operas in the grand manner, this one appears to be possessed of the most even texture and to show best the quality of sustained effort. The composer has had the good taste to refrain from introducing into his score drawing room ballads in the manner of Ernest R. Ball as was done by a certain American aspirant for operatic honors — believe this last or not just as you please, it is the truth in either case.

In spite of its shortcomings, musical and otherwise, *The King's Henchman* is a dignified effort and one worthy of respectful consideration — with it American opera has taken a long stride in advance of its former position. It was presented in Boston with a competent cast; the orchestra, while playing well in general, showed at times a lack of unanimity in attack; no doubt, as the tour progresses, this matter will take care of itself. Occasionally, too, the music from the pit had a tendency to drown that proceeding from the stage. Whether this sprung from an admittedly thick scoring on the part of Mr. Taylor, the acoustical qualities of the house, or injudicious conducting, I should not care to say — however, there it was and the performance suffered somewhat from its presence.

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AT THE METROPOLITAN. Pola Negri in *The Woman On Trial*. The principals of this opus are Pola, herself, and a pre-advertised wardrobe. Included in the *dramatis personae* one finds a precocious infant, a consumptive lover, a false friend, and a jealous husband, the latter played by a gentleman who turned cross-eyed in a most unpleasant manner when registering his all too frequent fits of passion. The climax of the drama arrives when Pola, having divorced her disagreeable but wealthy husband, is living in the Latin Quarter, attempting to rear the precocious infant on a straitened income, but nevertheless gowned in creations by Worth or some *modiste* of equal standing. The p. i. is a bone of contention between the lady and her erstwhile spouse — the latter plots to take her darling from her. To successfully accomplish this dastardly deed Pola must be proven, how shall I say it — a lady of relaxed principles. The false friend, a gentlemanly villain who, conveniently enough, owe large sums of money to the scheming ex-husband is drafted for an unpleasant duty. An artist of parts, he is painting a portrait of Pola as a surprise for the consumptive lover who, in a Swiss sanitorium, is slowly climbing out of the Valley of the Shadow. One afternoon — such behavior is painful to contemplate — while Pola is sitting for this likeness, at a prearranged signal, the f. f. suddenly leaps at the lady, and to the accompaniment of much craning of necks and rustling of programs on the part of the audience, proceeds to attack her clothing with malign intent. The heavy breathing which surrounded me at this point was somewhat premature — nothing was disclosed except the fact that Pola was wearing a brassiere — if that is what you call it. It was enough, however, for the, at this moment, terrifically cross-eyed husband and his witnesses, who appeared on the scene, and dragged away the p. i. with brutal disregard for a mother's feelings, leaving Pola to settle matters with the f. f. This she does by shooting him dead — a satisfactory solution of the problem to Pola, the author, and the audience. Of course this victim of man's vile machinations is put on trial for her life, and just as certainly of course is acquitted ("She is not a murderess, she is a mother" says her counsel, with fine logic) the p. i. is restored to her, and she shares the final fadeout with the one-time consumptive lover now completely restored to health. I have seen worse pictures — and better.

The stage presentation included Gene Rodemich and his Band, twelve Floridians of the gentler sex whose presence was their only if scarcely adequate excuse, a clever young lady yclept Billie Gerber, who sang and danced, The Giersdorf Sisters rendering popular songs in a manner that should become traditional (although I very much doubt if it ever does), Chester Fredericks, a dancer having no conception of the existence of speed laws, Gattison and Jones, an extremely pleasing dancing specialty, and Al Markell and Gay Faum, grotesque dancers of superlative neatness. A good act — without mental reservation.

The Metropolitan "Grand" Orchestra with vocalists, Arthur Martel, organist, and a Krazy Kat Cartoon, furnished the balance of the bill.

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THE MAHARAJAH OF KAPURTHALA is going to throw a party, according to an account in the Philadelphia *Sun*, the heading of which reads thusly; "JAZZ MAY FEATURE MAHARAJAH PARTY, Invite Philadelphia Orchestra to Celebration." On reading a bit farther one discovers that, in accordance with the best American newspaper traditions, the heading is a complete inversion of the truth. It is not the Indian potentate who is anxious to have the American jazz-band at his Durbar — the anxiety rests wholly with the band which, through its manager, sent a sixty-five word cable to the Maharajah, urgently inviting itself. This sounds more reasonable and is thoroughly consistent with our modern "go-getting" principles.

Personally I should say that an American jazz-band at an Indian Durbar would fit into the scenery just about as well as would a blood-sweating behemoth at an English garden party. It is quite possible that the Maharajah may harbor some such opinion himself. If this should be the case, I doubt seriously if much will be made of it by the estimable *Sun* — in fact it is more than likely that the news would never even reach the paper. Why, I leave for your own sagacity to discover.

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THE UNITED STATES MARINE BAND recently gave two concerts under the auspices of the Cambridge Kiwanis Club for the benefit of the latter's Child Welfare Fund, and one at Boston Arena for the benefit of the Policemen's Relief Fund. Until the fall of 1911 this famous band was heard at infrequent intervals only, outside of the nation's capital. It is now, as heretofore, on tour through the courtesy of the President — a courtesy for which those communities fortunate enough to be on its itinerary should be exceedingly grateful.

The organization, 126 years old, always has been a feature of official functions at Washington — has participated in every great parade at the capital — and has held a position all its own in the affections of the presidents, their families, and the country at large. Its present leader, Captain Taylor Branson, who succeeded Santelmann, is carrying on the tradition of his eight predecessors in the matter of making it one of the finest organizations of the sort not only in this country, but in the world. Peculiarly enough, he is the first leader the band has had to be born of native American parents on both sides.

Herbert Clarke, the well-known solo cornetist whose life story is appearing monthly in this magazine, was represented on one of the programs by his composition, *Showers of Gold*.

A new idea that is at the same time practical, well worked out and of considerable value to public school music supervisors, instructors, and students, is being presented by the Musicians' Supply Company, now located at 177 Tremont Street, Boston, Mass. This plan provides for the group purchase of instruments and lessons by public school music students at much more reasonable prices than are possible when any of the students plan their instrumental music education as individuals. The idea is worked out on the small payment per week plan and furnishes only first-class instruments and instruction to those who take advantage of it. Full information can be secured by writing the Musicians' Supply Company.

What I Like in New Music

By LLOYD G. DEL CASTILLO

Continued from page 25

Photoplay Music

CHARIOT RACE, by *Becce* (Belwin-Kinothek 50). Medium; 4/4 Mosso in C major. This is one of the most effective numbers of the lot, in its deliberate simplicity of construction. Galloping and dashing musical figures appear for the most part in bare octaves, interspersed with stirring trumpet calls and fanfares.

THREE GROTESQUE THEMES, by *Rapee* (Belwin Cin. Inc. 82). (a) *Razzing Theme.* An easy little 2/4 staccato of the type generally known as characteristic. This, like the other two, is more characteristic than grotesque. The title is a little misleading. (b) *Jewish-Irish Comedy Theme.* A very useful trifle for these days of Abie's Irish Rose and its imitators. A composite of the *Kasatski* and *The Wearing of the Green.* Quite short: sixteen measures. (c) *No Eats.* Also short. A ten measure composite of the *Chopin Funeral March* and *Mess Call,* the latter of course in minor.

MONKEY HOP, by *Rapee* (Belwin Cin. Inc. 83). Easy; 2/4 Allegro giocoso in G minor. A characteristic novelty filled with glissandos, syncopated figures, trills and sudden jumps.

HEAVE HO, by *Copping* (Berlin F. C. S. 4). Medium; 2/4 Allegro in C major. Subtitled *A Nautical Humoresque,* a composite of various nautical themes including strains from Wagner's *Flying Dutchman, Sailing, My Bonnie Lies Over the Ocean,* and various hornpipes and chanteys. The first strain mixes 'em all up freely, but the second and last runs in unbroken line through *Rocked In The Cradle of the Deep,* with the other tunes counterpointed around it.

AFFLICTION, by *Baron* (Berlin P. P. D. 13). Easy; 3/4 Andante lamentoso in A minor. Subtitled *Tragic Andante* and *Appassionato;* there is a plaintive strain which works into an agitated second strain developing to a climax and then returning to the first strain over a quiet accompaniment reminiscent of the beginning of Wieniawski's *Legende.*

MISERY, by *Jacquet* (Berlin P. P. D. 16). Easy; 4/4 Andante triste in E minor. A quiet plaintive emotional in ABA form, with the second strain developing to a climax.

LOVE'S IMPULSE, by *Jacquet* (Berlin C. C. S. 37). Easy; 6-8 Allegro agitato in F major. A light appassionato with a melody presented under chord figures in triplets. The melody battles around in various registers over and under the accompaniment, but the triplet chords fight it out to the bitter end.

STUDENT PRANX, by *Balfmoor* (Berlin N. O. S. 14). Easy; 6/8 march in C major. Several extended cadences and unusual rhythms justify the march, and set it apart from the ordinary run, and a faint resemblance in spots to *He'a a Jolly Good Fellow* characterizes the title.

DOWN THE STRETCH, by *Balfmoor* (Berlin N. O. S. 15). Easy; 2/4 Galop in C major. This bird Balfmoor has imagination. Any man that can write a march and a galop and make them stand out in individuality is smart. This, like the above, has unusual and clean-cut rhythms.

ON THE LAGOON, by *Schad* (Sanders Unique Orch. Rep. 29). Easy; 6/8 Barcarolle in F major. This is true to the barcarolle type, despite the differences furnished by the tremulous chords for accompaniment, and the shifting harmonies and augmented triads of the middle section.

DARKNESS, by *Brunelli* (Sanders Un. Orch. Rep. 36). Medium; 4/4 Largo misterioso in A minor. An atmospheric number, subtitled *Interlude Dramatique,* of brooding and veiled harmonic progressions.

LE RENCONTRE DES MONSTRES, by *Copping* (Sanders Un. Orch. Rep. 39). Difficult; 4/4 Ferociously in almost any key. If the title doesn't scare you off, the music will. However, the first means Meeting Of The Monsters, and the second is naturally filled with hissings and shrieks and gnashing of jowls. It's a good descriptive number, and the difficulties are worth surmounting, but why should any experienced publisher give it such a difficult title? It's hard enough to locate most of the foreign publications without adding American titles to the puzzle contest.

STORM GALOP, by *Komzak* (Photo Play Mus. Co.). Easy; 2/4 Galop in D major. I've forgotten who wrote *The Awakening of the Lion,* but if it *was* Komzak, why of course he's got a perfect right to steal his own stuff. However, why quibble over the source of what is after all a good sturdy spirited galop.

INCIDENTAL SYMPHONIES (Threatening Sea), by *Jensen* (Photoplay 38). Medium; 4/4 Allegro moderato in C minor. This is modelled somewhat on the lines of a Mendelssohn overture, with the same heavy smashing chords and runs. The title holds.

A DESERT DANCE, by *Marquardt* (Music Buyers Corp.). Medium; 2/4 Oriental dance in C minor. It scarcely makes musical sense, but in this case that is an advantage, as the fragmentary and interrupted melodic phrases impart a sort of savage elemental atmosphere that is effective.

SYMPHONIC INCIDENTALS No. 8 (Nautical Allegro), by *Marquardt* (Music Buyers Corp.). Medium; 2/4 Scherzo in D major. This is valuable not so much as titled, for the idiom is scarcely nautical, as for its sustained scherzo quality, which runs on and on with undiminished wim and wigor, for as long as most any one scene would be likely to last. The character is similar to some Mozart overture, *The Marriage of Figaro,* for example, but even more truly retains its uninterrupted character, once started.

SYMPHONIC INCIDENTALS No. 9 (Overture Allegro Suspense), by *Marquardt* (Music Buyers Corp.) Medium; 3/4 Allegro Vivo in G minor. This, like the other two numbers of this group of symphonic incidentals, is valuable for the lengthy uninterrupted continuance of one mood. The tempo and idiom never slacken or falter, a boon to the photoplayer in these days of potpourris of various tempos and moods all stirred up together, as in, for example, the Gabriel-Marie overtures. But do not interpret me as condemning the latter, which have their own niche and set an enviable musical standard.

SYMPHONIC INCIDENTALS No. 10 (Hurried Overture Allegro), by *Marquardt* (Music Buyers Corp.). Easy; 2/4 Allegro in B♭ major. Of these three, this one wins the endurance contest. For ten pages it races merrily on with never a break in its stride.

ORIENTALE, by *Fresco* (Roehr [Capitol Ser. 3] Photoplay). Easy; 2/4 Oriental Andante in G minor. A short but interesting bit of Oriental color characterized by extended cadences and unusual tempo indications.

AGITATO DRAMATICO, by *Fersco* (Roehr [Capitol Ser. 5] Photoplay). Medium; 6/8 Allegro quasi presto in G minor. Like the above, unusual in its vivid and irregular rhythmic scheme. An ably constructed agitato, aptly subtitled, "For exciting dramatic scenes, riots, duels, fights, combats, pursuits, etc."

Organ Music

RHAPSODY IN BLUE, by *Gershwin,* arr. Crawford (Harms). In arranging this famous number for organ, Jesse Crawford has done a neat and practical piece of workmanship. The Rhapsody has been pared down over half its total length, all difficult parts eliminated, and a simplified but showy and theatrical version produced that is only what one would expect from the Paramount's feature organist. The only slight flaw is in the registration indications, which have obviously been prepared for the Paramount's mammoth Wurlitzer, and will be of only slight assistance for the brethren manipulating the five and six rank Units in Skowhegan and Oshkosh Corners.

Popular Music

MY BLUE HEAVEN, by *Donaldson* (Feist). Have you ever noticed how regularly this boy turns out hits? In all the ballyhoo received by Kern, Berlin, Van Alstyne and other hit writers, why has the spotlight never been focussed on Walter Donaldson? I'll wager a census of hits would give him the vote.

BENEATH VENETIAN SKIES, by *Rose* (Remick). Waltzes have been plentiful of late. *Worryin'* and *Cheerie-Beerie-Bee* have already been launched, but if I'm not mistaken this one is leaving them behind.

I TOLD THEM ALL ABOUT YOU, by *Friend* (Remick). This is the catchiest tune I've seen this month. I hope it clicks.

LONELY IN A CROWD, by *Greer* (Remick). Very much like *All I Want Is You.* The first two measures are identical. And curiously enough, the first line of the other chorus, if you remember, was to the effect that I don't like crowds around me.

WHITE WINGS, CARRY ME HOME, by *Silver* (Shapiro, Bernstein). I never did like this title. It's too reminiscent of Horses. But it's a good singable fox-trot, nevertheless.

TELL ME LITTLE DAISY, by *Miles* (Shapiro Bernstein). A dainty little tune similar to a production tune that I can't just identify, though I think it's from Honeymoon Lane. That makes everything OK, as they're both from the same publisher.

THE SONG IS ENDED, by *Berlin* (Berlin). Every so often out comes the sign again from its shelf, all dusted off to look like new, — "Irving Berlin's Latest and Best Waltz." The funny part is that generally it's the truth. All of those Berlin waltzes are the same, and yet there's always something different in each one, some little twist of melody. And there's a nifty idea in this one, too.

TOGETHER, WE TWO, by Berlin (Berlin). Just to show that we're still writing something besides waltzes, here's a fox-trot that also has its individual touch. Incidentally I understand that the hit of the Follies is now *My New York,* another Berlin fox-trot, but at the time of getting out this Corona edition the home office is still keeping it a secret.

LOOK IN THE MIRROR, by *Stept* (Mills). This is kind of a nifty little number, with a large resemblance to *Hi Ho The Merri-o.* But if plagiarism was a penetentiary offense, Tin Pan Alley would be deserted.

BALTIMORE, by *McHugh* (Mills). Here's a hot tune that *is* hot — and How!

Montreal Musical News

By Charles MacKeracher

WELL, well! Here we are again, lads and lassies of Radioland! Although this message may reach you at a time when it is necessary to play your instrument with benumbed fingers and maybe wear a couple of overcoats, yet in imagination I can see your shining little faces and your neatly brushed hair (excepting Andy Tripaldi and Billie Eckstein who are "baldies"), and I just know that everything is Jacobs.

The prize news of the month concerns Marie Pytlick. You see, it was this way. Marie went to New York this fall — unless she hid herself in Maisonneuve as a local manager did — but, no! Marie tells the truth. Anyway, when she arrived home she was so hard hit financially it was feared that her Hudson seal coat would have to return whence it came. However, when Allen McIver heard that poor Marie's coat was facing the trip which so many seal coats often take, he put down his foot (it had been resting on the piano keys), and with a loud voice which sounded as though he was parting with a very recent lunch, spoke as follows: "Take ye not poor Marie's fur coat back whence it came. Send it to the fumigators."

Allen McIver's new song is: *There's a Broken Heart for Every Electric Light in Sherbrooke, Quebec.*

A "Wurlitzer" is the *only* organ, so far as Jeff Creig, organist of the Papineau, is concerned. Mr. Creig may begin to answer questions regarding himself when talking with you, but he invariably shifts the conversation back to his two-manual unit. Right here it may be well to briefly list some of the instrument's features. It has the usual novel effects such as bass drum, snare drum, cymbal, chimes, wood-block, sleigh bells, fire gong, surf effects, etc.

Mr. Creig became a professional at the age of nineteen, "in the good old days" as Jeffery is wont to call them, which meant a feature and six acts of vaudeville as the usual program. I was in the pit playing an unspeakable piano; a pianist and a drummer seemed to suffice in those days. Jeff speaks highly of the Wurlitzer organ at the Imperial, which was installed when the theatre was built in 1913. During the first three years no orchestra was employed, the organ playing continuously. Mrs. Hendrick is the present organist at the Imperial, where she has been for the past eleven years. Although Mr. Creig was an organist in Ottawa for more than five years, his name never was forgotten here. At present he is one of the most popular of organists, and justly so.

Ex-president Molinari's appeal to be reinstated as a member of Local 406 was voted down several weeks ago. Union troubles are not unlike those in families; they never should be aired in public; therefore we will say no more.

Johnny Bertrand is back at the Verdun Park after an absence of several months. The management never has been satisfied until Johnny consented to return. He is the best organist that ever played in the Park Theatre.

A Study in Blue is the title of a composition which Willie Eckstein tells us will probably be recorded by him as a piano solo. The recording company, however, seem to think *Polly* more appropriate. "I wanted to make *Polly* almost a year ago," says Willie, "but they demanded *Ain't She Sweet,* which had been done to death by everybody. Pretty soon they will be asking for *Three O'clock in the Morning.* After hearing Eckstein's interpretation of *A Study in Blue,* we immediately made our copy into confetti.

THE TRUMPET PLAYER

Conducted by VINCENT BACH

Tonguing

THE tongue should never come out between the lips but remain behind the teeth. A staccato attack is started by pressing the tongue against the edge of the upper teeth, the air pressure going against the tongue. At the moment of attack the tongue is withdrawn quickly thus allowing the full air pressure to pass through the lips into the mouthpiece. This heavy volume of air will cause the lips to vibrate instantly and produce a full volume of tone. There should not be any break or waver in the beginning of the tone, neither should the note sound pinched, like "Twaaah" which unmusical effort is caused either by the lips being squeezed too tight together or by the tongue being pushed between them, as either cause prevents the lips from properly vibrating. The staccato may be compared with the strokes of a bell in that the tone starts with the biggest volume and immediately begins to decrease in volume.

Graphically described, the tone should sound like this:

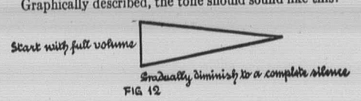


FIG. 12

Do not start the tone as follows:

FIG. 13

The preliminary studies of staccato should be practiced with long tones attacked as above illustrated and then diminishing in volume immediately. Of course, the longer the note is held the more gradual is the diminuendo. The illustration below describes the manner of attack and playing of a number of long tones:

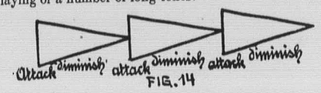


FIG. 14

Note that the first tone diminishes gradually and just at the moment when the sound has entirely stopped the following tone is struck. In other words, while there should not be a pause between the notes, one tone must not overlap the next one and is to cease completely and softly just as the next note is attacked. If quarter notes are to be attacked consecutively it naturally follows that they diminish with more rapidity than longer notes but the method of attack and playing is exactly the same. Consecutive eighth, sixteenth, thirty-second and sixty-fourth notes are performed in exactly the same manner and graphically shown by the following:

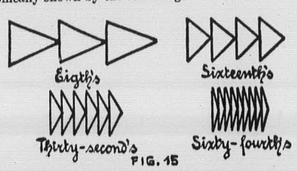


FIG. 15

This is the correct manner of tonguing and if studied and practiced diligently until it can be followed accurately, will give a melodious ringing sound as the tone is held throughout the entire value of the note and will still sound short and snappy for listeners will not hear the pianissimo part of the notes just before the following ones are struck.

The wrong way of performing a staccato:

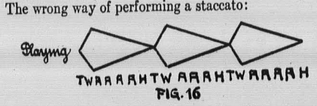


FIG. 16

or

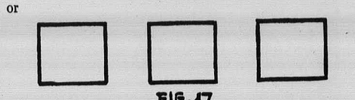


FIG. 17.

attacking a note and after an instant of straight sound cutting off the tone abruptly. This latter manner of tonguing (Fig. 17) will give a harsh, unmelodious sound similar to the cackle of a chicken.

When attacking the high notes place the tongue against the middle of the upper teeth as when starting the syllable "Tee." For low notes place the tongue on the lower edge of the upper teeth. So-called "soft-tonguing" which is principally used when playing songs is performed by pressing the tongue slightly against the upper gum and pronouncing the soft syllable "d."

In staccato playing it is not necessary to move the entire tongue and in fact the slighter the movement of the tip of the tongue the better the results will be and the greater the speed. *Do not study triple or double tonguing until you have completely mastered the single tongue.* Triple and double tonguing will interfere with single tonguing, if persisted in before the latter articulation is perfected. Inasmuch as perfect single tonguing is difficult to perform, used in every musical composition and of the utmost importance for the player's musical advancement, he should endeavor to gain exact control over it from the very beginning of his studies. Brass instrumentalists are judged principally by their quality of tone and their ability to single tongue. In rapid staccato passages *use single tonguing wherever possible* and triple or double tonguing only when the passages are so extremely fast that it is impossible to play them otherwise.

DOUBLE TONGUING: It is not necessary to add any great amount of description for this articulation as the entire principle is the same as in single tonguing with the exception of using the syllables "Ti Ki" in the attack. Attack the "Ti" with the tongue on the middle of the upper front teeth as in single tonguing, and the "Ki" on the upper gum as close as possible to the teeth in order that just the end of the tongue performs the articulation. Do not articulate the "Ki" as though pronouncing it "Kuk" for this necessitates moving the entire tongue, retards the speed and makes the double tonguing sound awkward.

Rochester Reactions

THE music season in Rochester has fully opened, and many promising events of note are anticipated. During the musical season the Eastman Theatre is devoting the entire evening of Thursday each week to concerts by notable artists and musical organizations. John McCormack, famous tenor, opened the concert season on October 27. Other notables to appear on future Thursday evenings are Ernestine Schumann-Heink, Josef Hofmann, Jascha Heifetz, and the Rochester Philharmonic Orchestra. Eugene Goossens will conduct the Rochester Little Symphony Concert in the Kilbourne Hall series on December 12.

The New Webster Theatre has opened its doors to the public. This is the latest in Rochester's neighborhood houses, having a seating capacity of about 1200. Of the many small theatres of this sort here, the Webster is most unique in construction, design, and decorations. Herbert H. Johnson, one of the younger organists, has been selected to preside over the Wurlitzer. Mr. Johnson is an accomplished organist, previously playing at the Jayhawk Theatre, Topeka, Kansas. Last summer he successfully filled a substitute position at the Victoria Theatre here, and is ambitious to excel on his chosen instrument, which is indicated by furthering his studying at the Eastman School of Music under Robert Berensten.

The New Rochester Theatre will have been opened by the time this paragraph is in print, as rapid preparations have been under way for some time past. News comes to us that Mr. C. Sharp Minor, organist-entertainer, has been engaged to play the mammoth Marr & Colton organ now being installed in this beautiful house. He is to be featured in organ specialities and will remain here indefinitely. Harry Sullivan has been appointed associate organist, shifting from the Strand Theatre console. Announcement is also made by the Rochester Theatre of the appointment of Edmond J. Query, Rochester pianist, as director of the concert orchestra. Before coming to this city, Query was identified with the Gordon Theatre, Boston, as director of their orchestra, and as pianist with the Boston Philharmonic Orchestra. The personnel of the concert orchestra is not yet complete.

Harold Gleason, noted Rochester concert organist, gave an all-Bach program at the public recital in Christ Church, which was given under the auspices of the Western New York Chapter of The American Guild of Organists. Other attractive features were the organ solos from the works of MacDowell and Wagner, and modern compositions by George S. Babcock, organist at Asbury, M. E. Church.

Mae Hosley, associate organist of the Victoria Theatre, played a successful radio engagement with a string trio under the direction of Guy Fraser Harrison, who is conductor of the Eastman Theatre Orchestra. The program was broadcast from the Sagamore Hotel by Station WHAM.

H. B. Harper's running of novelty slides for organ solos has been enjoying much success and popularity. He has been at the State Theatre for several months and has gained for himself many friends and followers in that section. His audience receives his numbers with enthusiastic favor.

Carlton A. James, Chief Organist of Keith's Theatre, Syracuse, was a recent visitor of R. Wilson Ross. Mr. James motored to Rochester with his sister and attended the opening of the new Webster theatre. During his stay, he played, as guest organist, the accompaniments to a feature in the Victoria Theatre. —*R. Wilson Ross.*

WANTED AND FOR SALE

RATES — The charge for advertisements inserted under this heading is 5 CENTS each word per insertion. Initials and all characters count as words. Payment MUST positively accompany copy. No ad accepted for less than 50 cents.

TO OUR SUBSCRIBERS — Individual subscribers to either "Jacobs' Band Monthly," "Jacobs' Orchestra Monthly" or "Melody," public school or college music departments and charitable institutions have the privilege of *free use* of this column with the following restrictions:

(1) We reserve the right to abbreviate all copy accepted for free insertion.

(2) "FOR SALE" or "FOR EXCHANGE" and similar ads will be accepted for *one free insertion* ONLY, and must obviously refer to used or second-hand instruments or musical merchandise. This accommodation is exclusively for private individuals who are subscribers *of record*.

(3) "POSITION WANTED," "LOCATION WANTED," and similar advertisements which may be of service to our subscribers by connecting the wires between the musician and the job, will be given any reasonable number of free insertions.

(4) We reserve the right to reject any copy which may not comply with the above stipulations, or which may be, in our opinion, in any way objectionable. In justice to our advertisers, whose patronage makes it possible to issue this magazine at the nominal subscription price of $2.00, we cannot accept for *free insertion* any copy which may be classified as *business advertising*.

CONCERT ORGANIST (in picture work one year) desires to connect with theatre where music is featured. Commuting distance of Philadelphia. MORLEY, 1520 Chestnut Street, Philadelphia. (12)

WANTED — Musicians try our Sight Reading of Music Course. Write Mr. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, Ohio. (tf)

MUSICIANS WANTED — horns and clarinet players for Grotto band. Will try and get positions for competent musicians who will donate services to band. B. T. CLAY, Director, 2736 Bellefontaine Street, Indianapolis, Ind. (12)

BANDMASTER teaching all wind instruments, cornet soloist, wants change of location. Will start new band and guarantee you a good band in a short time. Elks and Legion bands. Write BANDMASTER, Box 1200, JACOBS' ORCHESTRA MONTHLY, 120 Boylston Street, Boston, Mass. (12-1-2)

DEAGAN Roundtop Orchestra bells, new. Perfect condition, $27.00. GLENYS COBEN, Manly, Iowa. (12)

FOR SALE — E♭ alto and C melody saxophone, both A1 condition. Will sell cheap. For particulars write MUSICIAN, 5 Ann Street, Boonville, N. Y. (12)

WANTED — Orchestra players for symphony orchestra. Music as a side line. Need string bass, oboe, bassoon, French horn, flute. Give full particulars in first letter. ELLIS B. HALL, director, 1104 Polk Street, Amarillo, Texas. (12)

FOR SALE — Bass viol, fine shape, good tone. WILL SHARKEY, Remington, Ind. (12(

FOR SALE Silva-Bet clarinet with case. B♭, l. p., Boehm 17-6, perfect condition. Cost $162.00 Will take $75.00. E. A. PRICE, Garland, Ark. (12)

FOR SALE—Gibson harp guitar, $125.00. Would trade for good tenor banjo. JOHN SELFRIDGE, 97 Central Avenue, Albany, N. Y. (12)

WANTED — Riverside Military offers fine inducements to boys who play band instruments, to play in Cadet Band, and who want to attend high school. A military school of the highest grade. Junior unit of the R. O. T. C. Healthy climate; comfortable rooms; good meals. Opportunities to improve your musical ability. Write or wire BANDMASTER, Riverside Military Academy, Box 439, Gainesville, Ga. (9-10-11)

FOR SALE—Flute bargains in Lot, Haynes, Selmer, and other leading makes at attractive prices. Address G. M. BUNDY, 1119 North Main Street, Elkhart, Indiana. (12)

EXPERIENCED band and orchestra director, able to play and teach all band and orchestra instruments, desires location, preferably with school or municipal band. JOSEPH VAREL, Carlyle, Ill. (11)

WANTED — Band leaders, teachers and musicians to act as agents for the nationally advertised Vega band and orchestra instruments. Write for our proposition. THE VEGA COMPANY, 155 Columbus Avenue, Boston, Mass. (12)

ART OF CONDUCTING; ILLUSTRATED. $1.00, Postpaid. Pre-eminent Technique. It will thoroughly prepare you for the position of "CONDUCTOR". J. O. COOPER, Musical Director, 23, Beech Avenue, Blackpool, England. (10-1)

LUDWIG band bass drum and case, in A1 condition, 18 x 36, single tension rods, price reasonable. Inquire McCALLUM HOSIERY CO., Northampton, Mass. (12)

AT LIBERTY — Bandmaster of ability, cornet soloist, composer. Would like to hear from band that has plenty of support and wants to make a name for itself. Have had experience with school bands and orchestras. Box 1102, Jacobs' Music Magazines, Boston, Mass. (11-12)

CLARINET BOEHM SYSTEM, new professional instrument $35.00; Albert system clarinet, new, never used, $20.00; also silver all metal clarinet at great sacrifice. Loree oboe and English horn, also Heckel bassoon. Disbanded symphony orchestra instruments. Must sell at once. Wanted, to buy for cash Ruddall Carte make flute and piccolo suitable for band orchestra. Address MUSICIAN, Box 396, Rochester, Minn. (10)

ED CHENETTE, noted bandmaster, will consider proposition to instruct or direct, amateur or professional bands. Address, ED CHENETTE, care H. A. Vandercook, 1652 Warren Avenue, Chicago, Ill. (tf)

BANDMASTER desires to connect with some real ambitious organization which has financial backing. I am capable and in a position through my past ten-years' concert experience to place you in the front rank as a concert organization. Am soloist on double and single reeds as well as cup mouthpieces. Ex-army and navy bandmaster, and have been connected with Europe's and America's best organizations. Masonic organization preferred. Address ENGLISH HORN, care of JACOBS Music Magazines, Boston, Mass. (11-12-1)

$125. Set Selmer clarinets, B♭, A; articulated G♯, forked B♭. Case. Best condition. Cost $325. WURLITZER, 38 La Grange St., Boston. (11tf)

EXPERIENCED BAND INSTRUCTOR wanted. Must be of the highest character, prepared to submit unquestionable references. Address A. B. CLAUSS, Sec'y, Lehighton Boys' Band Association, Lehighton, Penna. (11)

MUSIC MASTERY, a book that teaches how to be more successful in music with less expense of time, money and effort. Endorsed by educators and schools. E. C. MOORE care of Lawrence Conservatory, Appleton, Wisc. (11tf)

FOR SALE — Gibson style A-4 mandolin — first class condition. Side opening case, $45. Address Box 1103, care of Jacobs' Music Magazines, Boston Mass. (11tf)

BANDMASTERS, agents, earn big money representing firm which imports the finest French wood-winds. Also a complete line of brass instruments. Catalog on request. HONEYCOMBE & SON, Importers, Madison, Wisc. (tf)

FOR SALE — Vega tubaphone, 5-string No. 3 banjo. 11 inch. Perfect fine-toned instrument, $50.00. First money order takes it. J. M. WALDORPH, Y. M. C. A., New Brunswick, N. J. (11-12)

Gotham Items

By Alanson Weller

IF NEW YORK'S picture houses keep on expanding their policies of entertainment, the musical revues will have to look to their laurels. Stage revues and elaborate presentations have proven such an immense success at the Roxy and Paramount that the Capitol has adopted the same policy. The entire pit and stage have been remodelled and the orchestra now appears on a rising stage. The organ has been greatly enlarged with additional stops and moved to a cozy corner in one of the lower boxes. Well-known radio and vaudeville artists are now a regular feature. The diminutive and thoroughly inimitable Pat Rooney, with Marion Bent and Pat the third, together with the Keller Sisters and Lynch, radio favorites, were the headliners the first week of the new policy. Elaborate stage presentations with a new chorus and enlarged ballet and a stage band under Paul Specht completed the attractions. For the scenic a small ensemble of strings, trumpet and organ appeared in a side box playing the *Indian Love Call*, and *West of the Great Divide* for the western views. In the opposite box a girls' chorus dressed in Campfire Girls' costumes sang *At Sundown*. For the second week of the new régime Ben Bernie and his band were the stellar attractions, while Van and Schenck appeared the following week. The Capitol should go far with this new type of presentation.

ALANSON WELLER

The Rivoli is showing that uproarious team, Beery and Hatton, in *Fireman Save My Child;* very funny. They also presented the first Fitzmaurice *Music Master* film which we had seen for some time. Gounod was the composer represented, only instead of the usual scenes from his life a few glimpses of *Faust* were given. For the finale the curtains parted and the Trio and Angels Chorus were heard. We always liked these Music Master films very much. Though of necessity somewhat fragmentary, they are interesting and serve to arouse interest in good music; and surely anything would be a relief from the average two reel comedy. A novelty was recently offered at the Cameo with a one reel version of one of Edgar Allan Poe's short stories describing a premature burial. Rachmaninoff's familiar prelude was used as suggestive of the frantic attempts of the prisoner to pound his way out of his tomb. The idea is an interesting one and we should like to see some more similar efforts. Bizarre short stories of the Poe type as well as imaginative poetry could be used, and surely there is a wealth of fine music suited for such use.

The Brooklyn Strand's new Kimball is proving a thorough success, and George Crook's recitals are scoring a big hit with audiences. Art Landry was followed after a thirteen-weeks' engagement by the deservedly popular Fred Waring and his Pennsylvanians for a two-weeks' run. We recently came across two former Strand favorites, Harry Breuer, xylophonist, and Edward Lebegott, conductor, both now at the Roxy. Harry's first solo was a portion of the Liszt *Thirteenth Rhapsody*. He is soon to be featured in additional solo offerings. He is also doing some most successful radio work with his own trio and with several broadcasting orchestras. Lebegott is acting as assistant chorus master, a capacity for which his long experience as a voice specialist peculiarly fits him.

New York enjoyed a brief visit from Joe Fejer and his famous Hungarian Orchestra in two or three of the vaudeville houses recently. Good Hungarian orchestras are scarce in this part of the country, and Fejer's is one of the best. Our good friend Pietro Deiro, accordionist, is also making a very successful vaudeville tour. His brother Guido, we understand, is in California.

George Latsch, who recently substituted so successfully at the Brooklyn Strand, has returned from a flying trip abroad and is now at the Plaza Theatre, Englewood, N. J., where his work is greatly enjoyed.

New York enjoyed a visit from the U. S. Marine Band under Tayler Branson recently, and the Fred Beebe Rodeo brought an excellent small band with them. The Metropolitan Opera House has opened for the season. The first Sunday night opera concert was devoted to Italian works, with Rossini's brilliant overture to *La Gazza Ladra* as the major orchestral offering.

It is surprising what good music will turn up in unexpected places. We have been visiting several suburban sections of our fair city of late and found some excellent theatres. The Farragut of Flatbush (which should not be referred to as suburban in the presence of its inhabitants) has an excellent orchestra under Theodore Grossman, with Carlo Stear at the piano and A. R. Weidland at the fine Austin organ. Snappy orchestral offerings and pleasing organ solos are featured. The Queens Community Theatre has a fine three-manual organ with Stanley Douglass as principal organist. Douglass was one of the first members of the S. T. O., and offers some first rate solos. Assisted by his relief man, Mr. Grosse, he recently played the *Rhapsody in Blue* with organ and piano. The Forest Park, Miss Marx, organist, has just installed a Robert Morton organ which we hope to hear soon. Brooklyn's newest theatre is the Montmarte, offering chiefly imported films. An excellent small ensemble is under the direction of Herbert Leffingwell, who has arranged some very artistic scores. His scores for *Othello* and *Les Miserables* were especially good, and very well played.

The Colony has recently been remodeled and is now under the management of Hugo Reisenfeld with Emanuel Baer and Attilio Marchetti, two veteran Reisenfeld men, wielding the baton. The excellent Skinner organ at which the late John Priest formerly played is now played by Mr. Brock whose acquaintance we have not had the pleasure of making as yet. The house is one of the prettiest and coziest of the smaller Broadway theatres.

Philadelphia Symphony Orchestra

THE Philadelphia Orchestra at its concerts on October 28 and 29, under the baton swung by Fritz Reiner, had incorporated in its program a number which caused severe pains to the more conservative Philadelphia music lovers. Mr. John Alden Carpenter's noisy and at times disagreeable "Novelty" *Skyscrapers* was presented to an audience which, if it was not interested, at least had the courtesy to feign that the racket was not insupportable. What prompted such leniency is unknown and remarkable, for only last year much the same audience hissed and stamped so vociferously at the presentation of Varese's *Ameriques* that police intervention was only dispensed with because of the shortage of policemen.

Skyscrapers is, with full orchestra, "Silent Policemen," two pianos, saxophones, and other heretical innovations, evidently supposed to reflect modern hustle and go-getterism. Of a truth, it hustles, it goes, but it can hardly be said even by the most arrant optimist that it gets anywhere. In fact, Mr. Carpenter himself probably was not so certain of its possible destination. But now and then a furtive melody peeked its head above the surrounding uproar and took observations. Its period of power was short lived, however, and it crashed down deluged with saxophones and anvils.

The rest of an otherwise sane concert consisted of the Schubert C-major Symphony and Miss Beatrice Harrison's dulcet rendering of Frederick Delius' Concerto for violoncello and orchestra. The composer is a countryman of the talented Miss Harrison, and is interestingly dull and monotonous. Miss Harrison was interesting and did her best with the rather stodgy work she had elected to play. Miss Harrison's tone was lovely and she displayed great feeling and artistry. The "Lookers" in the audience were considerably captivated by the artiste's costume, of which all the intimate details were set forth in all local papers.

Mr. Reiner gave an excellent reading to the Schubert work, and again gave testimony to his fine musicianship. His efforts were accorded an ovation. —*A. S.*

The Slingerland Banjo Manufacturing Company, manufacturers of Slingerland Professional May Bell banjos will shortly announce the *Slingerland Quality Drums*. By the time this item is in print their new factory No. 3, a well-equipped and up-to-date drum plant, will be producing a complete line of drums for professional and amateur use. Further information regarding the new line may be obtained by addressing the Slingerland Comuany at 1815 Orchard Street, Chicago.

William Lewerenz of 3016 South Texas Avenue, St. Louis, Missouri, whose name is well known to the readers of this magazine as a manufacturer of Lewerenz handmade reeds, writes that the tornado which did so much damage in St. Louis did not pay him a visit and he was able to continue his business without interruption, for which he was properly thankful.

Chicago, Ill. — Lyon & Healy, the big music house of Chicago, knows how to keep its employees happy. At a recent assembly held on the main floor of the store, the LaPorte Orchestra, composed of employees of the company's band instrument plant in LaPorte, Indiana, demonstrated its musical skill. The orchestra is also appearing regularly before the microphone at Station WRAF.

LET'S GET ACQUAINTED

THE Lyndhurst Theatre has recently installed a large two-manual organ which was opened on September 12 with Wesley Ray Burroughs at the console. The organ is one of several that have been built and installed by a local concern, the Kohl Organ Company.


WESLEY RAY BURROUGHS

Mr. Burroughs received most of his training under the direction of Dr. William C. Carl, at the Guilmant Organ School in New York City. Not unlike other theatre organists of note, Mr. Burroughs, who is an organist of the old school, had built up and maintained a reputation as church organist and director before the organ had taken permanent abode in the theatre pit. One of his most notable positions in this field was that of organist and director of the Delaware Baptist Church of Buffalo. Directing a chorus of thirty voices here, Mr. Burroughs proved his ability and talent for the work, and remained as director from 1908 until 1913, when this field was forsaken for theatre work.

In 1914 the Regent Theatre, which was the first large motion picture house in Rochester, was built, and Mr. Burroughs was selected to design the specifications of the organ to be installed, and be the head organist. He was here three years when he accepted an offer to go to Detroit. He remained in Detroit two years, then he received a call to return to the Piccadilly Theatre in Rochester. After playing there for two years, Mr. Burroughs accepted his former position at the Regent, where he remained until his latest opening.

Mr. Burroughs has made several recital tours and has a record of twenty recitals on the Pan-American organ in Convention Hall, Buffalo. For the past twelve years he has conducted a motion picture column in the *Diapason*. Rochester is fortunate in having an organist of Mr. Burroughs's calibre at the Regent Theatre console.

—R. Wilson Ross.

NO ONE person in Chicago today has been quite so often or as much discussed as Art Shefte — and for many reasons. Just exactly why anyone would want to discuss him, Art has never seriously tried to find out; he is entirely too busy with the work he has at hand to indulge in such unremunerative reflections. But everybody is doing it nevertheless and here is the reason why:


ART SHEFTE

Shefte has just brought out a series of books on the science and art of playing jazz on the piano. He has conducted for a good many years a local school in piano jazz and had, previously to the publication of the last set of three volumes, published some six more which were conceded by thinking musicians to be the outstanding works of their kind on the market. It was really not until Miss White, of the Forster Music Publishing Co., found in the last group something which struck her fancy that he was given latitude to proceed with the completion of a lifetime of work and the realization of his ideals. Miss White, it should be explained, is the music critic of Fred Forster's organization, and her word is final, so if a musician has something he wants Forster to publish, the more surely he can please the critical sense of Miss White the quicker he has his work on the market. Shefte's work spoke so eloquently for itself that Miss White was quite amenable to its charms and so, the official sanction being given, a small fortune has been spent to put the series over.

So far not a critic has found fault with them, which, of course, does not of itself mean that they are perfect. In fact, it means more to say that since the public has affixed its stamp of approval by the wholesale purchase of the entire series and is continuing to do so, that these books of Shefte's are evidently masterpieces of their type. Paraphrasing the words of one of our late and somewhat unlamented public men, it is not inappropriate to say in the majority of cases — "The critics be damned" — including the writer, who also serves as one of these. At least many times, they do not seem to understand what they are criticising. In the case of Shefte's books, therefore, their unanimity of opinion can be taken as more of a compliment to the critics than the excellence of the work criticised.

Not as a critic, but rather as a professional musican of experience, who at heart loves jazz as much as he does any other sort of music, and is in a position to judge these works from an unprejudiced and unbiased standpoint, the writer heartily recommends them as sound pieces of teaching material, authoritative, and written by an expert who has preferred first the satisfaction of serving well his phase of the world of musical art. So I take pleasure in introducing to you — Art Shefte, *jazzician* supreme.

—Henry Francis Parks.

FROM Mr. Ellis B. Hall this magazine recently received a sixteen-page illustrated program of the four-days *Panhandle Music Festival*, held at Amarillo, Texas, this past season. Mr. Hall is principal instructor on wind instruments at the Amarillo College of Music; director of the Boys' Band and College Orchestra; the Central Presbyterian Church Orchestra; the Amarillo Philharmonic Orchestra, and the recently organized (October last) Beginners' Band of the Amarillo College of Music. Two years ago Mr. Hall was studying the conducting of modern school music in association with Mr. Lee M. Lockhart of Council Bluffs, Iowa.


ELLIS B. HALL

The Panhandle Music Festival at Amarillo (open to three states — Texas, Oklahoma and New Mexico) is an annual affair under the direction of Mr. Emil F. Myers, a sponsor of high-class concerts featuring great artists, conductor, teacher of music specialties, and director-head of the Amarillo College. These annual Festivals are doing a broad music-constructive work in the great Southwest by bringing the people into contact with the highest and best in music as regards both music and performers, while at the same time making the outside features a corporate part of community musical endeavors. This year's Festival (the eleventh annual) was really a stupendous entertainment, including contests and concerts and introducing brilliant outside artists.

AMONG the ranks of those who are gradually but surely coming to the front in the organ world no one deserves comment more than this charming little organist, Miss Henrietta Jordan, who is now playing an engagement at the Covent Garden on the North Side, for the Lubliner and Trinz interests. This house, it will be remembered, is the one in which "Symphonic" Hawley made such a reputation.


HENRIETTA JORDAN

Miss Jordan, who is a St. Louis girl, studied organ in New York City for two years prior to her coming to Chicago, having turned to the theatre organ after three years professional experience as a vaudeville pianist. So she is better equipped with routined experience than the average one encounters in the organ profession.

She has well established herself in this North Side Community, and has made many friends for herself among Covent Garden patrons.

—Henry Francis Parks.


ANDRES SEGOVIA

The above picture of the Spanish guitar virtuoso, who will soon tour the United States, is from a painting by Miguel del Pino.


NADINE FRIEDMAN

The fifteen-year old prodigy of the Saxophone pictured here will give a recital in Steinway Hall, New York, November 27. She is a pupil of Gurewich.


JARSOLAV CIMERA

Trombone Soloist, who may be heard from Station KYW, Chicago Saturdays at 9 P. M.; Sundays at 2 P. M.


RUBY ERNST AND HER "SIX SAXOPHONE SHEBAS" Mrs. Ernst was formerly with the Music Box Revue, and with Mitzi in "The Magic Ring." (Courtesy Ernst Saxophone Conservatory, New York.)


Ten-year old Warren Boden—Philadelphia's Jackie Coogan of the banjo — has a "musical background" which will be the envy of every boy who sees the picture at right. (Courtesy William L. Lange)


PERCUSSION SECTION OF THE NEW YORK PHILHARMONIC ORCHESTRA.

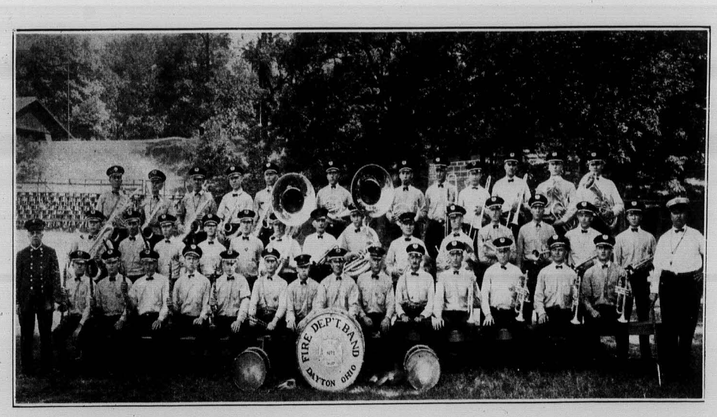
WARREN J. BODEN AND GUESS WHO?


MILTON G. WOLF

At right — left to right: Ruben Katz, bass drummer; S. Goodman, kettles; A. Schmehl, snare and traps; Albert Risch, bells and xylophone — all of the Philharmonic. This picture was taken at the Ludwig factory when the orchestra was playing in Chicago.

It is said that Milton Wolf knows more banjo players — and more about banjos, mebbe — than anybody hereabout — or thereabout, for thas matter. He runs the Vega department at Wm. Lewis & Sons w. k. store in Chicago. Beginning next month he will tell our readers some of the things he knows, above referred to.


OSAGE (IOWA), FARMERS' ORCHESTRA
Bruce Lybarger, Leader—Iowa's champion rural orchestra, winners of the Des Moines Register Trophy.



THE DAYTON (OHIO) FIREMEN'S BAND—Carl France, Director (See item on page 14).

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ART SHEFTE

Shefte has just brought out a series of books on the science and art of playing jazz on the piano. He has conducted for a good many years a local school in piano jazz and had, previously to the publication of the last set of three volumes, published some six more which were conceded by thinking musicians to be the outstanding works of their kind on the market. It was really not until Miss White, of the Forster Music Publishing Co., found in the last group something which struck her fancy that he was given latitude to proceed with the completion of a lifetime of work and the realization of his ideals. Miss White, it should be explained, is the music critic of Fred Forster's organization, and her word is final, so if a musician has something he wants Forster to publish, the more surely he can please the critical sense of Miss White the quicker he has his work on the market. Shefte's work spoke so eloquently for itself that Miss White was quite amenable to its charms and so, the official sanction being given, a small fortune has been spent to put the series over.

So far not a critic has found fault with them, which, of course, does not of itself mean that they are perfect. In fact, it means more to say that since the public has affixed its stamp of approval by the wholesale purchase of the entire series and is continuing to do so, that these books of Shefte's are evidently masterpieces of their type. Paraphrasing the words of one of our late and somewhat unlamented public men, it is not inappropriate to say in the majority of cases — "The critics be damned" — including the writer, who also serves as one of these. At least many times, they do not seem to understand what they are criticising. In the case of Shefte's books, therefore, their unanimity of opinion can be taken as more of a compliment to the critics than the excellence of the work criticised.

Not as a critic, but rather as a professional musican of experience, who at heart loves jazz as much as he does any other sort of music, and is in a position to judge these works from an unprejudiced and unbiased standpoint, the writer heartily recommends them as sound pieces of teaching material, authoritative, and written by an expert who has preferred first the satisfaction of serving well his phase of the world of musical art. So I take pleasure in introducing to you — Art Shefte, *jazzician* supreme.

—Henry Francis Parks.

FROM Mr. Ellis B. Hall this magazine recently received a sixteen-page illustrated program of the four-days *Panhandle Music Festival*, held at Amarillo, Texas, this past season. Mr. Hall is principal instructor on wind instruments at the Amarillo College of Music; director of the Boys' Band and College Orchestra; the Central Presbyterian Church Orchestra; the Amarillo Philharmonic Orchestra, and the recently organized (October last) Beginners' Band of the Amarillo College of Music. Two years ago Mr. Hall was studying the conducting of modern school music in association with Mr. Lee M. Lockhart of Council Bluffs, Iowa.

ELLIS B. HALL

The Panhandle Music Festival at Amarillo (open to three states — Texas, Oklahoma and New Mexico) is an annual affair under the direction of Mr. Emil F. Myers, a sponsor of high-class concerts featuring great artists, conductor, teacher of music specialties, and director-head of the Amarillo College. These annual Festivals are doing a broad music-constructive work in the great Southwest by bringing the people into contact with the highest and best in music as regards both music and performers, while at the same time making the outside features a corporate part of community musical endeavors. This year's Festival (the eleventh annual) was really a stupendous entertainment, including contests and concerts and introducing brilliant outside artists.

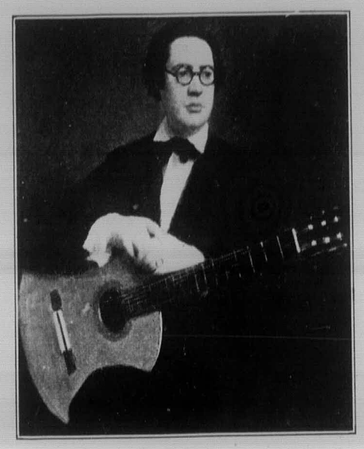
AMONG the ranks of those who are gradually but surely coming to the front in the organ world no one deserves comment more than this charming little organist, Miss Henrietta Jordan, who is now playing an engagement at the Covent Garden on the North Side, for the Lubliner and Trinz interests. This house, it will be remembered, is the one in which "Symphonic" Hawley made such a reputation.

HENRIETTA JORDAN

Miss Jordan, who is a St. Louis girl, studied organ in New York City for two years prior to her coming to Chicago, having turned to the theatre organ after three years professional experience as a vaudeville pianist. So she is better equipped with routined experience than the average one encounters in the organ profession.

She has well established herself in this North Side Community, and has made many friends for herself among Covent Garden patrons.

—Henry Francis Parks.



ANDRES SEGOVIA

The above picture of the Spanish guitar virtuoso, who will soon tour the United States, is from a painting by Miguel del Pino.

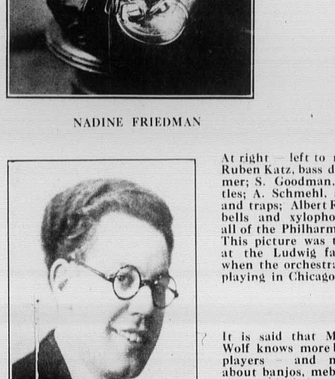
NADINE FRIEDMAN

The fifteen-year old prodigy of the Saxophone pictured here will give a recital in Steinway Hall, New York, November 27. She is a pupil of Gurewich.

JARSOLAV CIMERA

Trombone Soloist, who may be heard from Station KYW, Chicago Saturdays at 9 P. M.; Sundays at 2 P. M.

RUBY ERNST AND HER "SIX SAXOPHONE SHEBAS" Mrs. Ernst was formerly with the Music Box Revue, and with Mitzi in "The Magic Ring." (Courtesy Ernst Saxophone Conservatory, New York.)



PERCUSSION SECTION OF THE NEW YORK PHILHARMONIC ORCHESTRA.

MILTON G. WOLF

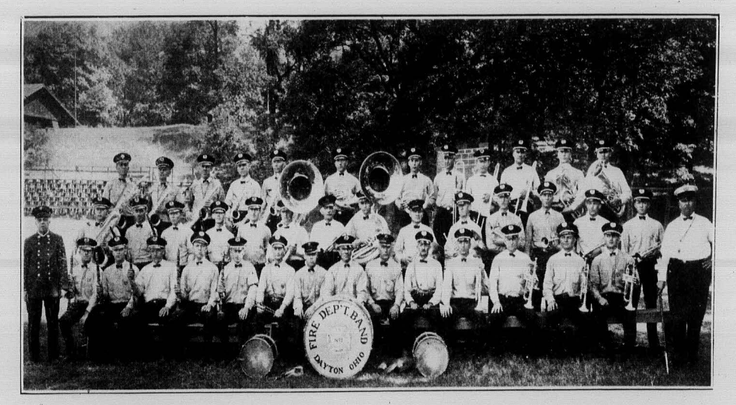
At right — left to right: Ruben Katz, bass drummer; S. Goodman, kettles; A. Schmehl, snare and traps; Albert Risch, bells and xylophone — all of the Philharmonic. This picture was taken at the Ludwig factory when the orchestra was playing in Chicago.

It is said that Milton Wolf knows more banjo players — and more about banjos, mebbe — than anybody hereabout — or thereabout, for thas matter. He runs the Vega department at Wm. Lewis & Sons w. k. store in Chicago. Beginning next month he will tell our readers some of the things he knows, above referred to.

OSAGE (IOWA) FARMERS' ORCHESTRA Bruce Lybarger, Leader—Iowa's champion rural orchestra, winners of the Des Moines Register Trophy.

WARREN J. BODEN AND GUESS WHO?

Ten-year old Warren Boden—Philadelphia's Jackie Coogan of the banjo — has a "musical background" which will be the envy of every boy who sees the picture at right. (Courtesy William L. Lange)



THE DAYTON (OHIO) FIREMEN'S BAND Carl France, Director (See item on page 14).

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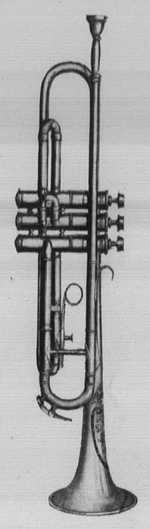
Also be sure to see the famous Vegaphones and the new Vegavox models.

Band Instruments



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Violin Outfits	**$35 and up**

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